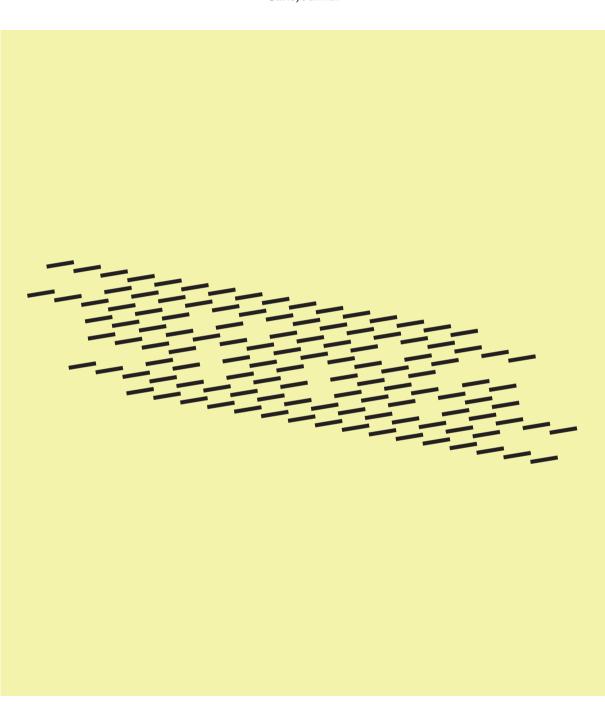
CAN I HAVE SOME OF THAT?

CakeJournal



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CakeJournal

Founding Editors

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The1 new2 desk3

It⁴ was⁵ a⁶ present⁷.8 A⁹ brand¹⁰ new¹¹ desk¹² for¹³ my¹⁴ sixth¹⁵ birthday¹⁶.¹⁷ I¹⁸ opened¹⁹ it²⁰.²¹ It²² was²³ full²⁴ of²⁵ everything²⁶ you²⁷ would²⁸ ever²⁹ need³⁰ to³¹ start³² school³³;³⁴ six³⁵ new³⁶ pencils³⁷ in³⁸ a³⁹ plastic⁴⁰ sleeve⁴¹,⁴² an⁴³ assortment⁴⁴ of⁴⁵ new⁴⁶ rubbers⁴⁷,⁴⁸ one⁴⁹ of⁵⁰ which⁵¹ was⁵² flat⁵³ and⁵⁴ round^{55,56} which⁵⁷ I⁵⁸ now⁵⁹ know⁶⁰ to⁶¹ be⁶² an⁶³ ink⁶⁴ rubber^{65,66} A⁶⁷ ruler^{68,69} biros^{70,71} a⁷² small⁷³ cellotape⁷⁴ in⁷⁵ an⁷⁶ equally⁷⁷ small⁷⁸ dispenser^{79,80} two⁸¹ pencil⁸² sharpeners^{83,84} a⁸⁵ small⁸⁶ paper⁸⁷ stapler⁸⁸, ⁸⁹ a⁹⁰ small⁹¹ hole⁹² punch⁹³, ⁹⁴ a⁹⁵ Helix⁹⁶ Oxford⁹⁷ maths⁹⁸ set⁹⁹, ¹⁰⁰ a¹⁰¹ twelve¹⁰² inch¹⁰³ ruler¹⁰⁴ and¹⁰⁵ several¹⁰⁶ new¹⁰⁷ lined¹⁰⁸ and¹⁰⁹ unlined¹¹⁰ pads¹¹¹ and¹¹² workbooks¹¹³.¹¹⁴ The¹¹⁵ desk¹¹⁶ smelt¹¹⁷ of¹¹⁸ varnish¹¹⁹.¹²⁰ Everything¹²¹ was¹²² new¹²³ and¹²⁴ unused¹²⁵.¹²⁶ I¹²⁷ would¹²⁸ purposefully¹²⁹ lay¹³⁰ everything¹³¹ out¹³² I¹³³ intended¹³⁴ to¹³⁵ use¹³⁶,¹³⁷ like¹³⁸ setting¹³⁹ the¹⁴⁰ table¹⁴¹ for¹⁴² dinner¹⁴³,¹⁴⁴

