

SIMONLEWTY ABSORPTION

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Ratios of Absorption

In a Simon Lewty work entitled *Absorption* (2010) that word itself is signalled in longhand from the heart of the picture space amid the proliferating but inscrutable textures of another script. The word highlights its own paradoxical condition, caught in a web of differences and deferences between naming and embedding. As 'absorption' accedes here to its own legibility, it draws attention to a range of conditions marks undergo, resist or oscillate between. In his verse-essay *Artifice of Absorption* Charles Bernstein points to how there seems no limit 'to what/the absorption-antiabsorption nexus [can] absorb.' If absorption suggests one way we can relate to an art-work so as to overlook its actual means and textures, it might also suggest how an enigmatic image or inscription can infinitely recede before us, leaving us with the surfaces that it can slip behind where we can't.

In Lewty's work any question of surface is closely and fatefully linked to the texts and textual graphics which negotiate it: at times they seem to project beyond it but at others grope back into it, even provoking visual contusions and diversions as they burrow under its skin. There is a continuous cycle of graphic forms coming to term (being legible), being waylaid (recaptured for indecipherability) or in process of being deflated or inflated outside any stable moment of recognition, though that moment always remains in question: why is recognition deflected or encoded away from us, or what do we do when it flaunts

and leaps before us in elaborately cursive scripts?

As Bernstein notes, there are 'relative degrees/ or valences of impermeability that can be angled/against one another to create / interlinear or interphrasal 'gaps' that act like intervals . . . the absorbed and the unabsorbed cleave/since cleave means both to divide/& to hold together'. Or, as Lewty once wrote, 'whatever touches the surface changes that surface'. Here his concern with 'touch' raises the issue of what can infiltrate the surface or what marks of resistance the surface might offer or in a sense inscribe for and on itself.

Bernstein is focusing on poetic texts but his insight bears on the role writing performs within Lewty's practice. Theodor Adorno observes that language-based art-works can never become wholly implicit (like music or abstract art), for whatever is said through them has to pass simultaneously (though not identically) across their overt speaking. He concludes that explicit texts can never be wholly literal while wordless forms of art can never be perfectly thoughtless. In Lewty's work such an issue forms part of a continuous attention to the traces left by legible, semi-legible and illegible marks, marks circulating around intentionality, both gaining it by chance and losing it by mischance while creating a complex texture of inter-association, as if offering a transverse glance at the surfaces they filter through. In this sense, Lewty's surfaces cannot be seen as neutral backdrops or arenas. Where the autonomy of graphic figuration has

been absorbed or modified by the surfaces, this is how they loom before us, so that scripts recall their implicit muteness of figure or visual patinas hinting at hidden junctures of sound.

As we peer among and between minutely codified traits we discern that the surface they emerge from is not an impermeable glaze but more like a projective, multi-cellular sponge here inflated, there crushed. An openness to participation is not subverted but held in reserve, what recedes before us enables rescued exclamations or declarations to process across a clouded presence of surfaces saturated in traces of arrival if not recovery. The burden of words can't be thrown off lightly, Lewty has observed and he has the patience to ask where their meanings go; one might add, how are they, or what percentage of them, gets absorbed, as either taken up or lost?

Mutations of absorption are also present in Lewty's more recent preoccupation with shorthand. On one level, the compendious code invented by Thomas Shelton which Lewty deploys resembles random graphic slashes, squiggles and dots, but these are the marks of a given encryption which are being followed exactly. This is not an asemic improvisation but a systematic collation of motivated marks though they remain 'unlettered'. Through them can be sensed the internal distances or feints of signification rather than a pure absence: as they disguise the overt such recondite signs negotiate planes of recession and depth as part of the linearity that proceeds across the surface.

A piece like Early Songs (2010) (page 19) with its bold vertical narrowing of linearity, though lacking colour, covers a wide spectrum of textual effects. Serial numbers indicating not just a working day but a time of day are put in sequence with words further atomised between dashes and slowly reordering themselves, while a sprinkling of neologisms separated by colons drift into the shorthand sections, where questions of precise decoding become acute. What Lewty implicates across such a texture of written or print-like effects is something like a 'counter-looming' of what is being absorbed between scripts or underneath them so that an intermittent trail of prophetic declarations in small capitals can project through the flux of textures: ELYSIUM, PRELUDE, ENACT, FEAST, FACE, MASKS. Should this be read in series or not? Do they play amongst themselves or are they more radically absorbed by all the other moments of writing into being no more than single and isolated exclamations?

A refrain-like, constantly permuting and re-atomising word-series, 'at the edge of the park—where the grass ends—endless heat begins' turns into its shorthand equivalent as one demarcation is absorbed (apparently unrecognisably) by another but with an abrupt change in the graphic traits involved. At times, the shorthand patterns suggest grass-like fronds or strands as if figuring the park-theme with startling literalness. What is happening across the whole piece is an array of ratios and rhythms of absorption, operating on several levels, so that the work becomes opaque or re-emerges before our eyes, where we are not just an onlooker but a reader and potential decoder.

Healing Surface (2013) (page 9) consists of a thin sheet of paper with washed-out oil pastel colourings on its reverse put twice through a typewriter to create overlapping scripts together with handwriting added in pencil. This had been thrown away as a failure but was rediscovered some years later and relaid on white card after being protected by a layer of tissue, given its now fragile state. Marks of original neglect and damage have eloquently worked into the now roughened surface, so that frayed gaps lighten the overall textures as well as interrupting them, and the underlying grey-pink colour looms out from reversals to recoveries more like a forward-moving horizon of anticipation than a retrospective one. In Counter-Movements (2011) layering results from a fold-over technique. Linear writing appears to anticipate what it has not yet spelled itself out as becoming when so overlaid in reverse, and this can create surprising (unintentional) symmetrical juxtapositions of individual letters as a result of the mirror effect. Chance is allowed to create its own encounters, so that 'summer' from left to right is complemented by the deflected letters of 'season' from right to left. Where tangles of mirrored and unmirrored letters occur they seem to suggest a prototype shorthand of their own.

Spring: Insistence of Waves (2012) (page 11) displays a more open flowing texture with fresh coloration but with a clear vertical channel between the wavy configurations on the left and segments of the title in italic capitals on the right which become transposed and thematically elaborated in shorthand. Among the waves are under-currents of apical formations suggestive of the way a tidal flow filtrates through

surface waves. There is also some direct figurative play between letter-shapes and shorthand marks through alignment. The V of WAVES is mirrored in a shorthand \land just above it which spells the indefinite article 'a' and this leads to an inverse back-slanting S (meaning 'joy') which crowns the S of WAVES so that the eye can make out an elegant curlicue pattern. These are intimate juxtapositions rather than motifs: not so much overlappings as underlying lappings-against allowed to take on a role.

In this scenario marks get washed up on a surface, and may partly filter through it so as to be rudimentarily retained upon it (rather like the thin film effect known as adsorption). A 'tidal line' between the two effects is constantly shifting, depositing and dissolving and this takes us to the heart of Lewty's imaginative concerns, one no less arising from his frequent sorties along the Swanage foreshore. How to read or regard such marks passaging through the inscriptional? Are they marks to be reassimilated or, as beyond recovery, are they tokens of the very textures they have soaked into? In their presence one may feel, in Thomas A Clark's phrase, 'the lure of a trajectory/you will not take'. However, as we linger before these semi-pervious, quasi-graphic messages, their shimmering encodings or saturate fade-outs haunt us. Our own failure to translate them fully no longer feels distracting as they draw out what can be absorbed from ourselves into a concrete relation with layers embedding/ projecting the encumbered circulations and speculations of proto-indicative surfaces.

