

Ten Diary Entries [2010 - 2012]

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This work was initiated by being asked what I think about when I make a painting.

As with my painting the task was a simple one; to implement a deterministic structure, explore the transformative potential of a medium and see if these texts might act as a parallel to the processes used in my studio practice. Ten quotations taken from an ongoing painting diary have been selected and then each word and punctuation mark paired with its namesake, from books sequentially taken from my bookshelves. The hope was that a dialogue would be set up between each word and the book it is assigned to.

This process has been repeated until all ten quotations have been paired, one word and punctuation mark at a time. Each entry has been assigned a footnote the result of which is ten lists of footnotes that have outgrown their catalyst. The implied source of each word is clearly fictional and far from revealing, and the expectation that one will clarify or explain the other is negated. The notion that the footnote is available as an optional textual citation, providing credit or allowing the reader to explore, is instead placed center stage. It is no longer there to elaborate but, in the hands of the reader, has become transformed into a source of play, frustration or familiarity. Rather than remaining semi visible or discreet, the numbering in the quotations is so visible that it creates a visual stammer or pause, as if each word is said in isolation separated by a breath. This creates a meter contrary to that of the sentence.

The books were taken in the order they appear on the shelves. This has occasionally resulted in a 'run' of a particular author, an effect down to a previous taxonomy or grouping, but not deliberate on my part. Inevitably some words were found quickly and others did not appear in my books at all. Very occasionally a specialist word has occurred exactly where you might expect to find it. Blandness for instance, in the sense that is used by Francois Jullien, was not found anywhere else but in his book on the subject.

The feeling of the process, fluctuated between that of thumbing through old familiar photographs, being reminded of both the contents and at times the place when they were taken, and that of engaging in a ritualised practice, like meditation, where one is delicately poised and easily slips from focus into boredom, or wanders into thought.

Inevitably new books have been added, either purchased or gifts and some leant, but the process has not been engineered to focus the content of the quotations with the books listed. However, over time the quotations have been substituted entirely (but not modified) to suggest a greater association between the structures employed in my painting practice and the structuring of this project.

In response to this, I do regard my painting practice as something akin to a diary. Artist David Connearn says:

"Each time you approach a work, it comes out differently because the circumstances in which you're doing it, or indeed the person who is doing it, have changed from how they were five minutes ago. The temperature or weather is changing, the way the ink hits the paper, or the absorbency of the paper, is changing. If the activity is sensitive enough, or the tool is unresponsive enough, then all these changes in ambient circumstances will be recorded."¹

He refers to external influences but not his own thought processes. I think both play their part, but how they are evident either to myself or the viewer is problematic. Were I even inclined to somehow attribute any particular point in the journey of a work to an external influence, this would be futile, as any description would only mislead or reduce rather than expand the experience. To get around this problem previously, I have shown blank slides in a talk. While describing imagery ranging from descriptions of things I assume to be known in some way, such as *Las Meniñas* by Velasquez, to descriptions of photographs of fictional family events. In these incidences, once the audience realised this was deliberate and not the result of a technical issue, they were happy to visually create the presentation for themselves from both memory and imagination. This was a strategy wittily employed by the comedian Jackie Vernon in his classic "[Vacation Slide Show](#)" Routine. As he described each subsequent event there were no slides for the audience to see, but each announced by a 'hand-clicker'. Similarly this text and my painting can both operate as a screen, the blankness of which permits projection, placing the work in the hands of the viewer or reader.

Each painting is titled from its start date to completion, such as Jan 07 - Oct 08 (see appendix). In this sense they act as a record or diary of a period of time, but not of a specific day as with the work of On Kawara, but a block or period of time. The activity or intent is to paint one mark after another/find one word after another. This enables a sense of non-

involvement or disinterestedness on my part and what Francois Jullien would refer to as blandness. In his book *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics* the author states that:

“Blandness: that phase when different flavours no longer stand in opposition to each other but, rather, abide within plenitude. It provides access to the undifferentiated foundation of all things and so is valuable to us; its neutrality manifests the potential inherent in the Center. At this stage, the real is no longer blocked in partial and too obvious manifestations; the concrete becomes discrete, open to transformation.

