

FLORENCE LOEWY
gallery / books

SARA MACKILLOP

SARA MACKILLOP

Née en 1973, à Bromley (GB)
Vit et travaille à Londres.



Diplômée du Royal College of Art en 2001, Sara MacKillop se réapproprie dans son travail des objets liés à la papeterie, comme outil même de la production artistique ou élément d'une distribution de masse. Papier, boîtes d'archivages, catalogues de vente par correspondance, stylos, livres, pochette de vinyles, enveloppes, sont subtilement transformés par l'artiste en volumes qui évoquent non sans humour des formes minimales. Méthodiquement fascinée par ces objets du quotidien et leur nature périssable, Sara MacKillop les découpe, les copie et les agence dans l'espace en révélant leur fragilité tout en leur donnant une dimension sculpturale.

« Les œuvres sont néanmoins animées par une dynamique contradictoire et un sentiment d'étrangeté. La décision, par essence totalement subjective, d'explorer un champ très spécifique et aussi singulier – papiers anciens, objets et outils liés aux archives, à la classification administrative et à celle du savoir – est combinée, non sans ambiguïté, à l'aléatoire de l'objet trouvé et à l'utilisation consécutive de ses formes ready-made et standardisées. »
Caroline Soyez-Petithomme, Bookshop Show (2011),
Galerie Florence Loewy, Paris

Lauréate du Hargreaves Prize et du Alun Mohun Prize, Sara MacKillop est exposée dans plusieurs institutions internationales : en 2021 à Laurel Parker Book (Komunuma, Romainville), en 2019 à A MAIOR, Viseu (PT), en 2017 à Bonington Gallery, Nottingham (GB), en 2016 au Haus der Kunst à Munich (AL), en 2015 à la Trondheim Kunsthall (NO) en 2014 à la Kunsthalle Charlottenburg, Copenhagen (DK) et en 2010 à la Salle de Bains, Lyon (FR). Elle produit régulièrement des livres d'artistes.

SARA MACKILLOP

Born in 1973 in Bromley (UK)
Lives and works in London



A graduate of the Royal College of Art in 2001, Sara MacKillop reappropriates objects linked to the stationery store, as the tool itself of artistic production or an element of mass distribution. Paper, file boxes, mail-order catalogues, pens, books, vinyl sleeves, envelopes are subtly transformed by the artist into volumes that humorously evoke minimal forms. Methodically fascinated by these daily objects and their perishable nature, Sara MacKillop cuts them out, copies them and arranges them in space revealing their fragility while giving them a sculpture dimension.

“The works nevertheless contain a contradictory dynamic and a feeling of strangeness. The decision, by essence totally subjective, to explore a very specific and also singular field – old papers, objects and tools linked to archives, administrative classification and knowledge – is combined, with some degree of ambiguity, to the randomness of the found object and the consecutive use of its readymade and standardized forms.”

Caroline Soyez-Petithomme, Bookshop Show (2011),
Galerie Florence Loewy, Paris

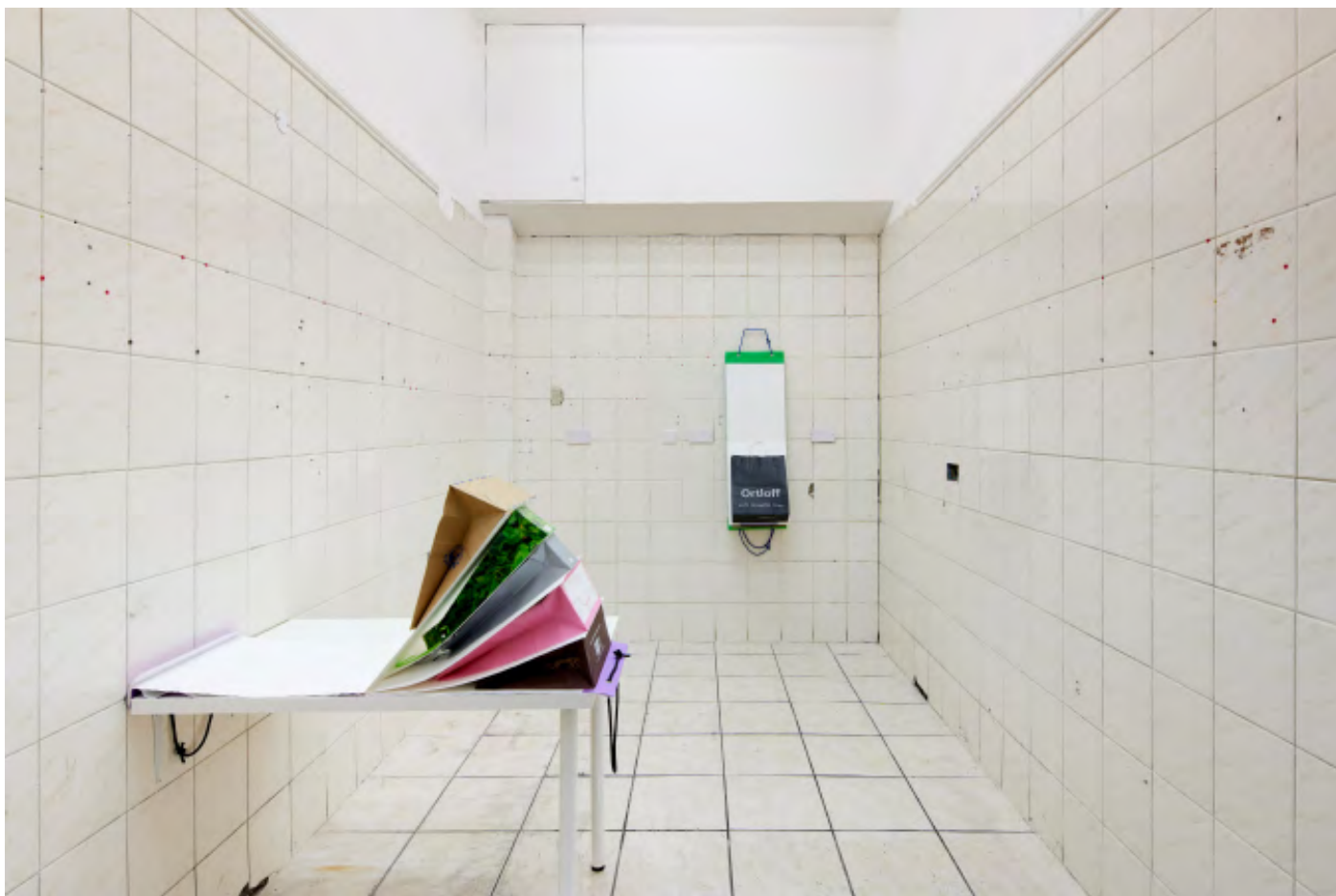
Winner of the Hargreaves Prize and the Alun Mohun Prize, Sara MacKillop is represented by the Florence Loewy gallery, Paris and the Clages gallery, Cologne. In 2016, she exhibited at the Haus der Kunst in Munich, in 2015 at the Trondheim Kunsthall, in 2014 at the Kunsthalle Charlottenburg, Copenhagen and in 2010 at the Salle de Bains, Lyon. She regularly produces artist's books.

SARA MACKILLOP

WORKS & EXHIBITIONS

FLORENCE LOEWY

9-11 rue de thorigny 75003 Paris, France +33 (0)1 44 78 98 45 info@florenceloewy.com



Exhibition view, Sara MacKillop, Ginny on Frederick, London, 2023
Courtesy of the artist & Galerie Florence Loewy, Paris



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Exhibition view, custom binding, Sara MacKillop, Galerie Florence Loewy, 2022
Courtesy of the artist & Galerie Florence Loewy, Paris / © Aurélien Mole

« You see it's like a portmanteau — there are two meanings packed into one word »

Lewis Carroll, *Alice Through the Looking-Glass*

Quand en français on fait référence à la belle invention de Lewis Carroll qu'est le « mot-valise », on entend surtout « mot » et moins « valise », ce qui est bien normal puisque, né dans un livre, le mot-valise désigne d'autres mots tandis que la valise, dans ce cas, n'est qu'une image. Si le mot était né dans une valise, il en irait peut-être autrement. Les œuvres de Sara MacKillop donnent envie de prendre l'hypothèse au mot, enfin, au sérieux (en terrain lewissien n'y est-on pas autorisé?), tant le rapport du contenant et du contenu, et puis également ceux de l'outil et de la réalisation, du pérenne et du jetable, y sont renversés d'une multiplicité de manière qu'elle invente avec, comme valise signifiante, un leitmotiv matériel... le papier (1). Evidemment ce sont tout d'abord ses *Book-Bag-Books* qui suggèrent l'idée de valise à mots, dans une circularité digne d'UnThé chez les fous (pour revenir à Alice).

Fermé, le Book semble n'être qu'un Bag, sous la forme d'un rectangle de papier monochrome, orange, jaune, rose ou bleu, complété par des poignées en papier ou ficelles, à saisir prestement pour partir en shopping. Mais halte-là, surtout pas! Le sac est déjà plein. À l'intérieur, lorsqu'on le déploie, comme on ouvrirait un livre, on découvre des pages elles-mêmes constituées de sacs de courses en papier, de formats et de provenances différentes, créant un effet de surprise à la manière des livres pop-up. Acquis en faisant des achats, trouvés dans la rue ou fabriqués par l'artiste (par exemple les sacs confectionnés en pages de calendriers), les sacs sont savamment assemblés, affichant parfois quelques mots qui n'ont pas forcément besoin d'être lus, des mots qui sont juste là (las?), des mots qui en tout cas n'attirent pas l'attention au point de faire oublier la matérialité du livre... dans une pratique de custom binding, comme le suggère le titre de l'exposition. Et on se situe bel et bien au cœur de l'un des grands champs d'exploration du livre d'artiste, autour de ses qualités visuelles et tactiles, potentiellement sculpturales. Qu'est-ce qu'un livre au fond ? Un être de papier, plus ou moins en volume, épais, doux, cartonné, coloré, recyclé, savamment plié assemblé ou relié, qui en cela s'apparente à d'autres choses, parmi lesquelles, donc, les shopping bags en papier qui prolifèrent. À cette restriction près qu'au lieu de « choses », il faudrait éventuellement, en suivant le vocable utilisé par Vilém Flusser, appeler ces derniers des « non-choses », catégorie que le philosophe nomme aussi « trucs idiots », dans le sens où

« on croit pouvoir les mépriser ». Alors que le livre reste une « chose », car il bénéficie d'une certaine estime (2). Les *Book-Bag-Books* de Sara MacKillop pourraient par conséquent être pensés comme des « choses-non-choses-choses », se repliant l'une sur l'autre, afin de faire parler l'une par le biais de l'autre, en écho à la stratégie de Barbara Kruger, tout particulièrement dans son affiche *I shop therefore I am* (une sorte de « statement-shopping-statement », pour ainsi dire).

À cette première série d'œuvres, répondent dans l'accrochage de l'exposition quelques impressions sur papier et tissu réalisées à partir de photographies de crayons à papier colorés que l'artiste achète notamment dans les boutiques-souvenirs des musées. Réminiscence artistique incarnée en gadget, mi-outil mi-accessoire, soit une nouvelle occurrence des « trucs idiots » de Flusser, ces crayons servent à créer des œuvres qui elles aussi se mordent en partie la queue. Car le crayon est censé permettre dessiner et faire de l'art, mais dans le cas présent l'art est déjà dessiné sur le crayon. C'est ainsi que, retravaillée et répétée numériquement, l'image du crayon et de ses motifs décoratifs devient le motif de la composition, un motif ready-made en somme. Mais s'il n'en était qu'ainsi, ce serait trop facile, la vie serait trop belle. Sara MacKillop raconte que lorsqu'elle travaillait sur ses images de crayons, elle a entendu à la radio une lecture de la nouvelle de Charlotte Perkins Gilman *The Yellow Wallpaper*. L'histoire raconte la vie d'une femme enfermée dans une chambre par son mari. Tout ce qu'elle souhaite, c'est un crayon et du papier, pour écrire, mais lui, le lui interdit. Alors, condamnée à ne rien faire, elle observe les motifs d'un vieux papier peint délabré jusqu'à basculer dans la folie. Le labyrinthe que tracent les images répétées des crayons rappelle l'espace sans issues de ce papier peint, un custom binding dans le sens cette fois-ci d'entraves, dont il faut arriver à se libérer.

Vanessa Morisset

1. Les œuvres de Sara MacKillop sont très souvent en lien avec le papier, dans sa matérialité et ses différents usages, par exemple le papier cadeau ou les jaquettes des livres.

2. Vilém Flusser, « Choses de mon environnement », in *Choses et non-choses*. Esquisses phénoménologiques, publié en allemand en 1993, traduit en français en 1996, aux éditions Jacqueline Chambon.

"You see it's like a portmanteau—there are two meanings packed into one word"

Lewis Carroll, *Alice Through the Looking-Glass*

When, in French, people refer to Lewis Carroll's wonderful invention, the "word-suitcase," [portmanteau] we hear above all "word" and less so "suitcase," which is normal since, born in a book, the "word-suitcase" designates other words while the "suitcase," in this case, is only an image. If the word is born in a suitcase, things might be different. Sara MacKillop's works create a desire to take the hypothesis at its word, finally, seriously (isn't this authorized in Lewis land?), given the relationship between the container and the content, and then also those of the tool and the finished creation, the perennial and the disposable, are reversed in it with a multiplicity of ways that she invents with, like the significative suitcase, a material leitmotif... paper. Obviously, these are first of all her Book-Bag-Books that suggest the idea of a word-suitcase, in a circularity worth of the "A Mad Tea-Party" chapter (to go back to Alice).

Closed, the Book only seems to be a Bag, in the form of a monochrome, orange, yellow, pink or blue paper rectangle, completed by paper handles or strings, to nimbly take hold of to go shopping. But no, absolutely not! The bag is already full. Inside, when it is spread out, as we would open a book, we discover the pages themselves made of paper shopping bags, in different formats and origins, creating a surprise effect like pop-up books. Acquired when making purchases, found in the street or made by the artist (for example, the bags created from calendar pages), the bags are skillfully assembled, sometimes showing a few words that don't necessarily need to be read, words that are just there, words that in any case, don't draw our attention to the point of forgetting the book's materiality... in a custom binding practice as the exhibition's title suggests. And we are clearly situated at the heart of one of the major fields of exploration of the artist's book, around its visual and tactile, potentially sculptural qualities. What basically is a book? A paper being, with more or less volume, thick, soft, with a cover, colored, recycled, expertly folded, assembled or bound, which creates a link with other things, among which, therefore, the paper shopping bags that proliferate. With this restriction that instead of "things," we should possibly, following the term used by Vilém Flusser, call the latter "non-things," a category that the philosopher also calls "stupid stuff," in the sense that "we believe we are able to scorn them." Whereas the book remains a "thing," because it benefits from a certain esteem. Sara MacKillop's Book-Bag-Books could conse-

quently be thought of as "things-non-things-things," each one folded on the other, echoing Barbara Kruger's strategy; most especially in her poster *I Shop Therefore I Am* (a sort of "statement-shopping statement," so to speak).

A few printings on paper and fabric made from photographs of colored pencils that the artist notably buys in museum gift shops, responds in the exhibition's hanging to a first series of works. An artistic reminiscence incarnated in a gadget, half-tool, half-accessory, or a new occurrence of Flusser's "stupid stuff," these pencils are used to create works that also bite their own tail. Because the pencil is supposed to allow one to draw and make art, but in the present case, the art is already drawn on the pencil. This is how, reworked and digitally repeated, the image of the pencil and its decorative motifs becomes the composition's motif, in short, a ready-made motif. But if it were only that, it would be too easy, life would be too wonderful. Sara MacKillop recounts that when she worked on her pencil images, she heard a reading of Charlotte Perkins Gilman's short story *The Yellow Wallpaper* on the radio. The story recounts the life of a woman locked into a bedroom by her husband. The only thing she wants is a pencil and paper, to write, but he does not allow her to have them. Thus, condemned to do nothing, she observes the motifs of old dilapidated wallpaper until she goes mad. The labyrinth that the repeated images of the pencils trace recalls the space without exits of this wallpaper, a custom binding in the sense this time of shackles, from which one must manage to free oneself.

