

# *Fahrenheit* 451

*Heat sensitive Artist Book*  
by Editions Super Terrain



*“It was a pleasure  
to burn.”*

# *Fahrenheit 451* *by Super Terrain*

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*« Do you ever read any of the books you burn? »*

Super Terrain, artist and graphic designers collective, presents a **limited edition of Ray Bradbury's** science fiction novel : Fahrenheit 451. This dystopia shows firemen burning books as they are seen as obstacles to peace and happiness. The author questions the central role played by books in culture and exposes the possible drifts of a society ruled by immediacy. This tyranny of happiness prevents any form of contestation that could be nurtured by reflexion, memory or culture in books or works of art.

*« It's fine work. Monday burn Millay, Wednesday Whitman, Friday Faulkner,  
burn 'em to ashes, then burn the ashes. That's our official slogan. »*

This new edition of Fahrenheit 451 by Super Terrain is an **artist's book** in which the object echoes the fiction it contains. At first glance, it is completely black, as if carbonized, already a victim of the firemen's assault. But, as you warm it up with a flame or with your hand, page after page, the black ink disappears and reveals Bradbury's text. As it cools down, it goes back to black, neat and apparently deprived of its power of subversion, memory and reflexion.

*« Burn all, burn everything. Fire is bright and fire is clean. »*

This black book could be part of Bradbury's fiction as a trick to keep and hide away the books from the pyromaniac firemen. **By setting the book on fire**, the reader plunges into the novel and becomes the hyphen between reality and fiction. This edition underlines Fahrenheit 451's contemporaneity. In the 1950's when the novel was written, screens began creeping in homes, which they invade nowadays.

*“You don't have to burn books to destroy a culture. Just get people to stop reading them.”*

In the time of continuous flow of images, selfies, fake news, tweets and other « *digest-digest-digests* », Super Terrain delivers us the contemporary reading of Fahrenheit 451.

# About Super Terrain

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Super Terrain is an artists and graphic designers collective, composed of Quentin Bodin, Luc de Fouquet and Lucas Meyer. They live and work in Nantes and Marseille, France.

Since they met at Fine Arts School in Rennes, their artistic practice plays with the boundaries between art and graphic design. During artist residencies or self-initiated projects, their productions put into question their graphic tools, their relation to the image and its reproduction. These attempts allow us to imagine spaces of experimentation and narration as an extension of their graphic practice.

Driven by the desire to tell stories and to experience the editorial object, the collective has been developing a publishing project since 2017.

To launch the Fahrenheit 451 edition, Virginie Laurent joined the team as PR manager.

## *Exhibitions (Collective)*

- 2017 • Nuit Blanche Mayenne, Mayenne.
- 2016 • Hors d'œuvres – Médiathèque Hermeland, Saint-Herblain.
- 2016 • Hopla boom – Le Bel Ordinaire, Billère.
- 2015 • Chapelle Fifteen – Chapelle des Calvairiennes, Mayenne.
- 2014 • Transformations – Centre Pompidou, Paris.
- 2014 • Nouvelles vagues – Cité de la mode et du design, Paris et au Moulins de Vilancourt, Échirolles.
- 2013 • Écoles au travail – 24<sup>e</sup> Festival International de l’Affiche et du Graphisme de Chaumont.

## *Solo shows (as Super Terrain)*

- 2018 • Dune Libre, Fructôse, Dunkerque
- 2017 • Spoken Walls, Galerie Void, Athènes.
- 2017 • Avalanches, avec Baptiste Caccia  
Print Program, Carouge.
- 2017 • À plaques perdues – Fotokino, Marseille.
- 2015 • Club Maximum Couleur – Une Saison Graphique 15, Maison de l’étudiant, Le Havre.
- 2014 • Grand Tambour Express – Le Marché Noir, Le Praticable, Rennes.

## *Selections*

- 2018 • Graphic Design Festival Scotland (GDFS), Glasgow, Écosse.
- 2018 • International Poster Triennial, Toyama Prefectural museum of Art and Design, Toyama, Japon.
- 2018 • 28th International Biennial of Graphic Design, Brno, République Tchèque.
- 2017 • Concours international d’affiches 2017, Biennale de design Graphique, Chaumont.
- 2014 • Graphic design, Education & Schools – 26<sup>th</sup> International Biennial of Graphic Design, Brno, République Tchèque.

