



**Veronica Bailey** 2 WILLOW ROAD

7 October - 1 November 2003

The Blue Gallery



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## 2 WILLOW ROAD **an introduction**

A LIBRARY IS A PLACE FOR STORAGE. MOST COMMONLY THEY CONTAIN BOOKS OR ARTISTIC MATERIALS. AND, AS IS THE COMMON PERCEPTION, ARE AVAILABLE FOR PUBLIC CONSUMPTION. IT IS THIS CONTENTIOUS ARENA, WHEN THE PRIVATE BECOMES PUBLIC, THAT OUR SPOTLIGHT FALLS. MORE SPECIFICALLY, WE ARE LOOKING AT THE INTELLECTUAL TREASURY HOUSED WITHIN THE STUDIO AT 2 WILLOW ROAD, HAMPSTEAD, LONDON, A NATIONAL TRUST PROPERTY, OPEN TO THE PUBLIC SINCE 1996. THE LOADED LIBRARY SHELVES, SPANNING THE STUDIO WALL OF THIS POST-WAR MODERNIST DOMICILE, ARE THE RESPONSIBILITY OF THE BUILDINGS CREATOR, ARCHITECT ERNŐ GOLDFINGER, RESIDENT FROM 1939 TO 1991.

TAKEN OUT OF THE REALM OF GENERAL READING MATTER, HIS LIBRARY WAS ORIGINALLY MORE THAN A PERSONAL GALLERY AND EXHIBITION, IT WAS ALSO SANCTUARY, RETREAT AND MORE SIGNIFICANTLY, HIDEAWAY. AMASSED OVER A NUMBER OF DECADES, THIS SCHOLARLY REPOSITORY IS LIKE MOST PERSONAL ASSEMBLAGES OF DESIRE, REVEALING AND UNINTENTIONALLY BIOGRAPHICAL.

IF WE ALSO ADD TO THE MIX AN ALLURING CONTRIBUTION OF BOOKS BELONGING TO HIS WIFE, THE ARTIST URSULA BLACKWELL, THE RESULTANT EXPOSÉ IS EVEN MORE ILLUMINATING. IT IS THIS CHEEK-BY-JOWL NATURE OF THEIR CHOSEN READING MATTER WHICH CONTRIBUTES THE NECESSARY FRISSEON AT THE CHANCE DISCOVERY OF AN UNDERLYING, HIDDEN RHETORIC. TAKEN ON FACE VALUE, THE TITLES OF THEIR ACCUMULATED BOOKS CAN BE CUT-AND-PASTED IN AN ALMOST BURROUGHSIAN FASHION, TO REVEAL A NEW TEXT, BUT IT IS ONLY WHEN WE LITERALLY TURN THESE TOMES ON THEIR HEAD, WHEN THE TRULY BEAUTIFUL AND ILLUSTRIOUSNESS IS REVEALED. THIS 'NEW WAY OF LOOKING' AT READING MATTER WAS DISCOVERED BY VERONICA BAILEY, AS SHE SPENT TIME PERUSING THE GOLDFINGER LIBRARY.

FILTERING THROUGH AN ARRAY OF SEEMINGLY DISPARATE VOLUMES,

SHE REDEFINES THE NARRATIVE, RECONSTRUCTING PAST RELATIONSHIPS AND ENCOUNTERS, GHOST TRACES AMONGST THE BRUISED PAPER. SPLIT ON TWO DISTINCT LEVELS, HER IMAGES EVOKE AN IMMEDIATE EMOTIONAL RESPONSE AS WELL AS PROVIDING A DEEPER MORE EXPLICIT SUB-TEXT VIA THE BOOK TITLES THEMSELVES.

ERNŐ AND URSULA'S COLLECTION OF BOOKS, AND MORE SPECIFICALLY THE PAPER WHICH COMBINES TO FORM THEM, PROVIDE METAPHORICAL BUILDING BLOCKS OF THEIR PUBLIC AND PRIVATE LIVES AND THEIR OWN, STIMULATING PERSONAL RELATIONSHIP.