The blandness of things evokes in us inner detachment. But this quality is also a virtue, especially in our relations with others, because it guarantees authenticity. It must also lie at the root of our personality, for it alone allows us to possess all aptitudes simultaneously and to summon the appropriate one in any given situation.”²

Both instances, the strict parameters of painting and of this exposition, allow the uncontrolled to happen. The process of repetition leads either to ambiguity or articulation, each variation becoming writ large because of its repetitious nature. This may leave the viewer frustrated, if they want to use this history to develop an understanding of the author (myself). Instead they are left to their own devices, to make associations and connections that say more about their own age, taste and perhaps even prejudice. Here again is where the role of the footnote will either let them down or reinforce these opinions.

While much British abstract painting of the last fifteen years or so has found it sufficient to make explicit a process as an event and explore its relationship with the grid and modernism for example, in my opinion, it has fallen short of ambition by doing precisely what it says on the tin. What of the capacity of a process to go beyond itself? Not just historically or conceptually, but viscerally, to point the viewer at themselves. We have forgotten our bodies and become tools for reflection using only our heads (or perhaps not).

The time taken to produce this exposition has afforded repeated revision of the layout and the decision to place each text separately permitting the reader to navigate and ‘dip in’ to the texts in whatever order they choose, also perhaps giving a formal sense of each entry as poem. There is no linear narrative, no start or end point. I have explored further deviation from the original structure but I feel that the whole hinges so precisely on this, that it would become an entirely different work with the slightest of changes.

¹ doggerfisher, Edinburgh., 2002, ART: ‘My work is about being a vehicle for uncontrollable things’
<http://www.scotsman.com/news/art_my_work_is_about_being_a_vehicle_for_uncontrollable_things_1_1374703> (accessed 28 April 2013)

² Francois Jullien, *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics* (Massachusetts, CA & London: Zone Books, 2004) p.24

I.

