Nov ‘07–May ‘09 (detail)

**Part 1**

| .56 | .36 | .9 | .52 |
| .54 | .88 | .68 | .65 | .17 | .32 | .97 | .49 |
| .20 | .94 | .83 | .3 | .13 | .51 |
| .11 | .90 | .28 | .62 | .99 | .33 | .83 | .40 |
| .59 | .7 | .100 | .15 | .71 | .91 | .80 | .69 | .73 |
| .26 | .14 | .60 | .79 | .10 | .76 |
| .96 | .63 | .64 | .23 | .70 | .86 | .30 | .6 | .75 |
| .77 | .72 | .93 | .55 | .45 | .57 | .25 | .50 |
| .37 | .48 | .41 | .84 | .78 | .5 | .61 | .35 | .44 |
| .42 | .12 | .24 | .47 | .1 | .81 | .66 |
| .18 | .101 | .46 |
| .89 | .19 | .43 | .67 | .16 | .85 | .4 |
| .87 | .34 | .102 | .8 | .21 | .2 | .31 | .92 |
I. REFERENCES

3 a picture of my father as a young man
8 that painting of Tony Blackburn

II. MEMORIES

14
15
24
III. OUT OF IT


IV. REAL

33 like
37 not going to see painting
44 Jullien, F.
45
48 not adding anything
V. BOREDOM


50 The Nativity by Piero della Francesca, in the Sainsbury Wing of the National Gallery, London

51 writing good night to my parents by hand in the shagpile carpet before they came home from dinner

52 not being able to speak

53 an old and creased postcard of Las Meniñas by Diego Velázquez

54 Carver, R. 2003. What we talk about when we talk about Love. London: Vintage


VI. HAPPINESS

57 a poster for the film The Sacrifice by Andrei Tarkovsky

58 a picture of me aged 12 in the New Beacon School 1st XV Rugby Team

59 hating my stepfather

60 Pallasmaa, J. 2005. The eyes of the skin: Architecture and the senses. West Sussex: John Wiley & Sons Ltd

61 buying cornflowers


66 honeysuckle
VII. Process

67 a school photograph of me wearing a dark blue Lacoste polo shirt, aged 9
68 a picture taken in 1971 of my two brothers and me standing in front of Napoleon’s Tomb in matching paisley shirts and bow ties.
69 the mountain behind the Lycée Français de Alicante, Spain
70 Calvino, I. 1982. If on a winter’s night a traveller. London: Vintage Books
71 a picture of me in my uniform on my first day at secondary school
72 eating 1 peseta liquorice root outside the school gates

VIII. Keeping Busy

80 the opening bars to Don’t You Want Me Baby by The Human League
81 sitting next to my girlfriend Susie when we were five years old. We both wore red sweaters
82 an out of focus picture of my slightly bored-looking daughter shielding her eyes from the sun trying to watch her brother play cricket
83 the smell of my father’s wet cashmere coat when he got home from work
84 the journey from Florence to Monterchi to see the Madonna del Parto by Piero della Francesca
85 sitting outside a café on Charlotte Street drinking an espresso with my friend Andy. He wouldn’t drink anything
86 Miranda July in the film Me and You and Everyone We Know
IX. TRYING TO BE ELOQUENT

91 queuing outside the Royal Academy for the Philip Guston show
92 being amazed by all the machines in my mother’s hospital room, only to realise that
93 they were keeping her alive
95
94
95 The Family of Charles IV by Francisco Goya
96 you cunt
97 nothing
98 they’re all shit
99 not talking about this
100 a photograph of the poet Federico Garcia Llorca and friend Pablo Neruda

Part 2

“In the process of making a work, it is tempting to see decisions perceived as pivotal as significant.
However, we make decisions all of the time.
When walking along a road for example, the decision to keep walking at every step is as significant as deciding to turn left or right.”


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