THE INITIAL REACTION IS ONE OF INTRIGUE, AT THE APPARENT ABSENCE OF FORM AND SUBTLY-DEFINED, LINEAR ABSTRACTION. FURTHER EXPLORATION REVEALS AN INHERENT BEAUTY AND POETIC RHYTHM, FUSED INTO THE COMPACTED STRATA. DELICATE INTERPLAYS BETWEEN BOOK COVERS AND JUXTAPOSED SHEETS OF PAPER CREATE A DETAILED, THREE-DIMENSIONAL LANDSCAPE, DRAWING THE VIEWER IN TO THE HIDDEN DEPTHS. THE OVERALL COMPOSITE APPEARS AS A FUSION OF DESCENDING AND ASCENDING COMPONENTS, DRAGGING OUT VARIANT LINES OF FORCE, A STEADY FLOW FROM THE SOURCE, A FOUNTAIN OF CONCEALED KNOWLEDGE.

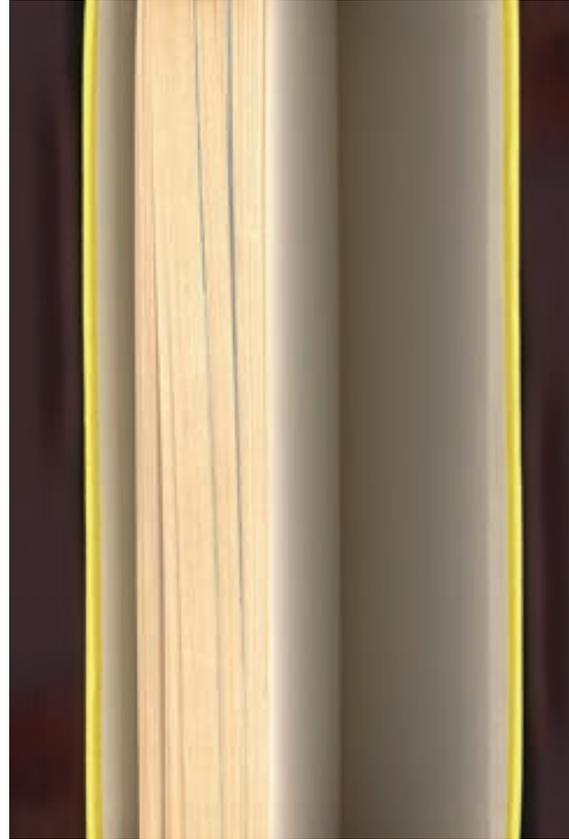
BOOK PAGES, LIKE THE STRATA OF SOME SEDIMENTARY DESERT LANDSCAPE, EVENTUALLY, DUE TO THEIR COMPOSITE NATURE, BEGIN TO SHOW WEAR AND TEAR AND ABOVE ALL, THE PASSAGE OF TIME, SINGULARLY, THE FINE SHEET OF CONDENSED PULP TELLS US LITTLE. BUT, WHEN WE COMBINE IT WITH HUNDREDS OF SEEMINGLY IDENTICAL NEIGHBOURING ELEMENTS, DIFFERENTIATION AND MOVEMENT SOON BECOMES VISIBLE - THE WOOD BECOMES EVIDENT FOR THE TREES, THE WEAR AND TEAR BUILDS IN DIRECT RELATION TO THE BOOKS SHELF LIFE' AND EVEN MORE SO, ITS APPEAL.