## *Acquisitions*

- 2018 • Médiathèque Hermeland, Saint-Herblain.
- 2018 • Fructôse (base de soutien aux artistes), Dunkerque.
- 2017 • École des beaux-arts, Nantes.
- 2017 • Artothèque l’Inventaire, Hellemes.
- 2017 • Frac Basse-Normandie, Caen.
- 2017 • Centre International du Graphisme (CIG),  
Le signe, Chaumont.

## *Residencies*

- 2018 • Dune libre, Fructôse, Dunkerque.
- 2017 • Spoken Walls, Galerie Void, Athènes.
- 2017 • Excursions, Impressions, Projections – Fotokino, Marseille.
- 2017 • Quinzaine d’ouverture – Ambassade du Turfu, Marseille.
- 2016 • Squares – Le Bel Ordinaire, Billère.
- 2016 • À plaques perdues – Atelier À fleur de pierre, Paris.
- 2016 • L’atelier populaire de la Madeleine – Maison de quartier Madeleine Champ-de-Mars, Nantes.
- 2015 • L’imprimerie F12 – Université de Nantes,  
La Roche-sur-Yon.
- 2015 • Club Maximum Couleur – Une Saison Graphique 15,  
Le Havre.
- 2013 • Au 2 quai Ferdinand Favre – Dans le cadre de l’exposition  
«Une architecture habitée», Lieu Unique, Nantes.

