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The Lytlewode Press
Stoke-on-Trent,
Melbourne
& Gothenburg

1 STATION

The Lytlewode Press | Stoke-on-Trent, UK | 2018

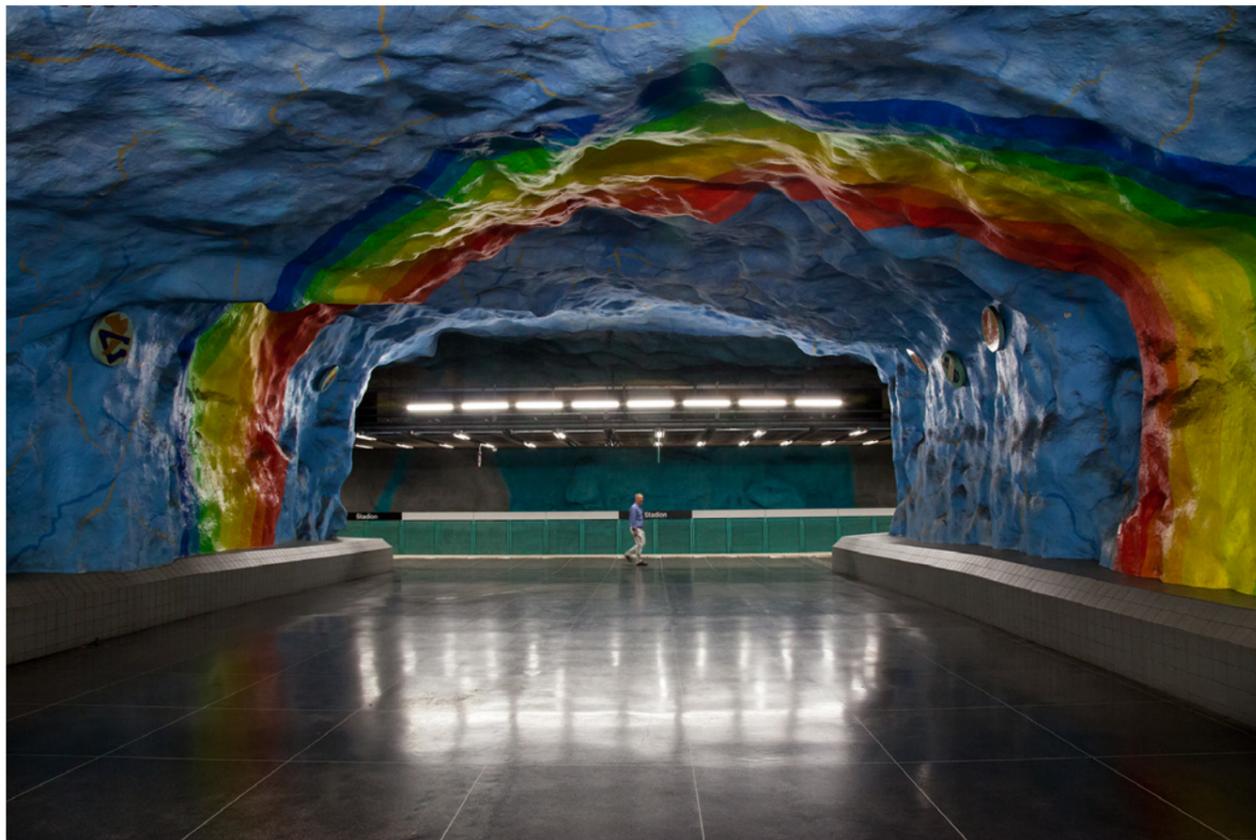
ISBN 1905611935, 9781905611935.

36pp, with text overlays, 23 original inkjet photographs tipped-in, monotype, letterpress printed, hand-bound, tied wrappers, bespoke solander box with blocking to spine, limited edition of 50.

29.5 cm x 38.7 cm, box 32 cm x 41.4 cm x 4cm

Station is published within the private press tradition in a limited edition of 50 copies, supporting text and original photographs. Each copy is signed and numbered by the artist, Caitlin E. Littlewood. Featuring original photographs of near-empty subway stations in Stockholm, Paris and Berlin, *Station* omits the view from the train window, the suburban houses, the farmland, the sunflower fields or the urban landscapes flashing by. The photographs document public art in the utilitarian train station setting.





2 #BYOM (BUILD YOUR OWN MUSEUM) A PICTURE PEEPSHOW

The Lytlewode Press | Melbourne | 2017
ISBN 1905611919, 9781905611911

Picture peepshow (6 double-sided panels), colour and black & white inkjet illustrations, bespoke clamshell box with blocking to spine and badge on front. Edition of 100.

