

Simón Granell

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Aug 19 - Sept 15 2009

a Sánchez Cotán

Galleri Pluss Minus

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transcript of a text+work¹ event

11 12 2008

The Arts University College at Bournemouth

Professor Jim Hunter (chair)

Simón Granell (work), Kathleen Abiker (text) & Josepha Sanna (curator)



Introduction

The premise for this exhibition is not to reproduce or copy the work of Sánchez Cotán, but to ask where the empathy occurs with it and whether there is anything in common. The answer has been to do with *intent*. By this I mean, a common relationship to a subject and perhaps a desire or ability to be absent from the work.

Where is the diversion for the ego, a sense of artistry or virtuosity in his paintings? I don't know. When you look at the fruit or vegetables in Cotán's paintings, you don't feel hunger or desire. These objects are pre-desire. This is what something looks like before you knew how it tasted or felt like to touch. Bringing your prior experience of these objects to the table (no pun intended) doesn't do you any good; you have to start from scratch. But where does that get you? Back to the stuff on the wall, to a beginning and not always an easy one.

Simón Granell



On being humble

Josepha Sanna

There are these two young fish swimming along, and they happen to meet an older fish swimming the other way, who nods at them and says, “Morning, boys, how’s the water?” And the two young fish swim on for a bit, and then eventually one of them looks over at the other and goes, “What the hell is water?”¹

towers and gravity

To build a tower is to build something from the ground up, to challenge the tendency of things to be pulled downwards, back to the ground; it is to lay down one stone at a time. For Granell to complete a painting, it is to build from the top down, to succumb to the gravitational force—one stroke at a time. This makes sense as these heavy, serious things must not only bear the weight of the paint, but of the Painter’s burden also. Simone Weil wrote that two forces prevail in the universe: light and gravity². I understand this statement as gravity in all of its meanings, in all its seriousness: *gravité*. Because gravity is what keeps us grounded.

The Indians piled up stones in memory of the dead and cried over them; in *The Stone Diaries*³, the young Cuyler Goodwill builds a tower. He begins this activity shortly after his wife dies in childbirth and he must re-start his life. He is a stone carver by trade, and he builds the tower on Sundays, with no planned or expected outcome—a journey underway often seems like directionless ambling, but it is good to have something to do.

Just outside Madrid, a man named Justo Gallego has single-handedly been building a cathedral since 1961. The almost finished monument is built from recycled and discarded building materials donated by local firms, and although it has no planning permission, it is a momentous neo-Romanesque cathedral, 40 meters high with 12 towers and it contains a large nave, partly covered by a dome with a diameter of almost 12 meters. As well as a crypt, cloisters, a library, and various unspecified spaces, storks are nesting at the summit of the towers, adding to the dream-like impression of this act of faith. I learn that Justo Gallego has been building from the ground up in dedication to *Nuestra Señora del Pilar* (Our Lady of the Pillar). I catch a glimpse of him at work, pushing a wheelbarrow. I am in awe. I am humbled.

the stuff of life

There is a chapter in Norman Bryson’s *Looking at the Overlooked*⁴, devoted to the themes of rhopography: “... the depiction of those things which lack importance, the unassuming material base of life that ‘importance’ constantly overlooks.”⁵ This chapter discusses how the genre of still life painting deals with rhopography, and how it pitches itself at a level of material existence where nothing exceptional occurs:



there is no Event, there are no great achievements, there is no Ego. No one can escape the conditions of creaturality, of eating and drinking, of domestic life, and so, still life emanates a leveling of humanity—it is the stuff of life, the stuff that keeps us going, daily. Still life painting has the potential to take our attention away from the peaks and back down to the gentle curve of continuation and advancement, so easily overshadowed.

