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**PROFESSOR SIMON MORRIS  
HOLY, HOLY, HOLY**

# KNOWLEDGE EXCHANGE FRAMEWORK DATA COLLECTION

February 2023

The University's Research & Enterprise Service has requested information on knowledge exchange and engagement with the public and communities. Please complete the form below and return it to Professor Simon Morris ([S.DC.Morris@leedsbeckett.ac.uk](mailto:S.DC.Morris@leedsbeckett.ac.uk)) and Dr Tina Conkar ([t.conkar@leedsbeckett.ac.uk](mailto:t.conkar@leedsbeckett.ac.uk)) by **21 February 2023**. Many thanks for your support with information gathering for this submission.

<b>Name:</b>	Professor Simon Morris
<b>Job Title:</b>	Director of Research for Art & Design
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<b>School:</b>	Leeds School of Arts

Please use the template below to detail information on all projects you have undertaken since 1 January 2019 that involved public and community engagement. Please use one form per project.

<b>Project Title:</b>	'Holy, Holy, Holy' at No Show Space
<b>Project Date(s):</b>	6 Oct - 30 Oct 2021
<b>URL Link to Project:</b>	<a href="https://vimeo.com/78957202">https://vimeo.com/78957202</a>
<b>Brief Description of Project</b> (250-1000 words max.) In the field below please give a brief outline of the project and what it entailed.	
<p>No Show Space is pleased to present <i>Holy, Holy, Holy: an exhibition of books with holes</i> curated by Inscription Journal with Fraser Muggeridge and Aslak Gurholt.</p> <p><i>Inscription: the Journal of Material Text</i> is a new journal which addresses the theme of the material text. This exhibition coincides with issue 2 of <i>Inscription</i>, all about holes, and celebrates its launch with an exhibition of books with apertures, absences, tunnels, gaps, voids, and bits that aren't there.</p> <p>Allen Ginsberg wrote in 'Holy, Holy, Holy' (1955): 'The world is holy! The soul is holy! The skin is holy! The nose is holy!... Everything is holy!' Books, too, can be surprisingly hol(e)y. Their holes are often not aberrations or quirks so much as integral features. The material text has historically been riddled with them: needle</p>	

holes made in order to stitch pages together; or tunnels made by bookworms and other pests; or pinpricks added by medieval scribes to mark out the layout of a manuscript page; or, in parchment works, large irregular gaps as a result of flaws in the animal hide.

*Holy, Holy, Holy* presents a library of 20th and 21st -century books with holes – some intentional and some not; some playful and productive; some destructive and obscuring. On display will be a richly varied and international collection of titles, including books for children such as Katsumi Komagata’s *What color?* (1991), and Peter Newell’s *The HOLE Book* (1908), which invites readers to ‘open the book and follow the HOLE’; Scott Blake’s *Hole Punch Flipbook #1* (2020) that puts holes in motion; Lucio Fontana’s perforated covers; Dieter Roth’s iconic die-cut volumes and South African artist Kendell Geers’ *Point Blank* (2004), an edition of 1,030 blank books with each copy shot at point blank range. In addition, we present works by Carolyn Thompson and David Bellingham, and a special preview of *Inscription* issue 2.

What does it mean to claim that a hole is central to the physical form of the book? What political and ethical questions are at stake when an artist cuts through, or shoots, the codex? What can these holes tell us about the nature of the book?

Come along and peer into and through holes of all shapes and sizes.

*Inscription Journal*, founded in 2020, is edited by Gill Partington, Adam Smyth and Simon Morris. It is designed by Fraser Muggeridge Studio and published by Information as Material, in partnership with Leeds Beckett University. Issue 1: ‘Beginnings’ was published in 2020. Issue 2: ‘Holes’ is to be launched at the exhibition preview and includes commissioned art editions by: Erica Baum, David Bellingham, Christian Bök, Dianna Frid, Miranda July, Carla Nappi, Harold Offeh and Carolyn Thompson.

To find out more about *Inscription Journal*, visit [inscriptionjournal.com](http://inscriptionjournal.com) or email [inscriptionthejournal@gmail.com](mailto:inscriptionthejournal@gmail.com)

<p><b>Organisations Engaged with:</b> Please list the names of any organisations engaged with, such as Schools or Community Groups.</p>	<p>A visit from Kingston University, BA Hons Graphic Design undergraduate students  + audience generated during the one month run of the exhibition.</p>	<p><b>Total participants:</b> Please give an approximate figure for the number of people who engaged with your project.</p>	<p>930</p>
<p><b>Knowledge Exchange Outcomes:</b> If relevant, in brief, please describe any knowledge exchange outcomes</p>	<p>A 38 minute film to provide access to rare books that can't be handled, a new journal publication and an exhibition.</p>		

such as new approaches to working with a community.

**Quotes**

In the field below please include any relevant quotes that you would like to share which evidence the knowledge exchange and engagement your project received.

"The first issue of Inscription was one of the more impressive journals we have received in recent times (see January 1). That debut was the size and shape of an LP, and it came with one. Its subject was beginnings. The second issue, published this month, is likewise furnished with some "signature extras", including vinyl, as well as contributions by Erica Baum, Miranda July and Carolyn Thompson. Its theme is pretty vacant: it is about holes in books, whether that means artistically conceived apertures, needle holes made in the bookbinding process or simply "bits that aren't there".

Some of these absences are now present at Holy, Holy, Holy: An exhibition of books with holes – the title is punningly taken from Allen Ginsberg – which runs at No Show Space, 39 Temple Street, London E2 6QQ, from October 6 until October 30. As pictured above, here voids of all kinds are on display, including perforations that spell out important messages and pages of text interrupted by a cavity. We are strangely drawn to Kendell Geers's Point Blank (2004), "an edition of 1,030 blank books with each copy shot at point blank range".

On a similar note, look out for The Hole Book (1908) by the American artist Peter Newell, in which a boy called Tom Potts, "fooling with a gun" around the house, unleashes chaos as the firing of a single bullet makes "a hole clean through the wall", smashes the boiler in the kitchen, goes straight through the petrol tank of a passing automobile ("A loud explosion followed"), snaps a fishing rod in two at the crucial moment – and so on. All this, caused by one errant boy called Potts." – Michael Caines, 'Begin Again', Times Literary Supplement, 8th October, 2021

**Images**

In the field below please include any relevant images you would like to share.

