Vanessa Morisset

1. Sara MacKillop's works very often have a link to paper, in its materiality and its different uses, for example, gift wrap and book jackets.
2. Vilém Flusser, "Choses de mon environnement," in *Choses et non-choses. Esquisses phénoménologiques*, published in German in 1993, translated into French in 1996, at éditions Jacqueline Chambon.

CUSTOM BINDING
Sara MacKillop

Galerie Florence Loewy, Paris
4 février — 25 mars 2023



Exhibition view, custom binding, Sara MacKillop, Galerie Florence Loewy, 2022
Courtesy of the artist & Galerie Florence Loewy, Paris / © Aurélien Mole

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Galerie Florence Loewy, Paris
4 février — 25 mars 2023



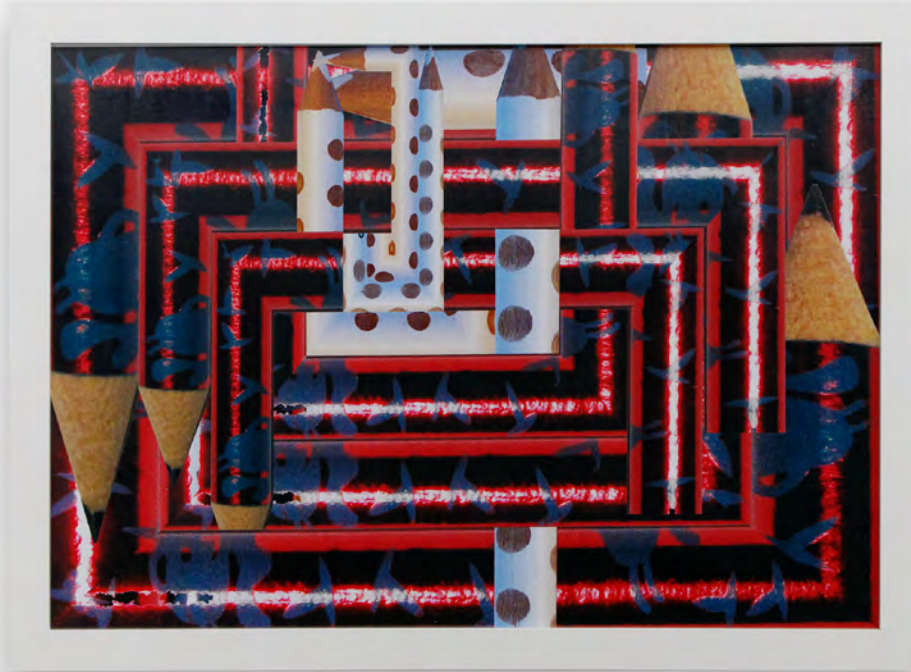
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RKive Basics, exhibition view, Clock House, Book Blinds (double), Wallhanging, Clages Gallery, Cologne, 2022

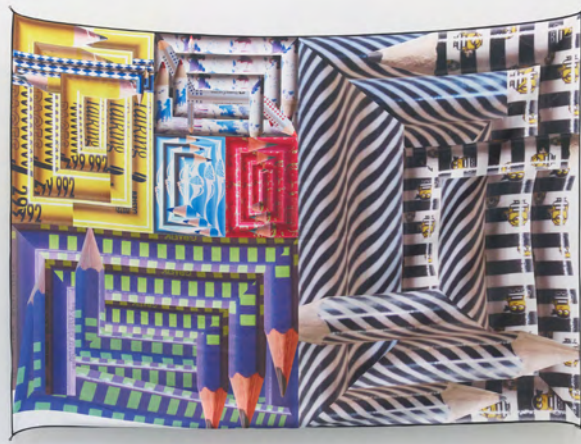


RKive Basics, exhibition view, Book Blinds 1 & 2,
Clages Gallery, Cologne, 2022



Book Blinds (double), 2022

Book Blinds 4, 2022



Wallhanging 3, digitally printed on poly silk held
up on nails, 2022



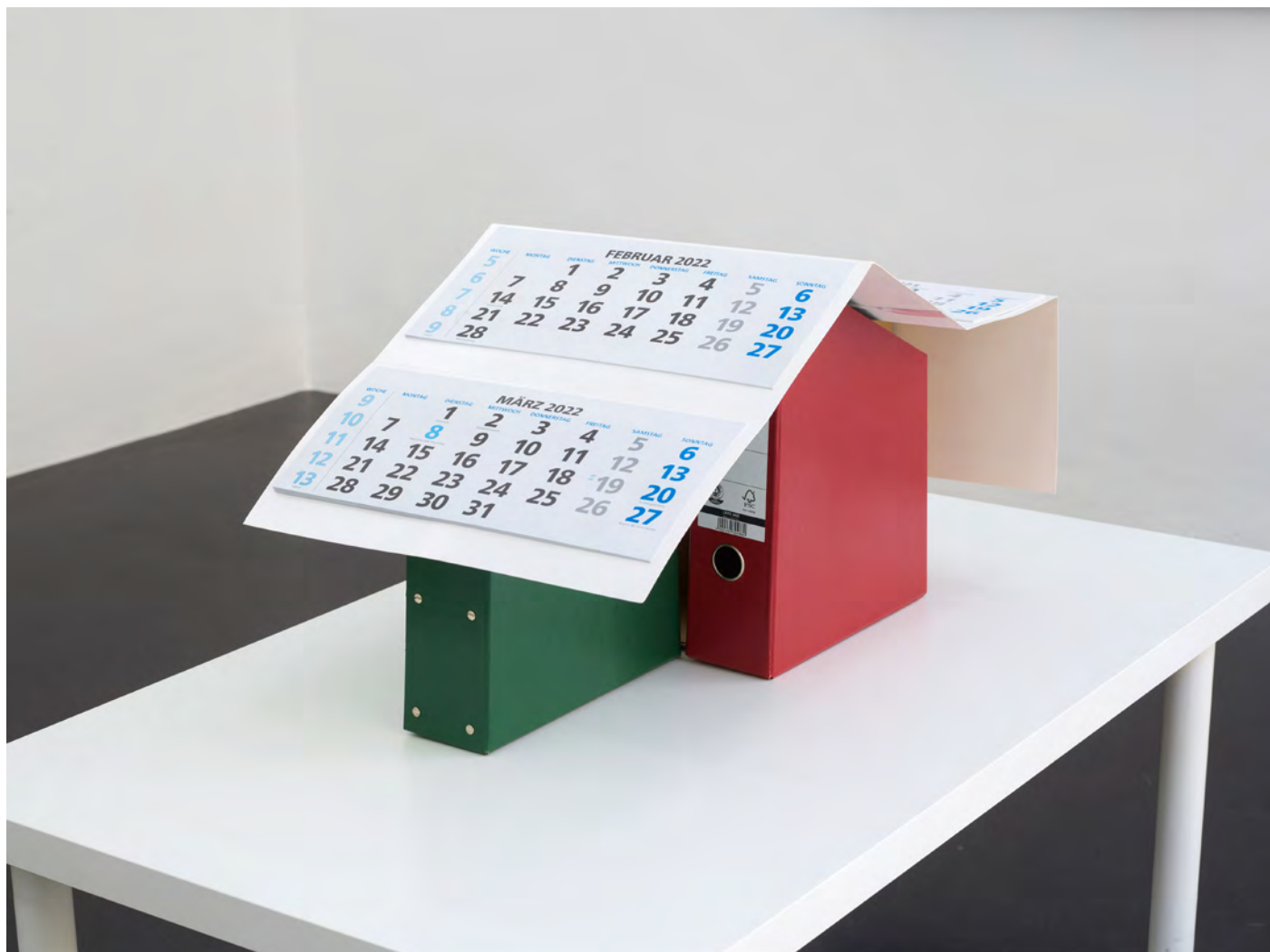
Book Blinds 3, Clages Gallery, Cologne, 2022



Calendar House 2, Magazine files, calendar on
ikea tables, 2022



RKive Basics, exhibition view, Book Blind 1,
Wallhanging, Calendar House, Clages Gallery,
Cologne, 2022



Calendar House 1, Magazine files, 2022



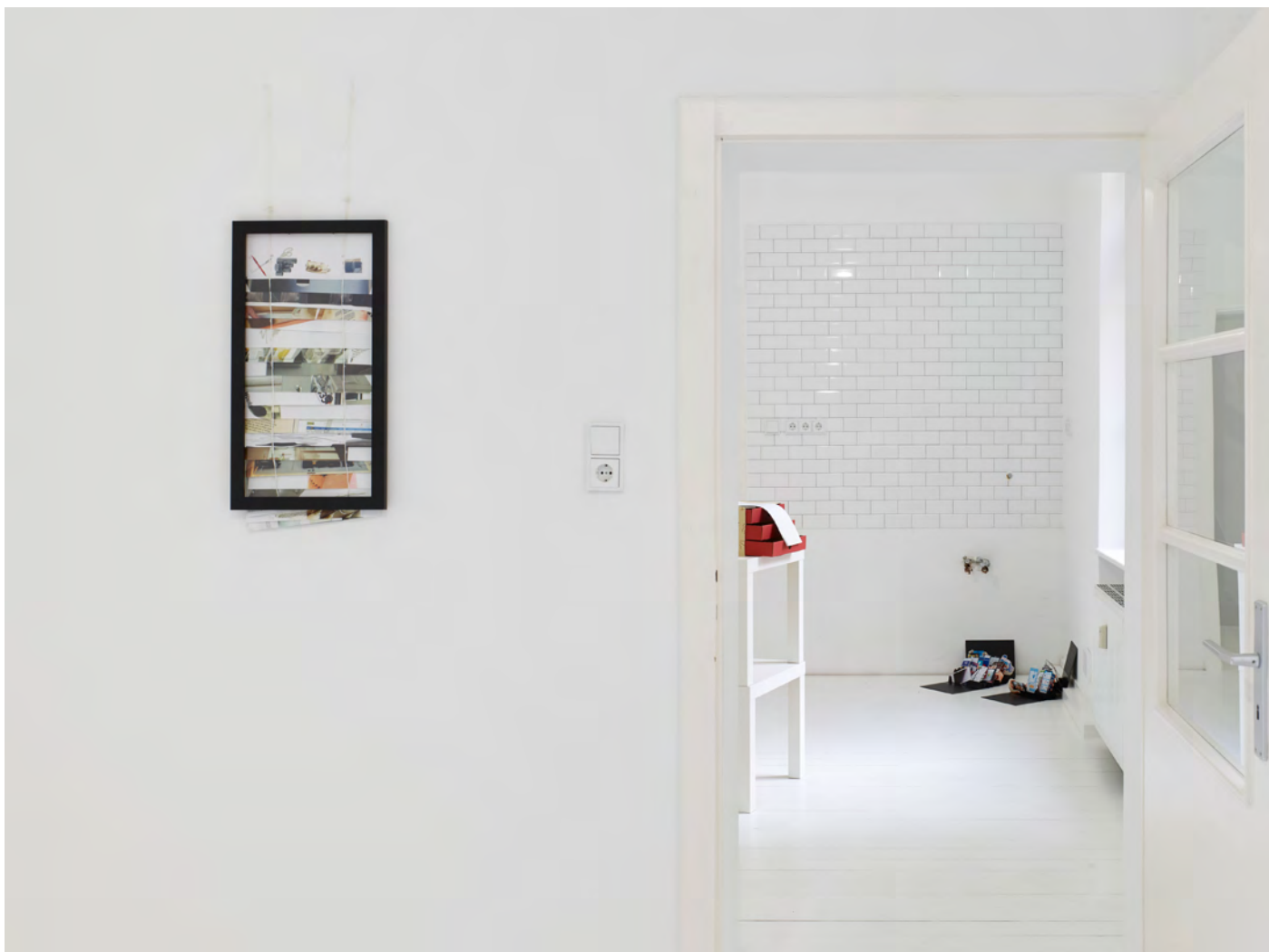
Wallhanging, digitally printed on poly silk held
up on nails, 2022



RKive Basics, exhibition view, Clock House, Book
Blinds (double), Clages Gallery, Cologne, 2022



Clockhouse, Magazine files, Clock
Mechanism, IKEA tables, 2022



RKive Basics, exhibition view, Book Blind 4, Calendar House, Phone Books, Clages Gallery, Cologne, 2022



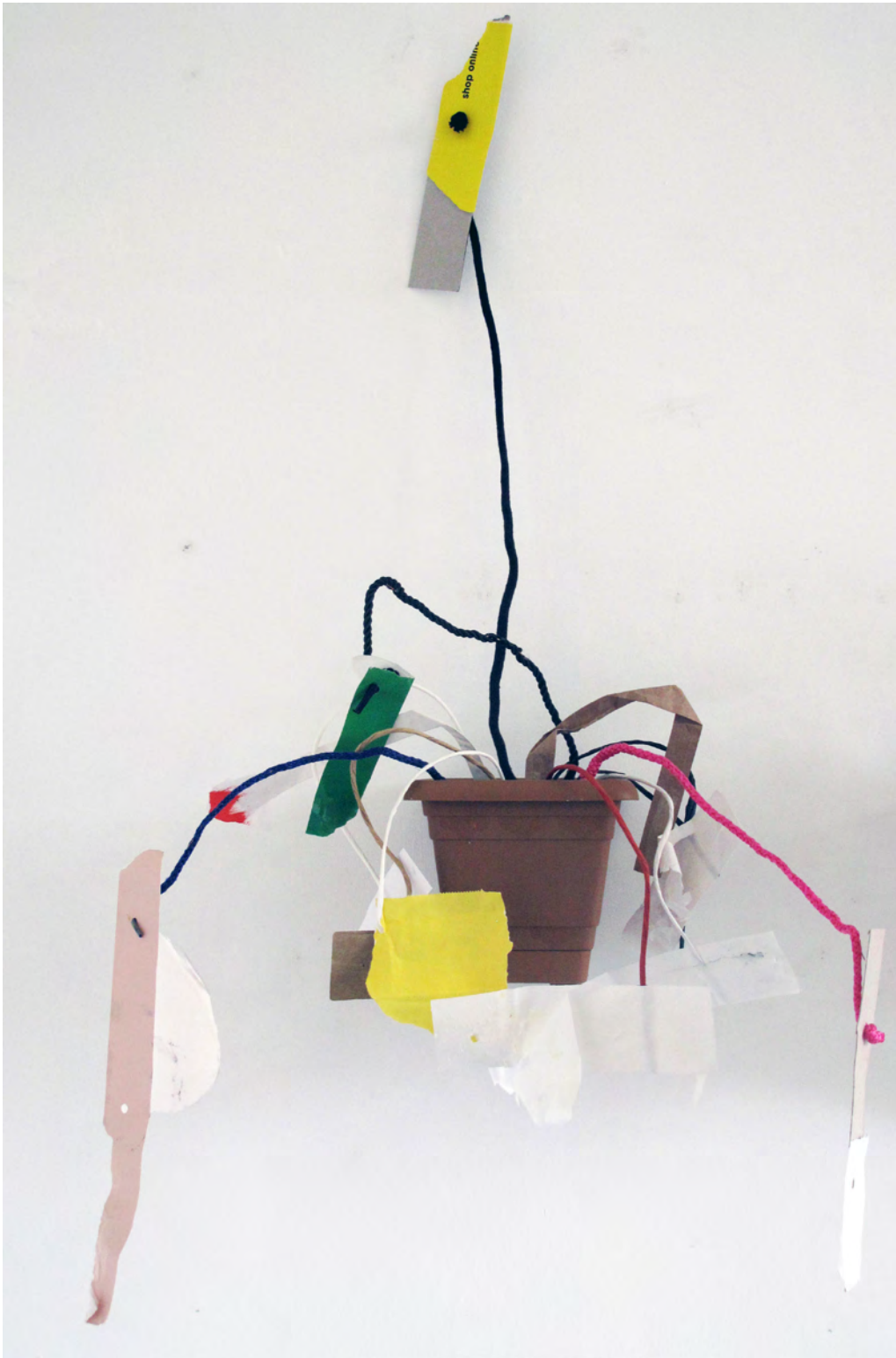
Phone Books, Digitally printed images of advertisements for mobile phone app featuring hands, flag bound into found file covers, 2022