HUMAN RESPONSE TO TALL BUILDINGS

**Donald J Conway**

Community Development Series  
Dowden Hutchinson and Ross • USA 1977



A GIRL LIKE I

**Anita Loos Autobiography**

Author of 'Gentlemen prefer Blondes'  
Hamish Hamilton • London 1967



VICTOR VASARELY A L'UNITÉ PLASTIQUE

**Marcel Joray**

Editions du Griffon Neuchâtel-Suisse • Switzerland 1965



BORN FREE

**Joy Adamson**

A Lioness of Two Worlds  
Collins and Harvill Press • London 1960



A LOOK AT MY LIFE

**Eileen Agar**

Methuen • London 1988



VIEW FROM A LONG CHAIR

**The Memoirs of Jack Pritchard**

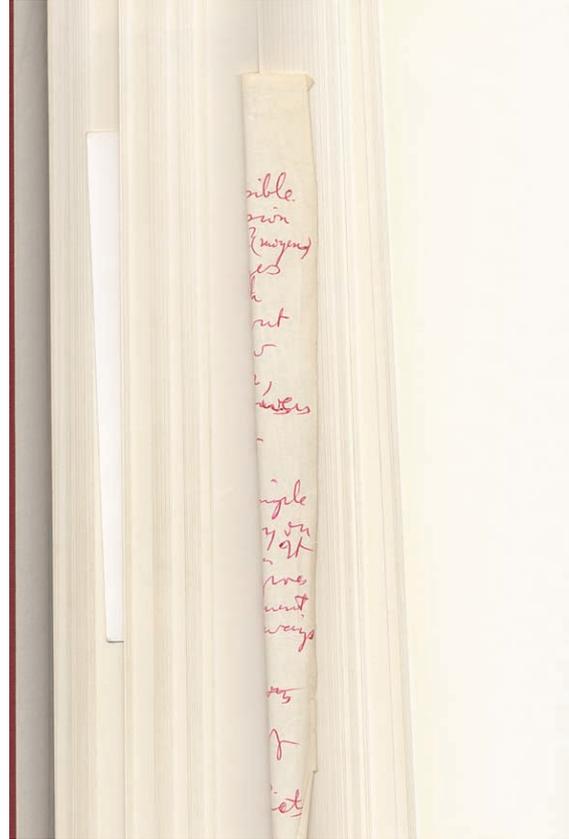
Routledge and Kegan Paul • London 1984



HUNGARIAN COOKERY BOOK

**Károly Gundel**

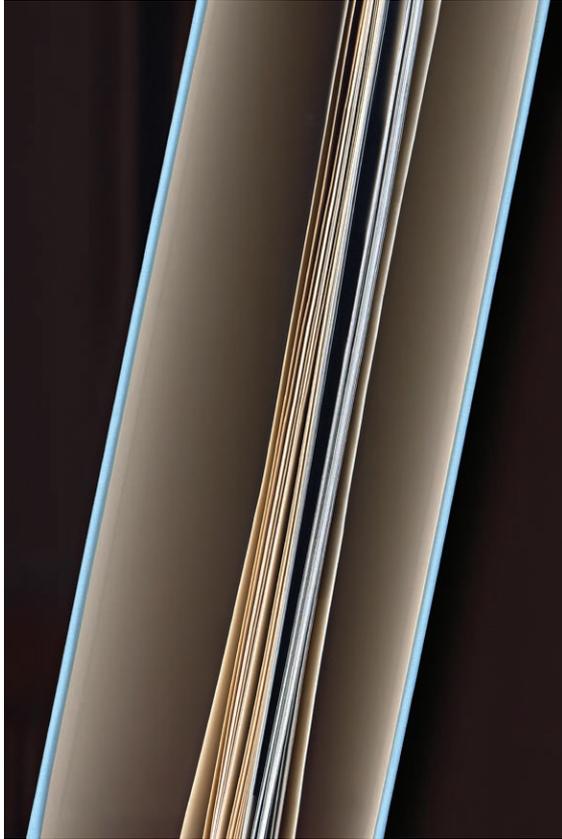
140 Hungarian Specialities  
Corvina Press • Budapest 1976