- ¹ Chetwynd, T., 1984. *A Dictionary of Symbols*. London: Paladin Books p.vi
- ² Moore, T., 2005. *Spanish Steps, Travels With My Donkey*. London: Virago, p.29
- ³ Ovid., 2004. *Metamorphoses*. Translated by Raeburn, D., London: Penguin Books, p.13
- ⁴ Niwano, N., 1971. *A guide to the Threefold Lotus Sutra*. Translated by Langston, E., Tokyo: Kosei Publishing Co, p.40
- ⁵ Twigger, R., 1997. *Angry White Pyjamas*. London: Indigo, p.11
- ⁶ Tanner, M., 1994. *Nietzsche a very short introduction*. Oxford: Oxford University Press, p.2
- ⁷ Kureishi, H., 2003. *The Body*. London: Faber & Faber, p.121
- ⁸ Spinoza, B., 1996. *Ethics*. London: Penguin Books, p.72
- ⁹ Maupassant, G de., 1888. *Afloat*. Translated from French by Parmée, D., 2008. New York: New York Review Books, p.8
- ¹⁰ Harding, D.E., 1986. *On having no head*. London: Penguin Books, p.33
- ¹¹ Carver, R., 2003. *What we talk about when we talk about love*. London: Vintage, p.6
- ¹² Haddon, M., 2004. *The curious incident of the dog in the night-time*. London: Vintage Books, p.62
- ¹³ Carver, R., 2010. *Beginners*. London: Vintage Books, p.11
- ¹⁴ Iglesias, C., 2007. *Get stuffed, the home taxidermist's handbook*. East Sussex: Ivy Press, p.61
- ¹⁵ Stangos, N., Ed 1981. *Concepts of Modern Art*. London: Thames & Hudson ltd, p.85
- ¹⁶ Monaghan, P., 2011. *Meditation: A Complete Guide*. Novato, CA: New World Library, p.12
- ¹⁷ His Holiness the Dalai Lama., 2000. *The Transformed Mind*. London: Coronet Books, p.60
- ¹⁸ Tzu, L., 1963. *Tao te ching*. Translated by Lau, D.C., & Su- hui, C., London: Penguin Books, p.6
- ¹⁹ Penrose, R., 1973. *Picasso: 1881/1973*. London: Paul Elk Ltd, p.161
- ²⁰ Gudiol, J., 1974. *Velázquez: 1599-1660*. London: Martin Secker & Warburg Ltd, p.26
- ²¹ Raillard, G., 1989. *Miró*. London: Studio Editions, p.54
- ²² Feinberg, J.E., 1995. *Jim Dine*. New York, NY: Abbeville Press, p.41
- ²³ Corby, V., 2010. *Eva Hesse: Longing, Belonging and Displacement*. London: I B Tauris & Co Ltd, p.43
- ²⁴ Mühlberger, R., 1994. *What makes a Goya, a Goya?* Bath: Cherrytree Press Ltd, p.8
- ²⁵ Bronstein, L., 1966. *El Greco*. London: Thames & Hudson, p.26
- ²⁶ Kahnweiler, D-H., 1947. *Juan Gris: His Life and Work*. London: Lund Humphries, p.40
- ²⁷ Cassou, J., 1956. *El Greco*. Melbourne . London . Toronto: William Heinemann Ltd, p. XII
- ²⁸ Fer, B., 2000. *On Abstract Art*. New Haven, CT and London: Yale University Press, p.34
- ²⁹ Wye, D., 1992. *Antoni Tàpies in Print*. New York, NY: Museum of Modern Art, p.13
- ³⁰ Watts, A., 2000. *What is Zen?* Novato, CA: New World Library, p.37
- ³¹ Evans, D., 2013. *The Art of Walking: A Field Guide*. London: Black Dog Publishing, p.84
- ³² Sylvester, D., 1992. *Magritte*. London: Thames and Hudson Ltd, p.146
- ³³ Alcaide, V.N., 1990. *Lucio Muñoz*. New York, NY: Rizzoli International Publications Inc., p.17
- ³⁴ Crone, R., 2011. *Louise Bourgeois: The Secret of the Cells*. Munich . London . New York: Prestel Publishing, p.99
- ³⁵ Mabey, R., 2011. *The Perfumier and the Stinkhorn*. London: Profile Books, p.28
- ³⁶ Grabowski, B., & Fick, B., 2009. *Printmaking: A Complete Guide to Materials and Processes*. London: Lawrence King Publishing Ltd, p.43
- ³⁷ Kenedy, J., 2011. *Bocca: Cookbook*. London . New Delhi . New York . Sidney: Bloomsbury Publishing, p.30
- ³⁸ Yuasa, Y., 2008. *Overcoming Modernity: Synchronicity and Image-Thinking*. Albany, NY: State University of New York Press, p.179
- ³⁹ Meuris, J., 1988. *Magritte*. New York, NY: Tabard Press, p.29
- ⁴⁰ Bernadac, M-L., 1991. *Picasso Museum, Paris: The Masterpieces*. Munich: Prestel-Verlag, p.7
- ⁴¹ De Certeau, M., 2011. *The Practice of Everyday Life*. Berkeley, CA: University of California Press, p.xvii
- ⁴² Catoir, B., 1995. *Miró on Mallorca*. Munich . New York, NY: Preste-Verlag, p.59
- ⁴³ Neruda, P., 2001. *The Book of Questions*. Port Townsend WA: Copper Canyon Press. p.14
- ⁴⁴ Caught by the River. 2011. *On Nature: Unexpected Ramblings on the British Countryside*. London: HarperCollins, p.57
- ⁴⁵ Tamiimi, S., & Ottolenghi, Y., 2012. *Jerusalem*. London: Ebury Publishing, p.303
- ⁴⁶ Dine, J., 1989. *Jim Dine: Youth and the Maiden*. London: Waddington Graphics, p.11
- ⁴⁷ Ansell, N., 2012. *Deep Country: Five Years in the Welsh Hills*. London: Penguin Books, p.6
- ⁴⁸ Nicholson, G., 2011. *The Lost Art of Walking: The History, Science, Philosophy, Literature, Theory and Practice of Pedestrianism*. Chelmsford: Harbour Books (East) Ltd, p.107
- ⁴⁹ Gold, A., 1983. *The Arsenal Miscellany*. London: Vision Sports Publishing, p.12
- ⁵⁰ Erben, W., 1998. *Joan Miró 1893-1983 The Man and his Work*. Köln . Lisboa . London . New York . Paris . Tokyo: Taschen, p.111
- ⁵¹ Self, W., 2009. *Psycho Too*. London . New Delhi . New York . Sidney: Bloomsbury Publishing, p.93
- ⁵² Mabey, R., 2008. *Nature Cure*. London: Vintage, p.99
- ⁵³ Foucault, M., 1983. *This is not a pipe*. Berkeley and Los Angeles, CA: University of California Press, Ltd, p.27
- ⁵⁴ Tamiimi, S., & Ottolenghi, Y., 2008. Y., Ottolenghi: *The Cookbook*. London: Ebury Publishing, p.vii
- ⁵⁵ Simionis, D., 2010. *Barcelona (Lonely Planet City Guides)*. London: Lonely Planet Publications, p.29
- ⁵⁶ McCully, M., 1998. *Picasso: Painter and Sculptor in clay*. London: Royal Academy of Arts, p.14
- ⁵⁷ Harrison, C., 1993. *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. New Haven, CT & London: Yale University Press, p.188
- ⁵⁸ Rosenthal, M., 1983. *Juan Gris*. New York: Abbeville Press, p.19
- ⁵⁹ Deakin, R., 2009. *Wildwood: A Journey Through Trees*. London: Penguin Books, p.153
- ⁶⁰ Corris, M., 2003. *Conceptual Art: Theory, Myth, and Practice*. Cambridge: Cambridge University Press, p.86
- ⁶¹ Moure, G., 1995. *Tàpies: Objects of Time*. Barcelona: Ediciones Polígrafa, S.A., p.13
- ⁶² Mcfarlane, K.B., 1971. *Hans Memling*. London: Oxford University Press, p.20
- ⁶³ Nixon, M., 2002. *Eva Hesse (October Files)*. Massachusetts & London: MIT Press, p.19
- ⁶⁴ Helquist, B., 2006. *A Series of Unfortunate Events #13: The End*. London: HarperCollins Publishers, p.3
- ⁶⁵ Fletcher, J., 1974. *Rubens*. London: Phaidon Press Ltd, p.19
- ⁶⁶ Macfarlane, R., 2008. *The Wild Places*. London: Granta Books, p.50
- ⁶⁷ Daniel, M., & Gale, M., 2011. *Joan Miró: The Ladder of Escape*. London: Tate Publishing, p.38