> **Peter Larkin** Kenilworth, 2012





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The Surface Speaks

For 40 years Simon Lewty has walked a solitary road towards doubling. What were once elusive pairs—figurative image beside word, freehand scratches and scrawls set against elegant chancery script—have become in the recent work a more deliberate duplication, a more formal doubling. Back in the 1980s Lewty's works often resembled maps. Map and the world it mapped formed a pair, yet the map took its place in the world. By the end of that decade his drawings often resembled diptychs, but ones in which the logic of dexter and sinister was unclear; they were riddles without answer. The texts speak of hope and fear in the same breath.

A significant landmark on Lewty's progress was his engagement by Birmingham Museum and Art Gallery in 1989 to present an exhibition selected from their enormously varied collections of ethnography, natural history and—of course—paintings, drawings and prints. Time and again Lewty's *Chosen Objects* teased the visitor into considering the status of thing, representation and word, or material object and sign. I recall exhibit number 107, a specimen from the natural history collection, *Hippospongia equina meanderiformis*, where a small hand-written tag, inscribed 'extinct 1938', lay on top of the sponge. Here, as in Lewty's own paintings, several of which were included in the show, words were superimposed or embedded within the image or object. Label was not

subordinate to object, nor the name to what it designated, rather they coexisted in alliance. In this embodiment, word *is* image, a thing in the world. In the catalogue Lewty wrote of his childhood excitement at discovering the names of crystals and other minerals he had just seen: 'Erythrite, Vanadinite, Cassiterite, Celestine, Orpiment, Fluorspar, Galena—names as refulgent to the imagination as the glowing rocks were to the senses'.

Through the early 1990s inscribed words, pictograms and figures shared the same field, entering into alliance or jostling for space. Often they lay over one another like in a palimpsest. As the turn of the millennium approached the figures went into hiding. A new formality appeared in the layout and the blocks of script were now more ordered within their margins; the lines became longer and texts run on and on, without beginning and without end. New alternations pattern the field; phrases in classical majuscules peremptorily interrupt the flow of the cursive script. In the larger works this formality strengthened over the next decade, almost as if the menace in the text was being kept in check, brought into line. Words march to a stricter order. Around 2008 Lewty was increasingly configuring another form of diptych, divided horizontally rather than vertically, in which one block of text is distinguished from another by a change of script. Typically a variant of italic imitating a typeface is set above the harder-to-read flourishes of the 'Secretary' script of the pre-modern age. Some kind of identity in difference seems to be proposed as each half of the work—top and bottom—is equal, though the scripts are different in scale and therefore of different length.

2009 brings us to the earliest works in the current exhibition. The symmetrical wings of a moth, by chance pressed like a flower to the page above the red lines of Text with a Moth, might be the secret logo of the new visual regime. The bilateral symmetry of wings is enlarged and asserted more forcefully in the double folds of *Text over a Spillage*, in which the stains resemble the inkblots used in the Rorschach psychological test. As with the set of Rorschach blots, Lewty's symmetrical spillage evokes the essential symmetry of the body and its internal organs. In conversation Simon has expressed his interest in the intra-uterine memory. Looking at Text over a Spillage, with its red capillaries lined up as words over the symmetrical stain, we seem to be simultaneously inside and outside the body, confronting something at once familiar and unknown. Somatic and linguistic, these markings materialized upon a surface quietly refuse the Cartesian dualism of body and mind.

Simon Lewty was, as ever, on the lookout for strategies to turn attention from language as meaning towards language as mark when he came across the system of stenography or shorthand invented in the 17th-century by Thomas Shelton and employed by that tireless diarist, observer and recorder of himself and his world, Samuel Pepys. Simon acquired a facsimile of Shelton's book *Tachygraphy*, practised its

symbolic system and put it to use. Now his works become more perfect doubles. Divided vertically or horizontally, on one side he inscribes his dream-like narrative in longhand, on the other—or below—he transcribes the same text into Shelton's shorthand. We may guess that these dashes and ligatures stand for words but can only look at them not read them; and this mode of looking at the mark reacts back on our looking at the other side of the equation, the columns of longhand. When Shelton's tachygraphy first became popular poems were written in praise of a system that allowed people to write as fast as speech. In his teens Lewty was a gifted clarinettist and student of music theory. Scanning these recent works one becomes aware of the beauty of the varying tempi of majuscules and cursive script, and of the guicker tempo of the succession of Shelton's symbols. They bear some resemblance to musical notation. As in the earlier inscriptions, the texts often evoke sounds, breath and voices, but always in paradoxical fashion: in The Real within the Voice we are teased by the passage, 'The world is full of voices I will never hear or writing I will never read'; and near the centre of This Sleep, this Fair, this Finding is inscribed 'UNSAYABLE'. One recent drawing entitled *Notations from a Script for a Phonetic Play* presents Shelton's symbols lying over cursive graphite marks that gesture towards script but remain illegible.

From visible music and voices unheard we turn to a distinctive feature of many of the recent works, their alternations of colour. The inscriptions are patterned by changes of coloured inks, including red, orange, azure and indigo, violet and green. Sometimes each letter or each symbol is in a different hue, sometimes each word. Is colour sayable? Searching for rhyme

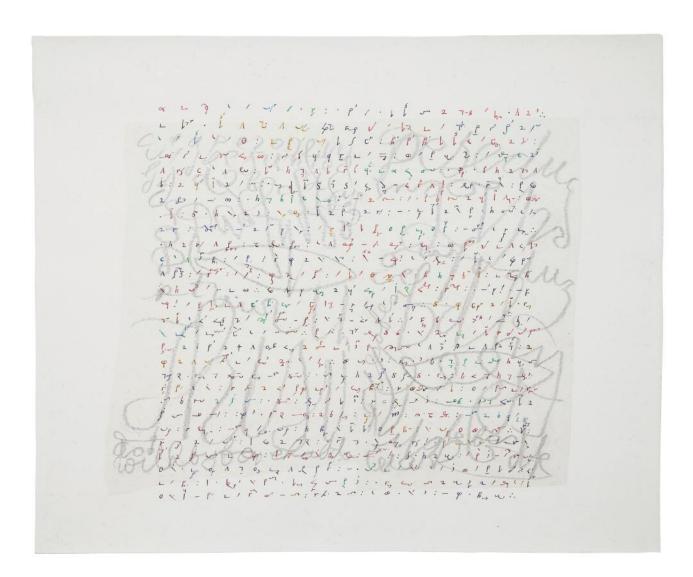
or reason in these differences of colour we find none for which there is a code. Unlike the red letters or rubrics of the manuscript era, choice of colour is unrelated to meaning: there are no red-letter days here. This decorative deployment of colour fits the strategy of creating a gap between word, letter or symbol as mark, and language as bearer of meaning.

Viewers of Lewty's recent works may wonder whether his return to Shelton's obsolete system of stenography is anything more than a curious exercise. In thinking about this question I am struck by passages in a recent book by Alexander Nagel, Medieval Modern: Art out of Time, in which the author reconsiders Marshall McLuhan's vision of the advent of the electronic era. The Canadian academic set out his prophecy in *The Gutenberg Galaxy* as long ago as 1962, when Lewty was studying at Hornsey College of Art. Nagel summarizes McLuhan's argument that 'the advent of typography in the fifteenth-century... introduced a new organization of experience ... as words were dislocated from their oral context and came to be understood and manipulated as logical visual arrays.* The era dominated by printing was also the era of single-point perspective as the organizing principle of pictorial space. In the electronic age, by contrast, communication beams in all directions, creating multiple relations more akin to an essentially auditory resonance of many voices and 'simultaneous happening'. Distance is replaced by a multidinous presence.