OZENFANT

**Amedée Ozenfant**

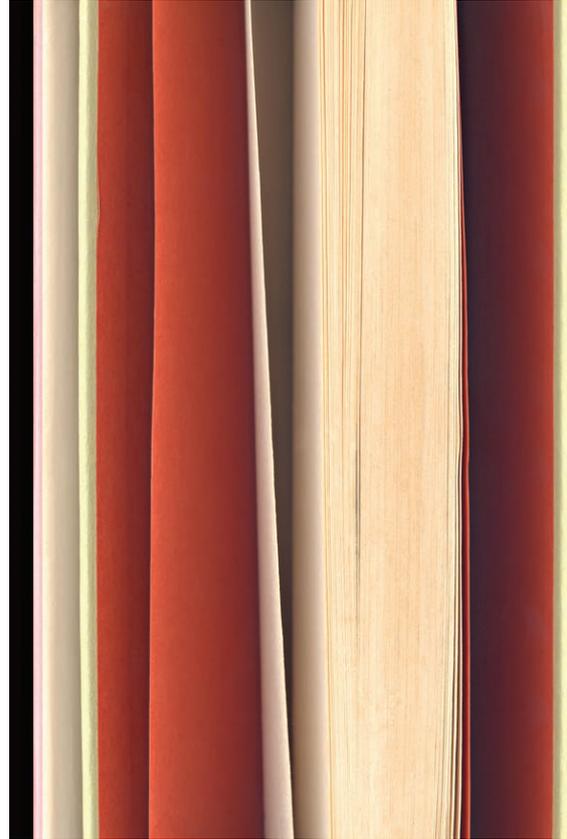
Memoires 1886-1962  
Seghers • Paris 1968



ERNO GOLDFINGER

**Major Mátá**

Akadémiai Kiadó • Budapest 1973



SEX AND THE OFFICE

**Helen Gurley Brown**

Author of Sex and The Single Girl  
Bernard Geis Associates & Random House • USA 1964



EMERALD AND NANCY

**Daphne Fielding**

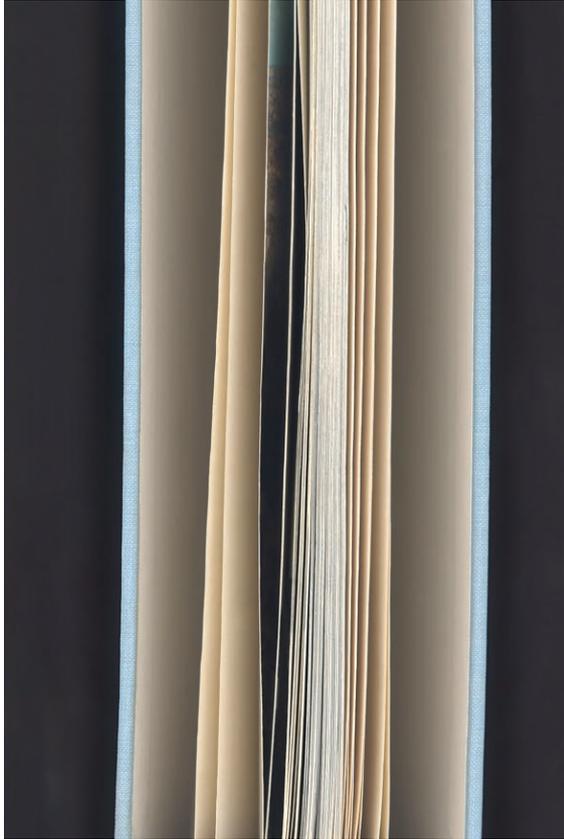
Lady Cunard and her Daughter  
Eyre and Spottiswoode • London 1968



