



ibid/**DAVID PITT**



## Public text: v4

## HUNT SEARCH TINCHEL

Amongst cliffs and sea-beaten crags  
Hares, wolves, whales, woodcocks are tracked.

This knowledge - scoured  
moulded and flamed: melts the covering ice.  
We tease and pull and mulch our fingers to lay about us  
a tinchel of powder, an ochre, an ink...

... a flit of thought, bagged and brought to light  
impressed into rock - scoured  
scraped and burnt before you.

from Talyor's Sonnet

TAYLOR'S Peniless Pilgrimage 53

**I**f sport like this can on the mountains be,  
Where *Phœbus* flames can never melt the  
snow;  
Then let who list delight in vales below,  
Sky-kissing mountains pleasure are for me:  
What braver object can man's eyesight see,  
Than noble worshipful, and worthy wights,  
As if they were prepared for sundry fights,  
Yet all in sweet society agree?  
Through heather, moss 'mongst frogs, and bogs,  
and fogs,  
'Mongst craggy cliffs, and thunder-battered hills,  
Hares, hinds, bucks, roes, are chased by men and  
dogs,  
Where two hours hunting fourscore fat deer kills.  
Lowland your sports are low as is your seat,  
The Highland games and minds are high and great

(65 words)



If I were to land

as you were to air  
carpenter; bird; love; christ  
2 in the bush  
as a woodcock, in your hands,

homeless  
rescued from the street and be offered to you, salvation

suppose by a passer-by who might have considered,

that with your feathery face and egg-blue eyes folk image painted face

you seemed like someone who would know what to do

with a broken bird, with a bloody nose, two miniature

tears, dripping scarlet as a pierced heart would wood painted wooden religious icon

in a painted manuscript, then if you assembled

a cage of ribs, lined it with hair from your own brush sculpted

and draped it with a sickbay hush, left me saucers nest Gerard Pitt

of water and worms, left the night to heal me and if I

dissolved as coloured light in rain, would you weep, wept

kneeling like a gilded saint, illuminated as you were, paint worn off (from touch?)

when the rescued woodcock woke and walked

along the garden path, looked back twice then flew

?

pagan  
v  
religion

woodcock  
snipe  
game  
feathers for brushes  
migratory  
speciation

poetry seems to always be at least about the process of writing poetry  
Meredith 'a small bird stiffens'

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Participants	Time (hours)	Engagement %	Practical involvement	Research/ Discussion Involvement	Notes
Susan	5	80	N	Y	New person
Chloe ??	3	10	N	Yes	Partial engagement
Barry	3	70	Y	Yes	Very engaged
Richard	3	40	Y	Yes	Sporadic attendance
Mary	3	50	Y	Yes	Engaged
Maria	3	80	N	Yes	Very engaged

WHAT DID I WANT TO HAPPEN?	DID IT?
To show pictures of art relevant to our project	No
Talk about research project	Yes
Unpack the equipment together	Yes
End the session with automatic writing	No
Make paint together	Yes
Collaboratively discuss methods/process	Yes

pagan v religion

woodcock  
snipe  
game  
feathers for brushes  
migration  
speciation

poetry seems to always be (at the least) about the process of writing.

Meredith 'a small bird stiffens'



3 3.

And now we come to something  
century or two before the Po  
to make ripples.

Civilization on Damascus  
over the centuries, nor over t  
among the octonuses would

ing more like yesterday, a mere  
rtiids and their Humans arrive

has not advanced dynamically  
he millennia. The philosophers  
find the idea of historical inev-





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among the cephalopods, their inevitability absurd. History winds then makes sudden lunges, back to ground. The lack of pressure, the abstract nature of cephalopod life, any great drive for organization, their approach to records is very different and its systems failed long ago, but replicated and improved upon. Cables spread around the world, in the deep reaches of the sea and stretching like reaching arms. Something beyond the waning edge of time, but improved, in the Damascus style. They maintain a worldwide network, have, after many failures, approx-

imate and pools, fathers itself and but just as often retreats to old records, the gift of technology, the thought, these things act against advancement. Similarly, their different to humanity. The Aegean, but before they did they were not. There are dozens of elevator shafts of their world, tethered to the earth, reaching out towards the cosmos, like the old Aegean can be found in the atmosphere at each one: like humans' haphazard, intuitive manner. They have a communications net, and they approximated the cybernetic implants



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that their human predecessors took for granted. At least ten per cent of the population is constantly engaged in the virtual





