

**//escape routes exist/**

The main thing was that you lived. That was the main thing.

If I were you, I wouldn't start from here.

I learn to see.

a number of pages attached to each other in some way – Tate's definition of an artist's book I do not know what it is, it all goes deeper in me and does not remain at the place where it usually

“Since Duchamp, the artist is author of a was, does not stop not in the place, where it definition.” Broodthaers otherwise always to end was.

confound and resist definition, including your own Everything is now there.

I am an artist whose practice includes the making old book of logarithms of books, as catalogues and as works. Don't call saved from the waters me a book artist. leaves all covered in tiny figures one would have sworn them marched upon by

Some heroes: echelons of ants in their simple decimal tongues

Thomas Hirschhorn, Laurence Weiner, Emmett Williams, Carl Andre, Jackson Mac Low, Gertrude who will sneeze oceanliners umbrellas Stein, Roberto Bolaño, Joseph Beuys, Kenneth windudders beekeepers spindles of ozone Goldsmith, Haroldo de Campos, Felix Gonzalez- who will pick clean the pyramids' bones. Torres

And to think that I such a poet would have become if I had somewhere to live

Why do the words bookart and bookartist seem come if I had somewhere to live to negate both elements, as if the works produced in one of the many locked country houses, are not real books and not real art? around which nobody bekümmert itself.

Is adding the word art overly defensive? I would have needed a single room (the bright rooms in the gable). Since I had lived there with

Does adding the word art make it art? my old things, family pictures, books.

Why not just call them books? And an armchair I would have had and flowers and dogs

What prevents them from acting in the wider worlds of books and art? and a strong stick for the stony ways

Do they exist in a corral created by bookartists to And nothing else protect themselves and their work?

Why is there no land where insects are not far in

What is the work being protected from? excess of men?

Why do the most significant practitioners in this Speech samples were used; ensemble rehearsals. area just call themselves artists? The roles were distributed. Personally Flametti Marinetti, Klein, Weiner, Ruscha, Dieter Roth? rehearsed in front of a mirror.

Should bookarts be held in specialist collections? But it is otherwise come, My old Furniture rot in a barn in which I can make

Do they need specialist bookshops? it, and I myself, yes, I do not have a roof over me,

Was the setting up of printedmatter in New York and it's raining me in the eye. the creation of a ghetto?

The thunder and the rain made such a devastation,

Is the most common public response: what makes It remains in my garden well few fruits vermeils. these books art?

The fear that a small Wollfaden which

Is all self-publishing vanity publishing? on the hem of the blanket stands out, was hard, hard and sharp as a steel needle,

Aren't the points of reference needed for a critical appraisal external ones? To have significance, don't so-called bookarts need seekers of lice to slug it out in the ring of contemporary art?

**/vault//**

The codex is remarkable for its flexibility, the fear that I, if I fell asleep,  
cheapness, mobility and speed of production and would swallow the piece of coal,  
reproduction. which lies before the furnace;

The codex functions as a container which will the fear that some Number in my brain begins to  
accept anything poured into it by an artist – grow until it no longer has room in me,  
including tomato sauce and chocolate and milk.

The book is a private space, readily available and the fear that I could betray myself and everything  
storable and transportable. to say, of which I am afraid,

Why are artists' books not often exhibited and the fear that I could not say anything, because  
alongside other art in mixed exhibitions, why are everything is inexpressible,  
books difficult to include?

Now I hit the fall of ideas  
Many exhibitions include books as catalogues. And must use the shovel and rakes

Because the usual protocol of exhibitions is that And it is necessary to use the shovel and the  
you don't touch? rakes

Because books get displayed in glass cases with Where the water digs large holes like tombs.  
only one spread at a time on view?

Because it is difficult to experience a book except We sat there like dissolved;  
on a one to one basis? completely without will,  
without reflection,

Because generally artists and curators don't regard without desire, without defense.  
artists' books as art, but as some lesser craft form?

Aren't books for many artists part of a wider It was like an empty place.  
practice of text, codex, performance, objects, Always vain the night.  
recordings, installations, environments, ephemera? Fire splashes fish paper caster-nose cake

Why are experimental and avant-garde literature violet sky button wrong boy.  
so closely linked with art and artists' practice? Perhaps the body interval snows my crumb hidden  
sweetened here

Is writing within an art context different from writing within a literature context??  
passion a dog, clock, lizard, my heart  
long or skin ears the wall.

Can books made by artists have a different character? My youth was not but a dark storm,  
Crossed that and there by brilliant suns;  
Are they less constrained by conventions of poetry and prose? And which knows if the new flowers that I dream  
Will find in this ground washed like a strike

Are contemporary poetry and literature more  
conventional in general than art?