In Juan Sánchez Cotán's *bodegones*, the hand of the artist is absent: according to Bryson, Cotán's mathematical compositions remove any creativity, so that the paintings appear as discovery; work is a discipline, a ritual, and the painting a self-negation. In Granell's paintings there is no Ego, no Self. In order to work towards completion the Painter must remove himself from the task and work towards something else, something other than himself. His task, his duty, is a long and arduous one. It is a lonely routine of preparation, attention, and repetition towards completion.

Completion. Completion implies an end to movement, a stillness—to life stilled. But the term still life suggests an underlying movement, a bustle of activity and liveliness beneath the surface that is not quite graspable. Granell's paintings mark the passage of time, each stroke encompassing the eternal moment, the present; but the finished works, these finished objects that belong on the wall, make it difficult for us to grasp this. They require us to stand very still and to listen, to pay attention to their presence and learn with our senses.

everything is spectacular

Sight is easily ensnared in the world, easily distracted, but, still life painting can teach us to focus our senses: " [In Cotán's *bodegones*] the worldly scale of importance is deliberately assaulted by plunging attention downwards, forcing the eye to discover in the trivial base of life's intensities and subtleties which are normally ascribed to things of great worth; this is the descending movement, involving a humiliation of attention and of the self."⁶ Perhaps then, to see is to be humble.

Georges Perec wrote: "Note down what you can see. Anything worthy of note going on. Do you know how to see what's worthy of note? Is there anything that strikes you? Nothing strikes you. You don't know how to see."⁷

Knowing how to see means that everything is spectacular, it is "[to understand] what something looks like before you knew how it tasted or felt like to touch." In order to learn and to experience something pre-desire, we must first of all polish our senses until they are squeaky clean: each year, Native American tribes in Yucatan rename every entity in the world in order to meditate on their being and purge them of any oral or phonetic identity.

the colour black

Black is a serious, grave colour. The colour sensation of black is due to complete lack of stimulation of the retina. Black is the ability to stand very still. Black, like gravity, can ground us.

Cotán's black *cantareros*, which always provide the same background to his *bodegones*, create a small, dungeon-like space which traps the eye. The eye must look, really look, and our attention is detained by what is also confined in this space; in its entrapment, the eye becomes more powerful, less lazy—it gains the power to transfigure the commonplace; in this case, the discarded contents of a larder. But in Granell's paintings? Granell builds his paintings in layers; in layers of Paynes Grey, slowly and gradually



Aug 07 - May 09

paynes grey

oil on canvas

70 x 70 cm

building up to the impression of black. This makes it progressively harder for Granell to see at what point he is: “There is a sort of blindness. This ‘black’ either absorbs or reflects everything. It is a bit like putting your foot down only to find that there is a step where you didn’t expect one.”⁸

Each stroke focuses Granell’s senses in this blindness, stumbling to feel for the unexpected step, centering on the immediate present, on the now. And for the viewer confronted by these majestically heavy, patient and silent works, we can learn how things are pre-desire.

In *The Third Policeman*⁹, one of the policemen believes that night time and its accompanying darkness is just black air. I often wonder if this is true, and if Granell’s paintings are an agglomeration of the air that is immediately in front of us but that we do not know how to see. Our blindness made visible. They suck you in and throw you out again.

in Madrid

In this city, in this heat, I am heavy, bollard-like and lead-footed. I drag my legs through the Prado Museum, as I must, at all cost, avoid standing still long enough for my legs to sink into the earth. I pass faces, hands, wars, dramas, deaths, resurrections—so many faces and bodies. I finally come to rest at Cotán’s *bodegones*, and stay long enough for my legs to begin rooting, and I must leave.

For a long time afterwards this tendency of the body to be pulled downwards, to begin to sink and to take root, stays with me and becomes aggravated—I use whatever is at hand to prop my body up (furniture mostly). I would like to remain still for a long time; still and grounded.

*“this is water”*¹⁰

To polish our senses so that they are squeaky clean and to become grounded in *gravité*, to not stand accused of not knowing how to see so that everything is spectacular.