21 x 31 x 4 cm

Box 24.1 x 32.4 x 5.2 cm

Kunsthaus Melbourne is a photomontage construction that borrows from the format of a Victorian picture peepshow. This imaginary museum examines the way in which we are subject to art fashions, as curators dictate them. The new museum is based on architectural elements of the National Gallery of Victoria (NGV), housing many iconic and controversial avant-garde artworks, many of them particular to Melbourne. Its intimate peepshow format invites the viewer to look into its galleries through the NGV's archway entrance, and its concertina sides (featuring the NGV's iconic Leonard French stained glass ceiling) allow the museum to be folded down flush for transport or storage.

The six frames pay homage to the traditions of photomontage, both in the method of scalpel blade and glue, and in the representation of political (rather than aesthetic) concerns. The individual frames and galleries represent concerns from the post-human (genetic engineering as seen by Patricia Piccinini), late capitalism and branding (artworks notable for their commercial value and the "exit through the gift shop"), performance art and the interactive "selfie," and finally the nude in Western art from a feminist viewpoint (the Guerrilla Girls 1989 poster "Do women have to be naked to get into the Met. Museum?"). The social media hash tag #BYOM allows the author to become both artist and curator and bring together many iconic and infamous works of art that have become poignant in collective memory.





#BYOM
Kunsthhaus
Melbourne

Ich bin
Kunst





3 EMBEDDED MEMORY

The Lytlewode Press | Melbourne | 2016

ISBN 1905611900, 9781905611904

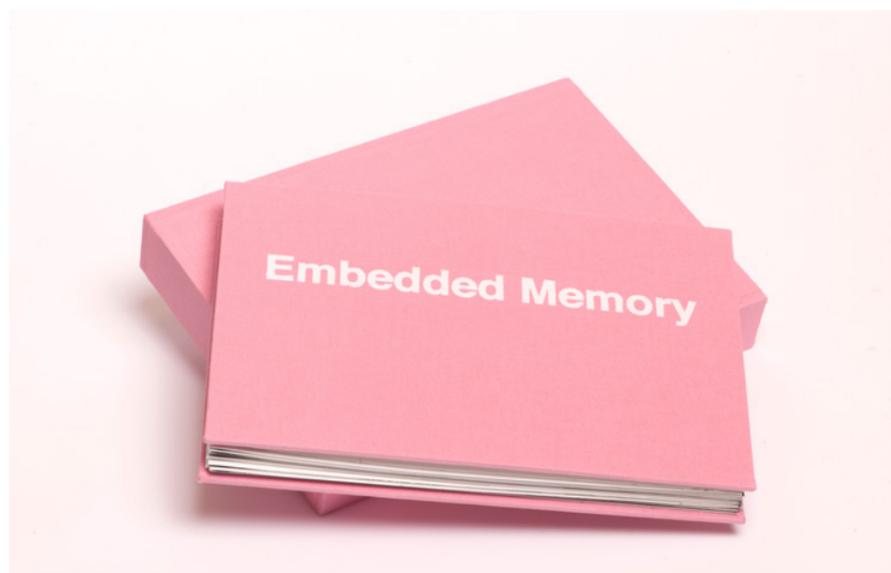
20 pages (single-sided concertina folded), 10 colour illustrations. Separate front and back boards with blocking to front board, slipcase bound in pink cloth. Edition of 25.

14.7 x 21.5 cm

15.5 x 22 cm in slipcase

The title *Embedded Memory* is a play on words, examining childhood memory and adult identity within the framework of the bedroom. By engaging with male and female adult subjects between the ages of 20-26, across several suburbs of Melbourne, this series explores the remnants of childhood in adulthood and the way in which the family home plays a role in adult identities. *Embedded Memory* consists of eight portraits, each situated in the subject's bedroom of their childhood or family home. Each portrait is an examination of the subject's private space; the viewer is invited into each bedroom. Each subject has verbally related their feelings about their space and their relationship with their home, family, and childhood and what it means to be an adult living within the structure of the family home. These texts accompany each image respectively.

The series is born out of a response and consideration of the impact of adults living in their childhood bedrooms and how they regarded this in relation to their identity and sense-of-self. The series examines the interior and exterior complexities faced by each subject, for example, familial relationships, emotional connection to the home environment and connections to childhood. The sequence of eight images (plus two images for the end papers) has been printed with text opposite each image as a concertina-style book. This format allows the viewer to look at all images at once if the concertina is fully unfolded, or to focus on the individual portraits in a more conventional way, one page at a time.