Simon Lewty recently said to me, 'I quite like the idea of a media-saturated atmosphere'. He embraces new technologies; he uses the Internet. His work has long suggested affinities with interference across radio waves. But now that the typewriter is largely consigned to history and stenography outmoded, why does he laboriously inscribe words as if typewriter keys had struck them, or transcribe a text in Shelton's shorthand? Could it be that the artist is one who realizes the complexity of the present by an act of recuperation? Nagel reminds us that McLuhan'never tired of saying, the old media don't disappear but are internalized in the new media. They become the *content* of the new media and in a sense only achieve definition as media when they are taken up by their successors. Viewed as an ongoing project, Lewty's doublings, and his surfaces that speak, realize and give substantial presence to three modes of consciousness characteristic of three overlapping eras—the scribal era, the era of printing, and the electronic era in which we are now increasingly immersed.

Paul Hills London, 2013

^{*}Alexander Nagel, Medieval Modern: Art Out of Time, Thames & Hudson, London, 2012, Ch. 12 'The Year 1962: Mosaic Resonance'.



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" NEGLECTS OF THE DREAM.-C

all shows a quarter past five. That small group of people. He began to IMMEDIATE JOURNEYS round may appear, as if by accident it was to treat of the signs L have been afraid if I had known: ce in the floor, one sleeve was missing interior like a great high barn. An more of his time to this: burdens ding lines of black / / / / w. sped below freezing outside the slav h, one or the city from a most college, the activity of the city o

The roice - the speech - the early voice lives on; the present as 9 Left. Then I walked out of the house in to comy on in the same way. UNTOLD-OF ut this : for these are the great ABSTRACTS nowards atome. Senetimes 3 am emparised myself - of It was late in the afternoon and I know I had to low way you have just come, pass through four rooms until was about to be used for some hind of a meeting. Then vague machines of a petrified language - som for a f stairs, and my broath held as I proseed the taled land and within my recollection. ABSTRACTS OF A such a surface undiscerned - and - a very strange this light of that morning: I could only hear through union and North." She treats - traces of an implacable less real - and from this draw a history obscured in part Lims every day the story can be obscured in those for "I will give you instruction," The laid himself down i itules of the beginning: "New I can hear the rain for yellow ground beneath the creating yellow shy; and ye Weather shifts - heat in cities - an about clouds - j ics consequences. RECOMPENSE: this street is life of the child - that presence - gos have to look a at its ZENIIH - as the jewelled fly circles the often the night's unfalling, the houses at the column five on six shops on the short hill. I went to post a streams were naming in shore clear fields - and hinds day - and went out and asked them - of the land and the us present tusk is to have : THE NEATH IN . AADE but the sounds of light folial soon on the ou of the evols at the town's end. There were three men . oup field - I MF L E T A - script - we could not A THE RINGING FOELD - in morning - when h when I arrived at the house. I evaluate the believe how a this singing - a may of all days - over a hundred - c is a different thing altogether masking a bigger thin confound this time of heat, dull-found - stretched to comes from myself - a kind of - an unease. 2602982706 of the mist - the fields water nist and frost. A figurearism of the sighing watcher as the grit and flaking turned in passing - the passing of walls, the menore of side to side. Now you burst 5 HR 1 EKIN 9 from to autotretched arms, his upright back, his houls which orfamilian too - the faint light - but clear - the cti and towards the fields, 1721241109 - no - 3 anid - no - 3 anid - the morning - 3 said - it was at early - it of innumerable ours - and came at length - to where the a land - new sure neveral - werness the places of this n deserved - the promise of such dispersed moons - as m tracklessness - linears of a journey - between regret iny at a point where there was a gap in the lence ? become impossable - their cought designer is smuded as i unretraced - opportunities all foregone - to the class be entirely blank. The marginal new passes to the lin approached across the field. The path was almost inst were the two who met that day! As the draining our as all of a saiden. Now they seem to have changed places first who came stands with open mouth - the encumber Her hair was drawn up into a strange style, like a to halt on the arcient road. I had to write a letter, is I'm sonny - yer, it happened in the fix 5 TREE century - armymity - my story - to tell - my story - I now hen cross the road and go into one of the shop - returning - in the day - in the away - the networing but that was unany as well - it's as if - they are con-in a wide expanse of smilit water. We sport an hour w blue sky. The next day anin fell on the dusty road, m summ air had started to blow from the entrance across 3AR: A DDG BARKED SUDDENLY IN the coming spring. Their need, their simple meal, the equinox. Blossom hangs heavy on the tree and the u the millen thought of a shell. His tech is clear new
a voice of air. - have you asked in the fields whe
tog on the distant heach. Nessages from send, abstrac

lines, has show the modifying of the highest buildings that can be followed: and a consequence. They passed the team was even the deviating field: because we see the deviating field: because when the saids. We two now a bright large in beginning to show he will. "The quality mounts when you should: "Me mid!—"I speed field with brief tails a street the plack as follow, ylade, from a distanct day of light: $\chi' / f_h^h - f_h^h$, and street they destroy to the grant security and street they and street they are destroyed in the garden remarks

started as they sow a figure in the doerway. Their star

A Flourish which is to Transparency as the Ceaseless Wind is to Stone, 2011, ink and acrylic on paper, 96 × 123.5 cm

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conversation everbased outside the garden, but nearer is the gardens, but nearer is the gardens's house. 251695 - I had on hour or now to spore, and I found a house and word to sleep in one of the behaviors. Man discovered, I nake my quologies with elaborate politimess to the couple also moved the house. They gave me a
the gorden, and up a strop days grown the gold was see these days in that golden? I stall had no dead of since I beauth for the complete a fresh attent. Just a furtheright upo I was see rectains of the path. I should take, now it's all changed and I feel th's exactly privateless.