Like the two young fish swimming along, I am often unable to grasp what is immediately in front of me—the most obvious and crucial truths, but Justo Gallego’s cathedral, Cotán’s *bodegones*, and Granell’s paintings are the older fish swimming the other way who ask me how the water is: they allow me to be humble enough to start paying attention and to finally ask, “What the hell is water?”

1 Wallace, D.F., from the commencement speech given to a graduating class at Kenyon College, Ohio, 11 May 2005. Reproduced in ‘Plain old untrendy troubles and emotions’, in The Guardian, 20 September 2008.

2 Weil, S., Gravity and Grace, New York: Putnam, 1952.

3 Shields, C., The Stone Diaries, Toronto: Random House, 1993.

4 Bryson, N., Looking at the Overlooked, Four Essays on Still Life Painting, London: Reaktion, 1990.

5 Bryson, N., Looking at the Overlooked, Four Essays on Still Life Painting, London: Reaktion, 1990, p. 61.

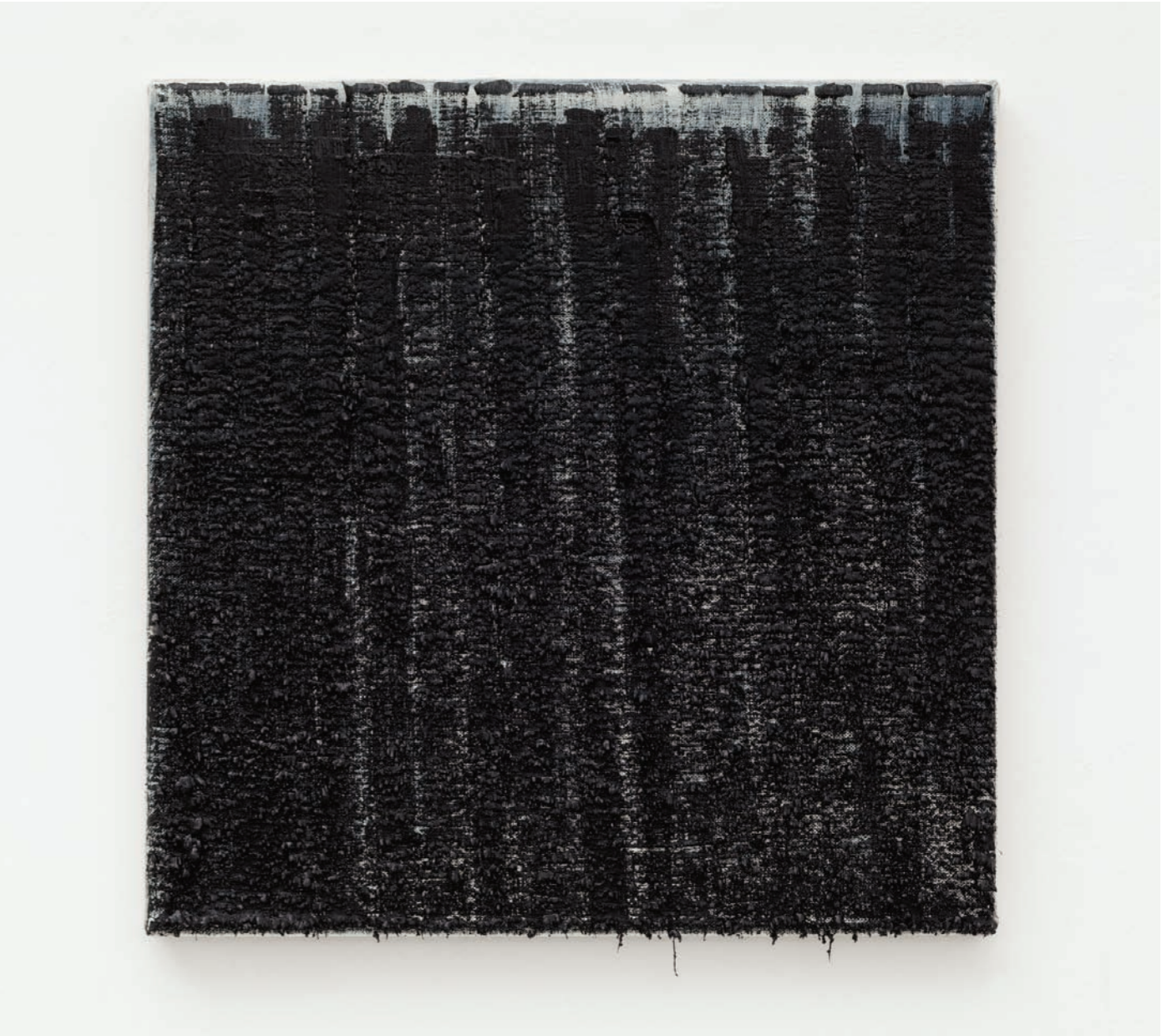
6 Bryson, N., Looking at the Overlooked, Four Essays on Still Life Painting, Reaktion, 1990, p.71