This¹⁴⁵ became¹⁴⁶ a¹⁴⁷ problem¹⁴⁸. ¹⁴⁹ Everything ¹⁵⁰ was¹⁵¹ already ¹⁵² so¹⁵³ perfectly ¹⁵⁴ articulated ¹⁵⁵. ¹⁵⁶ $complete^{157}.^{158}\ Over^{159}\ the^{160}\ subsequent^{161}\ months^{162}.^{163}\ every^{164}\ time^{165}\ I^{166}\ took^{167}\ out^{168}\ a^{169}\ selection^{170}$ of¹⁷¹ materials¹⁷² to¹⁷³ work¹⁷⁴ with¹⁷⁵,¹⁷⁶ the¹⁷⁷ result¹⁷⁸ would¹⁷⁹ be¹⁸⁰ the¹⁸¹ same¹⁸²;¹⁸³ complete¹⁸⁴ inactivity¹⁸⁵. ¹⁸⁶ A¹⁸⁷ routine¹⁸⁸ was¹⁸⁹ established¹⁹⁰. ¹⁹¹ Sit¹⁹², ¹⁹³ take¹⁹⁴ some¹⁹⁵ things¹⁹⁶ out¹⁹⁷, ¹⁹⁸ place¹⁹⁹ $them^{200} deliberately^{201} on^{202} the^{203} desk^{204} \cdot ^{205} Stare^{206} at^{207} the^{208} blank^{209} page^{210} of^{211} a^{212} note^{213} pad^{214} \cdot ^{215} and^{216} the^{208} blank^{209} page^{210} of^{211} a^{212} note^{213} pad^{214} \cdot ^{215} and^{216} the^{208} the^$ $wait^{217} for^{218} something^{219} to^{220} happen^{221}.^{222} I^{223} could^{224} rarely^{225} bring^{226} myself^{227} to^{228} write^{229} or^{230} doodle^{231} in the contraction of the contract$ on²³² the²³³ blank²³⁴ page²³⁵.²³⁶ It²³⁷ seemed²³⁸ an²³⁹ abuse²⁴⁰ of²⁴¹ the²⁴² brilliant²⁴³ white²⁴⁴ rectangular²⁴⁵ paper²⁴⁶. ²⁴⁷ My²⁴⁸ attention²⁴⁹ drifted²⁵⁰ away²⁵¹ from²⁵² the²⁵³ scene²⁵⁴ on²⁵⁵ the²⁵⁶ table²⁵⁷. ²⁵⁸ to²⁵⁹ be²⁶⁰ replaced²⁶¹ by²⁶² an²⁶³ awareness²⁶⁴ of²⁶⁵ the²⁶⁶ ache²⁶⁷ in²⁶⁸ my²⁶⁹ back²⁷⁰,²⁷¹ sitting²⁷² on²⁷³ the²⁷⁴ wooden²⁷⁵ chair²⁷⁶.²⁷⁷ This²⁷⁸ was²⁷⁹ soon²⁸⁰ followed²⁸¹ by²⁸² boredom²⁸³,²⁸⁴ then²⁸⁵ putting²⁸⁶ everything²⁸⁷ carefully²⁸⁸ back²⁸⁹ into²⁹⁰ the²⁹¹ desk²⁹² ²⁹³ This²⁹⁴ scenario²⁹⁵ has²⁹⁶ rarely²⁹⁷ changed²⁹⁸ forty²⁹⁹ three³⁰⁰ years³⁰¹ later³⁰² ³⁰³

