

Acknowledgements

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Centre image: Zoe Marr, working drawings for *Baseless Propositions*, 2009.

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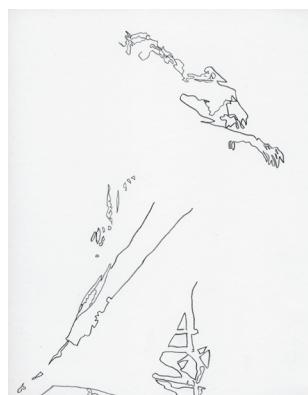
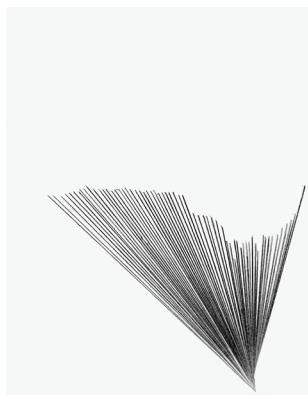
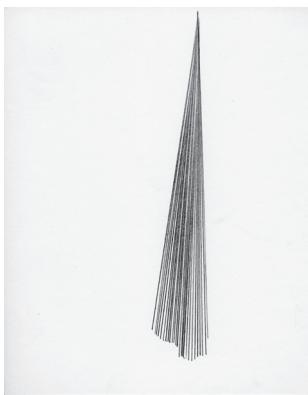
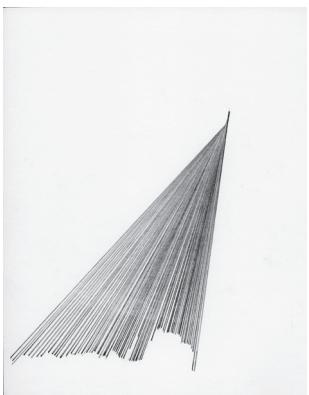
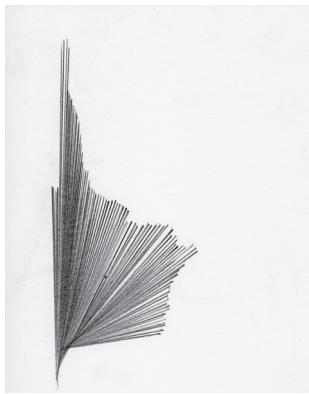
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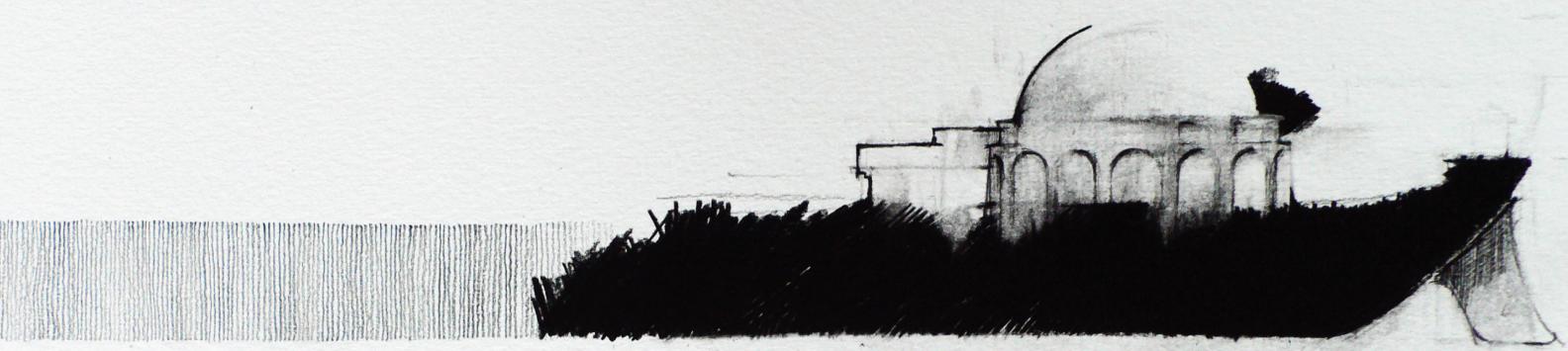


University of
South Australia

School of
Art, Architecture
and Design







baseless propositions

8 september - 2 october 2009

SASA
GALLERY

twelve

She knows that

Zaa implies the vital male and female reproduction, and
Zaba means to hit or beat and
Zabadi is the substance taken from a civet cat and used in
perfume, and
Zafe, a noun, means slime and slipperiness, and
Zahama, also Zahimu, means confusion, noise, oppression
and distress, and
Zanni, is to cheat, deceive or persuade to do wrong, and
Zengea is to search for, and Zimvi is a spirit, a demon or a
fairy.