- ⁶⁸ Solnit, R., 2001. *Wanderlust: A History of Walking*. New York, NY: Penguin Books, p.13
- ⁶⁹ Deakin, R., 2008. *Wildwood: A Journey Through Trees*. London: Penguin Books, p.28
- ⁷⁰ Kettenmann, A., 1993. *Frida Kahlo 1907-1954: Pain and Passion*. Cologne: Taschen GmbH, p.47
- ⁷¹ Lassaigne, J., 1973. *El Greco*. London: Thames & Hudson, p.46
- ⁷² Suzuki, D.T., 1964. *An Introduction to Zen Buddhism*. New York, NY: Grove Press, p.xii
- ⁷³ Norman, R., 2012. *Polpo: A Venetian Cookbook (Of Sorts)*. London · New Delhi · New York · Sidney: Bloomsbury Publishing, p.303
- ⁷⁴ Neruda, P., 2010. *The Essential Neruda: Selected Poems*. Northumberland: Bloodaxe Books Ltd, p.xx
- ⁷⁵ Zamora, B., 1990. *Frida Kahlo: The Brush of Anguish*. London: Art Data, p.31
- ⁷⁶ Dyson, A., 2009. *Printmakers' Secrets*. London: A & C Black Publishers Limited, p.23
- ⁷⁷ Fu, S., 1983. *Six records of a floating life*. Translated by Pratt, L., & Su- hui, C., London: Penguin Books, p.104
- ⁷⁸ Castillo, G., 1986. *Augusto Torres*. New York, NY: Scala Books, p.9
- ⁷⁹ Daix, P., 1993. *Picasso: Life and Art*. London: Thames & Hudson, p.172
- ⁸⁰ D'Oench, E.G., & Feinberg, J.E., 1986. *Jim Dine Prints 1977-1985*. New York, NY: Harper & Row Publishers, p.23
- ⁸¹ Berger, J., 1965. *The success and failure of Picasso*. Middlesex: Penguin Books, p.73
- ⁸² Lefebvre, H., 1991. *The Production of Space*. Oxford: Blackwell Publishers Ltd, p.14
- ⁸³ Casson, H., 1982. *Bartolomé Esteban Murillo*. London: Weidenfeld & Nicholson, p.22
- ⁸⁴ Massey, D.B., 2005. *For Space*. London: Sage Publications Ltd, p.86
- ⁸⁵ Laing, O., 2011. *To the River: A Journey Beneath the Surface*. Edinburgh: Canongate Books, p.6
- ⁸⁶ Troutman, P., 1965. *Velázquez*. London: Spring Books, p.19
- ⁸⁷ C. Freeman., 2013. *Modern Art Desserts*. Berkeley, CA: Ten Speed Press, p.79
- ⁸⁸ Erben, W., 1959. *Joan Miró*. Munich · New York, NY: Prestel-Verlag, p.69
- ⁸⁹ Gaya-Nuño, J.A., 1975. *Juan Gris*. London: Secker & Warburg, p.13
- ⁹⁰ White, J.M., 1969. *Diego Velázquez: Painter and Courtier*. London: Hamish Hamilton, p.xxiii
- ⁹¹ Green, C., 1992. *Juan Gris*. New Haven, CT & London: Yale University Press, p.30
- ⁹² Doyle, R., 2012. *Bullfighting*. London: Vintage Books, p.15
- ⁹³ Hollywood, P., 2013. *Paul Hollywood's Bread*. London · New Delhi · New York · Sidney: Bloomsbury Publishing, p.21
- ⁹⁴ Nordland, G., 1987. *Richard Diebenkorn*. New York, NY: Rizzoli International Publications, Inc., p.147
- ⁹⁵ Debord, G., 1984. *Society of the Spectacle*. Detroit, MI: Black & Red p.115
- ⁹⁶ White, C., 1968. *Rubens and his World*. London: Thames and Hudson, p.68
- ⁹⁷ Finch, C., 2010. *Chuck Close: Life*. Munich: Prestel Verlag, p.34
- ⁹⁸ Nixon, M., 2008. *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*. Massachusetts & London: The MIT Press, p.42
- ⁹⁹ Whitfield, S., 1992. *Magritte*. London: South Bank Centre, p.21
- ¹⁰⁰ Shubert, A., 2001. *Death and Money in the Afternoon: A History of the Spanish Bullfight*. New York, NY: Oxford University Press, Inc., p.18
- ¹⁰¹ Conrad, B., 2007. *The Death of Manolete*. Beverly Hills, CA: Phoenix Books, p.77
- ¹⁰² Gablik, S., 1985. *Magritte*. London: Thames and Hudson, p.135