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1 Hvde, L., 2012, The Gift, Edinburgh New York Melbourne; Canongate
<sup>2</sup> Godfrey, T., Zabalbeascoa, A., Forminaya, A., 2009. Antoni Tàpies: From Object to Sculpture (1964-2009). T. F. Editores
3 Bancroft, S., Devaney, E., 2015. Richard Diebenkorn. Royal Academy of Arts: London
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12 O. "What causes you the greatest sense of disappointment?" A. "The loss of all the things that I can no longer remember."
<sup>15</sup> Pallasmaa, L. 2005, The eyes of the skin: Architecture and the senses. West Sussex: John Wiley & Sons Ltd
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<sup>20</sup> Tzu, L., 1963. Tao te Ching. Translated by Lau, D.C., & Su-hui, C., London: Penguin Books
<sup>21</sup> Camus, A., 1983. The Outsider. Translated from French by Laredo, J., London: Penguin Books
<sup>22</sup> Camus, A., 2001, The Plague, Translated from French by Buss, R., London: Penguin Books
23 Hughes, T., 1999. Birthday Letters. London: Faber and Faber
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<sup>26</sup> Sato, S., 2010. Sumi-e: The Art of Japanese Brush Painting. Tuttle Shokai Inc; Har/DVD edition
27 Zak, V., 1994. 20,000 Secrets of Tea: The Most Effective Ways to benefit from Nature's Healing Herbs. New York: Dell Publishing Co
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The effect of intellectual enquiry is to push an object further and further away, and remain within the realm of ideas and objectification. So we look at a drawing with a gentle but open mind, so as to question but refrain from answering with the intellect. The answer may come as a feeling or as a thought. Most importantly, one should not project onto the drawing what one thinks should be there. Simply wait.

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<sup>16</sup> Camus, A., 2005. The Myth of Sisyphus. Translated from French by O'Brien, J., London: Penguin Books
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28 a poster for the film The Sacrifice by Andrei Tarkovsky

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⁴¹ Tsu, L., 1993. Tao Te Ching. Translated by Addiss. S., Indianapolis: Hackett Publishing Co, Inc

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56 Perry, G., 2004. Difference and Excess in Contemporary Art: The Visibility in Women's Practice. Oxford: Blackwell Publishing

57 Tanizaki, J., 2001. Some Prefer Nettles. Translated by Seidensticker, G., New York: Vintage

58 von Goethe, J.W., 2009. Theory of Colours. Translated by Eastlake. C.L., New York: Dover Publications Inc

59 Mishima, Y., 1999. Spring Snow. Vintage Classics

60 the opening bars of Don't You Want Me Baby by The Human League

61 sitting next to my girlfriend Susie when I was five years old. We both wore red sweaters

Experiencing a sense of flow in studio practice is frequently regarded as elusive, momentary and at times externally caused. What happens when our mind and the body come together, and attention shifts from the head towards the center? In Eastern culture and martial arts, this well known. Rather than regarding this 'happening' as an elusive and rare occurrence that comes to us, we have the ability to develop it. The flow therefore is not attainable by the few, it is available to us all, just not on a plate. The next issue is where we then locate this mind and this body. Traditionally defined as both being within rather than without, this causes our encounter with a drawing to become without, literally. The misperception is that we don't have the drawing and therefore need it to become within, to 'take it in' or witness the 'trace' of the artist's hand. This can only happen if the viewer experiences a sense of equivalence in the act of looking, the work becoming remade in the act of looking. This necessitates the viewer becoming active. As understood through the flow and interchange of universal ki energy, the viewer relinquishes the need to acquire the work and allows it to become itself. At this moment, the drawing becomes neither theirs nor not theirs. It simply is