If I I I I I I is not a function that is now training? I a familie structure. Opening I have been a fresh attention for the path I was a structure of the path. I was a structure of the path I is now the survey to the survey and the survey training and the survey training. I was a structure or the control of the path. I is now the survey to the survey training and the survey tread and the survey training and the survey training and the surve
on this tower, this treat the treat that has been put in me." Asternabed cullings - even loader in the beightening law, faling at the CHORUSES of new. I walled through servand large, empty rooms leading off from one another wetl. Towns to a smaller how lived with wooden percelling
som to estable a basia. Indificialism - the flowing religion of plasters, black and white. The models of countric typediaces, line arms there. There is no discretion - perhaps and the processing corners there is no distribution - but perhaps there is a meeting - "hosebur way is to go back the your come to the min states which will take you down to the min entrance, the great down into the street." One of the norms had light worder proceeding on showe of the walls. I noticed that it was completely engine group of familione, except for a pile of folding rhairs, as strength in norm had been, as
could have been another door in the fourth will, that had no to the strangest place I could ever have impired : a vest square which seemed to stratch about as all directions as far as the upe could see. I could not need - those written brokes - obscure - but seeing - seeing and here could be the
w days and proved the critical resum - early summer in light for surfaces afronous - monobound as the summer and considers were filled seed that strongs melts of chemical waters - mixtures - waters of a fragile 0.189 H.N.Y. - origin child of the acting, by fore sood as I made down the water of considers - may as a ritle for account for account for a many consideration of a strong form. The many continues were a many of a ritle for the accounts from the consideration and as I made the special form with the consideration and account for a many continues and account for account for account for a many continues and account for account for
g - or that day I had to stay in the house because I had been ill the day before, and an I was nitting in my soon I hand in repeated which level which remail to be coming from nomewhere also in the house; but I howe there was embedy in the house spent from posity. The included and stay with the waith of the provider of the trial of the house one basy with traffic on this conting - the great need that leads but Irailis with Irailis
ing - arms the converte unibody; she thinks the lower whom her best interests i.e. - can you say the same? A distriction - perhaps I am misted - wedering at the rising surfaces of noon - mediums of the delising EPHENEN 10 ES that so open the years. See claim the right - to draw the by flights of hinds passing; the lost sugaries of a gene. When the princess hand this she turned pale and roop nearly fall down to the ground with fright. I noted to home: could this the ignored pursuit be the configuration of a gene. When the princess hand this she turned pale and roop nearly fall down to the ground with fright. I noted to home: could this the ignored pursuit be the configuration of a gene.
years, the stray - and the maning of the stray. He would yo for he had set his heart again it - and so he marched off as if the whole world belonged to him. Approprial - his first approaches to the town - the second appearance of the bear. I must try more more - the second appearance of the bear. I must be more more - the second appearance of the bear. I must be 
thing all around the house. How this silent street excells - of an hour - hour often hour - no word is heard - quiet from the almost condible reviewed of a noming sheel - on the edge of silence. He straighed up the road in heavy some - the great around stood still - and the falling
 there was that norm - up nerveal flights of stairs and along a short consider - the anchille-yel explaintion, the neurosunce uncought - nepout of commications - the melt of gas in old pipes contexts of absorption - within this encount, this day of appearing light at and of pleasants.
the Cast of the city - to proved a layor - he had himself - he may have come but - after the cold. A series of predictions: a ways of probabilities. I think - that what is happening now - which is not to suggest that is what call happen constantly - is this AURA: the facturate plan - and
      regul with pumple, this clock thus critics as milding; playful and serious actives in an extises building; 1925/110 - CONCEALMENT; where did you want to speed will throw yours? REVELATION; a myset for contry for description - on absorption - on absorption -
why you have developed in this way; part of it has to do with my shillowed, in a healtess state, to fall because of this networds with the state of the third of the state of 
 a relied sign - a fastimizes recognise - NAVE SHOWN AE THE WALLS SIVE LIGHT. The self set in secolation - compositor of a decide - dream of soldiers - of a great experies of outer - get the first treat took his homps has saved his life. There were
letter to a friend. And there was a curious tree, with just four transfer, two of their calin; is clab-shaped growth of used wit the arterist like a head - and a pointing final. Insertia resists once again - after the disturbing day - should at pice brakes - freed in the pointing field, he said. "One
may beek by day and night!" Nor - a lark abular has crossed the restlet healt."—as that or may access the obliterated heath in rain." Solications of a stempy deporture at days - accessing at the fringer of the healt in mind - games and sipports. I now served them on the first
    gave not a series of heys to the changing land - moon and non flowers - and frail wheals shorting high words, register of the clouds throughout this day which rise, billow and dispurse. The phases of a blackward come - the flower from a burning hillside - a face beside the quickning stream. But
y year on a next so of hops to the changing tend - now and an Econom's - one point wheeles shorting agap weeks, negative op the common recomposition and the contain would speak of it as an £4.9.108 - now and - 9 could secrecily contain a short normal new sections of them. Sendly these who entered from the proper who entered from the proper whose absence this - their Adaptive description of the secret of the section of the 
The Designal Color Education and the strength of the strength 
now. Blanch are invest day - for the come beach with much stenties now? I must tell grave I have seen RESELL workless at the lass of ways; heard (ACESPONE'S language forgond the blancing fields. A thin tangon of cloud crossess the moon - in the blair monering day - VOICES AND NAMES
word and on to the market mile hills. THE WHISPERING FIELD - his translater may - C.L. ANH - I don't know that have reported to call their names - ALEAH - 9 RE - State't how - AANEOUER - ELBE - what I was appoint to do; State't know that
went out on to the world hills 78 ft 89 ft 85 ft
 -the manning carely -3 mail - the manning -3 mail - the manning carely - it was so early - the manning carely - it was so early - the manning carely - it was so early - the manning carely - it was so early - the manning carely - it was so early - the manning carely - it was so early - the manning carely - it was so early - the manning carely -
                         id in the presence - thry would write - here in the field - new - and not a beginning - beyond the field with the two bridges - beyond - clined - fill - clind - force - clind - path - writer - in do not leave - in such dichair - the tonce of nelf - the stricted ground - lines of
18 N. DIAN - the cost professor - the fine figures - two of then nelsonatory. The lived state of lane project or knowled to an english clouds been low upon the tenned love of the folded field failing - I how - get I now done smoothing today for which I
y people to a consciousness in night the variations deposits of a lease field; then I felt I had better lowe. Ly A ?p: What come next - about a chose - about a chose - according here is a disappeared - the myless now initiate their com half-strates - axid at that point - of a control of the control of the straight of
he white pallags are banken begand regard - the play at the barrier will resinfy seconds and his barrier will resinfy seconds also in an animand brages. 2 "1/4/14" "I's the gate II." but quite necessary - possible for the last grades have
a worlding tides of costs: who has seen a passing maye like a great were more silently across the field 7.3. Soon of atmosphing have been up as new town of the last grades have
a worlding tides of costs: who has seen a passing maye like a great were more silently across the field 7.3. Soon of atmosphing have been up as new town of the wind, as self-sounce! would be to leave the ottom pallets which like insurabings have been up as new town of the wind.
ing sometring of worder targe, classing and uncleaping at the best and secul-fringed boat. Other scores followed, but they were eren more difficult to describe to excess. Two nearested stitched and patched enclosures, one contained united signs and one the shelched entitive of a summa's divers. One re-
my P-A - THE NUMBERING OF NOORS - PRELUCE is what will shortly have appear : illustral classics of FARNUEXINE of decoding the appearation - a place among sectionsy- and yet this life - ALLNAYS to live I stood on Appearation
            are the trees have in blanking, the life at the foot of the tree, builtle got trailing in the naive are; and then impropely five iron funcing pales, in that disjuining play - to feat appell address, in morter implestly clearly off pace - metable - as a now in flow - in a field. So them
is nick, the blook rays in have day, the life in the force or tree, pricing yet reacting in meaning any. The tree impropagation, is that expension group, a supract passaring in more more imprising season off power - manager or as a more in flow; in a field. To them the should fill in these are two mysts are sent this in an in an interface of more thing to mean a more in flow; in a supracting of the more power and in the same that is a more mental or for more power and in the more power and in the same that is a more more than the more power and in the more power and in the more power and the same that is a more power and the same power and the same that specific words from the develocing head fold as gove step upon that slapping ground, yet as a more more that we write of the will be the tree to many those above a more than anytic of the will be the tree to many the power and must be seen by two advant at the majes of the will be the tree to many the same must be seen by two advant at the majes of the will be the tree to many the same must be seen by two advant at the majes of the will be the tree to make the same that slapping ground, yet as a man must be seen by two advant at the majes of the will be the same that the same tha
    not any disper now at public and an excluded unique - TOWAROS A CRESTAL SOURCE TO BEGIN WITH AN INSPATING FILE-TO CREST IN A CLOUD OF LIGHT - to consider the values of the days to come : a handling frame - a monthm on p - a bright
with the second the other of themse which falled over night in spring - specifies - the obstance of paths of gains 260609 - some decided to specific to act - new - they specifie in the six. Diverse - the IERA IS US at the end of the windsuppe street - the throngs - at the brief
    and, if we a very difficult letters has 3 just fill 3 had to; 3 didn't find more than that. THE STREET TRAI LEADS TO THE SEA / 3 / 4 | 7 / 4 | the things that were happening 5 thought they would never happen, that commonly flashes into my need on second not all
e and, it was a very difficult letter had by an earl 3 and by 3 letter from the transfer for the content of the second of the 3 letter for the content of the 3 letter for the 4 letter for the 4
 further down the hill - she was warning a light summer dress - but this was in a past time - I could not bear when it happened. When day come - sumetimes I think - it nakes me think what - the relearning of the world - in the enery - returning in the day - as the day - dress on . To no-month - thi
f factors down the hill - the was evening a light among dress - but this was in a part line - 7 could not become a transfer on the same control of the hill - the was evening of the world - in the way - nationally in the day - as the day - dress on To ne-mark - this first himself of the most in the house a trial above this dress on this dress on this dress on this dress of the most in the way - nationally in the day - as the day - dress on the house a trial above the most in the large of the most in the large of the most in the way - nationally with the major of the large of the large of the field - I first - I neethod give may be not the most into give most in the same large of the large of the large of the field - I first - I neethod give most in the most into part of the most into give most in the large of the 
thing through the great building. No smood come from the descreted nome and considers, but outsides, birds could be haved singing in the parlon, and farther away the faint but continuous naise of distant traffic. It was early in summer. Four hours later the sun was still driving low in the clear
                                as the good business, so move one from me account one from the control of the lives only owns of making two. The num fell also on the GREEN CONN in the fields. "And in telling, to placete - here!" They suggested that he wait for a time. She stond present against the wall. He was only owns of the increasing heat inside that building, now that a contain
raling with
                 "The paramet teller is an apsternt | I falt I sught to let you know that I noticed consists wordering about the rooms upstairs and Looking through the drawers and capbourds." DANCE: they have gone out into the light, into the rough day. THE PASTE IS RANCIO 3N THE
he soon. The present believe in superior of Jack 2 rought to let you have that I recover now more containing more in more coming process me convert on the containing more containing more per set into the capts, contain no superior in the containing more containing more containing more entered in the containing more c
with continues below high in seein and son. Destrimed as to the seeins for his journey, the excellen began to reply . As the clouds now above, as the bissoon falls from the tree, for a mount 3... to that point his swice falled ... and can at letter to the strong field.
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      She hastened through
to correct in spring. I broughed against it in passing - the decisions of 598185 at that door. Now the forking signs appear as actors on a large-absoluted stage. Those are low sto point and gestionate and one sho points behind the VEIL as electric flashes are narrown memory.
is corrected in specing. I manner against the in pasting - an account of 3 or a second property of the specing and the specing
    2. Note that second considers from the sea that the proper form forms of the second through the grass. A class of nations bushes marks the religion of a steeping sloping field. Bright modely flashes from the sea. The half path draws to an ord. The surversite throw - testing of a hedge in mind-fields; of morning's certified.
 the section, many the grave farmer and in the and maybe, the ATCLERT RESISTANCES OF NAME, VOICELESS CALLING OF WINTER SEAS - of time existent time - of the sixing beach - of a flight at dams - cry of tides - drift of made - months or selling or selling
to the thick-level crops seem to second at the ship? where the columns of cloud seem to second for a point of force in the field? "9 HASE; a lattice of light pieceed the room at the movent of undering and at the barriers of the schematic town: the mind surprised at dawn, the feather two
the third-terred copys over to somewar to an any town on any terred copy over to somewar to an any town on any terred copy over the copy of the copy, the flight of towns; and discretions of the struct save up as strange lines projected on to an enarrous sector. A tang flag flitters from the lay of the city, the flight of towns; and discretions of the struct save up as strange lines projected on to an enarrous sector. A tang flag flitters from the lay of the city, the
 of meaning presents to expension to a specific control of the secretary terminates table a secretary transition table another rane in the form of a larse of head. Secondaring the one of inglight, that from his braided as should in thought against the wall of sleep, that bridge is strateful precontaining over a small nation in the large parter. Perhaps not a superior of the secondaring transition of the secondaring transiti
while nonther seems to becoming the a weather rank in the parties of most part
frameworks had been new up retreating in a sing factor in the fields, their calls rested at the blackward orknown change stacks. A non-stood bothing to a worse by the wall, his hade raised in excited gesticulation. A NTECEDENTS of the rising field NN and early paths through the high coan
he constituting from the state in the segent that stay all the state in the second process, many period through the high count.