7 Perec, G., Species of Spaces and Other Pieces, London: Penguin Books, 1997, p.50.

8 Granell, S., from an artist statement, 2009.

9 O’Brien, F., The Third Policeman, London: Flamingo/Harper Collins, 1993

10 Wallace, D.F., concluding statement from the commencement speech given to a graduating class at Kenyon College, Ohio, 11 May 2005. Reproduced in ‘Plain old untrendy troubles and emotions’, in The Guardian, 20 September 2008.



Dec 07 - Jan 09
paynes grey
oil on canvas
30 x 30 cm



Nov 05 - March 07

Stephanie James

I have found myself writing about Simón’s paintings when what I want to do is smell them. These paintings provoke me to become sensory. They are not about the future in any aspirational way, nor are they referring to the past, but to the present. My senses are stimulated not my mind. I can’t think about them nor analyse them. Instead I find my self counting, beating out, pacing to and fro. The way Simón has applied the paint is so consistent that it begs me to count, tap and gently touch.

Indeed the paintings are titled in a way that records the passing of time;

July 04 – Sept 05 and Nov 05 – March 07

They are quiet paintings, almost mute except for the gentle tapping like little heart beats. These paintings are not giving out they are absorbing the space around them and the people who look at them.

*This is the last day of the exhibition and Nov 05 – March 07¹ will be joining me in my office. I intend to look at it and write about it as often as I can. T J Clark’s book *The Sight of Death: An Experiment in Art Writing*, is the kind of writing experiment I want to explore. He visited two Poussin paintings several times and kept a diary of his thoughts and discoveries. As Nov 05 – March 07 will be with me for a few months I intend to keep a diary of its mood. ‘And something in me flinches from the glamour of always probing deeper as a looker, piercing the veil, staking emotional ownership of the image.’²*

Tuesday 12th May

The painting has arrived and has been hung facing the window on a rectangular wall on the left side of the space available. It is a difficult painting to look at probably because there is a large table in the room and the best place for viewing is sitting directly opposite it at this table. Occasionally I imagine I will have a close look at it. The detail is overwhelming and causes my eyes to flit and dart from one small shaped mark to the next. A metre and a half away from the painting is about right because there are promises of perspective and space created by the brush marks and the light playing with their surfaces.

Wednesday 13th

Thursday 14th

Friday 15th

It’s a dull day and the light is playing gently with the bottom of the painting, reflecting off the succulent dabbles. The painting is relatively flat and moody empathising with the gentle drizzling outside behind me as I look at the painting. The little reflections tell of the greyness outside and appear like sharp sand in the soil. The composting surface and brush marks forlorn. I am reminded of one of Tintoretto’s last works; *Shower of Manna from Heaven*, in San Giorgio Maggiore in Venice. It depicts the Old Testament story of the fall of small white



specks from heaven that were made into bread to feed the Jews as they fled from Israel. I sometimes wonder whether this painting is fertile.