Looking  
Do the winners of the T S Eliot Prize and the The drawer slit open glove hanging more news for  
Costa Booker Prize win with works which dog bark story calls home. Candy sigh.  
have barely changed form Haint sigh for the drip-tap clock tick drop kick the  
since the nineteenth century?? day,

As if James Joyce, Gertrude Stein, T S Eliot had I have done something against the fear.  
never existed? I sat the whole night and wrote.

Why isn't this true of the Turner prize? Do you admire the artistic practice of going to  
extremes? Exceeding convention, sense and  
measure?  
the Fear that this little button of my nightshirts  
was greater than my Head, large and heavy,

Do you take risks? The existence of horror in every part of the air.

What is the purpose of the books you make? To mouchoir vinegar

Would you say as Wittgenstein says in his preface care wax the book on the side  
to Tractatus Logico-Philosophicus, "it's purpose whisper the imbecile boot piercing cry  
would be achieved if it gave pleasure to one arm wasted damask staircase to sing-stamp-fur-  
person who read and understood it."? dance  
last to plunge orange.

Do technologies determine use? Blow eye the drill.

Does availability change practice? Time-glass hat-comb of laying many.  
The planet mosquito on side hope spoon

Does it provide opportunities? a wick.

Or is accepted current practice just poured into a Comic unlucky person leg root only reason  
new container with minor adjustments? magma desire moaning upset redden silencer  
insane.

Are screens usually treated as sequential pages  
modelled on the codex? Swallow-fly lullaby live to kiss  
without legs scar hair glare bone

Will artist's books translated to the internet gutter-plum the boy sweeten desert.  
screen be like novels adapted for television? Dazed hybrid chatterer soon to laugh under cape  
dust-savage month reverie time freezing bad

Will or can new forms develop which are not forecasts.  
constrained by current forms? Ribbon ant gauntlet hour birds now stagger cry  
camera.

How long does it take time for a genuinely new art Chaos silver-plated:  
form to develop? wood gauze nozzle rodent clothes pin.

The telegraph freed communication from the Ask a toad what beauty is, the *to kalon*?  
constraints of geography. Objective journalism  
finds its roots in the communicative strictures of He will answer you that it is his toad wife with two  
the telegraph, which led to transmission of news great round eyes issuing from her little head,  
"without the luxury of detail and analysis". a wide, flat mouth, a yellow belly, a brown back.

The American poet Charles Bernstein argues that Clarities come so weird, you are never prepared  
codex and text have only recently developed a for it.  
genuinely original and specific form, no idea what to do in certain moments  
the text which cannot be remembered  
which exists as a state of continuous reading The possibilities in this history are meaningful and  
which isn't structured round mnemonic features summarized.  
such as rhyme, rhythm, repetition or narrative. all the fine and quiet trains in a face  
a morsel stuck in the mouth

For example the works of Stein and Joyce. A meal dragged cinematographic as always

What is your responsibility to your audience? a falling chair challenges throughout  
hand quivered soundtrack like an old dog with  
grey smile.

Does art have to be interactive to have an audience?  
audience?

Does technology enable a change in the I am in Beginner in my own conditions.  
relationship between art and audience?  
Go to. A plate rack. Virus. Pan-handle. Show me

Is there more scope for participation? where.  
Do you seek a more responsive, reactive,  
collaborative relationship?

like a clock in an empty room

Do you regard such a changed relationship as  
essential, desirable, unavoidable or corrosive?

Cartoons marie-antoinette oranges. The radiator.  
The hinge. Door. Mat.

Do you believe in the artist's authority and responsibility for the work? and press box drop kick  
The suspiration haints dropper for 24 hours a day

Do you want to produce work not bound by physical rules or location, weight and time? Why does a little whitish, evil-smelling secretion form a being which has hard bones, desires and thoughts?

Web-based work is often short-lived as pages are removed by the server. MARIANTOWANETTOORENJI cartoons.  
Radiator.

Is there greater access to books or the web? The hinge. Door. Matt.

If e-book readers such as Kindle are praised for their invisibility, how can an artist's publication make itself in that context? Visit. Dish-rack. Virus. Panhandle. The main show. These us. Amber comes from whales. Jewell sperm of gray matter. Blubber anthracite.

Are new technologies easier to include in group exhibition? I sit and read a poet.

Are works made for screen viewing or bluetooth transmission more accessible in a gallery setting? the fullness of the eye  
the line of the forehead, nose and chin  
the thick hair brushed back

Are these works novelties rather than innovations? the placing of the legs  
left extended forward, displaying the sex

Are they impoverished forms compared to the potential of the codex? the structure of the leg from hip and buttocks  
downwards

What distinguishes bluetooth transmissions than the restriction in size and duration? other the figure is not moving to left or right  
but out of the wall towards the spectator  
a slight deviation would be like a spelling mistake

Could they be transferred to a codex without losing artistic impact? Small, glove-yellow dogdog dogs sat,  
as if everything in order in the wide, silk cushions

Do phone-text poems use the traditional conventions of poetry in relation to subject matter, rhyme and rhythm, even though the abbreviations are specific to the form on the chair  
The painted plate Sèvrestassen shook.