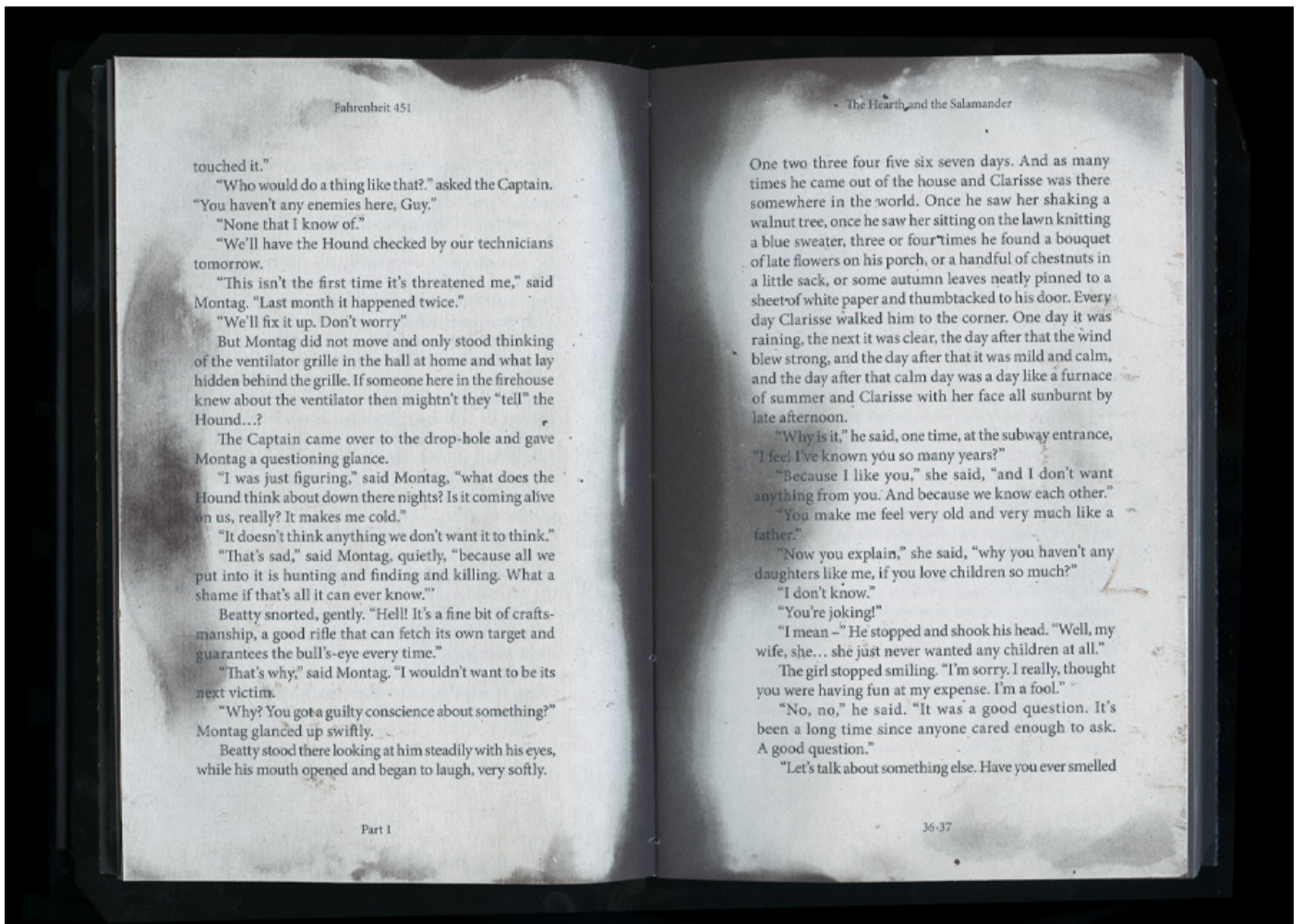
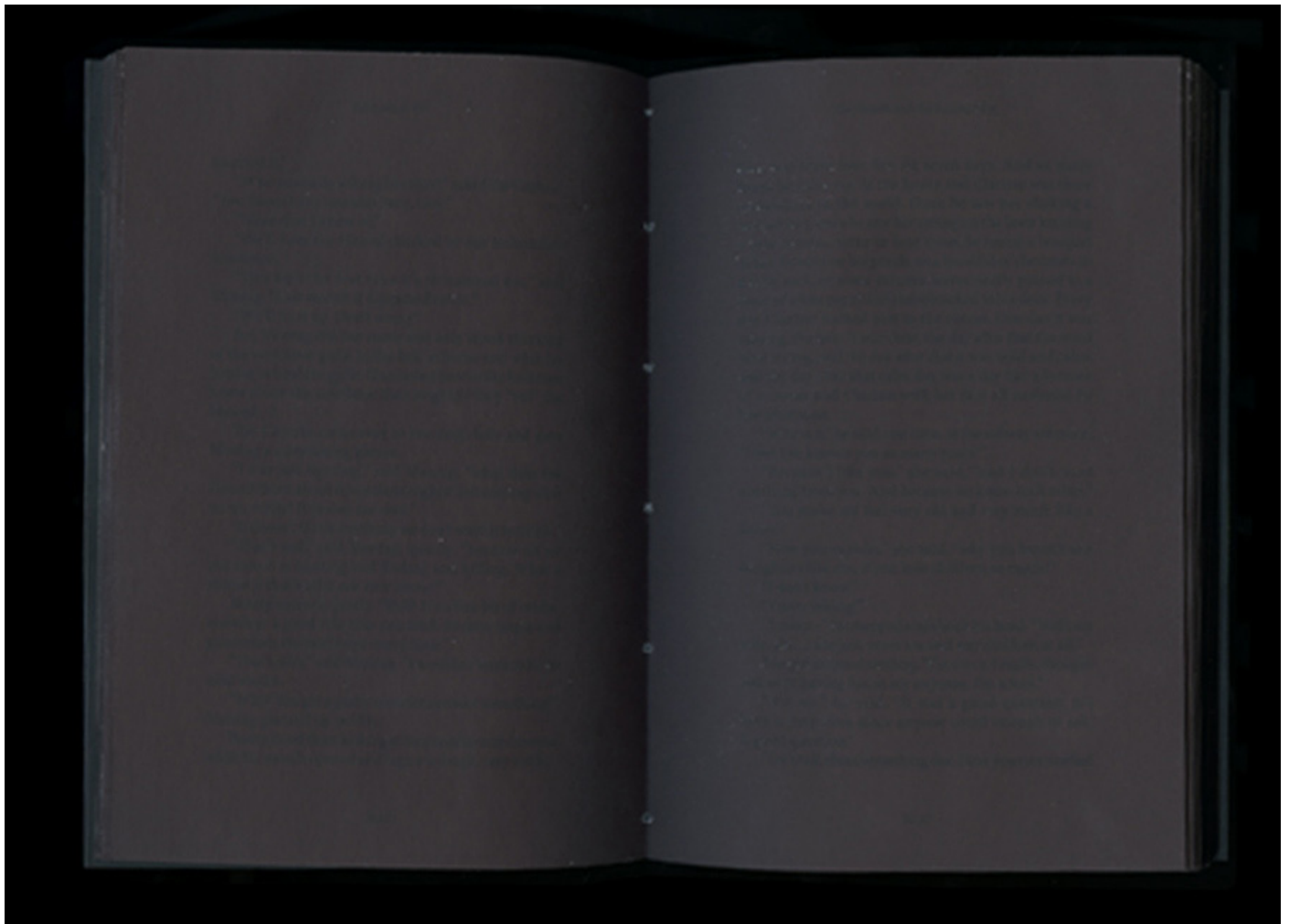
## *Publications*