Wallhanging 4, digitally printed on poly silk held
up on nails, 2022

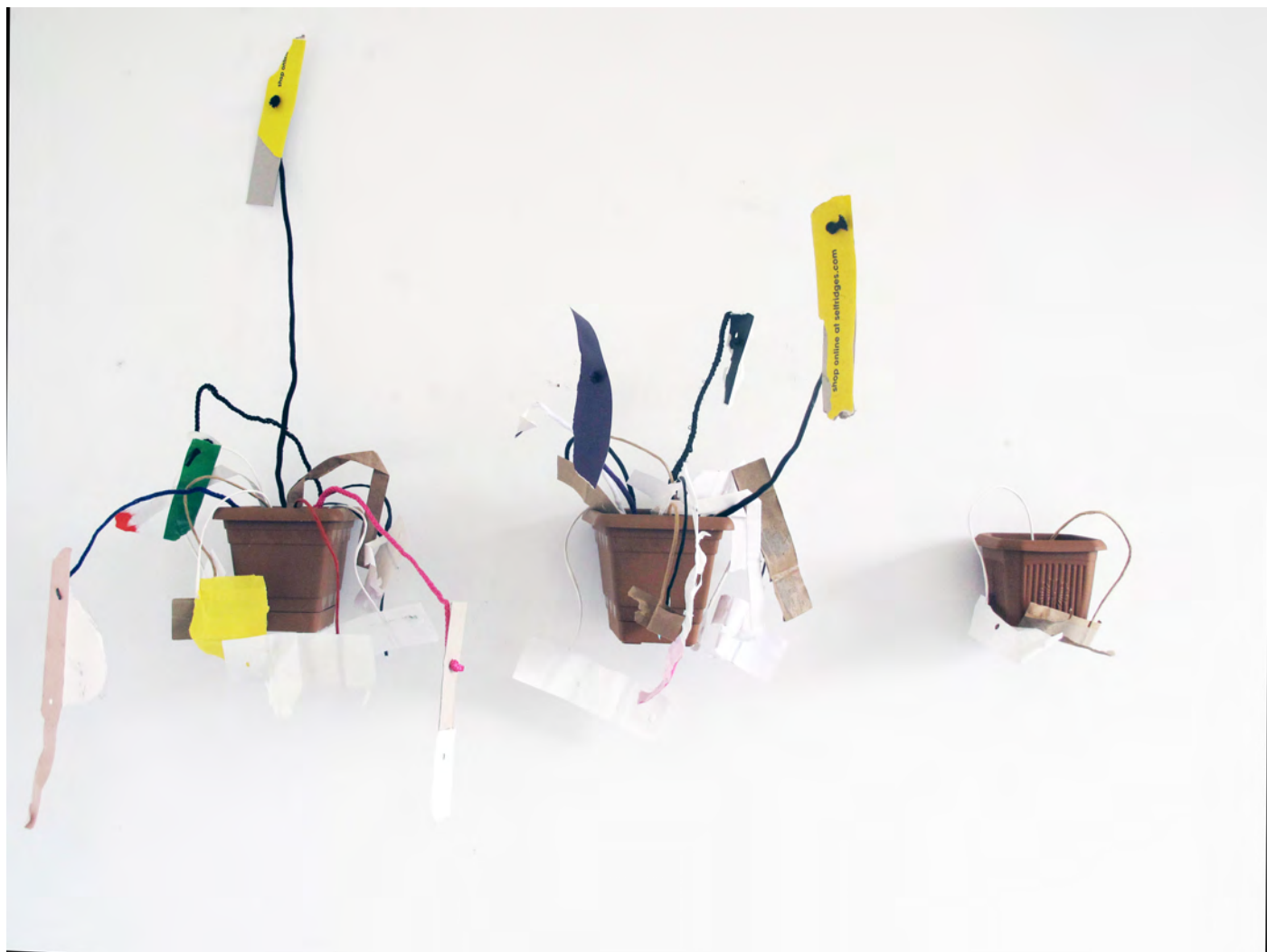














Fountain, installation view, 2021
Fountain, Drinks Carbonating machine, Plinth
cut in half, Drinks bottles, orange drink



House Plinth, installation view, 2022
House Plinth, publication A5, 32 pages, 2022.



House Plinth, installation view, 2022
House Plinth, publication A5, 32 pages, 2022.

FR

En cohérence avec son utilisation récurrente de la papeterie en tant que support artistique, Sara MacKillop présente de nouvelles sculptures qui évoquent le contexte particulier de leur création. Fabriquées en 2020, pendant le confinement, elles emploient une sélection de range-revues en carton et de calendriers muraux pour façonner une série de maquettes semi-architecturales, chacune suggérant le croquis d'une maison de vacances individuelle ou jumelée. Une fois regroupées, les sculptures forment d'ingénieux prototypes et leurs différentes options, pour des maisons prêtes à construire dans une luxueuse station de montagne.

Créées dans les limites de l'appartement de MacKillop, simplement conçues grâce à des objets disponibles dans sa papeterie locale et démontables en kit pour faciliter l'expédition, les sculptures proposent une approche décontractée et ludique de la création artistique. L'intérêt récurrent de l'artiste envers les langages visuels, via lesquels les entreprises qui commercialisent les fournitures de bureau tentent d'attirer leurs clients vers un article en particulier, comme par exemple un range-revue en carton rose ou un calendrier mural décoré de chevaux sauvages, est exploité pour créer une architecture de jeux et de loisirs.

Mais c'est justement par leur caractère ludique, que ces sculptures faussement architecturales offrent une réflexion au sujet d'un paradoxe fondamental de notre époque : l'exigence selon laquelle notre espace de travail et notre espace de loisirs soient entièrement séparés, et néanmoins parfaitement imbriqués l'un dans l'autre.

Les séjours au ski auxquels se réfèrent les sculptures sont une, sinon la destination de loisirs par excellence de nos jours. Elle promet luxe, solitude douillette, liberté au grand air, et une propreté impeccable. Cela représente un mode de vie qui est fondamentalement différent de notre vie professionnelle. Pourtant, comme le suggère avec ironie le travail de MacKillop, l'espace de loisirs et l'espace de travail ne sont pas si faciles à séparer. Ces petits bâtiments sont constitués à partir de matériel professionnel, le seul loisir qui les caractérise est celui inscrit dans les calendriers qui rythment la vie des travailleurs. Les murs carrelés ignorent l'inclinaison du toit, et permettent au dossier de transparaître, offrant à ces maisons un ersatz de solidité et des codes-barres apparent.

Gregorio MAGNANI

Though consistent with Sara MacKillop's long standing practice of repurposing stationery as an art material, her new sculptures speak to and about the specific time of their creation. Crafted in 2020, during the Covid lock down, they employ a selection of cardboard file holders and wall calendars to fashion a series of semi-architectural models, each suggesting a different sketch for a detached or semi-detached holiday home. When grouped together, the sculptures appear as ingenious prototypes for the various options available for new homes in a luxury mountain resort as yet to be built.

Created within the confines of MacKillop's flat, simply paring things easily available at her local stationery shop, and flat-packable for shipping, the sculptures suggest an easy-going, playful approach to making art. The artist's long standing interest in the visual languages through which firms creating office supplies endeavour to lure their customers toward a particular item, such as a pink cardboard file holder, or a wall calendar adorned with images of wild horses, is harnessed to create an architecture of play and leisure.

But exactly through their playfulness, these faux-architectural sculptures offer a reflection on a fundamental contradiction of our present times: the demand for our daily work-space and our free time play-space to be absolutely separate and yet perfectly folded into each other.

The skiing retreat to which they refer is one, if not the contemporary play-space. It promises luxury, cozy seclusion, healthy air, outdoor freedom, and pristine cleanliness. It stands for a life and a time that are fundamentally different from the ones of our work life. Yet as MacKillop's work wryly suggests, play-space and work-space are not so easily separated. These small buildings are made of the materials of daily work, their play-space is that described on the office calendars that regulate the workers' life, their tiled walls ignore the slant of the roof allowing the aesthetic indifference that produced the appropriated folder to shine through, their lapidary solidity is ersatz, their scanning codes are visible.

Gregorio MAGNANI



Sara MacKillop, Calendar House 4, 2021
43 x 33 x 28 cm
Pièce unique

Vue de l'exposition Calendar Houses, Laurel Parker Book, Komunuma (Romainville), 2021

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Vue de l'exposition Calendar Houses, Laurel Parker Book, Komunuma (Romainville), 2021

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DT: You have said that your works come about through a process of 'distracted looking', could you elaborate on what you mean by this?

SM: I walk around a lot and as I'm walking I might notice something, which later becomes the start of something I might make but it is distracted because this is not the main purpose of the activity; taking things that I've seen in the world and putting them together in different ways. For example, the glass awareness stickers installed at PEER came about this way.

DT: These are stickers often attached to glass doors and panels intended to prevent people from walking into them?

SM: Yes. When I first noticed them in shop windows I suddenly started seeing them everywhere. Then I began thinking of ways I could use them and disrupt them. It was the same with the window blinds at PEER, which I have chosen to half close at different heights. Usually at PEER like other galleries I've exhibited at the blinds are down during installation and up when the gallery is open. I'd noticed at Costa Coffee up the street – the blinds were all at different heights to keep out the bright sunlight. I became interested in the way that people use blinds. When spending time at the space I noticed people were always staring through the window.

DT: When I arrived at the gallery I noticed the blinds but I didn't really register the small discs on the glass. I didn't even think about them until I was inside and noticed the way you've covered the windows with these circles, disrupting the pattern with the little yellow bird and snowflake images.

SM: That's how I wanted it to work, it kinds of creeps up on you. There's also a little fish-eye photo I took looking through the window of Shoreditch Library the other space the exhibition takes place in up the road !

DT: It's not always clear how much of your work is made by you and how much is found, or readymade.

SM: I was talking about this with someone at the exhibition opening. I enjoy the blurring of these categories. When I say 'found', as my friend said: "what you really mean is you went up to Rymans and you bought it."

DT: I was thinking specifically of works such as

Carrier Bag Book (Robert Dyas Extension, 2019) and Carrier Bag Book (Maplin, 2019), which appear to be made from high street shopping bags.

SM: Those were made, I printed them myself. All the logos are adjusted and I like the fact that you don't know what is found and what is adjusted. The Robert Dyas logo is very interesting because it's a house made up of different objects. It has been like that for some twenty years, but I've noticed that now there are many more objects in that house. For my Robert Dyas bag I used their regular logo but I've drawn an extension on to the house.

DT: As a comment on the growth of consumerism?

SM: More about playing around with hierarchies of objects surrounding consumerism such as the carrier bag. Robert Dyas don't produce a paper gift bag, it's more of a cheap carrier bag. A confusion of what is communicated by different logos and carrier bags.

DT: And you consider these works books?

SM: Yes, they use the form of a book. I was interested in making a book that was actually a container, a different kind of space. It's an image of a container on a container as a book.

DY: What draws you to certain objects and materials?

SM: It's difficult to say. There's clearly a series of things that I come back to: pens, books and stationery.

But other things, like the glass awareness stickers, which are more architectural and I just came across recently. However they are all smaller or subsidiary objects for example the glass awareness stickers only work in conjunction with windows and bags and wrapping paper usually surround a further object. In 2017, in the show I had at Bonington Gallery in Nottingham, I included a slush machine because they seemed to be everywhere that summer, in every corner shop. I became interested in them as objects, but to me the slush was like ink, which connects with the new Pen Holder works I have at PEER. There seems to be something about seeing something repeatedly that reinforces it in my mind.

DT: You have an MA in painting from the Royal College but your work has always been very sculptural. Are these distinctions actually relevant any more?

SM: I did my Fine Art BA at Leeds, where I was taught by people that taught across categories. There are of course histories specific to mediums but I don't spend a great deal of time thinking about the categories.

DT: But your work *Pink Mini Highlighter* (2019) nods to painting, it incorporates an actual canvas.

SM: The canvas in this piece can be viewed as an object as well as a holder of information, a container, and an actual holder for a pen. The canvas is still shrink-wrapped, it still has the label. The work comments on painting in a way – there's the cut, which has an art historical precedent with Fontana – but I don't think it matters if it's seen as a painting. It can also be seen to comment on art materials as objects.

DT: You're well known for your artists' books. How did that line of work start?

SM: I was making work using envelopes, where I'd collected all the different security patterns and then scanned them, to compare the differences between them, differences that went beyond bureaucratic need. I tried showing them in different ways, with frames and other things but it wasn't working. I then had the idea to try and make a book out of them and I found it to be the perfect form for them. After that I became interested in the form of the book and having ideas particular to that.

DT: How do your books relate to your gallery work?

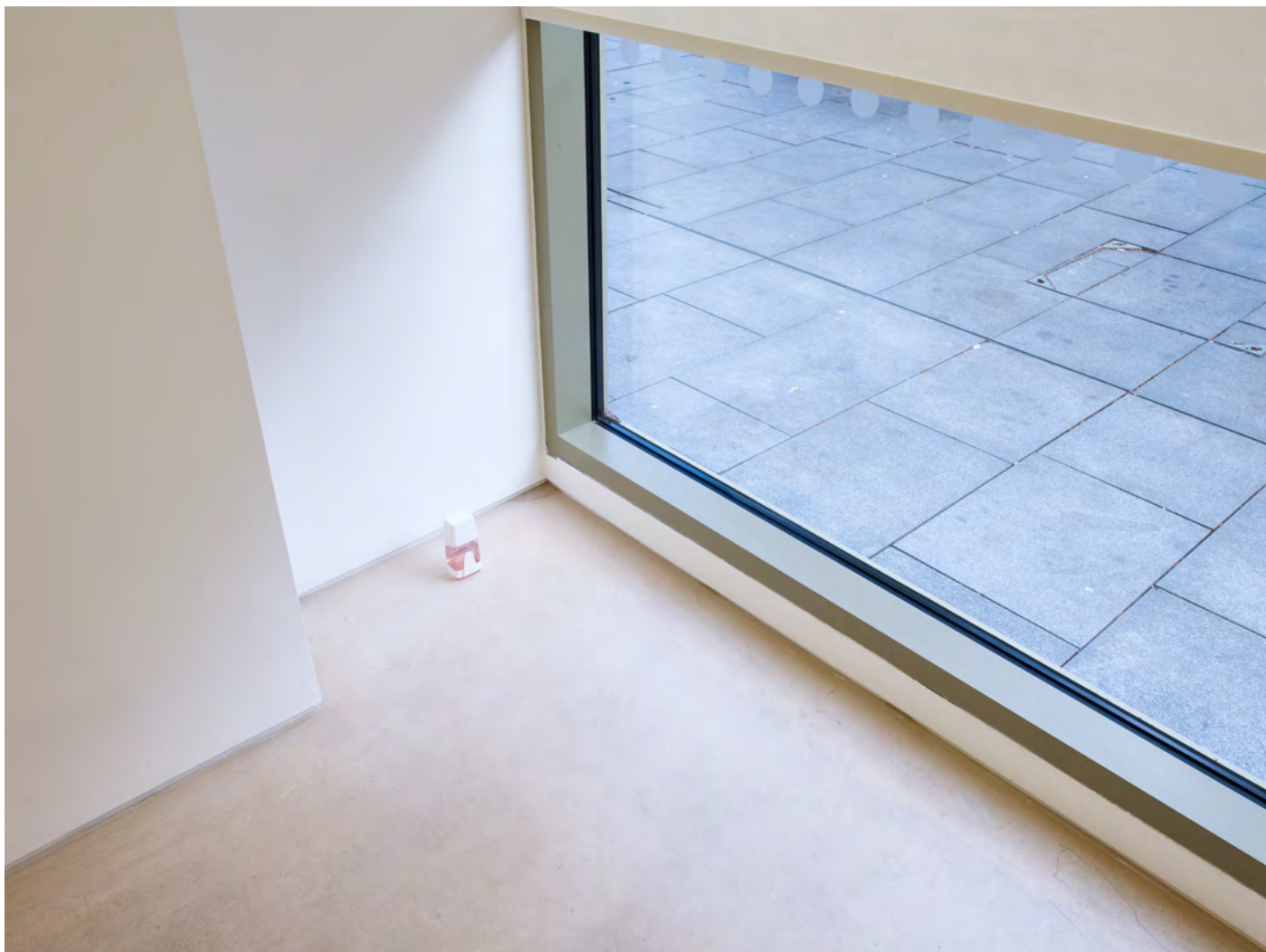
SM: I treat publications in the same way as exhibitions. Sometimes I will be working on something that is definitely for a publication, and sometimes it will be for an exhibition or a piece of work. But to me there doesn't seem to be a separation they are all equally as important and all a part of my practice.

