

Nov '07–May '09 (detail)

*Part 1*

	.82	.39	.74	.29	.27	.22	.58	.95
.56		.98	.36	.9			.52	
.54	.53	.88	.68	.65	.17	.32	.97	.49
.20	.94	.83	.3	.13			.51	
	.11	.90	.28	.62	.99	.33	.38	.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

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- <sup>2</sup> Kawabata, Y. 1996. *Thousand Cranes*. Translated by Seidensticker, G., New York: Vintage
- <sup>3</sup> a picture of my father as a young man
- <sup>4</sup> Díaz, E. O. 1993. *El pintor fray Juan Sánchez Cotán*. Granada: Diputación Provincial de Granada
- <sup>5</sup> Adler, D. 2009. *Hanne Darboven: Cultural History 1880-1983*. Cambridge, Massachusetts & London: MIT Press
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- <sup>7</sup> Elkins, J. 2000. *What painting is*. New York: Routledge
- <sup>8</sup> that painting of Tony Blackburn

## II. MEMORIES

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- <sup>13</sup> Lorca, F.G. 1981. *La Casa de Bernarda Alba*. 7th ed. Madrid: Ediciones Catedra
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- <sup>15</sup>
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- <sup>21</sup> Beethoven: Piano Concerto #5 In E Flat, Op. 73, "Emperor" - 2. Adagio Un Poco Mosso
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- <sup>24</sup>

### III. OUT OF IT

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- <sup>27</sup> Calvino, I. 1984. *Adam, One Afternoon*. London: Picador
- <sup>28</sup> His Holiness the Dalai Lama. 2000. *The Transformed Mind*. London: Coronet Books
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- <sup>30</sup> Xueqin, C. 1982. *The Story of the Stone: A Chinese Novel: Vol 4, The Debt of Tears*. London: Penguin Books
- <sup>31</sup>
- <sup>32</sup> Kierkegaard, S. 1985. *Fear and Trembling*. Translated by Hannay, A., London: Penguin Books

### IV. REAL

- <sup>33</sup> like
- <sup>34</sup> Pope-Hennessy, J. 1992. *The Piero Della Francesca Trail*. New York: Thames and Hudson
- <sup>35</sup> Paulson, R. 1992. *Hogarth: The Modern Moral Subject 1697-1732*. Cambridge: Lutterworth Press
- <sup>36</sup> Beckett, S. 1990. *The Complete Dramatic Works of Samuel Beckett*. London: Faber & Faber Ltd
- <sup>37</sup> not going to see painting
- <sup>38</sup> Unamuno, M de. 1976. *Tragic Sense of Life*. New York: Dover Publications
- <sup>39</sup> Brotchie, A. 2011. *Alfred Jarry: A Pataphysical Life*. Massachusetts: MIT Press
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- <sup>44</sup> Jullien, F.
- <sup>45</sup>
- <sup>46</sup> Jullien, F. 2011. *The Silent Transformations*. Chicago IL: University of Chicago Press
- <sup>47</sup> Barnes, J. 2009. *Nothing To Be Frightened Of*. London: Vintage Books
- <sup>48</sup> not adding anything

## V. BOREDOM

- <sup>49</sup> Barnes, J. 2009. *Flaubert's Parrot*. London: Vintage Books
- <sup>50</sup> *The Nativity* by Piero della Francesca, in the Sainsbury Wing of the National Gallery, London
- <sup>51</sup> writing good night to my parents by hand in the shagpile carpet before they came home from dinner
- <sup>52</sup> not being able to speak
- <sup>53</sup> an old and creased postcard of *Las Meniñas* by Diego Velázquez
- <sup>54</sup> Carver, R. 2003. *What we talk about when we talk about Love*. London: Vintage
- <sup>55</sup> Corby, V. 2010. *Eva Hesse: Longing, Belonging and Displacement*. London: I B Tauris & Co Ltd
- <sup>56</sup> Nicholson, G. 2011. *The Lost Art of Walking: The History, Science, Philosophy, Literature, Theory and Practice of Pedestrianism*. Chelmsford: Harbour Books (East) Ltd