Saturday 16th

Sunday 17th

Monday 18th

The frill at the bottom of the painting is really noticeable today. The edge of the canvas is barely visible peeping through the hair-like fringe of paint. It makes the painting huggable and worn and slightly dishevelled. Each strand in the fringe is unique yet like its neighbour. The middle of the painting is full of depth in this bright but cool blue light; it undulates like furrows left by a tractor turning soil.

Tuesday 19th

The light in the top third section of the painting is transmitted via the raw canvas. I see this painting as mostly thick impasto but this is not so for the top section. I haven't really noticed this section in detail probably because my eye is always drawn to the centre where a complex series of lumps are carved with ins and outs like a rough landscape. The paint in the top section is scraped onto the surface of the canvas leaving it open, the bare spaces out in front of the darkness. The paint is applied as a dash, or a tick, or a wisp filling the space with movement.

Wednesday 20th

Thursday 21st

Friday 22nd

Saturday 23rd

Sunday 24th

Monday 25th

Tuesday 26th

Wednesday 27th

Thursday 28th

Friday 29th

Saturday 30th

Sunday 31st

Monday 1st June

Tuesday 2nd

It's a very hot and bright day and the painting is difficult to see. My pupils need to adjust to its dark brooding quality. The warmth has leached the wonderful smell of oil, linseed oil. The smell and the darkness are powerful and intimate. Light is bouncing off the very bottom edge presenting the painting as a hovering object bending towards me and leaning away as if swivelling on a central pivot.

Wednesday 3rd

The painting is glowing rich sienna from the centre upwards whilst the bottom half is dense and more mud-like than ever. The light today is the most soft and warm that I have seen it, revealing the painting's



Oct 08 - May 09

paynes grey

oil on canvas

120 x 120 cm

Thursday 4th	<p>earthy qualities. The smell is delicious and standing close to it intensifies the senses. I am tempted to squeeze the paint from the largest of the painted forms at the very bottom of the painting. They appear swollen and liquid.</p> <p>My mum's birthday is looming. The painting is reminding me; today the surface is very prominent and evenly so. I want to step on it and leave an impression in the softly raked soil. Scrape through the surface to find the moist remains.</p>
Friday 5th	
Saturday 6th	
Sunday 7th	
Monday 8th	
Tuesday 9th	
Wednesday 10th	
Thursday 11th	<p>The painting is full of colour – it's pigmenty. Rich reds, mysterious payne's grey in the furrows, sienna burning on the tips of the ridges. The middle section for about 5 cm either side of the centre is flat and mean; not giving much to its neighbours and spanning from one side to the other. The rest is lush and fertile.</p>
Friday 12th	
Saturday 13th	<p>It's Saturday and I am in picking up forgotten minutes for a meeting. The painting is beckoning but I don't have time to write for long. I sense its solitary existence and wonder what it must be like in this office at night with no lights on or doors opening or people's murmurs in the corridors. For a moment I toy with Bishop Berkeley's ideas on immaterialism – a person cannot think of an object's being but only of its being perceived by someone. I imagine <i>Nov 05 – March 07</i> dematerialising each time I leave and close the door.</p>
Sunday 14th	
Monday 15th	<p>Cool light gives the whole painting a glisten as if it is covered in small droplets. It looks heavy and tired today and not wanting to be looked at. Some days when I sit down to write after looking for awhile there is nothing to write. Some days – like today – <i>Nov 05 – March 07</i> is closed and non-communicative, mute and self-conscious. I often look over from my desk when I am working and sense the mood of the painting often characterised by the light from the window. It says to me 'not today.' This office has a bank of large windows and no direct sunlight. Rarely are the office lights on.</p>
Tuesday 16th	
Wednesday 17th	
Thursday 18th	
Friday 19th	



Jan 07 - Oct 08
 burnt sienna
 oil on canvas
 120 x 120 cm

Saturday 20th

Sunday 21st

Monday 22nd

Monday is the day management meetings take place demanding the clarity of my thoughts, expression of ideas and reporting on issues on-going. Like this morning I often take time on Mondays to write or look at *Nov 05 – March 07*; the inhaling and exhaling air.