- 2017 • Catalogue de la 28<sup>e</sup> Biennale internationale de design graphique de Brno.
- 2017 • Catalogue du 26<sup>e</sup> Concours international d’affiches de Chaumont
- 2017 • Fisheye Magazine, n°26.
- 2016 • Étapes, Risographie – Pyramid Éditions, n°233.
- 2015 • Étapes, Conscience Citoyenne – Pyramid Éditions, n°227.
- 2014 • L’Humanité – Édition du lundi 24 novembre.
- 2014 • Étapes, Co-Design – Pyramid Éditions, n°220.
- 2014 • Graphic design, Education & Schools, catalogue d’exposition, 26<sup>e</sup> Biennale internationale de design graphique de Brno.
- 2014 • Le manuel de la sérigraphie, Éditions Eyrolles.
- 2014 • Collections – Catalogue Fête du graphisme, Éditions Textuel.
- 2012 • Étapes, diplômés 2012 – Pyramid Éditions, n°209.

## *Talks*

- 2018 • École de design, Nantes
- 2018 • Campus de la Fonderie de l’Image, Bagnolet
- 2018 • Fructôse, Dunkerque
- 2018 • Le Signe, Centre National du Graphisme, Chaumont
- 2017 • Ambassade du Turfu, Festival Laterna Magica, Marseille
- 2017 • ÉSAD, Valence
- 2017 • Van Eyck Academy, Maastricht
- 2017 • ECV, Nantes
- 2016 • ESMA Ciné Créatis, Nantes
- 2015 • Une Saison Graphique, Le Havre





touched it."

"Who would do a thing like that?" asked the Captain.

"You haven't any enemies here, Guy."

"None that I know of."

"We'll have the Hound checked by our technicians tomorrow."

"This isn't the first time it's threatened me," said Montag. "Last month it happened twice."

"We'll fix it up. Don't worry."

But Montag did not move and only stood thinking of the ventilator grille in the hall at home and what lay hidden behind the grille. If someone here in the firehouse knew about the ventilator then mightn't they "tell" the Hound...?

The Captain came over to the drop-hole and gave Montag a questioning glance.

"I was just figuring," said Montag, "what does the Hound think about down there nights? Is it coming alive on us, really? It makes me cold."

"It doesn't think anything we don't want it to think."

"That's sad," said Montag, quietly, "because all we put into it is hunting and finding and killing. What a shame if that's all it can ever know."

Beatty snorted, gently. "Hell! It's a fine bit of craftsmanship, a good rifle that can fetch its own target and guarantees the bull's-eye every time."

"That's why," said Montag. "I wouldn't want to be its next victim."

"Why? You got a guilty conscience about something?" Montag glanced up swiftly.

Beatty stood there looking at him steadily with his eyes, while his mouth opened and began to laugh, very softly.