## VI. HAPPINESS

- <sup>57</sup> a poster for the film *The Sacrifice* by Andrei Tarkovsky
- <sup>58</sup> a picture of me aged 12 in the New Beacon School 1st XV Rugby Team
- <sup>59</sup> hating my stepfather
- <sup>60</sup> Pallasmaa, J. 2005. *The eyes of the skin: Architecture and the senses*. West Sussex: John Wiley & Sons Ltd
- <sup>61</sup> buying cornflowers
- <sup>62</sup> Niwano, N. 1971. *A guide to the Threefold Lotus Sutra*. Translated by Langston, E., Tokyo: Kosei Publishing Co
- <sup>63</sup> Neruda, P. 2010. *The Essential Neruda: Selected Poems*. Northumberland: Bloodaxe Books Ltd
- <sup>64</sup> Nordland, G. 1987. *Richard Diebenkorn*. New York, NY: Rizzoli International Publications, Inc
- <sup>65</sup> Plath, S. 1967. *The Colossus*. London: Faber & Faber
- <sup>66</sup> honeysuckle

## VII. PROCESS

- <sup>67</sup> a school photograph of me wearing a dark blue Lacoste polo shirt, aged 9
- <sup>68</sup> 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.
- <sup>69</sup> the mountain behind the Lycée Français de Alicante, Spain
- <sup>70</sup> Calvino, I. 1982. *If on a winter's night a traveller*. London: Vintage Books
- <sup>71</sup> a picture of me in my uniform on my first day at secondary school
- <sup>72</sup> eating 1 peseta liquorice root outside the school gates
- <sup>73</sup> Heathfield, A. 2009. *Out of Now: The lifeworks of Tehching Hsieh*. Massachusetts: The MIT Press
- <sup>74</sup> Agus, A. 2005. *Heifetz as I knew him*. North Devon: Roundhouse Publishing Ltd
- <sup>75</sup> Shiff, R. 1984. *Cezanne and the end of Impressionism*. Chicago: University of Chicago Press
- <sup>76</sup> Longhi, R. 2002. *Piero della Francesca*. New York: Stanley Moss-Sheep Meadow Press
- <sup>77</sup> Nisbet, J. 2009. *Handbook of Statistical Analysis and Data Mining Applications*. Massachusetts: Academic Press
- <sup>78</sup> Márquez, G.G. 2008. *Chronicle of a Death Foretold*. London: Penguin Books
- <sup>79</sup> Mayer, M. 1997. *Night Studio: A Memoir of Philip Guston*. Boston: DaCapo Press

## VIII. KEEPING BUSY

- <sup>80</sup> the opening bars to *Don't You Want Me Baby* by The Human League
- <sup>81</sup> sitting next to my girlfriend Susie when we were five years old. We both wore red sweaters
- <sup>82</sup> an out of focus picture of my slightly bored-looking daughter shielding her eyes from the sun trying to watch her brother play cricket
- <sup>83</sup> the smell of my father's wet cashmere coat when he got home from work
- <sup>84</sup> the journey from Florence to Monterchi to see the *Madonna del Parto* by Piero della Francesca
- <sup>85</sup> sitting outside a café on Charlotte Street drinking an espresso with my friend Andy. He wouldn't drink anything
- <sup>86</sup> Miranda July in the film *Me and You and Everyone We Know*
- <sup>87</sup> Fisher, J. 2010. *Tommy Cooper's Mirth Magic and Mishchief*. London: Preface Publishing
- <sup>88</sup> Jullien, F. 2004. *In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics*. Massachusetts, CA & London: Zone Books
- <sup>89</sup> Sheldrake, R. 2004. *The Sense Of Being Stared At: And Other Aspects of the Extended Mind*. London: Arrow Books

## IX. TRYING TO BE ELOQUENT

<sup>90</sup> Cervantes, M de. *Don Quixote*. Translated from Spanish by Grossman, E., 2005.