DT: The books you make are all usually multiples, but the carrier bag books in this show are oneoffs.

SM: It's not an edition because I only wanted to make one of each. If you look at my publications all together, they're not formally or systematically coherent and that was a choice at some point. My books are always shifting because the format is part of the book and I'm interested in using these differences.



Vue de l'exposition Sara MacKillop, Returns and Renewals, Peer and Shoreditch Library, London, 2019



Pen Holder, 2019; Vitre : Glass Awareness, 2019.

Vue de l'exposition Sara MacKillop, Returns and Renewals, Peer and Shoreditch Library, London, 2019

Photo : Stephen White

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Book Display, 2019

Vue de l'exposition Sara MacKillop, Returns and Renewals, Peer and Shoreditch Library, London, 2019

Photo : Stephen White

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Glass Awareness, 2019.

Vue de l'exposition Sara MacKillop, Returns and Renewals, Peer and Shoreditch Library, London, 2019

Photo : Stephen White

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Vue de l'exposition Silent Street, curated by Adam Thompson, Ipswich 2018.



Vue de l'exposition Silent Street, curated by Adam Thompson, Ipswich 2018.

Sara MacKillop: One Room Living

Bonington Gallery, Nottingham Trent University,
School of Art & Design, Nottingham (UK)
3 novembre – 8 décembre, 2017

This exhibition is supported by the Elephant Trust

One Room Living takes as its starting point the spaces within Nottingham Trent University that cater for leisure and recreational activity. By appropriating the motifs of art supplies, vending machines and spatial furnishing, MacKillop presents a series of works and interactions that reference the wide variety of spatial uses that directly surround Bonington Gallery – analysing not only the gallery's site and situation, but also how the wider institution's function is represented across a multitude of spaces.

Accompanying the exhibition is a display of MacKillop's wide array of published and self-published printed matter, produced across a nine-year period, housed within the vitrine cases in the gallery foyer.

Sara MacKillop is an artist living and working in London. She studied at the Royal College of Art, London, from 1999 to 2001. Recent solo exhibitions include Window Display, Haus der Kunst Munich, 2016; Temporary Bond, Clages, Cologne, 2016; Sculpture Room, Trondheim Kunstmuseum, Trondheim, 2014; Post, Kunsthal Charlottenborg, Copenhagen, 2013.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition One Room Living, Bonington Gallery, Nottingham, 2017.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016.



Vue de l'exposition Window Display, Haus der Kunst, Munich, 2016

For her fifth solo exhibition at Clages, Sara MacKillop explores the features and limitations of the image and its medium. In "Temporary Bond" MacKillop's fascination for office supplies, writing devices, paper and books culminates in an installation which focuses on the interaction of printed pages and the image which has been printed.

While motifs taken from free promotional stationary or art material leaflets serve as source material and can be clearly identified for what they represent including their features and function, they turn into pure motifs by becoming part of another medium.

The paper on the other hand, whose purpose in the context of promotional materials is merely to serve as supporting medium for a specific message and information, is here turned into an element of its own. Using various scanning and printing techniques, MacKillop merges image and paper or motif and medium.

The book or leaflet, with its characteristic as a summary of individual pages, can be considered a third component of the exhibition. It is here where motif, medium and their specific sequence join into a permanent ensemble – which, besides its haptic components, is what mostly distinguishes analog from digital information. With great sensitivity

Sara MacKillop unfolds and turns pages and finally corrupts even this feature as a merely "temporary bond".



stationery picture 123, 2016, mécanisme de classeur à anneaux, papier plastifié,
59 x 109 cm

Vue de l'exposition Temporary Bond, Clages Gallery, Cologne, 2016.
Courtesy Clages Gallery



A2 stationery picture 123, 2016, mécanisme classeur, papier plastifié, 59 x 43 cm
Vue de l'exposition Temporary Bond, Clages Gallery, Cologne, 2016. Courtesy Clages Gallery



pen holder, 2016, boîte en plastique, Fanta, 6 x 12 x 3 cm

pen holder 2, 2016, boîte en plastique, Fanta exotic, Powerade, 6 x 20 x 3 cm

Vue de l'exposition Temporary Bond, Clages Gallery, Cologne, 2016.

Courtesy Clages Gallery



loor stationery picture 123, 2016, classeur, papier plastifié, dimensions variables
Vue de l'exposition Temporary Bond, Clages Gallery, Cologne, 2016.
Courtesy Clages Gallery



Vue de l'exposition Temporary Bond, Clages Gallery, Cologne, 2016. Courtesy Clages Gallery

FR

Les catalogues de vente par correspondance sont des objets fascinants. D'une page à l'autre, ils semblent s'atteler à la tâche folle de dénombrer l'ensemble des choses de ce monde : objets pratiques, objets si communs qu'on les remarque à peine, objets étonnants, objets un peu honteux, liés à toutes les parties du corps, gadgets inutiles. Source intarissable de réponses aux besoins de consommation de la vie moderne, ils forment une sorte d'encyclopédie de notre monde, dans son aspect le plus matériel.

Sara MacKillop est, depuis longtemps, sensible au charme de ces inventaires un peu grotesques. Non sans humour, elle aime à souligner leurs paradoxes : à mi-chemin entre le livre et le flyer publicitaire, les catalogues sont à la fois éphémères et pesants. Ce sont des objets qui deviennent si vite obsolètes qu'on les dirait à peine faits pour être lus. À l'instar de Hans-Peter Feldmann dans son livre *Album* paru en 2008, Sara MacKillop arrête son regard sur les pages de ces catalogues, comme pour les sauver d'un oubli auquel leur nature même les condamne. Et c'est tout l'art de la mise en valeur d'objets du quotidien qui se révèle alors : compositions recherchées, couleurs attirantes, arguments de vente éculés et pourtant toujours répétés (£9,99 !). Mais c'est surtout cette suite infinie et obsédante d'images d'objets sans qualités qu'elle isole dans toute leur littéralité. On trouve chez elle comme chez Feldmann le même attachement pince-sans-rire à l'appropriation des images produites dans un contexte non artistique, mais qui constituent la représentation que notre monde se donne de lui-même.

Pour sa deuxième exposition personnelle à la galerie, Sara MacKillop emprunte la forme du pop-up pour élever ces pages de catalogues au rang de sculptures. Au fil de son cutter, ce sont des crayons, des imprimantes, des sacs en plastiques qui semblent reprendre un peu de leur volume d'objets en se détachant de la page. Elle se moque de la virtuosité à laquelle ont pu prétendre certains maîtres du genre en faisant sienne avec malice la règle d'or du pop-up : celle de tirer d'une seule page l'ensemble de sa sculpture de papier, sans ajout. Lorsqu'elle scanne ses images, Sara MacKillop conserve volontiers les traces de la matière du papier d'origine, jouant de la mauvaise qualité des papiers et des impressions des catalogues de vente. Ainsi les Miroirs, reproductions sur papier de photographies de miroirs issues du catalogue Argos (l'équivalent populaire de La Redoute en France), laissent transparaître dans leur reflet l'envers de la page. Agrandis à la taille de

l'objet réel qu'ils représentent, ils révèlent leur trame d'impression – points ou pixels ; car Sara MacKillop a désormais étendu ce travail au site web de la marque, et compare l'effet esthétique obtenu par la déformation des uns et des autres.

Si Sara MacKillop montre une prédilection pour les catalogues de papeterie, c'est notamment parce que les nuanciers de couleurs, les arrangements de crayons, de rouleaux de scotchs et de papiers y forment des compositions particulièrement intéressantes. La sculpture *Pen Fence*, reproduction sur carton d'images de crayons et de feutres surdimensionnés, semble porter l'étendard d'un épanouissement de soi par le loisir créatif ; tandis que dans la vitrine de la galerie, quelques petites traces de feutres colorés imprimés sur vinyle transparent, prélevées dans un nuancier de catalogue, attirent l'œil du passant comme une touche de peintre qui ferait ses essais de couleur.

Le travail de Sara MacKillop revient inlassablement sur les mêmes éléments : articles de papeteries, livres, pochette de disques. Des ces outils de communication, elle évacue le discours pour n'en garder que la matière. Avec le recul qu'on retrouve dans le dépouillement de ses œuvres et de ses expositions, elle observe, s'amuse et cite, englobant dans sa critique les objets comme les stratégies employées pour les mettre en valeur. Tout comme le *Gift Wrapping Paper*, qui serait un simple ready-made si l'artiste n'avait pas patiemment ré-enroulé sur l'envers l'intégralité du rouleau de papier, elle nous invite à regarder les choses « au verso », là où le motif laisse place à la matière.

Camille Azaïs
EN

Mail-order catalogues are fascinating objects. From one page to the next, they seem to tackle the insane task of listing all of the things in this world: practical objects, objects so common that we barely notice them, surprising objects, somewhat shameful objects, connected to all parts of the body, useless gadgets. An inexhaustible source of answers to the consumer needs of modern life, they form an encyclopaedia of the world through its most material aspect.

Sara MacKillop has long been sensitive to the charms of these mildly grotesque inventories.

Not lacking in humour, she likes to highlight their paradoxes: part book and part advertising leaflet, catalogues are both ephemeral yet heavy. They are objects that so quickly become obsolete they are barely made to be read. Like Hans-Peter Feldmann in his book *Album* published in 2008, MacKillop's gaze lingered on the pages of these catalogues, as though to save them from the oblivion to which their very nature condemns them. The whole art of showcasing ordinary objects is thus revealed: the compositions worked out in detail, attractive colours, and hackneyed sales pitches that are nonetheless consistently repeated: £9.99! But it is above all this infinite and obsessive succession of images of unappealing objects that she isolates in all of their literality. In her work, as in Feldmann's, we find the same deadpan attachment to the appropriation of images produced within a non-artistic context, but that constitute the representation that our world gives itself.

For her second solo exhibition at Gallery Florence Loewy, Sara MacKillop borrows the form of the pop-up to elevate these catalogue pages to the ranks of sculpture. As she manoeuvres her cutter, items such as pencils, printers and plastic bags appear to recover some of their volume through their detachment from the page. She appropriates the virtuosity that certain masters of the genre have laid claim to, by mischievously making the golden rule of pop-ups her own: that of getting all of one's paper sculpture out of a single page, with no add-ons. When she scans her images MacKillop deliberately conserves the traces of the texture of the original paper, making use of the poor quality paper and printing of sales catalogues. Hence the *Mirrors*, reproductions on photographic paper of mirrors from the Argos catalogue, enable the other side of the page to show through in their reflection. Enlarged to the size of the real object, they reveal their dithering – dots or pixels – because MacKillop has since extended this work to the brand's website, and compares the aesthetic effect obtained by the deformation of the various formats.

If Sara MacKillop demonstrates a predilection for stationary catalogues, it is notably because the shades of colours, the arrangements of pencils, rolls of scotch tape and paper form particularly interesting compositions. The sculpture *Pen Fence*, a reproduction on cardboard of images of oversized pencils and felt-tip pens, appears to be a standard-bearer for self-fulfilment through creative hobbies whereas in the gallery display window, *Marks*, a few small traces of coloured felt-tip pens printed onto transparent vinyl, sampled among a catalogue's colour chart, draw the eye of passers-by like a painter performing

colour tests.

Sara MacKillop's work returns tirelessly to the same elements: stationary items, books and album covers. From these communication tools, she evacuates the discourse and retains only the material. With the same distancing that we also recognise in the paring down of her artworks and exhibitions, she observes, plays, and cites, encapsulating within her critique both the objects and the strategies used to showcase them. Just as with *Gift Wrapping Paper*, which would have been a simple ready-made had the artist not patiently re-rolled the whole roll inside out, she invites us to see the "overleaf" of things, precisely where the motif makes way for the material.

Camille Azaïs
translated by Anna Knight



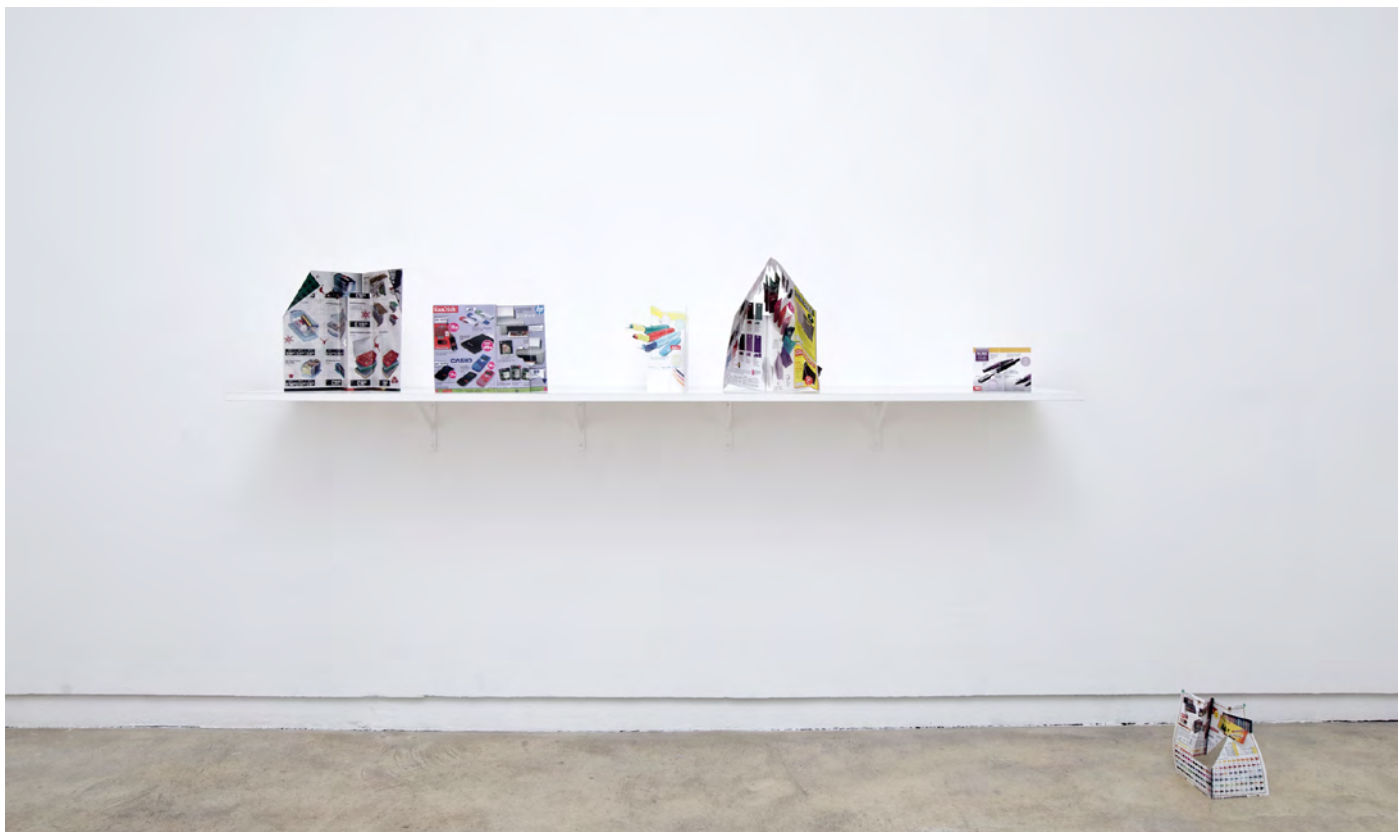
Vue de l'exposition Pop-Up, Non Pop-Up, Galerie Florence Loewy, 2015.



Gift Wrapping Paper, 2015. Distributeur de papier cadeau enroulé à l'envers,
Dimensions variables
Vue de l'exposition Pop-Up, Non Pop-Up, Galerie Florence Loewy, 2015.



Mouldy book cover Book cover 2014, Impression sur jaquette de livre, 41 x 23 cm
Vue de l'exposition Pop-Up, Non Pop-Up, Galerie Florence Loewy, 2015.