As they willed sway over the fields... as the sen came wat. "L. J L L US 10 H; tensing to saw at the coase of words in the April wind. WILD; as of a primitive trap. S L E E?; as in a response trail drifting over a clotted was. S R OW - 9 R O U H D; where fragments of brightly columned.
As they applied way over the fields, as the am care cut. "by ILUSION: beauty to an at one coase of more in over pressure." In us, as of a processor coase, a CCF : so in a repress a coast of the Locat. AND W-9 NO UND : where fragments of brightly columned that are not pressured to the Locat. TASK: to receive, in breath, the glade. M95TER9: of a silent arbitistim. LCO: "you are fortenate". Those discript figures: those fortenes leaves in dark coases. TASK: to receive, is breath, the glade. M95TER9: of a silent arbitistim. LCO: "you are fortenated." Those discript figures: those fortenate fortenate fortenate. The coast of the coast fortenate fortenate. The coast of the coast
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It was as serve that the files had anexquit from their winter steep and were storyly articity the norm, although it was only quite early in federatory. APSE OF FAIRS at the wasted futer nives from the SOUTH. The simulatering of fines in the eld subsult. This is the patience of container, the gift of which they smill. To please at a changing three, must not please at all of the time. I Glassial and in eliciles patients of deal, the story of container, the gift of which they smill require three, not to be a container of the container of part three three parts true, and to be a container to the first traveled three trees yeard may be a deal and a frageting, suspended in the lattices of a year. Inexplicable solitories, the first first interest three three three parts that led and a frageting, suspended in the lattices of a year. Inexplicable solitories, the lattice and a frageting, suspended in the lattices of a year. Inexplicable solitories, the lattice of a lattice of a year. Inexplicable solitories, the lattice of a latt

ight flashes from the SEA. andoned way, the neglected tra OF WINTER SEAS: of urging fields.' After twenty ye it he can tell is of a disperse b the sun's heat; colossal trac . How can this compare with the r. The site of that fire is now uld find nothing. We heard the

7 7, 6 7 : 0 0 7 17. by 1 S & A : ω Pr 7. 19. (Λ P : 6 F) 1 P' (/ Tr. L w ~ p ; 7 i .: 3 () / en (O.: DREAM: / I -(1: pry 3 5 10