63 the smell of my father's wet cashmere coat when he got home from work

64 the journey from Florence to Monterchi to see the Madonna del Parto by Piero della Francesca	¹²⁶ Calvino, I., 2010. The Complete Cosmicomics. London: Penguin Classics
65	127 Rushdie, S., 2000. The Ground Beneath Her Feet. New York: Vintage Books
66	128 Calvino, I., 2009. The Path to the Spiders' Nest. London: Penguin Classics
⁶³ Heathfield, A., 2009. Out of Now: The Lifeworks of Tehching Hsieh. Massachusetts: The MIT Press	¹²⁰ Charles, V., 2008. Rembrandt: Painter, Engraver and Etcher. New York: Parkstone Press International
⁶⁸ Mehring, C., 2010. Gerhard Richter: Early Work 1951-1972. Los Angeles: Getty Publications	¹⁸ Zinman, D (Conductor), Upshaw, D., (Artist). 1992. Gorecki: Symphony No.3. CD, David Zinman. Nonesuch
⁶⁰ Longhi, R., 2002. Piero Della Francesca. New York: Stanley Moss-Sheep Meadow Press	¹³¹ Patrick, K., 2009. Antoni Tapies: a personal memoir. Bloomington: Indiana University Press
⁷⁰ His Holiness the Dalai Lama., 2000. The transformed mind. London: Coronet Books	122 Murakami, H., 1999. The wind-up bird chronicle. London: The Harvill Press
⁷¹ Treuherz, J., 1984. Goya Etchings. Manchester: Revell and George Ltd	133 Murakami, H., 2003. South of the border, west of the sun. London: Vintage
⁷² Xucqin, C., 1982. The Story of the Stone: A Chinese Novel: Vol 4, The Debt of Tears. London: Penguin Books	¹³⁴ Kakuzo, O., 1992. The book of tea. Vermont: Tuttle
²³ Allende, I., 2003. City of the Beasts. London: Flamingo Books	135 Calvino, I., 1985. Marcovaldo. London: Picador
⁷⁴ Kierkegaard, S., 1985. Fear and Trembling. Translated by Hannay, A., London: Penguin Books	¹³⁶ Calvino, I., 1992. Under the jaguar sun. London: Jonathan Cape
⁷⁵ at school I found writing lines as a form of punishment no chore at all	¹³⁷ Calvino, I., 1992. Six memos for the next Millennium. London: Jonathan Cape
⁷⁶ Gaines, C., et al. 2015. Akademie X: Lessons + Tutors in Art. Phaidon Press Ltd	138 Schor, M., 1997. Wet: On Painting, Feminism and Art Culture. Durham: Duke University Press
7	139
The assumption that the center of the body is static nature is a misnomer. While the center can be physically located, it is not an organ, it is an idea. Once understood or felt, is to be released or let go of. Similarly, the	140
body's role in the act of looking at a drawing as a felt experience results in a phenomenological placing of the drawing itself. Once one has an awareness of the feeling associated with it, rather than holding onto or	141
attempting to keep this feeling, muscular tension once again and a mind/body dislocation begin to dissipate. Neuroscientists know this center as the enteric nervous system. This system transmits and receives impulses	142
and registers emotional responses to events. When it is not allowed to let go of the feelings towards these events, tension results. It is no surprise that we have 'gut reactions' to these events and that emotions are truly	143 Kant, I., 1998. Kant: Groundwork of the Metaphysics of Morals. Translated by Gregor, M., Cambridge: Cambridge University Press
registered in the body and indeed 'felt' by amongst other organs, the tissue lining of the stomach and small intestine before they are registered in the mind.	144 Parsons, T., 2009. Thinking: Objects - Contemporary Approaches to Product Design. Switzerland: AVA Publishing
regulated in the solar that indicate from solar meaning of the solar than solar meanine office they are regulated in the finite.	
	145 Jarry, A., 2003. Ubu Roi. New York: Dover Publications Inc
⁷⁸ Savinel, C., J. Roubaud, J., Noel, B., 1996. Roman Opalka. Paris: Dis Voir	^{146–161} 15 colours
⁷⁹ Hardy, T., 2005. Tess of the d'Urbervilles. Oxford: Oxford University Press	162
80 Welch, E., 1997. Art in Renaissance Italy 1350-1500. Oxford: Oxford University Press	What does not lead to an experiential outcome is not worthwhile and therefore just opinion. It is a matter of putting into practice and not sitting on your hands. What we believe to exist about a drawing, according