“I¹ have² established³ various⁴ rules⁵ that⁶ remove⁷ decision⁸ making⁹ once¹⁰ a¹¹ painting¹² has¹³ started^{14, 15} including¹⁶ the¹⁷ choice¹⁸ of¹⁹ colour^{20, 21}, paintbrush²² size²³ and²⁴ the²⁵ process²⁶ of²⁷ application^{28, 29}. Added³⁰ to³¹ this^{32, 33}, each³⁴ painting³⁵ is³⁶ gradually³⁷ covered³⁸ as³⁹ it⁴⁰ develops^{41, 42}. After⁴³ each⁴⁴ layer⁴⁵ has⁴⁶ been⁴⁷ completed^{48, 49}, a⁵⁰ narrow⁵¹ section⁵² is⁵³ covered⁵⁴ with⁵⁵ a⁵⁶ strip⁵⁷ of⁵⁸ paper⁵⁹ over⁶⁰ and⁶¹ over⁶² again^{63, 64}. The⁶⁵ painting⁶⁶ is⁶⁷ finished⁶⁸ when⁶⁹ there⁷⁰ is⁷¹ nothing⁷² visible⁷³ left⁷⁴ to⁷⁵ paint^{76, 77}. It⁷⁸ also⁷⁹ has⁸⁰ the⁸¹ effect⁸² of⁸³ hiding⁸⁴ what⁸⁵ is⁸⁶ completed^{87, 88}, so⁸⁹ there⁹⁰ is⁹¹ no⁹² room⁹³ for⁹⁴ adjustment⁹⁵ or⁹⁶ changing⁹⁷ what⁹⁸ has⁹⁹ been¹⁰⁰ done^{101, 102}”

II.