1.201100112 - now - innocence speaks of light in maga-beyond understanding on the form the low Life of First Life Life Life Life Life Control Life C - phases - as they without part on the shadward safe of the building - someone. As a given in the solution of the safe that the safe of the safe and consider the consideration of the second hearing - the toroute of stoning speech is late annews whichen - it white windies - and showed at somped marks - new laid - a supprise! - on an improvised stage construct - in open venture - the presing signals of marring - eries - arrais in in-merizonable square - erouls strom towards the shows which much this age - through sunging day to evening and riplet night. How the lanterns flure in the last street and invertibly at the netted capes in strange scent lingers on the static six-now most will sleep - some still and e - and as morning faller - in most - as the tising our clears the obscure bestiers - moving towards a fasteless day - clarity of shies-the child's day - and the task of the child - but the raw staring from the leather some repeats his question. "What is the moving of all this?" - a life in air - and its scho. Down as I was - my intuition was of air - and of the values within that air... Then I first heard the fragmentary time - alluming in part remembrance only - confiding get defined - as you man through the deceptive areads, half-heard again as wed at the glittening booth, lingering as you left the building, and stapped Into the high, clear air 180 R FROM TRESS LOSSES CHANCE WILL OFFER THESE THE FAINT RELIGIANTES OF A PHISTING CHROUSEL-PREAMBLE TO A SUPPRESSED MARKAT, VE-CHARAS FOR DEPARTURE AND RESURD-A WRITING -OUT OF A RECESSITY-SCRIPTS FOR A PROMETIC PLAY, U.2.0 of 1-2 had the impression that the house was in a rillage in the country yet not far from the town. I walked menous a small lawn and looked in at one of the windows I think I new someone meeting about inside. There was a room fall of things for sale - most of them $\mathit{gunh} = \mathcal{I} \ \mathit{noticed} \ \mathit{a} \ \mathit{shelf} \ \mathit{covered} \ \mathit{with} \ \mathit{bric} \ \mathit{a} \ \mathit{brac} \ \mathit{and} \ \mathit{tiny} \ \mathit{pictures} \ .$ One was = bind of ministure abstract pointing no more than two inches long - it was a grid of squares calcured pink yellow, green and blue - some of the squares had minute, black pla figures drawn on them. Then two people, a woman and a man, approached serves the loom. AROUND THIS TIME IN SUMMER, LIME TREET ARE CONING INTO BLOOM. BUTTERCUPS ARE NOW AT THEIR BEST ON THE MEADOWS, BEL-ORCOTOS AND IN FLOWER ON THE CHALK HILLS, NIGHTINGALES HAVE FEARLY ALL STOP PED SINGING OF NOW AND THE GLOW-WORN'S BULL LIGHT MAY NOW BE SEEN. - OEPARTURE - GAZING - WAITING - ARRIVAL-UNDOING of a house. By afternoon several people were standing beside the heavy door to the on a nonzer of greenous several points were assumed to fail. I have very what I did, which I have fold up in a fact I now only what I did, which I have fold up in did not I not I now in the heat of the diag. (Confaint, we gather failt which is as more to the failt) and of how we extend.)
Why do you should so sident then? Noise of the houses in the old quarter of the town when you you seems as seen and. How what I become as I walk by the eas, which I thank many houses as the one I am looking fac? For I know I have to enter at one of those doors. I thought that the clothes I was wearing night mobe than think I was some body aim. Some of these houses was seven an eight staneys high. This is the house where I must cone. These was the words I may not speak, NYII I have table has been laid for six people. Some of the houses have belowies where it is pleasant to sit and look out over the water. The road is proved at the side with provinces slabs of stone. Then I valled down the street to the hardown, radiant to the evening sun. I remember that specks of dust danced in the boson of smilight there, as in the house where I used to live. ELSEWRERE - FARAWAY - 800 beyond the waterwhere N used is size, $C \in S \cap R(N, N)$. In a some N are now the exacts account to maximal fall and the membed exacting of the bridge N and N are some the most for morning likely. Some had falled dange the night N was the falls, N if N those was a small constigued—leading to the street—and a worden provided dampton above a street posts. The skye wares sitently, out of the harbour, heading for the open area. Warm all it was over the merchant's house, dried trickles of next stain the plaster walls; hand-leaved plants have toler next in the cracked massary. The uncestoes of states, and not the viety had occur without a sloutly on those neclinies the little to work in an incident with the viety had occur without a sloutly on those neclinies the $t \in S$ of an incident with $t \in S$ of $t \in S$ TILD OUT ACHAID FEIT L. MOIREMANE TA REISIN 1208387 PLICI SOCEITHIX CAIDREMPERE, ASITY STUTESNE SPAIRORD A ALKAI PRAS : CATLA . NETROUN 2 : ALMM: SPRETN: SRATTE: DULTA - X-CALTTEN BRULHAM: STAUBYTENO ICILI: P. ACSINCUEYA LZ - (FAICHA L NZ) SELES IRANTO PRESES. STOLE: X-BARENS. The surlight on the years is gold against a sty of clear, pole blue. The sur burns less in the west. Were you may see a broad vists of field, trees and houses as we approach the tree. 'In the sandit silence of these hills, a restless wind begins to blow at evening. Remote from that place, he down a cup of secon ten in a morning of strange parents in 2 A S U A S 2. O A S G E S is the brown and yellow hills, of which they know nothing, secure under a pule, high must. The heavy locains thurdered doon the read and disappeared into a turnel. In this street, among many others that nun through the certae of the city.

the neight need on white sending with a best of head desired to state of the state よりがりゅうままはものなかりとアンド should now seen crosses to many the former party that the pured good of Sound Sound for an usual of the state of the sound party that the pured good of Sound Sound for the control that gother at the pured good of Sound Sound for the sound the crossed that gother at the pured good of Sound Sound for the sound sound sound sound for the sound L. - - 1 9 a 1 4 7 8 1 4 4 4 a = 2 1 1 + - 19 the state of the s diament a a way of some of point a for it has estable to the state of the sta 9 F 1 - 19 1 2 3 3 1 8 6 8 1 1 2 3 1 - 1 3 6 1 40 1-17 71 41 32 4 4 1 989 6 1 79 2 6 1 19 1 surry 1 sheen a contract = 2 - 40 p 4 = 6 f . - 8 . T = 1 + 1 + 1 + 2 4 = The state of the s 1 4-7-6-10 7- - 1 8 30 1 = 0 9 510 4 gizis - ging A Law IS A T to 1 p x 1 pro - x 6 1 - 1 y - 1 y - 1 4 - 1 4 x x x x x x y o x P o y z 1514. F x 5 1 / 7 5 . W 2 - 2 M 2 / 12 5 . W the control of the street, energy many others that has thought the control of the city, the control of the city, the control of the city, the control of the city of the control of the city of the ci

-OUT OF ANECESSITY - SCRIPTS FOR A PHONETIC PLAY. O the impression that the house was in a village in the country yet 1 town. I walked across a surlit lawn and looked in at one of the wi saw someone moving about inside. There was a room full of things for them junk - I noticed a shelf covered with bric-a-brac and tiny pu a kind of miniature abstract painting no more than two inches long squares coloured pink, yellow, green and blue - some of the squares pin-figures drawn on them. Then two people, a woman and a man, appr Lawn. AROUND THIS TIME IN SUMMER, LIME TREES ARE COMI. BUTTERCUPS ARE NOW AT THEIR BEST IN THE MEADOWS, BEE IN FLOWER ON THE CHALK HILLS, NIGHTINGALES HAVE NEAT PED SINGING BY NOW AND THE GLOW-WORM'S DULL LIGHT MA - DEPARTURE - GAZING - WAITING - ARRIVA of a house. By afternoon several people were standing beside the street. The sur came out and warm rain started to fall. I know only I have told you of as best I can - it was impossible to leave in the 'Confused, we gather fruit which is so sweet to the taste!' ... and 'Why do you stand so silent then?' Most of the houses in the old as were pulled down forty years ago. How shall I know, as I walk by a



idal reaches - will come to some endles. A L E. The gnarled guarantors snap den - a squirrel jumped from branch to b. ay of his departure grew closer. During to re is nobody he can ask. P': UNSA EAVING; THE EARTH GREE 19ED RETURNOVER THE SU 1 1-4 4 (·/ Pr <~:/ lowy dog - or did he bound off after his turning wrack - paths that trace only e sound of its onrush - muffled in be ecure - for what could you know of this now his voice fades - meagre - the hill u e - my mouth has taken here its breath end - as the LONG OF SCORED at his receding tracks and unrelated tr ranch of the sunlit tree - three or four hat weekend he spent many hours walking i YABLE: THE FIRE-CLAY NIN MAY. CHALK AND FLI. MMERHILL; THE WISE -?--0 Q: 7:2 4:1223030 master? - and in the end a singing are bewilderment - and this a way of gaz anks of shingle. ABSORPTION: the - unthinkable - before your birth? The n vind - the lark's descent - in curving fli - silence which is the sea. The driftin and mining - water membranes of light - street - if broken - at the desiring my - a signout - with a black sign . " - and found the soon analy hour - If I had indirectoral registly - days - of wild and cain - follow - when

been about . It's much a long time ago - a completely different life - 9 case back with such steades now I must tell you I have heard his laughter in the brightnesing total met mother bluship in the gute's despite. An extinct -

fills the start server - as it did - at the time - of . the words perfusion and reconfictnoise - at the time - 5 larges to water - mainingloss with houses - who are had closured - but the light was stronger - the simula of the any that meterly wanted scross and said's movement - over the - that quital mordery walling - but to folk - now - abandoment - telescope moveting in foint light - northwest of estellings - lost - in this expetition's - insistant - the unitings of the healtoni - their atolon opportunities - til - stough terromiting - surely such humbers was nown a part of their recall natural - ever in its althorough + a primiter - ever half-expensed - of nations shies - suched now of their light - of silver lightnings - of a distance - and this at pools of doubness - of a phone faintly house - at the latest hour from the finite - will tell me will I need to love - whats - the several of days