Pop-Ups, 2015. Impression sur papier découpé
Vue de l'exposition Pop-Up, Non Pop-Up, Galerie Florence Loewy, 2015



Pop-Up, 2015. Impression sur papier découpé
11 x 14 x 5 cm



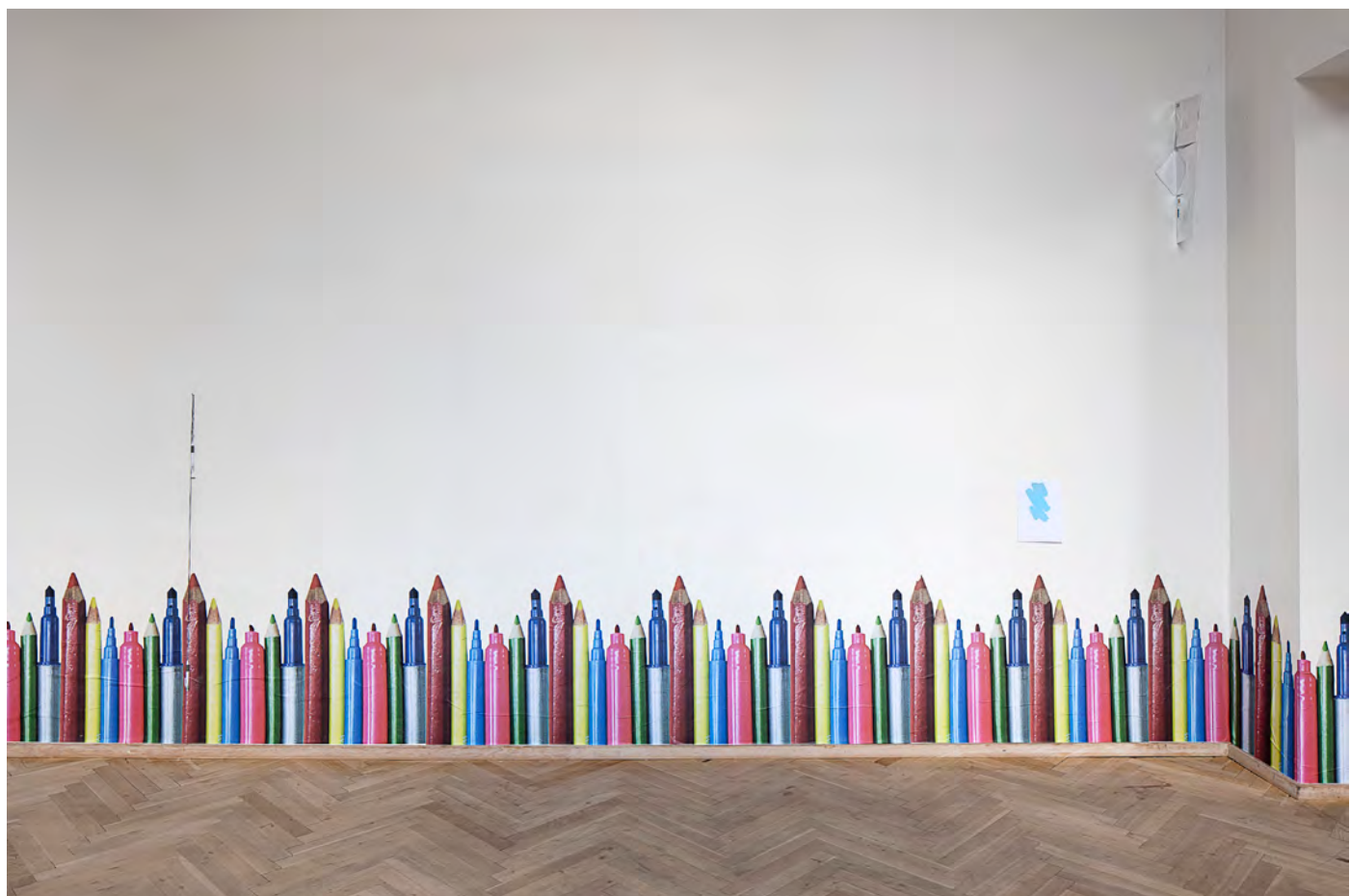
Pop-Up, 2015. Impression sur papier découpé
30 x 39 x 16 cm



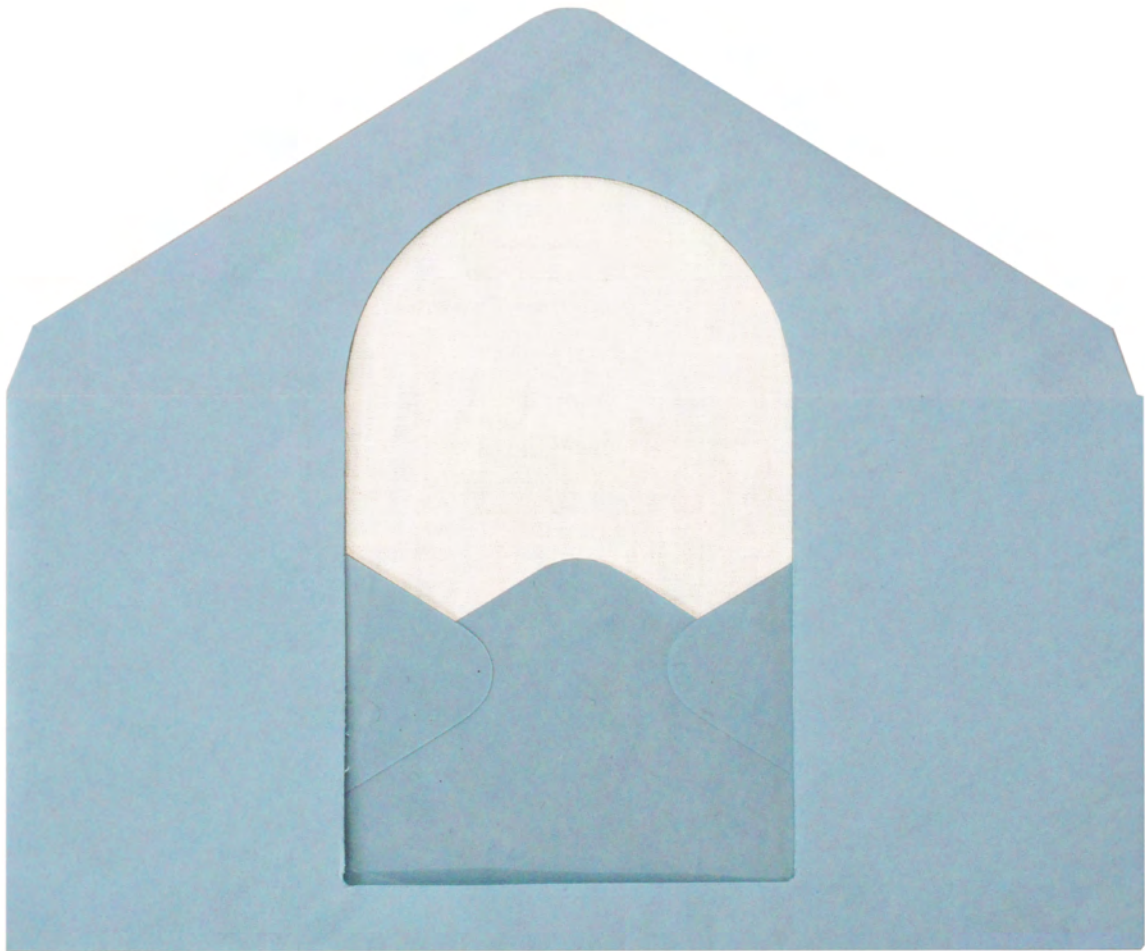
Mirrors, 2010 - 2015. Impression couleur sur papier, 60 x 50 cm
Vue de l'exposition Pop-Up, Non Pop-Up, Galerie Florence Loewy, 2015



Vue de l'exposition Post, Konsthalle Charlottenborg, 2013



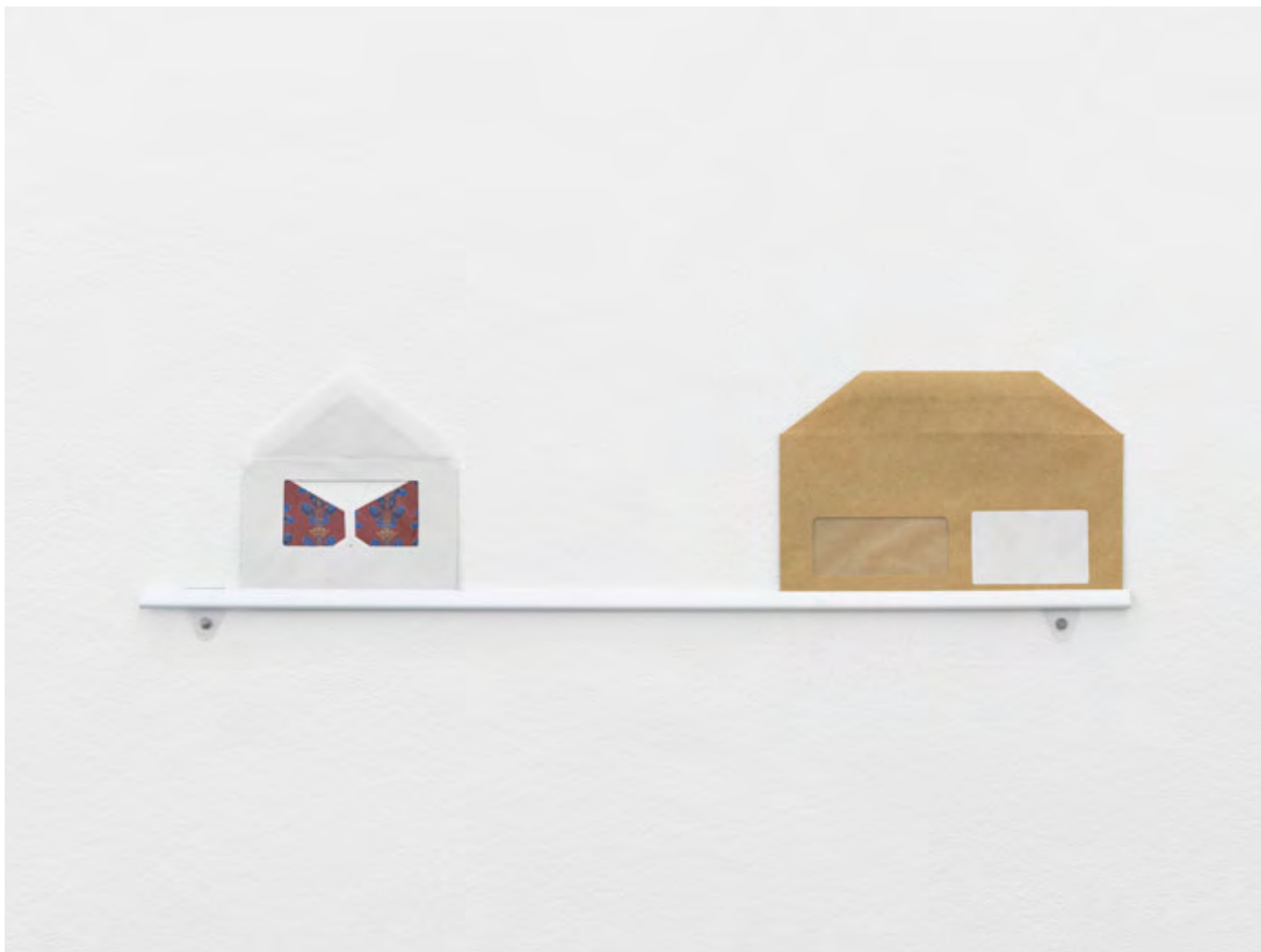
Pen Fence 2013, vue de l'exposition Post, Konsthalle Charlottenborg



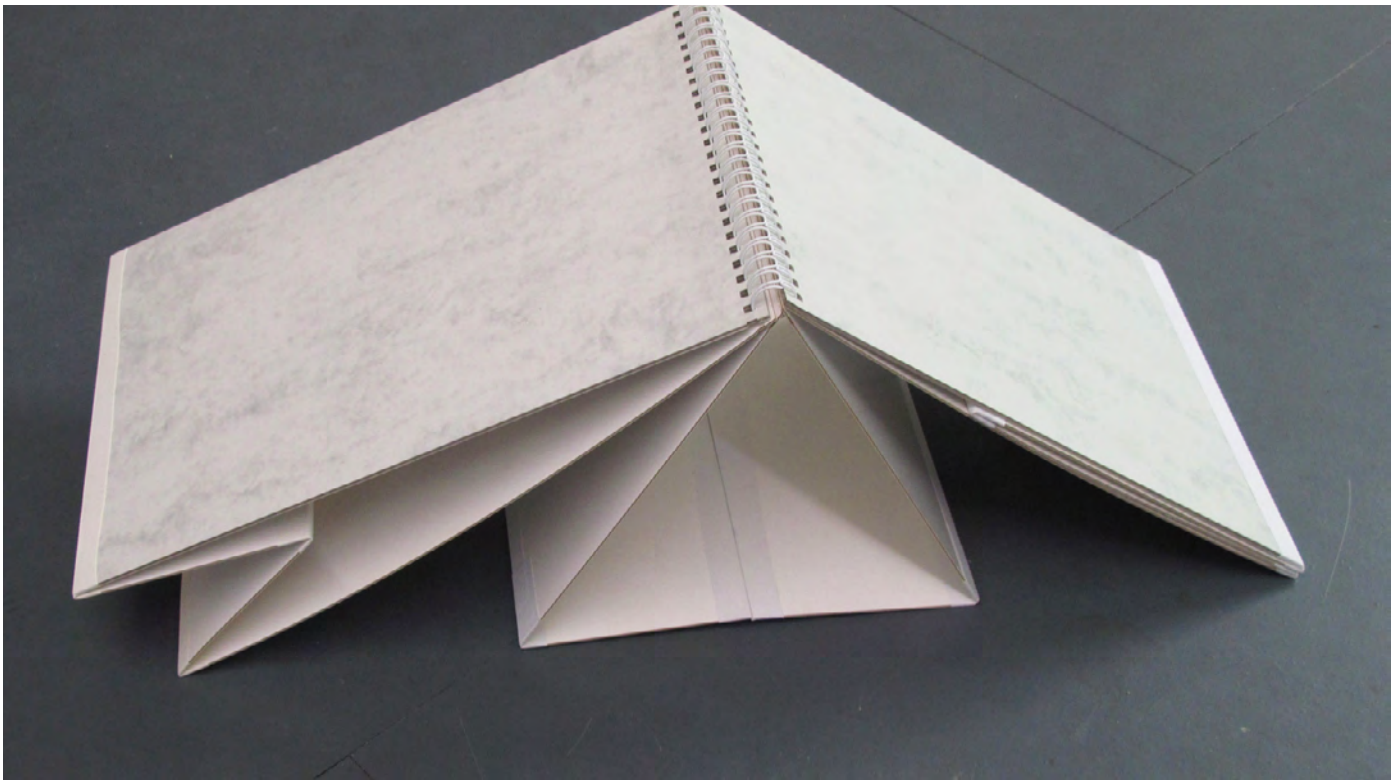
Envelope house (blue), 2014, enveloppe modifiée, 15,5 x 18,5 cm