THE ARROGANCE OF POWER

**Senator J William Fulbright**

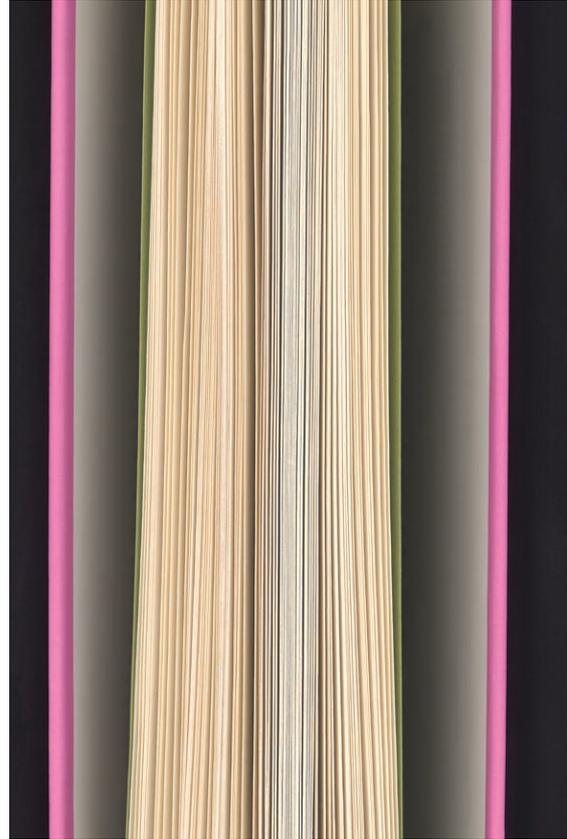
The United States Foreign Relations Committee  
Vintage Books • New York 1966



PARIS

**Martin Hürlimann**

101 Pictures in Photogravure  
Thames and Hudson and Atlantis Verlag • Great Britain 1957



CRIMSON RAMBLERS OF THE WORLD FAREWELL

**Stories by Jessamyn West**

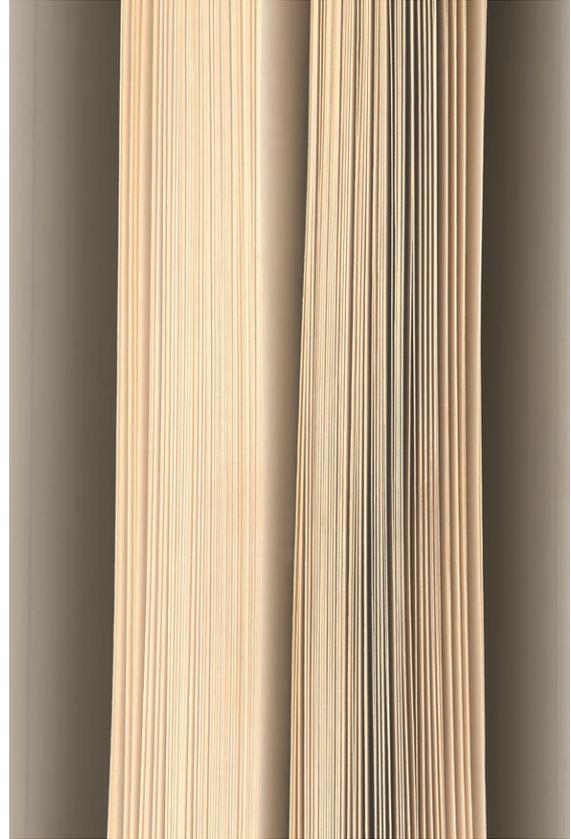
Harcourt Brace Jovanovich Inc • New York 1970



ART OF THE AVANT-GARDE IN RUSSIA

**Selections from George Costakis Collection**

The Solomon R Guggenheim Foundation • New York 1981



THE KAMA SUTRA OF VATSYAYANA

**Translated by Sir Richard Burton and F F Arbuthnot**

George Allen and Unwin Ltd • Great Britain 1963



WOMAN IN ART

**Dr Helen Rosenau**

From Type to Personality  
Isomorph Ltd • London 1944



HOPE'S WINDOWS

**Makers of Fine Windows 1818 - 1951**

Henry Hope and Son • Birmingham 1951



GOLDFINGER

**Ian Fleming**

Jonathan Cape • Oxford 1959



THE WAR'S BEST PHOTOGRAPHS

**Pictorial Masterpieces - Of the Greatest Struggle The World has Known**

Odhams Press • London 1941

## **Veronica Bailey**

Born London 1965

2001-2003 Central Saint Martins MACD

### **First Solo Exhibition**

2003 2 Willow Road, The Blue Gallery London

All prints are Durst Lambda in editions of 20

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**Design** James Traffon

**Print** Special Blue

**ISBN** 0000000000

### **Special thanks to**

Giles Baker - Smith and Phil Godsall

Harriet McKay [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

My husband



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