1. "The partition of the sensible is the cutting-up of the world and of world ... a partition between what is visible and what is not of what can be heard from the inaudible" Ranciere, "Ten Theses on Politics."
1. Kafka, "Report to an Academy," 257.
1. [footnote 28 in source] Hal Foster, *The Return of the Real* (Cambridge Massachusetts: The MIT Press, 1996) 199, 183.
1. Quoted in Richard Kostelanetz, "Conversation with Berryman", *Massachusetts Review* vol. XI (Spring 1970). p. 345.
1. Thus Cordwell (1952:292): "none of the master carver informants would become more explicit about what it was that they would say to another carver in pointing out why and how the carving was not good."
1. [footnote 72 in source] Louis Althusser, 'Ideology and Ideological State Apparatuses (Notes towards an Investigation)' (1970) in *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (New York: Monthly Review Press, 1971) 170, 173-4.
1. Published in *Delusions, Etc.* (New York: Farrar, Straus & Giroux; London: Faber & Faber 1972) pp. 34-5; referred to hereafter as 'Scholars'.
3. Ernst Bloch, *The Principle of Hope*, trans. Neville Plaice, Stephen Plaice and Paul Knight (Cambridge Massachusetts: The MIT Press, 1986) vol. 3, 1184-6.
3. Bergson, *Creative Evolution*, 45.
3. Roy Pascal, *Design and Truth in Autobiography* (London: Routledge & Kegan Paul, 1960). p. 111. See also: 'One should speak of autobiography in terms of a "Gestalt" theory. Its truth lies in the building up of personality through the images it makes of itself, that embody its mode of absorbing and reacting to the outer world, and that are profoundly related to one another at each moment and in the succession from past to present.' (Ibid., p. 188.)
3. The geographer Nick Bingham develops a notion of "nonhuman friendship" as a "certain quality of being open," or a "capacity to learn to be affected" by an out-side. Though his examples of nonhumans are organisms (bees and butterflies), his essay raises the question of whether it is possible to "befriend" inorganic material. See his "Bees, Butterflies, and Bacteria."
3. See also Barnes and Curry (1992) who write of large and small metaphors.

CAMERA KAMERA LUMIERE

Photography: Jeff Doring  
 p. 160 Southern Cross: © David Malin  
 p. 35 malarra smoke: Jon Rhodes  
 p. 206, p. 207 walungari dancers: p. 233 d, e (betacam): Bruce Blake  
 p. 123 e, p. 189 d, e, f, p. 206, p. 207 Ngaijno at walungari (16mm): John Whitterton  
 Original colour laboratory Colorpro: John Finlay





5 Miller, *The Comfort of Things*, pp. 287, 293, 296.

5 [25] See Claude Lévi-Strauss, *Tristes Tropiques* (1955), trans. John and Doreen Weightman (New York: Modern Library, 1997).

5. (Trans.) A Pyrenean woman's hood.

5 The claim that an artwork has to reflect on how it is influenced or even determined by its spatial and institutional frame was made by Daniel Buren as early as the beginning of the 1970s. See Buren 1973.

5. For more on plant alchemy, see Manfred Junius, *Praktisches Handbuch der Pflantzen-Alchemie* (Interlaken, Switzerland, 1982), 171–218, discussing Baro Urbigerus, *Aphorismi Urbigerani, Or Certain Rules ... To Which Are Added, Three Ways of Preparing the Vegetable Elixir or Circulatum minus ...* (London: Henry Fairborne, 1690). The translation is Urbigerus's own; he also published the book in German (Erfurt: Johann Caspar Birckner, 1691); Junius's book appeared in English as *A Practical Handbook of Plant Alchemy*, translated by Leone Muller (New York: Inner Traditions International, Ltd., 1985), and also (Rochester, VT: Healing Arts Press, 1993).

6 Constant did not take the photographs himself. They were taken by professional photographers, including Jan Versnel, Har Oudejans, and Bram Wisman. Later on, his son Victor became Constant's most important assistant and photographer.

6 Ilya Kabakov, 'What is a communal apartment?', in Ilya Kabakov, *Ten Characters* [exh. cat.] (New York, NY: Ronald Feldman Fine Arts; London: ICA, 1989), pp. 50, 52.

6 Mario Bevilacqua, 'The Rome of Piranesi: Views of the ancient and modern city', in Mario Bevilacqua, Mario Gori Sassoli and Fabio Barry, eds, *The Rome of Piranesi: The Eighteenth Century City in the Great Vedute* [exh. cat.] (Rome: Museo del Corso, 2007), p. 39.

6 [16] For an elaboration of this argument see Carole Pateman's *The Sexual Contract* (Stanford: Stanford University Press, 1988). [...]

6. (Trans.) In 1945 Latin was still the liturgical language of the Catholic church.

6. *The Strassburg Manuscript: A Medieval Painter's Handbook*, translated by Viola and Rosamund Borradaile, foreword by John Harthan (London: Alec Tiranti, 1966), 27 and 95 n. 21, with a reference to Cennino Cennini.





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