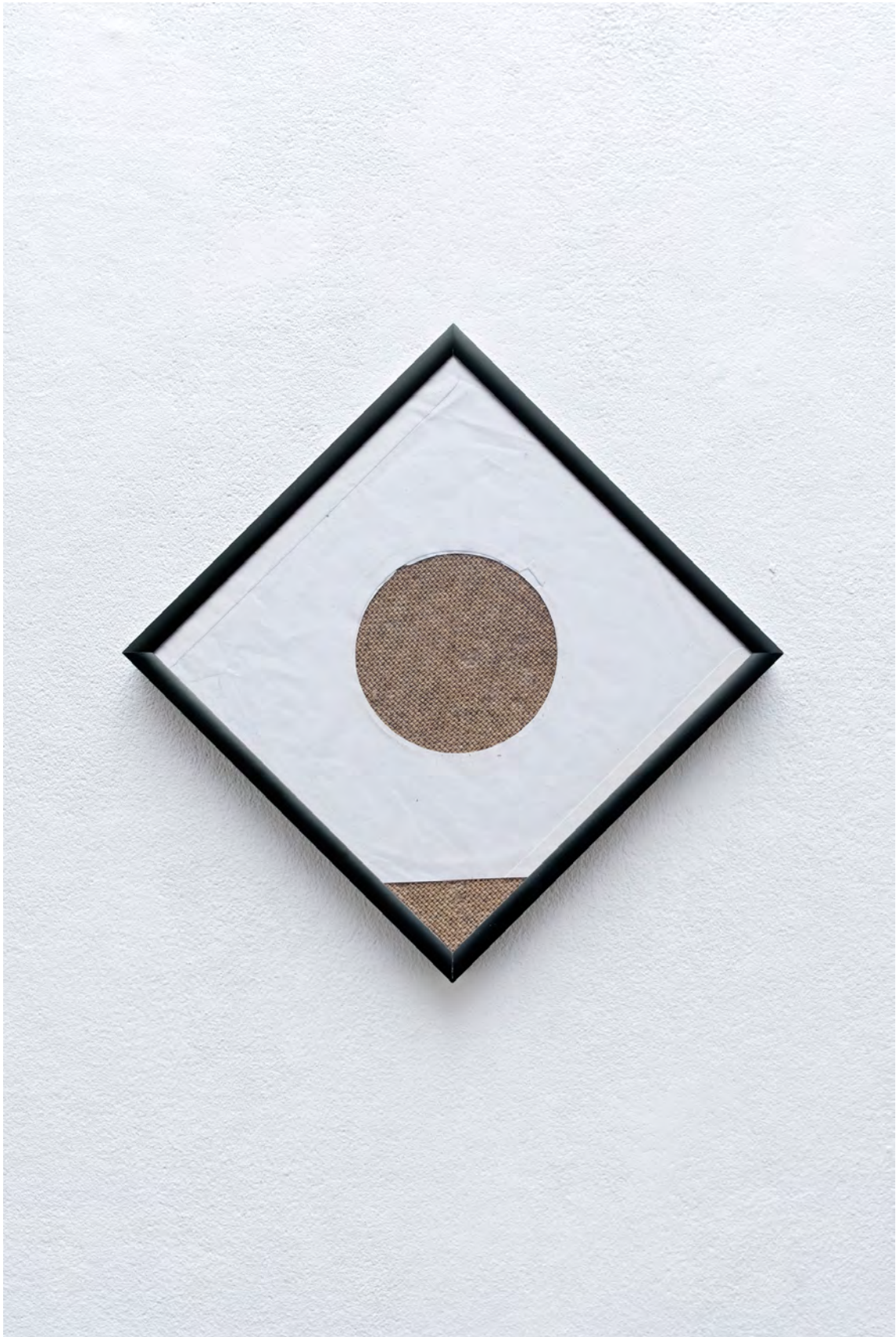
Envelope house (black), 2014, enveloppe modifiée, 15,5 x 14 cm



Vue de l'exposition More Lines Added, Clages Gallery, Cologne, 2014



Book stand book (marble), 2013, carton, papier marbré, reliure spirale - Edition Florence Loewy, Paris
dimensions variables. Edition de 10 + 1 AP



7-inch, 2012. Pochette de disque et cadre, 17,8 x 17,8 cm

FR

C'est avec beaucoup d'esprit et de subtilité que l'exposition personnelle de Sara MacKillop à la librairie Florence Loewy vient faire écho à la fonction de l'espace. Au premier abord, l'œuvre de l'artiste britannique, montrée dans un tel contexte – dans la galerie adjacente au magasin de livres – donne formellement l'impression d'être un projet in situ quelque peu littéral. Cependant, pour ceux qui ne connaissent pas son œuvre, elle procède toujours ainsi: contemplant puis disséquant, de façon presque systématique mais toujours discrète, des livres anciens ou des produits de papeterie obsolètes.

Ce processus de démantèlement et les display créatifs qu'elle invente transforment les livres en des objets muets, silencieux. MacKillop focalise sur leur structure matérielle, déconstruisant l'unité que ces livres forment habituellement. Tout contenu lisible a disparu ou n'a pas été laissé visible. Ainsi, l'artiste révèle les potentielles qualités plastiques des ouvrages, les laissant tels des formes et volumes abstraits.

Dans le cadre de la librairie, où les livres sont rares et souvent fétichisés, la démarche de MacKillop résonne comme une hérésie ou un geste provocateur. Cependant, l'artiste est elle-même collectionneuse et passionnée de livres. C'est donc en tout état de cause qu'elle construit son approche, jouant vaguement de la dimension immatérielle et de la charge symbolique imputée à ces objets. Les significations multiples et la densité du livre résiste ici à sa propre forme. Quelque chose de romantique émerge de ces Books et Book Covers. Leurs couleurs passées et les traces d'usures laissées par la lumière les replacent inévitablement dans une perspective psychologique et temporelle, tel le témoin métaphorique d'une mémoire en train de disparaître ou d'un manque provoqué par le souvenir. Le statut des livres est culturellement complexe, accessoires à la fois communs et précieux, ils sont collectifs aussi bien qu'individuels. L'artiste perpétue et implicitement densifie ou rejoue la relation émotionnelle qui s'établit parfois entre le lecteur ou le collectionneur et son livre.

Les caractéristiques qu'elle emprunte à l'art moderniste sont adaptées avec humour et détachement. Les œuvres sculpturales, Diagonal File and Expanding File, rappellent certaines sculptures du Minimalisme américain, par exemple Wall Hanging de Robert Morris (1969-1970) ou les Stacks de Don Judd. La majeure partie de la production artistique de MacKillop est organisée sérieusement, tendant ainsi

à éradiquer le libre-arbitre. Typewriter et Books sont des séries qui ont débuté en 2006 et se poursuivent encore aujourd'hui. La présente exposition révèle cette logique interne où les œuvres s'auto-génèrent, reposant sur un système simple, combinaison d'un ensemble de gestes et d'accrochages récurrents et minimaux.

Les œuvres sont néanmoins animées par une dynamique contradictoire et un sentiment d'étrangeté. La décision, par essence totalement subjective, d'explorer un champ très spécifique et aussi singulier – papiers anciens, objets et outils liés aux archives, à la classification administrative et à celle du savoir – est combinée, non sans ambiguïté, à l'aléatoire de l'objet trouvé et à l'utilisation consécutive de ses formes ready-made et standardisées.

Les méticuleuses interventions de MacKillop à disposer les objets de façon inhabituelle et dysfonctionnelle, comme si elle perturbait le système qu'elle avait elle-même établi. Récemment, elle s'est appropriée une image trouvée dans un catalogue répertoriant des livres rares et l'a agrandi afin de rendre aux ouvrages leur taille réelle. Pour une fois ce n'est ni un motif abstrait, ni un motif géométrique qui fait de l'œuvre un support pictural, mais un motif figuratif. Cependant, le même système disruptif a été simplement déplacé pour être appliqué à une image. L'image est devenue motif produit au mètre comme pour un papier peint ou un poster, mais sa reproduction mécanique a soudainement échoué. Certaines des étagères se retrouvent alors à l'envers, comme s'il s'agissait d'une erreur d'impression.

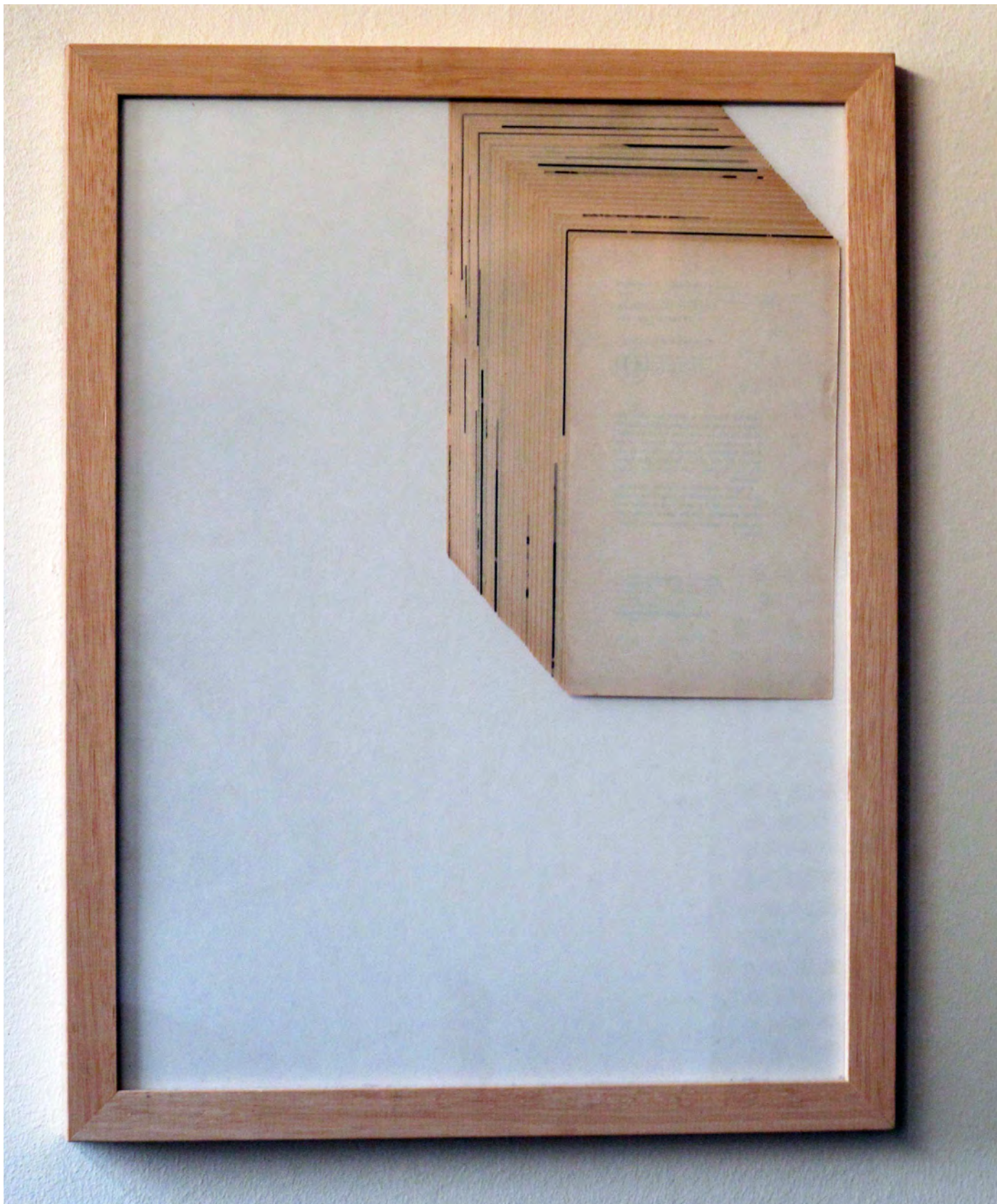
Caroline Soyez-Petithomme



Book cover 2, 2010, étui de livre en carton recouvert de papier passé à la lumière,
4,7 x 15,5 x 1,3 cm
Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011



Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011



Book 2, 2008, pages de livres superposées sous cadre, 43 x 33,2 cm
Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011



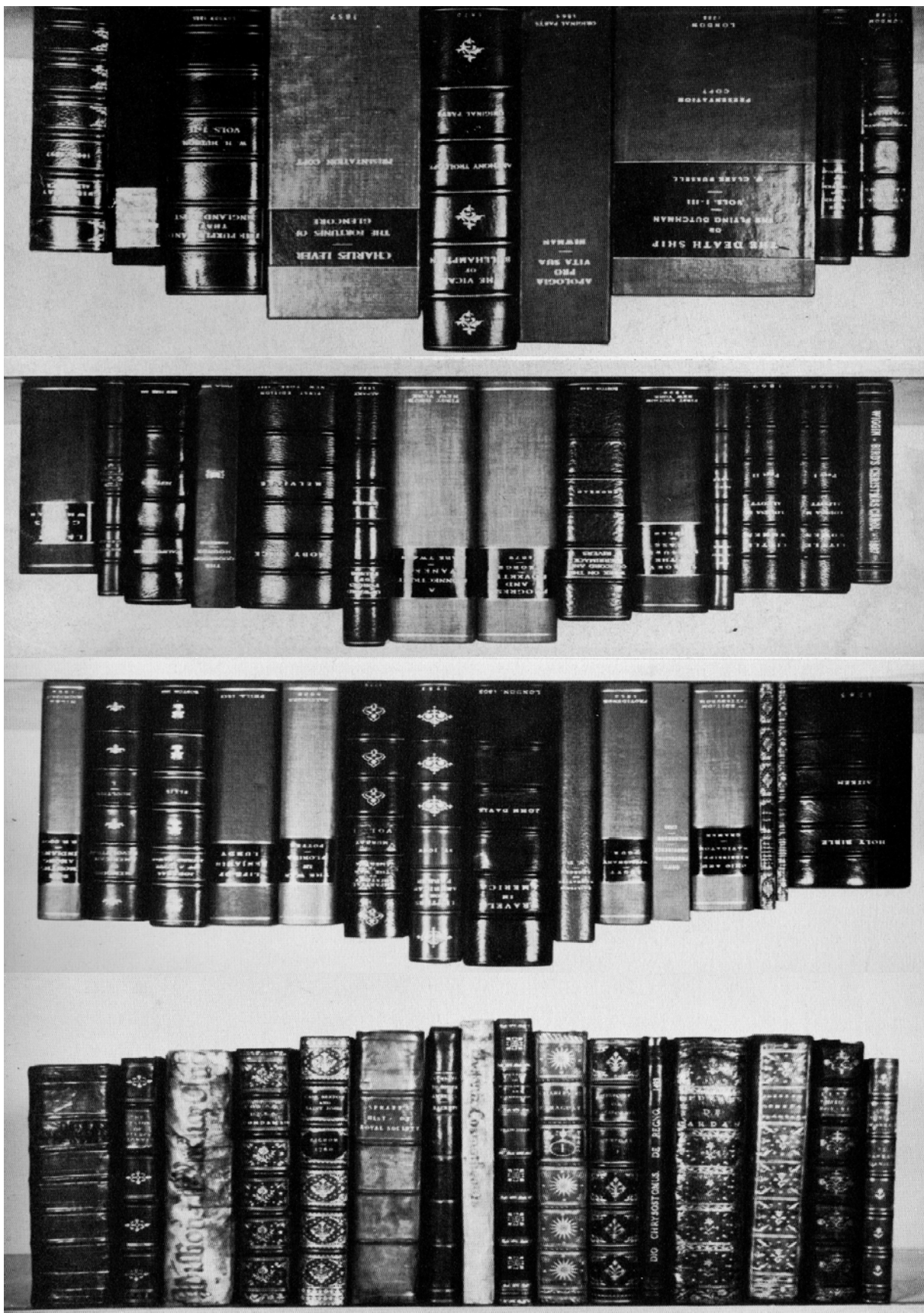
Green File, 2010, Classeur fixé au mur qui devient une étagère où l'on peut disposer les publications de l'artiste, 52 x 36,5 x 22 cm

Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011



File, 2013, Classeur fixé au mur qui devient une étagère où l'on peut disposer les publications de l'artiste.

Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011



Book Poster, 2011, impression laser sur papier, édition de 150 exemplaires,
59 x 41,7 cm
Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011

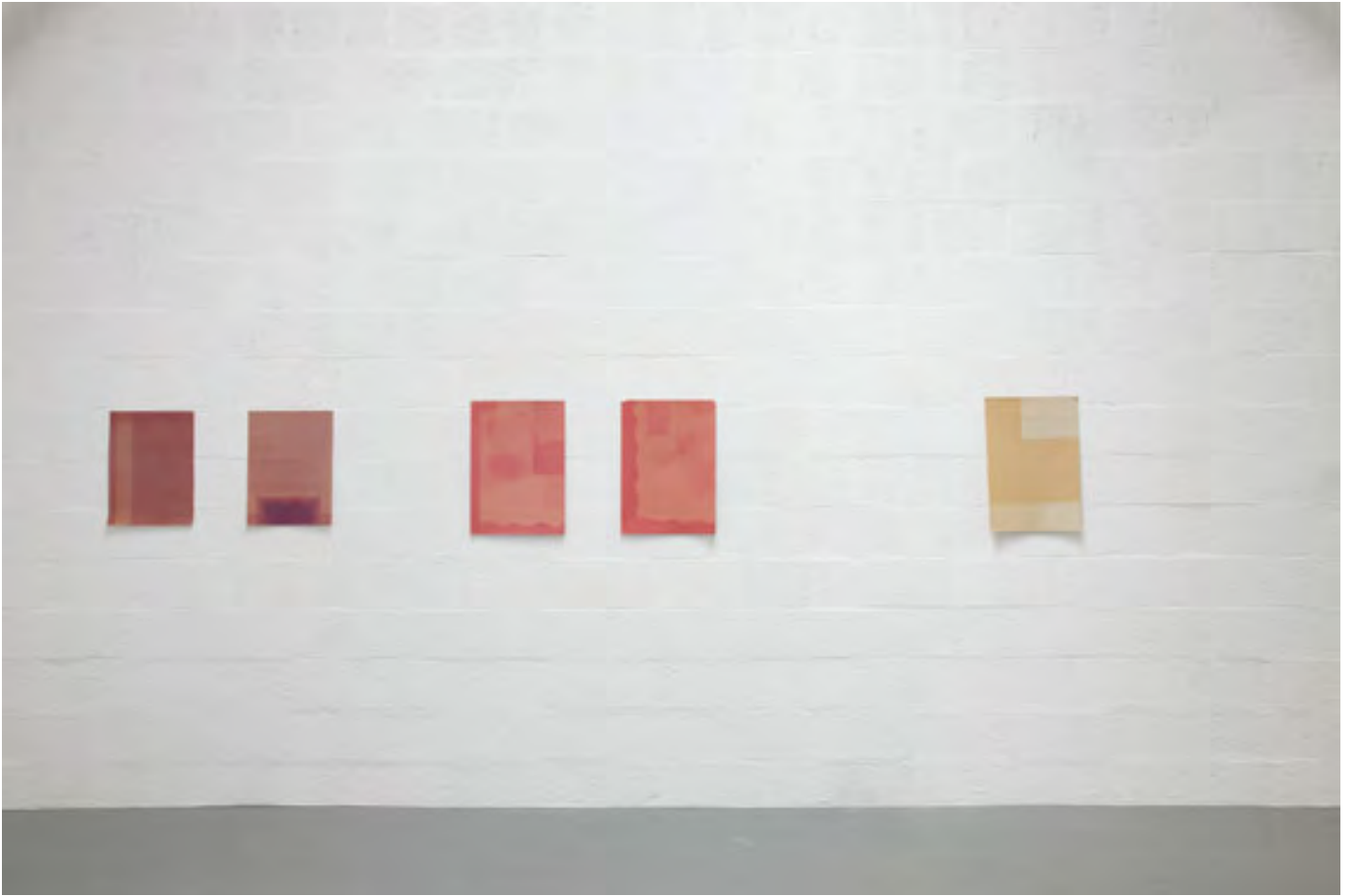


Typewriter, 2010, Deux livres sur une table trouvée Edition de 2, 67 x 38 x 48 cm
Vue de l'exposition Sara MacKillop, Galerie Florence Loewy, 2011

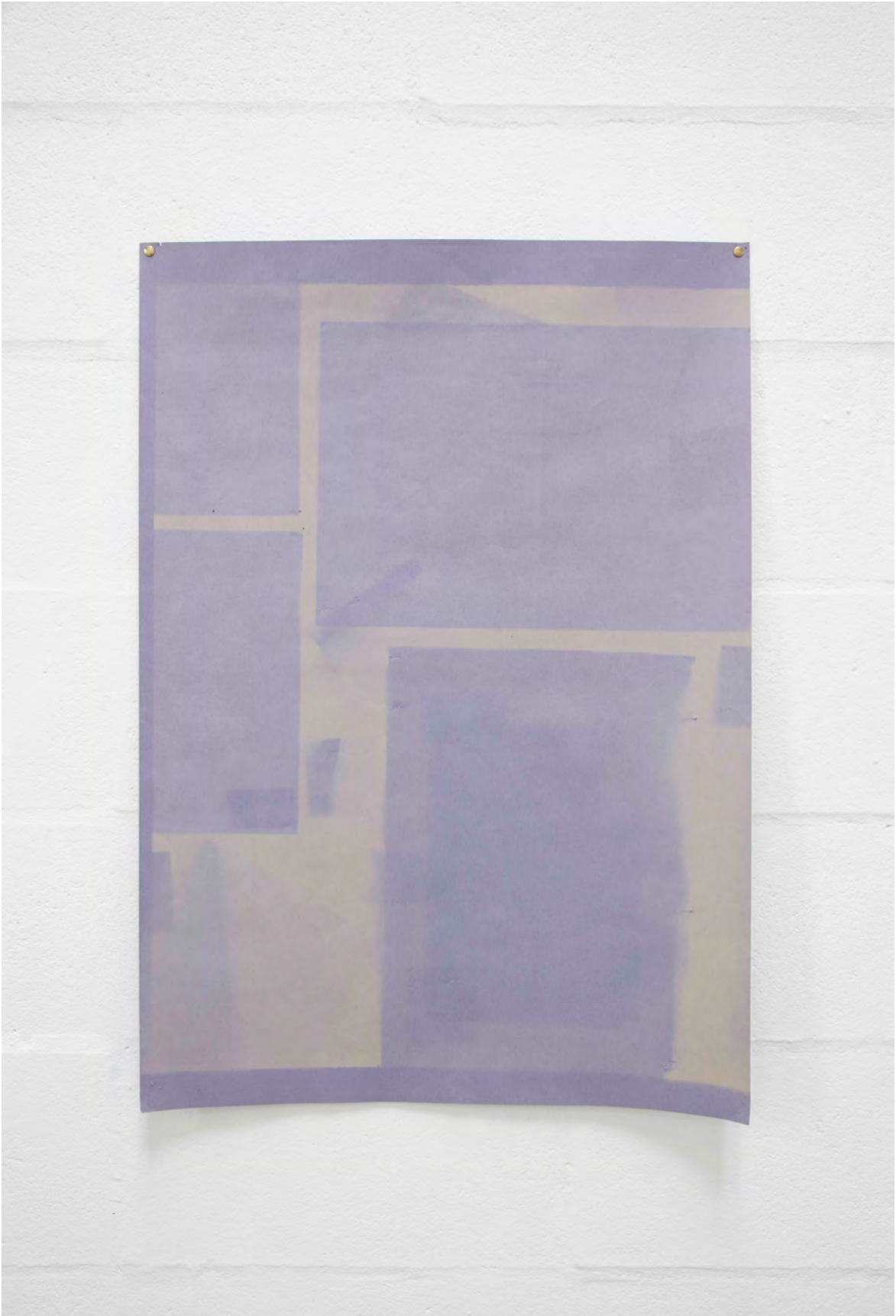


Vue de l'exposition Faded Paper, Spike Island, Bristol, 2011.

Eight pieces of found paper that had previously been used to back institutional noticeboards were exhibited so that they continued to fade. A book was produced that documented the paper at the beginning of the exhibition which could be viewed alongside the paper.



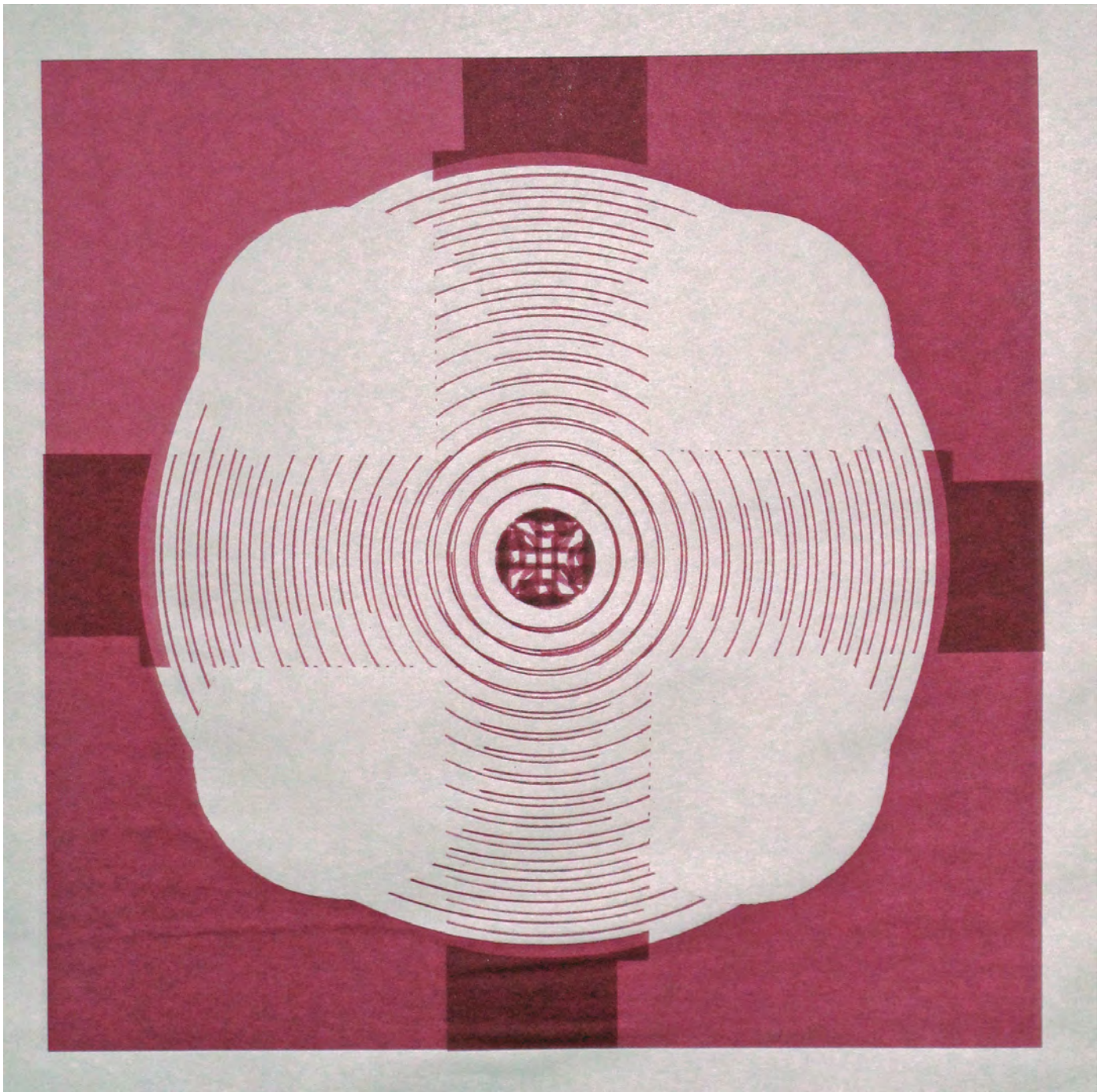
Vue de l'exposition Faded Paper, Spike Island, Bristol, 2011.



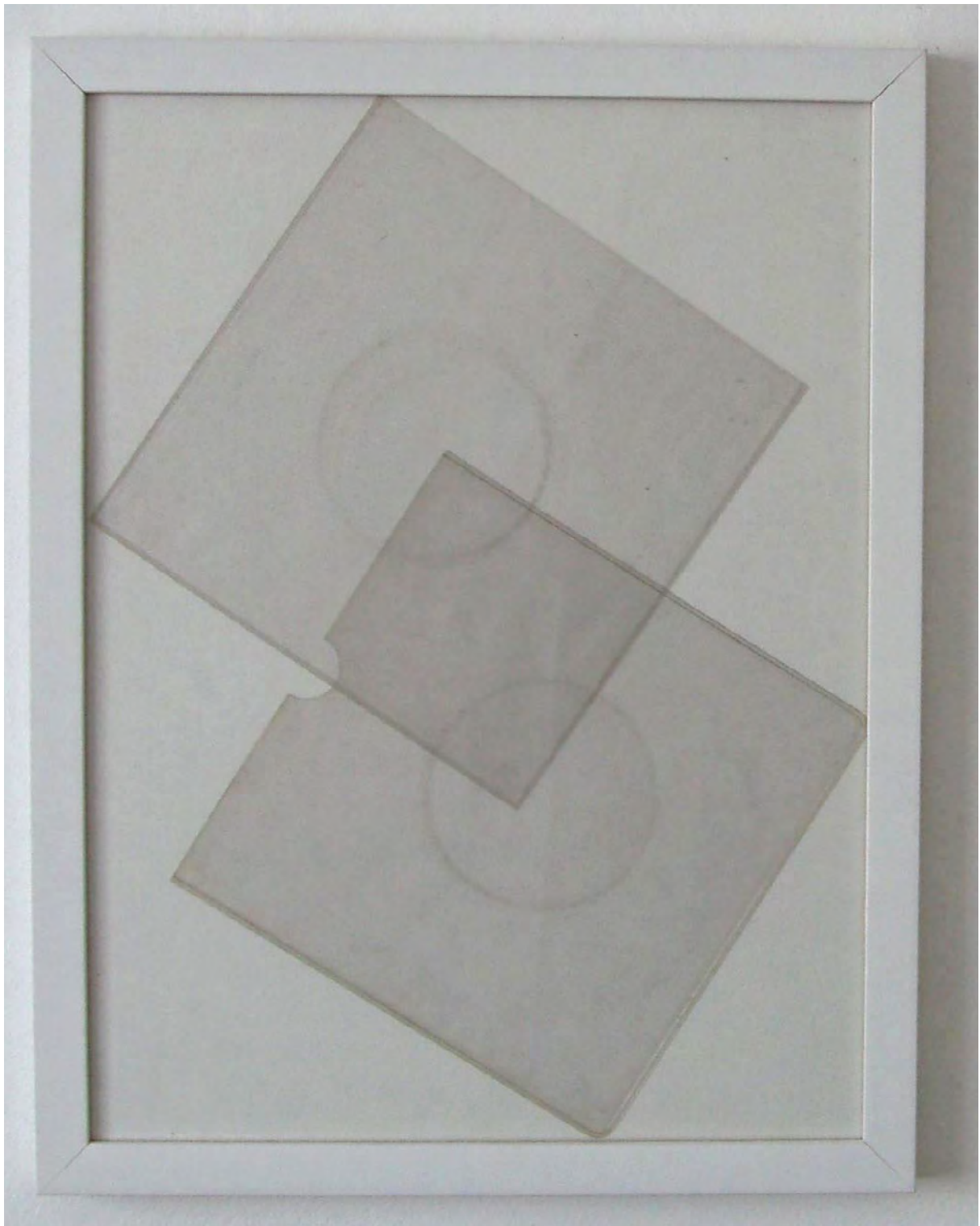
Faded Paper 41s, 2011, papier décoloré, 84,1 x 59,4 cm



Faded Paper 42s, 2011, papier décoloré, 84,1 x 59,4 cm



Record Print, 2009, sérigraphie encadrée, 41 x 41 cm



2 Sleeves in a frame, 2007, 2 pochettes plastique sous cadre, 40 x 30 cm

FORMATION / EDUCATION

1999-2001 M.A. Painting, Royal College of Art, Londres
1992-96 B.A.(hons) Fine Art, Leeds University, Leeds
Hargreaves Prize, Alun Mohun Prize

EXPOSITIONS PERSONNELLES / SOLO SHOW

2023 customs binding, Galerie Florence Loewy, Paris
Separate Volume, Ginny on Frederik, London

2022 Oscar Laughridge and Sara MacKillop, Caprica Studios, London

2022 RKive Basics, Clages Gallery, Cologne

2022 Houseplinth, Rollaversion Gallery, London

2021 Sans Niveau Ni Mètre, Cabinet Du Livre D'Artiste, Universite Rennes

2021 Barbecue, Rollaversion (Two Person Show)

2021 Calendar Houses, Laurel Parker Book, Komunuma, Romainville

2021 Barbecue 2, Office Baroque (Two Person Show)

2020 Renewals and Returns, Peer and Shoreditch Library, London

2019 Shelf Space, A. Maior, Viseu, Portugal
Atlas House, Ipswich
Publications 2010-2018, Print Room, Rotterdam
Publications 2010- 2018, Piper Keys, London

2018 Double Glazed, Galerie Florence Loewy, Paris

2017 ONE ROOM LIVING, Bonington Gallery, Nottingham Trent University, Nottingham
Artists Publications 2008 - 2017, Bonington Gallery Vitines, Nottingham