	to Buddhism does so as a matter of dependent arising. The attributes of that drawing coming into being as phenomena in relation to what causes those conditions, and are therefore dependent upon the mind calling
⁸¹ Betterton, R., 2004. Unframed: Practices and Politics of Women's Contemporary Painting. London: I.B. Tauris & Co Ltd	
32 Betterton, R., 1996. An Intimate Distance: Women Artists and the Body. London: Routledge	them that, resulting in how we come to understand things to exist conventionally.
8 Murdoch, I., 2002. Under The Net. London: Vintage Books	
84 silver Ford Zodiac Mk 4 - ALE 305H	163 Haddon, M., 2004. The curious incident of the dog in the night-time. London: Vintage Books
8 Foucault, M., 1998. The History of Sexuality: The Will to Knowledge V. I. London: Penguin Books	¹⁶⁴ Rubin, J., 2005. Haruki Murakami and the music of words. London: Vintage
	165
⁵⁰ Wells, H.G., 2005. The Island of Dr Moreau. London: Penguin Books	
87 the box of blank Rothko cards	166
8 Coldwell, P., 2006. Morandi's Legacy: Influences on British Art. London: Philip Wilson Publishers	167 Alberro, A., 2001. Recording Conceptual Art. Berkeley & London: University of California Press Ltd
89 Suzuki, D.T., 1964. An Introduction to Zen Buddhism. Forward by Carl Jung. New York: Grove Press	168 the exhibition poster for The Sacrifice by Andrei Tarkovsky
⁵⁰ Márquez, G.G., 2008. Chronicle of a Death Foretold. London: Penguin Books	169
91 Orwell, G., 2008. Nineteen Eighty-Four. London: Penguin Books	¹⁹ Westbrook, A., 2001. Aikido and the Dynamic Sphere. Vermont: Charles E Tuttle and Co
92 Baxandall, M, 1988. Painting and Experience in Fifteenth-Century Italy. Oxford: Oxford University Press	¹⁷¹ Ueshiba, M., 1996. Budo: Teachings of the Founder of Aikido. Kyoto: Kodansha International Ltd
93 Dickens, C., 1993. Bleak House. Hertfordshire: Wordsworth Editions Ltd	172 Carver, R., 2010. Beginners. London: Vintage Books
94 Allende, I., 1986. The House of the Spirits. London: Black Swan Books	173 Estonian Philharmonic Chamber Choir & Kaljuste. T., 2009. Avro Pärt - In Principio. ECM New Series
S Llorca, F.G., Plays: The Shoemakers wonderful wife. Translated by Edwards, G., 1990. Methuen Drama	124 Davis, F., 1991. The History of the Blues: The Roots, the Music, The People. Boston: DaCapo Press
⁵⁶ Amis, M., 2005. Money: A Suicide Note. London: Vintage	¹⁷⁵ us
⁹⁷ not liking avocado	176 after a long flight, the landing gear is set and seconds before the wheels hit the tarmac the silence and anticipation fills the cabin.
88 Heaney, S., 2005. The Burial at Thebes: Sophocles' Antigone. London: Faber and Faber	¹⁷⁷ ki goes first
⁹⁹ Middleton, T., 2000. The Changeling. London: Nick Hern Books	178 Leymarie, J., 1961. The Spirit of the Letter in Painting. 1st Edition edition. Kansas City Mo. Hallmark Cards
100 de Beauvoir, S., 1995. All Men Are Mortal. Translated by Cameron, E., London: Virago Press Ltd	¹³⁹ July, M., 2015. The First Bad Man. Canongate Books Ltd
	July, N., 2015. The First Data Main. Catologue Dougs Lat.
¹⁰¹ O'Doherty, B., 2000. Inside the White Cube: The ideology of the Gallery Space. Berkeley & London: University of California	
102 Kaye, N., 2000. Site-Specific Art: Performance, Place and Documentation. Oxford: Routledge Books	If we looked very carefully, so carefully in fact that we became less aware of this external 'thing', the drawing and more focused on the experience of looking, then everything changes. We would realise that the
103 de Beauvoir, S., 1997. The Second Sex. London: Vintage Classics	psychological act of looking was in itself the point. The drawing is just part of that exchange and that we would discover the phenomena of looking, and at that moment, the phenomena of looking at that drawing. At
104 Larkin, P., 1985. All What Jazz: A Record Diary 1961-1971. London: Faber and Faber	this moment we would be aware of all that we bring to the act of looking and see that there is nothing intrinsic to the drawing, because it has no nature in and of itself. It becomes the drawing that we are looking at.
	this moment we would be aware of all that we bring to the act of looking and see that there is nothing intrinsic to the drawing, because it has no nature in and of itself. It becomes the drawing that we are looking at.