Tell me, says the French Consul as soon as he and Alfred are alone.
fifty-two

eighty-four
Suppose the landlady says: "This is hideous", and you say: "This is lovely" – all right, that's that.

1. One interesting thing is the idea that people have of a kind of science of Aesthetics. I would almost like to talk of what could be meant by Aesthetics.
2. You might think Aesthetics is a science telling us what's beautiful – almost too ridiculous for words. I suppose it ought to include also what sort of coffee tastes well.
3. I see roughly this – there is a realm of utterance of delight, when you taste pleasant food or smell a pleasant smell etc. then there is the realm of Art which is quite different, though often you may make the same face when you hear a piece of music as when you taste good food.
(Though you may cry at something you like very much.)

thirty-eight
and Peter started writing on the basis of that.

Every week, all through September I would get an envelope full of dialogue, without any direction or description like in a stage play. There was no contact between us; he wrote, and prepared the film. There was a growing gulf between the work Peter was doing in Salzburg and the film that was gradually taking shape in Berlin, in discussions with the actors, and the physical preparations. Peter's scenes – though beautiful and poetic – were like monoliths from heaven. But they didn't fit. There was a complete discord between his dialogues, the scenes we envisaged and the locations we'd decided on.

Preparations for the production were not yet complete and the sets not yet ready.
sixty-seven

eighty-five
The practice of sculpture usually involves some of what Chatelain describes as the compound arts:

Moreover, the debate is not simply theoretical and abstract, for the compound arts require the intervention of highly qualified artisans using materials which are oftentimes considerable and costly. If one wants to ensure continuity of these craftsmen and their skills they must be given a minimum amount of regular work,
That is reproduction.
eighteen

thirty-eight
I tried to compress them in order to enjoy them.

And I know that probably sounds a bit weak, but the theatricality of cinema is to do with enjoyment, to do with using the physical context in order to get out of another one in a way, and the beauty of it for me is that you could sit there and watch absolute shit and think about something else anyway.

So for me the whole thing was a conduit through the screen and into something else or somewhere else.
eighty-three

Twenty-six

"Then what do they do with you?"

Ratso nodded some more. Then Joe got to his feet and began to shout. "Well, what's the cops got to do with that? That's none of their fucking business who walks and who don't Man. I swear, you talk like a person with a paperasshole! Don't you know what you and me's going to do? You and me's going to Florida."

fifty-one

I shan't give myself time to feel anything except just very proud.

Robert: I'll write and telegraph whenever it's possible.

Pause.

Robert: This is horrid, isn't it?

Robert: I really must go.

Jane: Not just for a minute.

Robert: I'm going to kiss you once more now, and then I want you to turn away and go on talking, so that you won't see me actually

leave you.

Jane (in a stifled voice): Very well, my darling.

Robert: Kisses her lingeringly.

twenty-six

thirty-three
It's the only way I'd ever get rid of the rat."

"Jeezis," pleaded Slick in horrified tones, "don't talk like that, Rhoda. Yer leadin' wit' your chin, I'm wit' you kid, and you kin trust me. But don't forget I'm one o' the mob, and if Loey fingered I was helpin' you pick up guys on the side I'd be a dead pigeon, and you too."

Rodney's scalp began to prickle, and his skin went damp.
fourty-six

twenty-five
Let us think a little about it.

Observation sentences, taken narrowly, are comparatively fool-proof. That is what makes them the tribunal of science. It is when we move to other sentences that the danger of mistaken testimony soars. On the other hand neither the observation sentences nor the others are knaveproof. What about lies?

It would be a sorry world if we could not usually trust our fellow man.
fifty-six

sixty-seven

Stevens dares you to read him, and there was a time when few accepted the challenge.

His brilliant first volume, *Harmonium*, published when he was forty-four years old, did not make nearly the stir in 1923 that it has been making since then. Ornate, bizarre, difficult, and middle-aged, it succeeded perhaps too well in dismaying the reader; it is the work of neither a young poet nor a traditional poet, nor, to the reader of 1923, was it the work of a well-known modern. Its unaccommodating surface is further complicated by an oblique and various presentation of the poet's voice.