2016 Temporary Bond, Clages, Cologne
Capsule 06: Window Display, Haus der Kunst, Munich

2015 Pop-up, Non Pop-up, Galerie Florence Loewy, Paris

2014 More Lines Added, Clages - Cologne
Sculpture Room, Trondheim Konstmuseum - Trondheim

2013 45wpm, Mews Project Space - Londres
Post, Kunsthalle Charlottenburg - Copenhagen
Sara MacKillop, AP News - Zürich
New Stationery Department, Motto - Berlin

2012 Volume 3, Clages - Cologne
Book Display, Art Metropole at Art Basel Miami - Miami
Ex- Library Book, curated by Emma Astner, Clockwork Gallery - Berlin
Erica Baum/ Sara MacKillop, curated by Rose Lejeune, Bishoff Weiss - Londres

2011 Notes etc, Enrico Fornello Gallery - Milan
Faded Paper, Spike Island - Bristol
Book display, Donlon Books - Londres
White Room, White Columns - New York
Bookshop show, Galerie Florence Loewy - Paris
Paper Room, Sorlandets Kunstmuseum - Sorlandets

2010 Furnished Space - Londres
Similar Variance, Dundee Contemporary Art - Dundee
Addendum, La Salle de Bains - Lyon
Jessica Bradley Art and Projects - Toronto
Certificates of Readership, Saison Poetry Library with the Hayward Gallery - Londres
Sara MacKillop/Nuno Ramallah, Mews Project Space - Londres
Various Dimensions, Clages - Cologne

2009 Sara MacKillop, Cairn - Pittenweem Fife

50 Envelope Windows, Whitechapel Project Space, ICA - Londres
3.35 x 2.30, Clages - Cologne
Floor/Wall, Leicester City Art Gallery - Leicester
Ian Kiaer/Sara MacKillop, International Project Space - Birmingham

EXPOSITION COLLECTIVES

FLORENCE LOEWY

- 2022 Livres d'artistes, Online presentation of Argos 1976 and Pop -up Non Pop -up, Les Abbatoirs, Frac Occitaines, Toulouse.
- 2022 Ten years, London Centre for Book Arts, London
- 2022 Temporary Gallery, Florence Loewy invited guest at Galerie Eva Meyer, Paris
- 2022 42 x 60, Laurel Parker Gallery, Paris
- 2022 Inexistent Books 4, Aula 46, Barcelona, Spain
- 2021 Fins Programmees, curated by Marie Boivent, Cabinet Du Livre D'Artiste, University of Rennes.
- 2021 The Fountains Show II, Sundry Gallery London
- 2021 Inexistent Books 3, Material CH, Switzerland
- 2020 Inexistent Books 2, Print Room, Rotterdam
- 2020 Modern Shopping, Weiner Foundation, Vienna Austria
- 2020 Inexistent Books, Schlauger, Basel
- 2020 Paradise Libraries Episode 1, Clages Gallery, Cologne
- 2020 Tous n'habitent pas le monde de la même façon 2, Galerie Florence Loewy, Paris
- 2020 Tous n'habitent pas le monde de la même façon, Galerie Florence Loewy, Paris
- 2020 Every Other Space, curated by Gregorio Magnani, Mutina for Arte, Fiorano/ Modena, Italy
- 2019 Publication as Exhibition, MPvite, Nantes, France
- 2019 Work-Book-Work, curated by Gregorio Magnani, ICA, Milan
- 2019 Game, Set, Match, Serralves Museum, Porto.
- 2018 Ladies and Gentlewoman we are floating in space, Clages Gallery, Koln.
- 2018 Silent Street, curated by Adam Thompson, Ipswich
- 2018 SPATIAL FLUX: CONTEMPORARY DRAWINGS FROM THE JOANN GONZALEZ HICKEY COLLECTION, Gregory Allicar Museum of Art, Colorado
- 2018 Flip - About Image Construction, KASK School of Arts, Ghent, Zwarte Zaal, Louis Pasteuren.
- 2018 «OURS, COLOPHON, ACHEVÉ D'IMPRIMER : LE LIVRE D'ARTISTE ET LE PÉRITEXTE» du Cabinet du livre d'artiste, du FRAC Bretagne et d'Anne Mœglin-Delcroix.
- 2018 Wendy's Subway, Reading Room, Bard Graduate Centre, New York
- 2018 Please save the date, curated by Marie Boivent, L'endroit editions, Rennes, France.
- 2017 Publishing as an Artistic Toolbox: 1989 - 2017, Kunsthalle Wein, Vienna
- 2017 Bob Calle Prize for Artists Book Exhibition, Beaux Arts, Paris
- 2017 Artists' Books for Everything, Weserburg Museum of Modern Art, Bremen
- 2017 Copy Construct, Cultuurcentrum Mechelen, Belgium
- 2017 Marbled Ream, Bonington Gallery, Nottingham
- 2017 In a dream you saw a way to survive and you were full of joy, curated by Elizabeth Price, Hayward Touring exhibition, Del a Warr Pavillion, Bexhill on Sea, Glyn Vivian Gallery, Swansea
- 2017 FIAC, Galerie Florence Loewy booth, Paris
- 2016 Everything is about to happen (porto): artists' books and editions, curated by Gregorio Magnani, Serralves Museum of Contemporary Art, Porto
- 2015 Accadra Domani, curated by Gregorio Magnani, Museo Marino Marini - Florence
- 2015 It's Not New, It's a book, Reina Sofia Gallery - Madrid
- 2014 The Liberated Page, Le Commun - Genève
- 2014 Everything is about to Happen as part of the Library Vaccine, Artists Space - New York
- 2014 Everything is about to happen, curated by Gregorio Magnani, Corvi Mora - Londres
- 2014 Kultur und Freizeit, Westfälischer Kunstverein - Münster
- 2013 Journey to the end of colour, curated by Guy Schraenen, Musee de Serralves - Porto
- 2013 Xerography, Firstsite Gallery - Colchester
- 2013 For what it's worth: Perceptions of Value in Contemporary art. Norwich Gallery - Norwich
- 2013 Some undisclosed points of disclosure, Chelsea Art Library - Londres
- 2013 The Feverish Library, Capitain/Petzel - Berlin
- 2013 Marbled Ream, Modern Institute - Glasgow
- 2013 Provisional Information, Camberwell Space - Londres
- 2013 I won't be getting a calendar this year since I was so unhappy, Galerie Florence Loewy - Paris
- 2012 Dear Lynda, Chelsea Art Space - Londres
- 2012 Threshold, Jessica Bradley Art + Projects - Toronto
- 2012 Forth and Back, Punctuation project, Limoncello Gallery - Londres
- 2012 Postcard Show, Spike Island - Bristol
- 2012 Void, Saloon du Livre, La Fonderie Kugler - Genève
- 2012 Glaze, curated by George Henry Longly, Gallery Chez Valentin - Paris
- 2012 Meanwhile, John Hansard Gallery - Southampton

- 2011 X Alphabet, X Marks the Bokship at Badischer Kunstverein - Karlsruhe
 Curators Egg, Anthony Reynolds Gallery - Londres
 Provisional Information, Occasionals at the Milton Keynes Gallery - Buckinghamshire
 Concrete Poetry, Concrete, Hayward Gallery - Londres
 From Page to Space curated by Guy Schraenen, Museu Serralves - Porto
 Dorothea, Ancient and Modern - Londres
 Sara MacKillop/Bedford Press, X Marks the Bokship - Londres
 Anti Photography, Focal Point Gallery - Southend on Sea
 La Photocopie, Cabinet du Livre D'artiste, Université de Rennes - Rennes
- 2010 Cactus Craze, curated by Jean-Michel Wicker and Gregorio Magnani, KW - Berlin
 Bedford Press, New York Art Book Fair, PS1 - New York
 Hulahoop, 401 Contemporary - Londres
 Record Show, White Columns benefit auction - New York
 The Page, Curated by John Stezaker and Matthew Higgs, Kimmerich Gallery - New York
 Play it!, Galerie Florence Loewy - Paris
- 2009 Amor Parvi oder Die Liebe zum Kleinen, Kunstverein Langenhagen
 Paper Show, David Risley Gallery - New York
 The Poetry Marathon, Serpentine Gallery - Londres
 Group show, Limoncello Gallery - Londres
 James Iveson/ Sara MacKillop/ Matthew Smith, Dicksmith Gallery - Londres
 Today is ok, Manuela Klerkx Gallery - Milan
 Adam Gillam / Sara MacKillop, MOT Gallery - Londres
- 2008 The Long Take, Moot, Nottingham
 Notes conernant les objets qui sont sur une table decuisine, Super, Paris.
- 2007 Expect Nothing, Gallery for one, Dublin, Ireland.
 Manual, Kronika, Poland
 Working Things Out, Spike Island, Bristol
 EAST 17, Norwich Gallery. Norwich, selected by Matthew Higgs and Mark Camille Chaimowicz (catalogue)
- 2006 Six Shows in Six Weeks, Moot Gallery, Nottingham
 Sculpture Garden, Phoenix Gardens, London
 Sarah and Simon, Platform, London
- 2004 XS, Summer Invitational, fa projects, London.
 The Concert and the Egg, The Ship, Shadwell, London.
- 2003 EAST International, Norwich Gallery, Norwich.
- 2002 Provisional Worlds, Art Gallery of Ontario, Toronto, Canada.
 The New Old School. ibid space, Vilnius, Lithuania.
 Club, Le Confort Moderne, Poitiers, France.

RÉSIDENCES / RESIDENCIES

2012-2015 Acme Fire Station Residency

PRIX

2011 Arts Council Grant for Individual Artists
 2010 Elephant Trust Award
 2008 Arts Council Research and Development Award

PUBLICATIONS

2022 HousePlinth, Published by Everyday Press
 2022 CD Revival, Self published
 2020 Congratulations, Self published
 2020 Travel Photos, Self published
 2018 Maplin bag, Inkjet on found paper bag, 15cm x 10 cm
 Loyalty Map volume 2, Digital print on Paper and cardboard, glued perforated and folded
 2 sided edition of 20
 IKEA BESTA Living Room Storage, Digital Print, Stapled, 21 x 29.7cm, 28pages, Edition of 100
 2017 IKEA Wardrobes, Digital Print, Stapled, 21 x 29.7cm, 36 pages, Edition of 100

FLORENCE LOEWY

- IKEA Rulers, Ikea Rulers, Stickers, Elastic, Sandwich bag, 18 x 21cm, Edition of 20
 PaintBrushes, Digital Print on Paper, 4Way Elastic Band, Sticker, 50cl Soft Drink Can, 20 x 28 x 5cm 16 pages, Published by the Bonnington Gallery, Nottingham, Edition of 100
 Laptop 1.2, Digital Print, Hand cut, 21 x 14.85cm, 24 pages, Edition of 20
 Laptop Volume 2, Digital Print, Stapled, 21 x 29.7cm, 24 pages, Edition of 100
 Loyalty Map, Digital Print on Paper and Cardboard, Glued and Perforated, 2 sided, Folded size 6.5 x 10 x 1.5cm, Unfolded Size 41 x 51cm, Published by Bonington Gallery, Nottingham, Edition of 100
- 2016
 IKEA Kitchens, Digital Print, Stapled, Sticker, 21 x 29.7cm, 32 pages, Edition of 100
 Laptop, Digital Print, Stapled, 21 x 29.7cm, 24 pages, Published by Haus der Kunst, Munich, Edition of 200
- 2015
 IKEA Bathrooms, Digital Print, Stapled, 21 x 29.7cm, 28 pages, Edition of 100
 Argos Tote Bag, Screenprint on Tote Bag 40 x 42cm, Published by the Book Club, Toronto Edition of 45
 Pop - Up - Non - Pop - Up, Digital Print, Stapled, 21 x 29.7cm, 28 pages, Edition of 100
 Banner Pen, Digital Print in Pen, 15 x 1.5cm, Edition of 20
 Folded Pen, Digital print on Cardboard Folded size 10 x 10cm, Edition of 30
- 2014
 Pop - Up Cut Extended File, Tipped in Digital Print, Sticker, Legal Tape, Paper clip, Extended Dimensions approx. 45 x 35 x 24cm, Edition 10 + 2 AP
 Argos Catalogue 1976, Digital Print on Paper, Stickers, Perfect Bound, First Copies Wrapped in Tissue, Paper with Argos Sticker Seal, 20 x 24.5 cm, 204 pages, Published by Everyday Press, Edition of 40 + 2 AP
 Envelope Houses, Digital Print on Paper, Plastic Comb Bound, Sticker, 21 x 21cm, 40 pages, Edition of 50
- 2013
 Typewriter Manual, Volume 2, Digital Print, Spiralbound, 21 x 31cm, 36 pages, Edition of 90
 Book Stand Book, Cardboard, Cloth Tape, Spiral Bound, Closed Dimensions 21 x 30 x 2cm, Published by Florence Loewy, Paris, Edition 10 + 1 AP
 Envelope Clock, Envelopes, Screw Fixer, Stickers, Closed size 11.5 x 16cm, 12 Envelopes, Edition of 50
 New Stationery Department, Digital Print, Stapled, 21 x 29.7cm, 36 pages, Published by Motto, Edition of 500
- 2012
 Ex-Library Book, Digital Print, Perfect Bound 13 x 20 x 1 cm, 80 pages, Published by Pork Salad Press 9788791409684, Edition of 500
 Catalogue, Lithographic Print on Paper, Stapled, 16cm x 21cm, 24 pages, Published by The Block 9780956675729, Edition of 250
 House and Garden, Photocopy on Offwhite Paper, Cardboard Cover, Stapled, 12 pages, 21 x 29.7cm Published by Paul and Wendy Projects, Edition of 200
- 2011
 Typewriter Manual, Inkjet on paper, Laminated, Plastic Comb Binder 16 x 21cm, 24 pages Edition of 50
 Faded Paper, Lithographic Print, Sugar Paper Cover, Stapled, 24 x 32cm, 20 pages, Published by Spike Island, Bristol, Edition of 150
 Folded Envelope 2, Inkjet on paper folded, Edition of 100, 16 pages Published by the Bedford Press, Architectural Association, London
 Modern Art in Everyday Life, Risograph, Stapled, 17.5 x 25.5 cm, 24 pages 9781907414084
 Envelopes Midwinter, Digital Print, Stapled, 14.5 x 21cm, 20 pages 9788299433259 Published by Sorlandets Kunstmuseum, Norway Edition of 250
 One Day Diary, Photocopied Pages, Stapled, 22 x 28cm, 48 pages, Published by White Columns, The W.C. 36, Volume 2, Number 12
- 2010
 Remains, Digital Print, Perfect Bound Cardboard Cover Printed Sheet 21 x 29.7cm, 124 pages Published by Dundee Contemporary Arts Edition of 100
 Arrows, Photocopied pages, Cut Paper Cover Stapled, 21 x 29.7 cm x 28 pages, Edition of 100
 Some Compositions from Stationery Catalogues, Digital Print, Stapled Booklet in Cut Envelope 21 x 29.7cm, 16 pages edition of 50
- 2009
 Calendar, Inkjet on Mixed Colour Paper Stock, Cardboard, Perforated, Cut, Stapled. Edition of 100, 12 pages 20.5 x 25cm

Expired, Folded Sugar Paper, Carrier Bag Stickers. 37 x 45cm, 12 pages Edition of 10
Book Cover, Inkjet on cardboard and Paper, Staples , 4 pages, 13 x 19cm, Edition of 100
Mirrors, Inkjet on Paper, Folder ,34.5 x 24 cm, 24 pages ,Edition of 50
&Furniture, Inkjet on Paper, Folder ,34.5cm x 24cm, 14 pages, Edition of 50
Folded Envelopes, Inkjet print on paper ,16 pages ,Edition of 100
16 Photocopied Pages, 14 x 20cm, 18 pages (inc cover) Photocopied pages, cardboard cover,
stapled Edition of 150
32 Photocopied Pages, 14.5 x 21cm, 32 pages (inc cover) Photocopied pages, cardboard cover,
stapled Edition of 150

2008

50 Envelope Windows, Lithographic Print, Perfect Bound, 21.0 x 29.7 x 1cm, 58 pages
9780955113833 Editon of 300

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