4 THE BIG SLEEP

The Lytlewode Press | Stoke-on-Trent, UK | 2018

ISBN 1905611951, 9781905611959

Concertina of inkjet prints on enhanced matte, housed in bespoke clamshell box. Limited edition of 10 copies.

15.2 cm x 425 cm

Box 17.5 cm x 12cm x 3.4 cm

The Big Sleep examines Western European death culture across three locations: Berlin, Paris and Arles. Focusing on three cemeteries, the set of images illustrates aesthetic nuances and differences in the design of gravestones. This series considers gravestones as a posthumous portrait, as a final portrait that is made at the end of a person's life. This is the last vestige that the living construct to commemorate the dead.

Thirteen sepulchres appear in the series, thirteen being of biblical significance and also traditionally considered an unlucky number in superstitious mythology. Each sepulchre image is married to its spiritual counterpart to form a diptych, the real world that we know, and the proposed unknown of the spiritual world, a thin veil between this world and the next. The diptychs are punctuated with details from the three cemeteries in order to give the viewer a visual break and pause for thought, whilst providing greater context of the thirteen sets of images.

The photomontage images consist of photographs taken at each site, layered with found photographs being French 19th Century post-mortem cartes des visite. The viewer is at first unsure whether the ghostly subject is sleeping or departed, allowing the viewer to consider the ties between the living world and the spiritual. A subject oft examined in literature where 'sleep is like a temporary death' (Dylan, 2006). Post-mortem images were popular in the 19th Century, as often the subjects did not have a photograph taken of them while they were alive. Here a last photographic portrait is coupled with a final gravestone portrait.

Presented as an artist's book, the concertina format allows the viewer to engage with each diptych in isolation, or to fold out the publication to view all images en masse.

Dylan, B 2006, Working Man's Blues #2, Modern Times, Columbia Records, New York City, NY.







5 THE CURATOR IS PRESENT

Kunsthau Melbourne (The Lytlewode Press) | Melbourne | 2017
ISBN 1905611943, 9781905611942

Soft cover, inkjet printed wrappers, 78pp. Published by Kunsthau Melbourne (The Lytlewode Press, Melbourne). Limited edition of 10 copies.

Design: Caitlin E. Littlewood and Morgan Calder, Acme et al.

Photography: Caitlin E. Littlewood

Texts: Caitlin E. Littlewood

Print production: Breen Printing

Binding: Paul Schubert, SAS Bookbinding

17.5 cm x 20 cm

An exhibition catalogue from an exhibition that never actually took place. *The Curator is Present* is a faux exhibition featuring the personal collections of six Australian artists; Robbie Harmsworth, Leigh Hobbs, Pamela Irving, Deborah Klein, Caitlin E. Littlewood and Geoffrey Ricardo. Featuring essays by Al. Monde (Caitlin E. Littlewood) and Caitlin E. Littlewood, the catalogue is generously illustrated with colour plates depicting items from the artists' collections and fake installation views of a would-be exhibition.



6 DECAY THEORY REPOSITORY ZINE

Caitlin E. Littlewood (The Lytlewode Press) | Göteborg | 2020

Coated paper, laser printed, Munken Lynx paper stock, 20pp, self-covering, staple-bound. Edition of 75 copies.

24x18cm

Decay Theory Repository zine is a physical printed version of the animated film by Caitlin E. Littlewood, Decay Theory Repository (2020). The twenty-page zine comprises of screenshots from the film work.



7 ROBYN'S HASSELBLAD UPCOMING TITLE (2022)

The Lytlewode Press | Göteborg | 2022 (upcoming)