- one abordered way - to find again - that any - had been betraged - by m contrary beliefs - I felt - for the first time - I felt - a danger beside - she losse in memory. The birds altered the perfect of the labor then flow any towned the word. " - and pleaped belofty in light slinting a your of deep shadow. " Their volces high in a mockey of hours - now wall - block other the simple spaces of light. "I would like to know at my fact now seem as though neving - shatheries of a deporture - on to indice within that shother a notion - the dill's hand has revol - without Appending - mixture are municiple field , All to apparently often to see - under this black storting aby . The wall - and the proper beneath - attempts at a differentiation number a gold within the current markings of the familiar road and yet concerding prompts of such controlles up the hour - such shade at the and-but in the low-lying fields. Now the child's mind waves converts - the where of impulsed directions - and passes - as if more of a despet have at the foreing paths of the tient village - and there - before the eign for it is as stoom this is a body that has enter to four itself from words The found his additionally a tree - than the took him from the fields - and laid him down in a noon. The exhausted surface where he needs is itself that which will wise rost - a voicing - now as then - the federale enquise of days - has become a filling - succe a a draining of a marked sequence - on the yellowish and mark-throad levels of the bridge - and down those is a signpost again I - how could I have alread it - how missed the way - with some so clearly marked and yet our disappoint and be last for years at a kine - write in the store - any receive the Uring have in the law own of an authority afternoon - and the months so name may build thain silence from this great

the first thing - we want - to know about that - certainly
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mce - it seems to be challenging you - not that - you don':
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e extent - to explain - that is - there - so - that's somet
- could do - but - you still have to change - you can onl
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n actually - part of everyday life. And I found - they wow
sn't a huge paric because - I had been through it myself -

hat - but - I hadn't ever anticipated - that idea - not what ole vision - changed - I woke up early in the morning - it - then heard - something in the silence - something quite i

- so that's the first thing - we want - to know about that - certainly a very good step in the right direction - but - there's same real limitations - too - in a year - in that year - in that summer - that - reality - in summer - fluctuates - so I think - it has real limitations - in that sense - again - as we know quite often from a distance - it seems to be challenging you - not that - you don't have to have - you do not - need - to be able - to say - but also - I knew - the road - the heat - in the road - there - the point that people don't realise - the extent - to explain - that is - there - so - that's something we would carry with us - that's something we - could do - but - you still have to change - you can only have that chance - once - in a year it's still not what we need - the reality is we need to change - at the point where it's seen - as an exception - rather than actually - part of everyday life. And I found - they wouldn't even discuss it - but on the other hand - it wasn't a huge paric because - I had been through it myself - so I thought - well - there's nothing wrong with that - but - I hadn't ever anticipated - that idea - not what I'd hoped for - but - not - wracceptable - my whole vision - changed - I woke up early in the morning - it was still dark - fifteen years ago - a short sleep - then heard - something in the silence - something guite unique - a voice - "You say it was flowed - in what way was it flawed -? " - "All sorts of ways -" - and - you need to take into account - there may be better outcomes - wanting - to find that house - and - everything that went - with that - in - the sound of the sea - I don't know quite - what I came to find - the whole thing - perhaps - I think - a parody - I really don't know - yet - wanting - to be heard - needing - to be heard - and it continues - to be part of my life from the start - really from nothing - there must be - surely - some hind of - memory - some hind of little either as a - sort of - dream - or - some unintended look - at the past - so that you're - asking the question - whether the main thing - an event - represents many things - it certainly had a great effect on me - a great - impact - from my point of view - to understand what they are feeling - they don't always understand - that themselves - it can change - how you feel about them - things that you do - around you - influence you so much it's really important - but - very unsettling - so we lose - everything we've just heard - searching - for something - where they've come from - not realising - wanting to blame - it comes out - at every stage they're going through - it shows itself - in many ways - all sorts of things - a sense of independence - simply - but suddenly - out of nowhere - genuinely - that again - is another reason for my confusion - more self-assured - than before - perhaps - a more real world - no intention - I had no intention - you think - that must be so dangerous - but really it's not - a possibility - a shock - it still came - as a shock - no it isn't - wasn't - they weren't expected - to know what was going to happen - pretty quickly - from their point of view - not because it doesn't always seem the right thing to do - and I'm sure different people - need to get their information in different ways - still continuing - in a way - they can accept - which is what they want - and what we want - a need - I think - there's always been - one - this - is one - within a series - of needs - is that - is - what we are secing is this - a symptom - rather than the cause itself - it's a - symptom - she thought - some - are suggestingshe thought - she looked down - the layers - of air .

sea. Now SUMMER moves imperceptibly; cold stones absorb the sun's heat; colossal tracts bear irresistibly on his approach; choes of the child's journey sound in the cadences of a summer. How can this compare with the great outpourings of sound and light g out over the town. He will return at the same time each year. The site of that fire is now lost. For many years, fragments of the ground nearby, but the last time he stopped to look and could find nothing. We heard the bells ringing in the afternoon, but ch further away. LAPSE OF DAYS that marks a time before their arrivals at the fence, and at a space beyond the high bank. t days and weeks - like a semaphore placed at the outset of worlds. DR EAM: the walls were made of iron and the thick iron door table. It was strewn with papers, but it was impossible to see what was written on any of them. Why are you looking so serious? time on the top floor of the house, then suddenly everything fell silent. Two large wooden discs had been rolled across the floor, alanced on its edge, leaning against the wall. Those children were not related to each other in any way. They ran quickly through GUST IS THE HOTTEST MONTH OF THE YEAR'. Are these rooms open to the public? He waited for a long. ture arrived, he was nowhere to be found. It seemed that he had left the house several weeks before, Locking the door after him as ry to explain to her, as she would not understand what you were saying. Why do you assume that she would not understand? What would e sang? And if you had not understood the meaning of the song, how could you reply? The journey seemed quite short and easy. The e town in the month of August. She said she would try to find those books which had been lost. There was another heavy shower in other house. He sheltered from the rain under a tree for about twenty minutes. He had left the building in the early afternoon. He the main road and surrounded by a wooden fence. Tall pine trees almost completely obscured the view of the house from the road. He t the time. On the other side of the road lay open fields of grass. The tar on the road had melted in the hot sun and ran in dark t in the dull light of AFTERNOON. Those children are orphons. He asked at the bridge if he might have AGLASS OF of the road. A man stood every morning A T I H & G A T E. The air is still fresh, but by the middle of the day it will be heavy arby. Soon you will come to a road running through the fields. The sun shone between showers. The fields lie drenched in Light. She ES LIE ON THE REMOTE HILL. WHAT SONG IS THIS? CALLING THROUGH HEAVY RAIN. riece of poper stuck to the pavement. A branch - bearing a single ripe apple - has fallen to the ground - at the year's turning. 🖊 : 17 60 - 1 8. 15 £ 1 1 co. 91 20. L February: 5 (7. 8/6 6 7 3 . a L/ J (cc / 47 (0 7 p' 2 out d 1) / 7 2 out o (/ / : 103 8 1 1 2, 4 3 - 103 :: 0 0 20 14 1 - ×, + 1 70 32 iii 1 4 4 : 9 4 - 10 1 mg - 1 Eys 82' L / SP (1 yr : 100, por (1 x 70 15 30. 1) 20 ~ ~ 2 1 + 73' F L 3 U ~ M. / U- (1 F F L 1 17 3 ~ ~ P / 300 be in lap x c pr L g é in / t - o A r Fi O A on L' C E in () \$ C A F T Ciizifc A t. CA y FC Ciz/ デタ/N L co OA fi po LAVOS ルイニ d で は で ない (- (i 知じ 見 : 凡 ハ・ ・ T ω S ·) < B P' - d. モ / P トー: 7777 2 - 9 7 07 1: ; (F -]: (1 46 - 1 17: 1 1 72: - 273: (/ 82: () 13 -P-LANLIFI 9: 2 4 / 12 m a 2. (1) - 8 1 80 / C. (10 6 9 1 50 デリチノないドンの 1217 17 17 18 1 1 1 1 1 1 2 00 g x 21 Cp: ω: 2 & ~ / β Τ / 2 1 / - V' β :: ! Y h r = 'C + 1 + 8 8': / το 4 β Τ (N: / / L U : C rg & P: F (/ 2: 2) (P: 5 V: 0 · 6 0 ·) 1 < 0 - P f 7 · . . α × γ · 0 F d L ~ gr' f: - 2 / 0 F ~ L (~ 10 0 : - 0 / 0 F / L (1 20 4' Py rov (00 F/gr0/440014001400140014001400140014 のり、もちがしとしてりートなりかい、ヒノダートにかがノドアリエノのーファ 1 en 1 / be - Are 1 / 71 - 1 gt by 1 = T : 1 3, N P P -: 5 5 5 - 5:0 S NO 2 Y 9 2 6 20! / - P = 7 6 P / C / 1 - C / 4 - < P ... 27 03 7 P ... 11 57 0 0 1 1 C / 29 03 29 / 1 ... 8 0 5 7 6 ... 11 57