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- ² Calvino, I., 1982. *If on a winter's night a traveller*. London: Vintage Book, p.122
- ³ Cervantes, M de., *Don Quixote*. Translated from Spanish by Grossman, E., 2005. London: Vintage, p.73
- ⁴ Jacobs, M., 1992. *Blue Guide - Barcelona*. London: A & C Black Publishers, p.70
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- ⁶ Spark, M., 2001. *Loitering with Intent*. New York: New Directions Publishing, p.14
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- ⁸ Westcott, J., 2010. *When Marina Abramovic Dies*. Massachusetts: MIT Press, p.163
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- ¹⁰ Jung, C. G., 1987. *Synchronicity*. London: Ark Paperbacks, p.103
- ¹¹ Cowie, P., 2006. *Revolution!: The Explosion of World Cinema in the 60s*. London: Faber & Faber, p.26
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- ¹³ Claxton, G., 2008. *What's the Point of School?: Rediscovering the Heart of Education*. Oxford: Oneworld Publications, p.64
- ¹⁴ Murakami, H., 1999. *The wind-up bird chronicle*. London: The Harvill Press, p.20
- ¹⁵ Murakami, H., 2003. *South of the border, west of the sun*. London: Vintage, p.77
- ¹⁶ Kakuzo, O., 1992. *The book of tea*. Vermont: Tuttle, p.95
- ¹⁷ Calvino, I., 1985. *Marcivaldo*. London: Picador, p.61
- ¹⁸ Calvino, I., 1992. *Under the jaguar sun*. London: Jonathan Cape, p.69
- ¹⁹ Waite, A. E., 2005. *The pictorial key to the Tarot*. New York: Dover Publications, p.224
- ²⁰ Murakami, H., 2003. *Hard-boiled Wonderland and the End of the World*. London: Vintage, p.4
- ²¹ Calvino, I., 1992. *Six memos for the next Millennium*. London: Jonathan Cape, p.19
- ²² Calvino, I., 1984. *Adam, one afternoon*. London: Picador, p.105
- ²³ O'Dell, L., 2010. *The charismatic chameleon*. Brighton & Eastbourne: Sussex Academic Press, p.35
- ²⁴ Schor, M., 1997. *Wet: On Painting, Feminism and Art Culture*. Durham: Duke University Press, p.54
- ²⁵ Kant, I., 1998. *Kant: Groundwork of the Metaphysics of Morals*. Translated by Gregor, M., Cambridge: Cambridge University Press, p.8
- ²⁶ Parsons, T., 2009. *Thinking: Objects - Contemporary Approaches to Product Design*. Switzerland: AVA Publishing, p.195
- ²⁷ Jarry, A., 2003. *Ubu Roi*. New York: Dover Publications Inc, p.13
- ²⁸ Charles, V., 2008. *Rembrandt: Painter, Engraver and Etcher*. New York: Parkstone Press International, p.141
- ²⁹ Persig, R., 1999. *Zen and the Art of Motorcycle Maintenance*. London: Vintage, p.22

“The¹ aim² is³ to⁴ take⁵ a⁶ brush⁷ mark⁸ through⁹ a¹⁰ process¹¹ and¹² create¹³ something¹⁴ that¹⁵ reaches¹⁶ beyond¹⁷ merely¹⁸ presenting¹⁹ its²⁰ own²¹ construction²².²³ Create²⁴ something²⁵ intense²⁶ and²⁷ bodily²⁸.²⁹”

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III.