Its youthfulness, and there is much of the stylish twenties youthfulness in it, is calculated.
eighty-two

thirty-three
Child's play – the very thing to jest about!"

No actor's Falstaff will satisfy us. But the Marlowe Society really should have got a bigger and lighter man. "By this corrupt flesh and light blood Falstaff could cry, 'you've made me into a middleweight!' – and one with a nasal and insistent, a classed, a classifiable voice," his Henry IV founders on the class structure of present-day English speech; a couple of record sides and you feel that the battle of Waterloo was lost in the classrooms of Cambridge. Did Henry V, Richard the Lion-Hearted sound like Noel Coward as an undergraduate?

Most of these armoured barons have the voices of rentiers,
fourty-eight

sixty-four

And addressing the whole room, he said on a mournful, deep-chested note:
"None of you know who I am." Then, in a twinkling, he grabbed the writer's note-book and covered the still empty pages with a hodge-podge of dots and spirals. That done, he stood up and began to dance, executing figures that seemed to follow the choreography of his scribbles.

The dancer, graceful even in his staggering and stumbling, had vanished one-two-three into the crowd.
eighty-two

eighteen
Bailey Boy," she called.

"I was a gospel singer for a while," The Misfit said, "I been most everything. Been in the arm service, both land and sea, at home and abroad, been twicet married, been an undertaker, been with the railroads, plowed Mother Earth, been in a tornado, seen a man burnt alive once," and he looked up at the children's mother and the little girl who were sitting close together, their faces white and their eyes glassy; "I even seen a woman flogged," he said.

"Pray, pray," the grandmother began, "pray, pray . . ."

fourty-five

fifty-five , they will be allowed to wear their unmistakable lily-white smocks.

Earlier in the day you will have anointed the lamb inside and out: inside, with fresh basil, coriander leaves, garlic, and ginger thickly crushed into walnut oil ('this is a must); outside, with mustard powder mixed with – ideally – wild boar fat. I know that wild boars do not roam our woods (sometimes, on my walks through Central Park, I feel I may soon meet one); bacon fat – about a pint of it.

You will have left the lamb lying outside down.
thirty-eight

sixty-four

, a univocal abstraction not caught in the burning bush of rhetorical analogy.

Donne is one of the last Catholic allegorists: to him aiming high is meaningful unless the aim is sighted from a point below. Thus the sense in which both dying men and lovers may be said to melt is restricted to loss of physical substance, of physical identity, the verb "to goe" applies then to both lovers and dying men; both go out of the body, yet through the body, to unite with the object of love.

"To goe" thus means to join, to unite with; to "melt" must be equated with "to goe"; it means going into something other than itself.

ninety-nine

fourty-one
Bath 6 miles, Bath Spa to London (Paddington) 90 mins

A restored and converted mill situated in the beautiful Cam Valley in a tranquil rural setting with river frontage and riparian rights.

Christine Penny, Bath Office 01225 312244
thirty-five

seventy-six

buildings have turned into image products detached from existential depth and singularity.

David Harvey relates 'the loss of temporality and the search for instantaneous impact' in contemporary expression to the loss of experiential depth. Frederic Jameson uses the notion of continued depthlessness to describe the contemporary cultural condition and 'its fixation with appearances, surfaces and instant impacts that have no sustaining power over time.'

As a consequence of the current deluge of images, architecture of our time often appears as mere retinal art of the eye,
ninety-seven

fifty-one

If they can't figure that out, they shouldn't be in college – THERE!

You can see what a nasty teacher I must be – but I do think students get lazier and lazier & expect to have everything done for them. (When I suggest buying a small paperback, almost the whole class whines, Where can I find it?) My best example of this sort of thing is what one rather bright Harvard honors student told me. She told her roommate or a friend – who had obviously taken my verse-writing course – that she was doing her paper with me, and the friend said, "Oh don't work with her! It's awful! She wants you to look words up in the dictionary! It isn't creative at all!"

In other words, it is better not to know what you're writing or reading.

fifty-six

ZOE MARR JOHNNIE DADDY
BASELESS PROPOSITIONS

ENDNOTES:
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Somewhat before · Just before · Long before
09 October 09 George Popperwell