One two three four five six seven days. And as many times he came out of the house and Clarisse was there somewhere in the world. Once he saw her shaking a walnut tree, once he saw her sitting on the lawn knitting a blue sweater, three or four times he found a bouquet of late flowers on his porch, or a handful of chestnuts in a little sack, or some autumn leaves neatly pinned to a sheet of white paper and thumbtacked to his door. Every day Clarisse walked him to the corner. One day it was raining, the next it was clear, the day after that the wind blew strong, and the day after that it was mild and calm, and the day after that calm day was a day like a furnace of summer and Clarisse with her face all sunburnt by late afternoon.

"Why is it," he said, one time, at the subway entrance, "I feel I've known you so many years?"

"Because I like you," she said, "and I don't want anything from you. And because we know each other."

"You make me feel very old and very much like a father."

"Now you explain," she said, "why you haven't any daughters like me, if you love children so much?"

"I don't know."

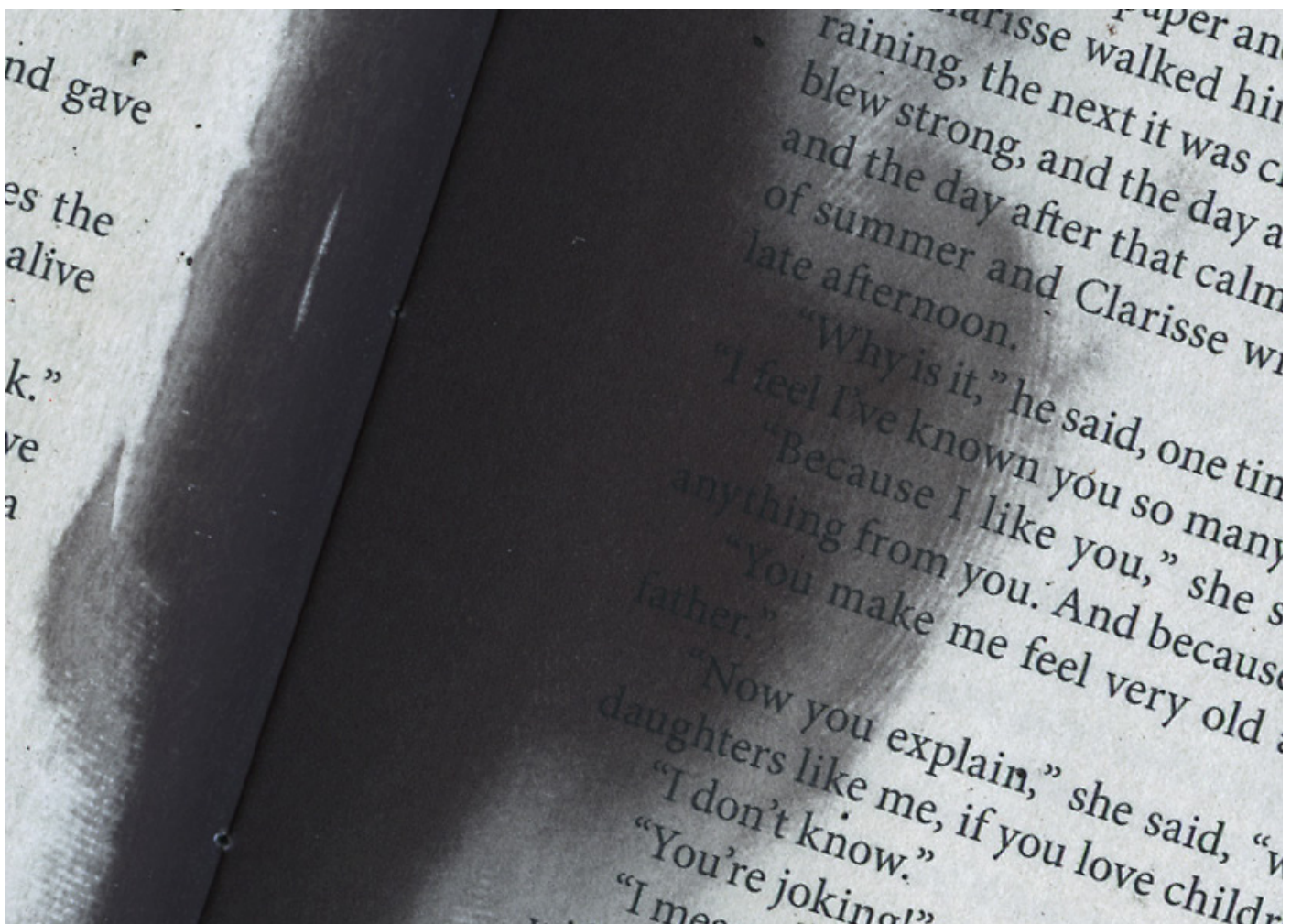
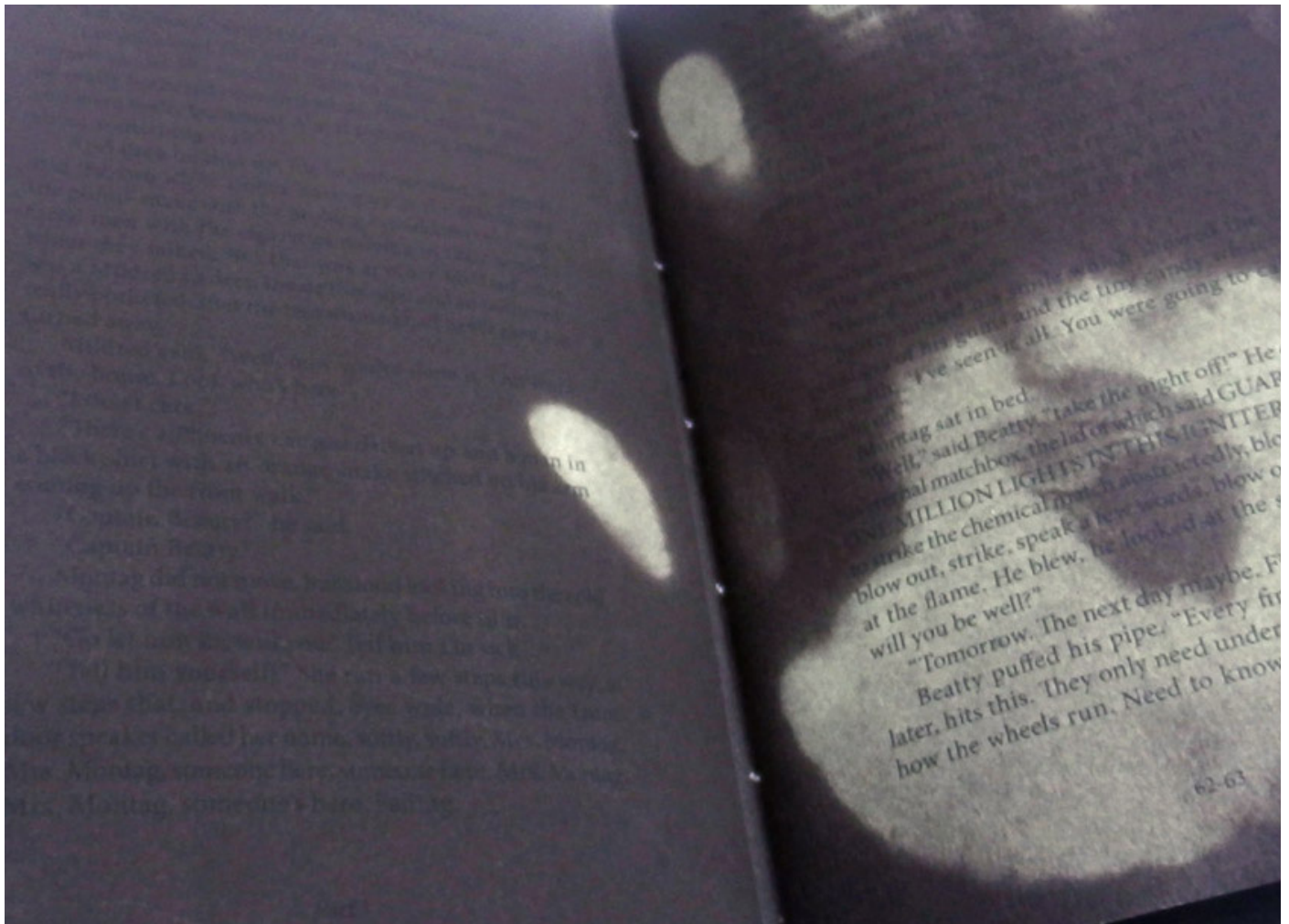
"You're joking!"