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- ² Riemschneider, B., & Grosenick, U., 2001. *Art Now*. Köln: Taschen, p.48
- ³ Muller, J-E., 1976. *Velazquez*. London: Thames & Hudson, p.189
- ⁴ Adler, D., 2009. *Hanne Darboven: Cultural History 1880-1983*. Cambridge, Massachusetts & London: MIT Press, p.103
- ⁵ Hudson, S., 2009. *Robert Ryman: Used Paint*. Cambridge, Massachusetts & London: MIT Press, p.131
- ⁶ Elkins, J., 2000. *What painting is*. New York & London: Routledge, p.3
- ⁷ Twigger, R., 1997. *Angry white pyjamas*. London: Indigo, p.47
- ⁸ Fer, B., 2004. *The Infinite Line: re-making art after modernism*. New Haven & London: Yale University Press, p.67
- ⁹ Deleuze, G., 1990. *Negotiations 1970 - 1990*. New York: Columbia University Press, p.92
- ¹⁰ Patrick, K., 2009. *Antoni Tàpies: a personal memoir*. Bloomington: Indiana University Press, p.100
- ¹¹ Bourdieu, P., 1993. *The field of cultural production*. Cambridge: Polity Press, p.43
- ¹² Haddon, M., 2004. *The curious incident of the dog in the night-time*. London: Vintage Books, p.55
- ¹³ Rubin, J., 2005. *Haruki Murakami and the music of words*. London: Vintage, p.223
- ¹⁴ Plath, S., 1967. *The Colossus*. London: Faber & Faber, p.1
- ¹⁵ Pallasmaa, J., 2005. *The eyes of the skin: Architecture and the senses*. West Sussex: John Wiley & Sons Ltd, p.4
- ¹⁶ Alberro, A., 2001. *Recording Conceptual Art*. Berkeley & London: University of California Press Ltd, p.4
- ¹⁷ Thornton, S., 2008. *Seven days in the Art World*. London: Granta Publications, p.6
- ¹⁸ Kawabata, Y., 1993. *The Izu Dancer and other stories*. Translated by Seidensticker, E., 1963. Tokyo: Charles E. Tuttle Co., Inc, p.116
- ¹⁹ Murakami, H., 1993. *The Elephant Vanishes*. London: Vintage, p.87
- ²⁰ Heaney, S. and Hughes, T. eds., 1982. *The Rattle Bag*. London: Faber & Faber, p.131
- ²¹ Camus, A., 2005. *The Myth of Sisyphus*. Translated from French by O'Brien, J., London: Penguin Books, p.1
- ²² Llorca, F.G., 1981. *La casa de Bernarda Alba*. 7th ed. Madrid: Ediciones Catedra, p.80
- ²³ Murakami, H., 2003. *Norwegian Wood*. London: Vintage, p.50
- ²⁴ Malraux, A., 1978. *The Voices of Silence: Man and his Art*. Princetown, N. J: Princeton University Press, p.13
- ²⁵ Krauss, R. E., 1999. *The Originality of the Avant-Garde and other Modernist Myths*. Cambridge, Massachusetts & London: The MIT Press, p.10
- ²⁶ Sartre, J-P., 2003. *Being and Nothingness*. London: Routledge Classics, p.260
- ²⁷ Tzu, L., *Tao te ching*. Translated by Lau, D.C., & Su- hui, C., 1963. London: Penguin Books, p.59
- ²⁸ Camus, A., 1983. *The Outsider*. Translated from French by Laredo, J., London: Penguin Books, p.31
- ²⁹ Camus, A., 2001. *The Plague*. Translated from French by Buss, R., London: Penguin Books, p.8

“The¹ paintings² are³ deliberately⁴ blank⁵ so⁶ that⁷ they⁸ reflect⁹ as¹⁰ much¹¹ as¹² possible¹³.¹⁴ If¹⁵ they¹⁶ were¹⁷ about¹⁸ this¹⁹ and²⁰ that²¹,²² then²³ they²⁴ would²⁵ exclude²⁶ the²⁷ other²⁸.²⁹”

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IV.

- ¹ Hughes, T., 1999. *Birthday Letters*. London: Faber and Faber, p.3
- ² Austen, J., 2003. *Emma*. London: Penguin Books, p.8
- ³ Toltz, S., 2009. *A Fraction of the Whole*. London: Penguin Books, p.79
- ⁴ His Holiness the Dalai Lama., 1999. *The Art of Happiness: A Handbook for Living*. London: Hodder and Stoughton, p.102
- ⁵ Sagan, F., 2009. *That Mad Ache: A Novel*. New York: Basic Books, p.6
- ⁶ Hughes, T., 2005. *The Iron Man*. London: Faber & Faber, p.1
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“The¹ work² has³ developed⁴ out⁵ of⁶ a⁷ series⁸ of⁹ strands¹⁰ that¹¹ with¹² the¹³ benefit¹⁴ of¹⁵ hindsight^{16, 17}, are¹⁸ easy¹⁹ to²⁰ trace^{21, 22}. These²³ are²⁴ habits^{25, 26}. Rather²⁷ than²⁸ allowing²⁹ them³⁰ to³¹ go³² unchecked^{33, 34}, I³⁵ have³⁶ tried³⁷ to³⁸ foreground³⁹ them⁴⁰ into⁴¹ something⁴² that⁴³ has⁴⁴ some⁴⁵ eloquence^{46, 47}”.