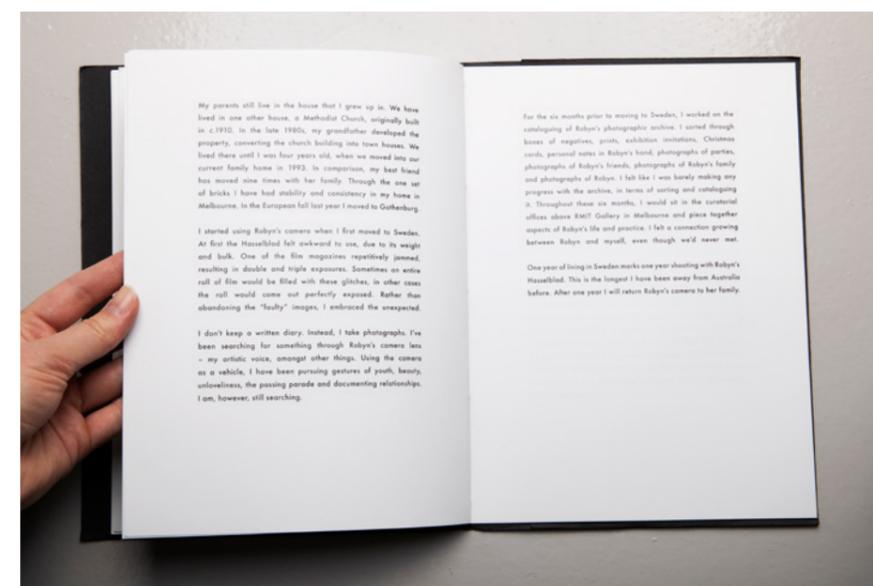
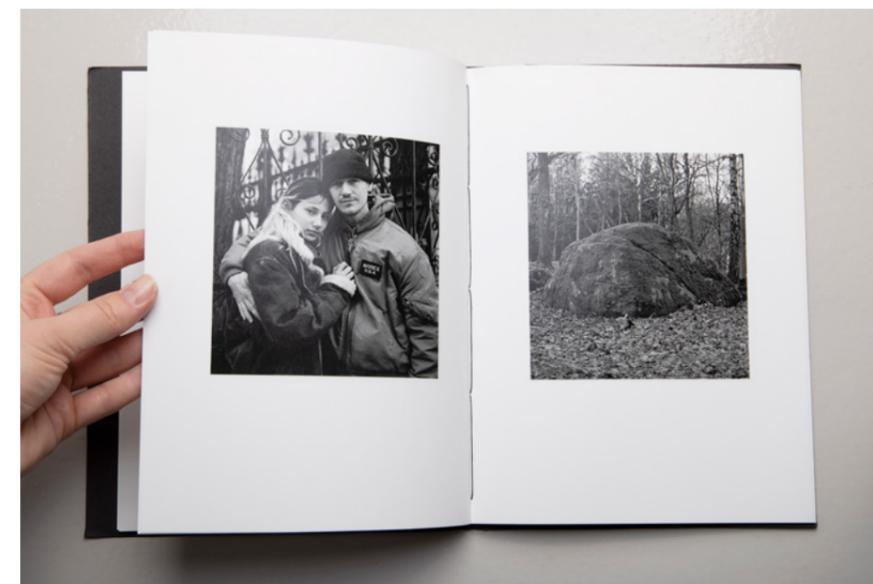
Text and 80 colour and black & white photographs by Caitlin E. Littlewood

From 2018, Caitlin E. Littlewood carried with her Robyn Beeche's film camera. Littlewood conceived the project and publication *Robyn's Hasselblad* as an expression of a would-be close relationship with someone she had never met. *Robyn's Hasselblad* visually portrays the space created where an imagined dialogue is formed between the two photographers, Littlewood and Beeche. A faulty Hasselblad film magazine produces unexpected double and triple exposures, while gestures of beauty, youth and unloveliness are captured through the 100mm lens.

Littlewood's visual expression is informed by the camera's owner, the aesthetics of the Scandinavian photography milieu and by her own experiences and journey as a fine art photographer.

Australian fashion photographer Robyn Beeche (1945-2015) is renown for her treatment of the body as a canvas. She photographed the counter-culture scene in 1980s London and made an immense contribution to fashion photography.

Robyn's Hasselblad is set to be published by The Lytlewode Press in 2022 and will be produced within the English private press tradition. That is, a small limited de luxe edition of 100 copies with fine binding, the text set monotype and printed letterpress, and hand-tipped in inkjet photographs using fine materials such as Hahnemühle Photo Rag for the printing of the photographs and Saunders Waterford 190gsm Hot Press pure cotton paper for the book paper stock, The Lytlewode Press sets out to transform the photo book into an art object of its own merit. The book will be case bound in black cloth with matching slip case and have text blocking to the spine and front cover. A shiny black blocking for the text will be used to create a subtle and elegant aesthetic. The front cover will have a block purpose-made for this edition, featuring the iconic outline of the square negative frame that results from the Hasselblad. The book will be 120 pages supporting text and images by Caitlin E. Littlewood.



Robyn's Hasselblad, dummy
24.6 x 18.3cm

ORDERING DETAILS

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