"I mean -" He stopped and shook his head. "Well, my wife, she... she just never wanted any children at all."

The girl stopped smiling. "I'm sorry. I really, thought you were having fun at my expense. I'm a fool."

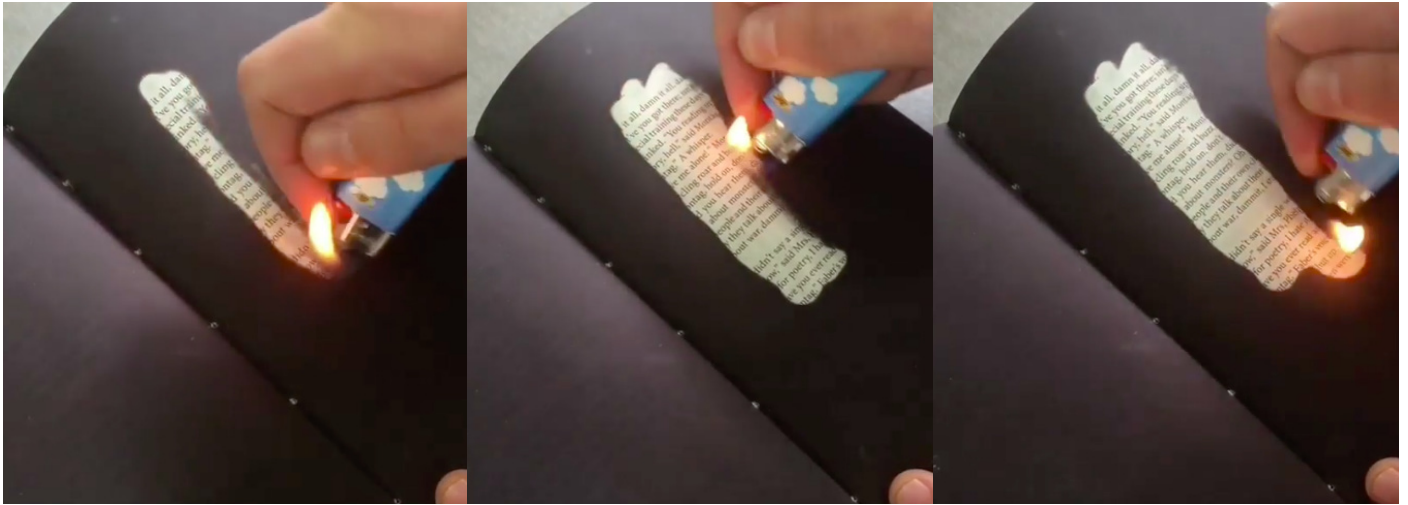
"No, no," he said. "It was a good question. It's been a long time since anyone cared enough to ask. A good question."

"Let's talk about something else. Have you ever smelled



# *Featured in (selection)*

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# *Technical Details*

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<b><i>Original idea and concept:</i></b>	Super terrain / Lucas Meyer
<b><i>Graphic design:</i></b>	Super Terrain
<b><i>Publisher:</i></b>	Editions Super Terrain
<b><i>Autor's right:</i></b>	Agence Michel Lapautre — Don Congdon
<b><i>Technical details:</i></b>	Language : US version Original text by Ray Bradbury Format : 12x18 cm Printing : Offset + Screenprinting
<b><i>Binding:</i></b>	Edition bound 194 pages on fireproff paper (M1) + printed book edge + book case
<b><i>Retail Price:</i></b>	451 \$
<b><i>Pre-Sale Price :</i></b>	388 \$
<b><i>Copies:</i></b>	270

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