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“Although¹ the² process³ of⁴ making⁵ each⁶ painting⁷ comes⁸ to⁹ an¹⁰ end^{11, 12}, they¹³ are¹⁴ works¹⁵ in¹⁶ progress^{17, 18}. When¹⁹ one²⁰ is²¹ finished²² another²³ is²⁴ started^{25, 26}, but²⁷ not²⁸ always²⁹ immediately^{30, 31}. The³² times³³ in³⁴ between³⁵ works³⁶ is³⁷ as³⁸ important^{39, 40}. I⁴¹ can⁴² learn⁴³ about⁴⁴ painting⁴⁵ by⁴⁶ doing⁴⁷ it⁴⁸ or⁴⁹ not⁵⁰ doing⁵¹ it^{52, 53}. Either⁵⁴ way^{55, 56}, it⁵⁷ should⁵⁸ be⁵⁹ liberating^{60, 61}. I⁶² shouldn't⁶³ want⁶⁴ to⁶⁵ feel⁶⁶ tied⁶⁷ to⁶⁸ what⁶⁹ I⁷⁰ do⁷¹ or⁷² what⁷³ I⁷⁴ might⁷⁵ say⁷⁶ about⁷⁷ painting^{78, 79}.”

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“I am² a³ hypocrite⁴ .⁵”

25 08 2011

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“I am² not³ interested⁴ in⁵ furthering⁶ any⁷ debates⁸ about⁹ painting¹⁰.¹¹ Picking¹² up¹³ a¹⁴ tube¹⁵ of¹⁶ paint¹⁷ and¹⁸ finding¹⁹ something²⁰ to²¹ do²² with²³ it²⁴.²⁵ How²⁶ I²⁷ negotiate²⁸ that²⁹ is³⁰ what³¹ I³² am³³ here³⁴ to³⁵ do³⁶.³⁷”

15 02 2012

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“We¹ are² always³ attempting⁴ to⁵ move⁶ from⁷ here⁸ to⁹ somewhere¹⁰ else¹¹.¹² We¹³ have¹⁴ it¹⁵ all¹⁶ already¹⁷,¹⁸
nowhere¹⁹ to²⁰ move²¹ to²².²³ This²⁴ is²⁵ it²⁶ !²⁷”

25 04 2012

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“The¹ process² tests³ my⁴ ability⁵ to⁶ concentrate⁷ and⁸ not⁹ become¹⁰ bored¹¹.¹² Some¹³ paintings¹⁴ take¹⁵ over¹⁶ a¹⁷ year¹⁸ and¹⁹ a²⁰ half²¹ to²² produce²³.²⁴ At²⁵ the²⁶ heart²⁷ of²⁸ this²⁹ is³⁰ what³¹ the³² French³³ philosopher³⁴ Francois³⁵ Jullien³⁶ refers³⁷ to³⁸ as³⁹ blandness⁴⁰.⁴¹ I⁴² try⁴³ to⁴⁴ concentrate⁴⁵ on⁴⁶ one⁴⁷ brush⁴⁸ mark⁴⁹ at⁵⁰ a⁵¹ time⁵²,⁵³ but⁵⁴ am⁵⁵ quickly⁵⁶ reminded⁵⁷ of⁵⁸ the⁵⁹ difficulty⁶⁰ of⁶¹ this⁶² task⁶³.⁶⁴ Thoughts⁶⁵ occur⁶⁶,⁶⁷ which⁶⁸ sometimes⁶⁹ develop⁷⁰,⁷¹ sometimes⁷² not⁷³.⁷⁴ I⁷⁵ try⁷⁶ to⁷⁷ get⁷⁸ back⁷⁹ to⁸⁰ the⁸¹ matter⁸² in⁸³ hand⁸⁴.⁸⁵”

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“It¹ takes² other³ people⁴ to⁵ tell⁶ us⁷ what⁸ we⁹ already¹⁰ know¹¹ .¹²”

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