d traces; all that he can know is of their moving path, all that he can tell is of a dispersed song, RHYTHMIC of paths, in

SIMON LEWTY

Simon Lewty was born in Sutton Coldfield in 1941. He studied at Learnington School of Art and Hornsey College of Art between 1957 and 1962, and was a lecturer at the Mid-Warwickshire College of Art until 1981. He now lives and works in Learnington Spa and in Dorset.

He has exhibited since 1968. Solo exhibitions include the Ikon Gallery, Birmingham, in 1984; the Serpentine Gallery, London, in 1985; Anne Berthoud Gallery, London, where he had four exhibitions between 1985 and 1992 and at DKFA Projects, New York (with Art First) in 2004. Most recently he showed his work at the Courtauld Institute of Fine Art, and the South Bank Centre, London, in 2011 and 2012. Over 30 years he has participated in many group exhibitions, ranging from the John Moores Biennale, Liverpool, to *Upturned Ark* at the Pitt Rivers Museum, Oxford, and *Art and the Word* at Miami Art Museum, Florida, USA.

Simon Lewty has been the subject of two films made for Central TV, and he was interviewed by Timothy Hyman for BBC Radio 3's *Third Ear* series in 1992. Between 2006 and 2009 he was interviewed by Cathy Courtney in a series of recordings made for the British Library Sound Archive. In 2010 a short film about his work, *Through the Surface* was directed by Tom Hudson. Also in 2010 *The Self as a Stranger*, a richly illustrated monograph on his work, was published by Black Dog Publishing Ltd., London. This includes essays by a distinguished group of writers, as well as contributions from the artist himself.

He is represented in many public collections including the Arts Council of Great Britain, the Victoria and Albert Museum, the British Museum, and the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami Beach, Florida, USA.

Simon Lewty is represented exclusively by Art First, London, where he has exhibited regularly since 1994.

its. She wanted to know what would happen when they had to go into the city, and whether they would be able to later in't there. "I think you will be able to go out later this morning." She said, "It doesn't matter what I have done." , these fresh breathings now emerge - as if to reveal THE LOST WITHIN THE HOURS OF DAY: 1011 I was in a house by the sea. The wind blew so hard around the house. Some stones in the garden had been caught ollowed him up to the first floor where a freshly plastered landing led to a maze of large empty mooms with white walls ill surprised and smiled at me in a friendly way. I told them the name of the owner but they didn't seem to recognise EPORT OF BLANK, FEROCIOUS SUNS. " ~ LA/ ~ (12 - ~ 1 nces. On the ground at my feet were several large blocks of stone lying in the grass. "Your rage, your affright, have and that pale lantern a flickering light. These are plants that blow at the water's edge - schematics of a marginal What does he find to say of this? It is a scene - of waiting - and this - one of the books - of silence and light invertion - A r > Lyz: 9 A > (Y - y. - in a dress of violet and green - and a floral head-dress - and happened - years to come - in the wake of a TIME OF FIRES - the hot land has turned to winter - nights of e passing moments - voiceless of the surfaces of years - and a charm found in warm rain on a town road - T H A T K-6. RAIN-7. THE RISING SEA-8. THE BEACH-9. THE MORNING-10. THE / [:/\r]: / Q:. - it must be approaching midday - he came into a small clearing at the side of a lake r - and the curling ground turns - its sleeping figures concealed - I cannot know that ground - he glanced back over e buildings - and the trees with their waving boughs - are reflected in the water - steps rise up towards the pavilion all clearing at the side of a lake - this garden seems so strange as I walk through it - each vista unfolds - yet it that ground - he glanced back over his shoulder - moments consumed - the sky a shiring blank - so FOLLY glances; n - within the dream - a personal issue - we shall never know the answer - COMMUNITIES - OF MIST. has had a lasting effect on me. Even now it is there all the time, in the background so I've tried to write it down he change - the sudden change - a shock - well, an anxiety - more than anything - we think - or rather they think that to the window that looked out on to the garden - they went into the hall - he looked out at the grey light of early ue - the sur came out - after the rain - it shore - for a few hours - the road smelt of the tar which had melted and yard - he left the room and walked through the hall to the back of the house - Poz - what we are seeing is a symptom EVERYONE IN THE HOUSE - I HAD A VERY CLEAR IMAGE - IN THE NIGHT on at the far southern edge of the city ? U. Tof ? / f of / Thor Dy C/ .. NHe was told that the man within the vague suburb. Now I can see them more clearly, those figures who approach: a man, a woman and a young child. but passed me on the beach with moist eyes. The young man climbed high on the piled rocks at twilight. The dead fox is. When the treading mounts to the upper floors you will go out by the side gate. YOUR SONG IS OF THE before my birth: 4 & AR OF THE ENOLESS FIELD. White smoke blows in a steady reen. "Who has taken your name?" they asked. He turned from THEIR LURIO FIGHT to one astonished on c lamp, stood beneath the platform. B & YONO ANXIETY: it is nearly forty years since they talked there, in summer in the grey heat of a northern town where dust hung in the still air and discarded papers lay trodden upon the ears had set sail both at morning and at evening, had seen the sun rise over the sea - and the moon over the distant se now over fearful heights, and of the night which blots out his calling to the distant stars. She went to the door ions at length and with expressive gestures, but at one point he too fell silent, then said, AS UNDER ASEAL: AND AND HERS CONSIGNED THE GIFT TO OBLIVION: LOST - YET EVER SET nd more," the next to speak remarked. "And heard a story which was once thought amusing, but perhaps is no longer. t noise of the street, these arches stand: incantation and measure of his residing and of his shadow. He found a It was partly rubbed out and difficult to read, but it seemed to say: NEITHER THE WORLD NOR A ourage you to follow such an occupation!" The old man was surprisingly voluble as he stood in the centre of his room. re displayed - a life of fragments. And yet his appeal is unconvincing, for he himself had followed, years before, A LIFE. He chose to return from the city. Oppressed in the brown winter streets and squares - ORIENTS - / - f of: His LACK his ABUNDANCE - an orange triangle - a string of coloured beads - the small een! "This I will hold to view - there are more - " The keen-eyed viewer and the genial speaker returned later in NOMAD FORCE WHICH SWIRLS NOW AT MY FEET! DAYS OF THUNDER AND THE deep shadow - or come to a pale ground - a strange script on a white wall - and beyond that another, darker wall eturn - to reveal - to conceal - THE CHILO'S HAND has moved - without knowing - across an ancient field. 5 L 11

Acknowledgements

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I would like to express my heartfelt thanks to those whose encouragement and devotion

FRONT COVER

Innocence Speaks of Light in Ways (detail), 2012 ink and acrylic on paper, 92.5 \times 63 cm

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