London: Vintage

<sup>91</sup> queuing outside the Royal Academy for the Philip Guston show

<sup>92</sup> being amazed by all the machines in my mother's hospital room, only to realise that they were keeping her alive

<sup>93</sup>

<sup>94</sup>

<sup>95</sup> *The Family of Charles IV* by Francisco Goya

<sup>96</sup> you cunt

<sup>97</sup> nothing

<sup>98</sup> they're all shit

<sup>99</sup> not talking about this

<sup>100</sup>

<sup>101</sup> a photograph of the poet Federico Garcia Lorca and friend Pablo Neruda

<sup>102</sup>

## Part 2

“In<sup>1</sup> the<sup>2</sup> process<sup>3</sup> of<sup>4</sup> making<sup>5</sup> a<sup>6</sup> work<sup>7</sup> it<sup>8</sup> is<sup>9</sup> tempting<sup>10</sup> to<sup>11</sup> see<sup>12</sup> decisions<sup>13</sup> perceived<sup>14</sup> as<sup>15</sup> being<sup>16</sup> pivotal<sup>17</sup> as<sup>18</sup> significant<sup>19, 20</sup>. However<sup>21, 22</sup> we<sup>23</sup> make<sup>24</sup> decisions<sup>25</sup> all<sup>26</sup> of<sup>27</sup> the<sup>28</sup> time<sup>29, 30</sup>. When<sup>31</sup> walking<sup>32</sup> along<sup>33</sup> a<sup>34</sup> road<sup>35</sup> for<sup>36</sup> example<sup>37, 38</sup> the<sup>39</sup> decision<sup>40</sup> to<sup>41</sup> keep<sup>42</sup> walking<sup>43</sup> at<sup>44</sup> every<sup>45</sup> step<sup>46</sup> is<sup>47</sup> as<sup>48</sup> significant<sup>49</sup> as<sup>50</sup> deciding<sup>51</sup> to<sup>52</sup> turn<sup>53</sup> left<sup>54</sup> or<sup>55</sup> right<sup>56, 57</sup>.”

<sup>1</sup> Kaufmann, D. 2010. *Telling Stories: Philip Guston's Later Works*. p.4, London: University of California Press, Ltd

<sup>2</sup> London, J. 1994. *The Call of the Wild*. p.102, London: Puffin Books

<sup>3</sup> Brown, J. 1998. *Velázquez: The Technique of Genius*. p.10, New Haven & London: Yale University Press

<sup>4</sup> Defoe, D. 1992. *Robinson Crusoe*. p.xix, Hertfordshire: Wordsworth Editions Limited

<sup>5</sup> McCarthy, C. 2002. *Suttree*. p.8, New York: Random House Inc

<sup>6</sup> Caldwell, E. 1981. *Tobacco Road*. p.140, New York: Lightyear Press

<sup>7</sup> Murdoch, I. 2002. *Under the Net*. p.171, London: Vintage Books

<sup>8</sup> Fielding, H. 1992. *Tom Jones*. p.8, Hertfordshire: Wordsworth Editions Limited

<sup>9</sup> Vonnegut, K. 1991. *Slaughterhouse 5*. p.25, London: Vintage Books

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<sup>11</sup> Kesey, K. 2005. *One flew over the Cuckoo's Nest*. p.4, London: Penguin Books

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<sup>17</sup> Cain, S. 2013. *Quiet*. p.9, London: Penguin Books

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<sup>21</sup> Barnes, J. 2013. *Levels of Life*. p.55, London: Vintage Books

<sup>22</sup> Chèng-en, W. 1973. *Monkey*. p.19, Translated by Waley, A., London: Penguin Books

<sup>23</sup> Sterne, L. 1996. *Tristram Shandy*. p.8, Hertfordshire: Wordsworth Editions Limited

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<sup>25</sup> Rousseau, J-J. 1994. *The Social Contract*. p.xiv, Translated by Betts, C., Oxford: Oxford Paperbacks

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- <sup>29</sup> Bunyan, J. 2008. *Pilgrim's Progress*. p.45, Oxford: Oxford University Press
- <sup>30</sup> Miller, H. 1994. *Tropic of Cancer*. p.xxi, New York: Grove Press
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- <sup>34</sup> Mishima, Y. 2007. *Confessions of a Mask*. p.5, London: Peter Owen Publishers
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