Ferguson, B.W., Greenberg, R., & Nairne, S., 1996. Thinking About Exhibitions. London: Routledge Books	this moment we would be aware of all that we bring to the act of looking and see that there is nothing intrinsic to the drawing, because it has no nature in and of itself. It becomes the drawing that we are looking at. 182
186 Ferguson, B.W., Greenberg, R., & Nairne, S., 1996. <i>Thinking About Exhibitions</i> . London: Routledge Books 186 Wolf, N., 2008. <i>Give Me Liberty: A Handbook for American Revolutionaries</i> . New York: Simon & Schuster Paperbacks	181 182
Ferguson, B.W., Greenberg, R., & Nairne, S., 1996. Thinking About Exhibitions. London: Routledge Books	Perhaps by way of example, the conventional relationship we have with drawing is akin to the cataphatic drive to name and therefore bring to bear the existence of God. We therefore say that drawing is like this or
186 Ferguson, B.W., Greenberg, R., & Nairne, S., 1996. <i>Thinking About Exhibitions</i> . London: Routledge Books 186 Wolf, N., 2008. <i>Give Me Liberty: A Handbook for American Revolutionaries</i> . New York: Simon & Schuster Paperbacks	181 182
186 Ferguson, B.W., Greenberg, R., & Nairne, S., 1996. <i>Thinking About Exhibitions</i> . London: Routledge Books 186 Wolf, N., 2008. <i>Give Me Liberty: A Handbook for American Revolutionaries</i> . New York: Simon & Schuster Paperbacks	Perhaps by way of example, the conventional relationship we have with drawing is akin to the cataphatic drive to name and therefore bring to bear the existence of God. We therefore say that drawing is like this or
185 Ferguson, B.W., Greenberg, R., & Naime, S., 1996. Thinking About Exhibitions. London: Routledge Books 186 Wolf, N., 2008. Give Me Liberty: A Handbook for American Revolutionaries. New York: Simon & Schuster Paperbacks 187 MacNeice, L., 1996. The Strings Are False. London: Faber and Faber 188 The world that we inhabit is a world of the conventional. We can talk about drawing in a conventional way. It can be useful. Indeed, this is how we relate to everything and get on with our daily lives. It becomes	Perhaps by way of example, the conventional relationship we have with drawing is akin to the cataphatic drive to name and therefore bring to bear the existence of God. We therefore say that drawing is like this or like that, it has these qualities or those qualities. This use of positive language is an act of limitation. What it is invites therefore, what it is not. Perhaps therefore, the issue is of what drives this need to limit? Equally, to take the opposite apothatic hypothesis for a moment, also does not help in the attempt towards phenomenology as it is seeking understanding through absence. We are drawn into the ping-pong arguments of
105 Ferguson, B.W., Greenberg, R., & Nairne, S., 1996. Thinking About Exhibitions. London: Routledge Books 106 Wolf, N., 2008. Give Me Liberty: A Handbook for American Revolutionaries. New York: Simon & Schuster Paperbacks 107 MacNeice, L., 1996. The Strings Are False. London: Faber and Faber 108 The world that we inhabit is a world of the conventional. We can talk about drawing in a conventional way. It can be useful. Indeed, this is how we relate to everything and get on with our daily lives. It becomes consensual, a synecdoche. However, whatever properties we attribute to a given drawing, don't tell us the full story and are certainly not intrinsic. The more closely we look, the more we would sense the phenomena of	Perhaps by way of example, the conventional relationship we have with drawing is akin to the cataphatic drive to name and therefore bring to bear the existence of God. We therefore say that drawing is like this or like that, it has these qualities or those qualities. This use of positive language is an act of limitation. What it is invites therefore, what it is not. Perhaps therefore, the issue is of what drives this need to limit? Equally,
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Cake is a piece that sits in your hands and runs through your fingers,

Cake stands for the craving of movement against stability,

Cake is to be eaten whole or a piece at a time.