Why is the Arts Council specifically promoting and encouraging the use of new technology in art? Who yes, since where patient corbels fishing to change wind blue  
a word he too – to cross better thank you

What of a government-funded body contriving to get more people accessing and engaging with the arts – does that affect artistic production? a handkerchief – rubber bad unspecified plump.  
Twisting strabism a phantom bruise putrefaction  
hope matches up there  
quantum baby-pink dissuades chimerical line.

Is their agenda social control? Naked plums lust balance groove will frail breaks.  
Moaning petty bichonner currant wick the joke

Do you welcome it, fall for it? lunar count enchant which damage

Do you like to be told what to do? He thought how the Egyptians and others had pushed the instinct to preserve the perishable to the point of claiming to arrest the decomposition of the dead.

Is art a product to be managed? Does art necessarily resist the status quo?

These are our. Ambergris comes from whales. Should artists be wary of institutional direction as unavoidably political in content?

Sperm jewell grey substance. Anthracite blubber. Should art be democratic?

Slit open the drawer dog leather gloves, depend more news and appeal to home. Candy sigh. Or is democracy a necessity for politics and quality the only necessity for art?

glandridi glassala tuffm i zimbrabim  
Is art for everyone or anyone? Is art is not for the blassa galassassa tuffm i zimbrabim  
masses?

Alain Badiou asserts that art does not have to be This night the little green book came to mind  
democratic if democracy is the status quo. haggard that I as a boy  
must once have possessed,

Do you think the audience for books is different from the audience for web-based projects? It was important to me from the first moment. It  
was through and through full respect, even the  
How likely are the general public to find by outside of it.

serendipity a web project as opposed to a book? The green of the cover meant something,  
How will artists cope with the difficult economic and you saw immediately that it had to be as it  
viability of increasingly non-material art? was. inside,

Has art moved from production to a service in a certain place the narrow ribbon, lying crumbly  
industry? and a little obliquely, touching in its confidence, to  
be still pink, lying since God knows when between  
What about resistance? Is it interesting? the pages.

What do you think of the idea that a technology It could be that someone had stopped reading  
gets interesting just at the point it is being there, who never read again,  
eclipsed?  
that the fate knocked at this moment at his door  
Is anachronism an accepted art strategy? to employ him,

Are you aware of using it? that he is far from all the books

What is the utopian promise of the book? which are not nevertheless finally the life.

Does it matter to you?

I've never read them.

Do you believe that books will become obsolete?

Can artists' publications save books? I have I am I think I am I was I think I learnt I was I

Is your vision utopian? got I think I remember I think I would I remember

Who do you think your audience is? I think I was I must I think I learned I think I

Do you leave books to be found unexpectedly by learned I met I was I met I knew I remember I was  
someone?

Do you give them away for free? I had I would I was I really I was I remember I

Is it the work of artists to fit into categories really I went I was I really I had I got I realised I  
described by academics and critics or to exceed wasn't I wanted I didn't I had I never I never I  
them?

Or to avoid categorisation? might I was I was I ended I guess I never I had I

May I be cool under the sycamore Is quantifying and creating categories helpful to the  
artist or only to the critic and audience?

May I bathe in my pond Do you explain your books to dead hares?

May my spirit not be shut in Is the problem of description of hybrid art works  
which cross genres a problem for the artist  
or only for the academic and critic?

gadji beri bimba  
glandridi lauli lonni cadori

gadjama bim beri glassala

How do you describe yourself?

Wing window opened up with glass Aufklang,  
Will happiness find you? and flew it shine like a white bird on the street.

Are you convinced? and their shining flew like a white bird over the  
road.

Are you sitting comfortably?

out of time out of time

Is your back against the wall?

a play with

How are you going to position yourself?

with shabby leftovers

Have you any questions?

extract from

**vault:** vault, Voltaire, voltige, volte face, volatile  
a collaged text including extracts from  
Rilke's *The Notebooks of Malte Laurids Brigge*

A version of **escape routes exist** was presented  
at the UWE conference on artists' books in July  
2009.

shared I learnt I thought I would I had I don't I  
remember I was I met I think I went I came I  
became I had I had I don't I think I think I think I  
both I have I don't I thought I thought I had I didn't  
I hadn't I think I think I see I think I think I think I  
am I don't I mean I always