Tuesday 23rd

Nov 05 – March 07 has been taken away to be stored until I move to a new office. It has been a steady companion and friend; revealing little yet playful and moody.

1 Details from Nov 05 - March 07 on page 10.

2 Clark T. J. (2006) *The Sight of Death: An Experiment in Art Writing*. Yale University Press, New Haven and London



Nov 07 - May 09
paynes grey
oil on canvas
100 x 100 cm

11 12 2008
transcript of a text+work¹ event
The Arts University College at Bournemouth

Professor Jim Hunter (chair)
Simón Granell (work), Kathleen Abiker (text) & Josepha Sanna (curator)

[Introduction]

JH____Welcome to the text+work event for this evening, *In no particular order*. As you will be aware now text+work is the concept for our Gallery programme. It brings together writer and artist, and as a means of furthering and promoting discourse through a published writing, through the website and to share that with an audience beyond our Gallery. This gives us an opportunity to meet together like this with discourse. Let me introduce the protagonists for this evening. We will have an open conversation, they will talk to us and then we will follow with an open conversation with your participation. But, let us start off with the artist, Simón Granell. Simón is well known to us here in the Institute. A valuable contribution to the Fine Art Degree course, a painter himself and his work is in the exhibition. Recipient of an award from the Research Committee and has had previous practiced-based research projects for example *underground*² with Roger Ackling and Eric Butcher. Kathleen Abiker and Simón both studied at the Slade, and you [Kathleen] are currently Course Leader for Art History at Ashford School of Art & Design and you teach on the MA in Contemporary Art at the University of Kent. And Kathleen is the writer as well as having worked on the text with Simón. And, Josepha Sanna, Josepha really made a very valuable contribution to our Arts and Humanities Research project that resulted in *Word Matters*³, was the graduate research assistant on that, and Josepha has worked as the curator on this exhibition, which is also the first curatorial project she has worked on.

I'll take the opportunity of this welcome to say a few words of introduction about Simón's paintings. There is a strong precedent for approaching and understanding painting as a process, that painting is about and can be understood as the application of pigment to a flat surface. It was Joshua Reynolds who said I believe, that "there is nothing difficult about painting, it is simply a matter of putting the right colour in the right place." And, yes, was he right. But, of course when you understand painting like that it opens up a whole slew of complexities and issues that follow on from that idea, of course it makes the substance of painting the very act itself. When you look at Simón's paintings, there is that both physical and literal substance, and the other substance, which comes through the application, the process, which he has been engaged in. What is interesting when you go to look at the paintings is that very simple premise, putting pigment and mark on a surface. When you pursue that, they create another illusory reality. Inevitably there is atmospheric perspective. As you look at them, the paintings become possibly something else as well as what they are, and it was somebody else in this audience who said that "the way they are hung, is almost as if you could step into them." And you should take your time this evening - when there isn't someone stood in front of you with a glass of wine - to consider this notion of stepping into these painted surfaces. I have probably totally misread the work.

SG____You've given the game away now, there's no mystery!

JH____Simón, are you starting off?

SG____Yes.

JH____I'll pass you over to Simón and at an appropriate juncture I might come in and invite your participation in this. Simón Granell.

SG____Thank you.

[Discussion]

SG____How this came about was obviously that I knew Kath from college, but about 2002-03 she gave a lecture here which was very unusual because normally when people talk about their practice it is all very chipper and positive. Nice, sort of easy career progression, shows, awards and that sort of thing. But Kath's was unusual because she talked about being stuck and it made a strong impression on the students. For someone to stand in front of them and say, "I couldn't make paintings" or "I couldn't write" for I don't know how many years it was.

KA____About ten years.

SG____That struck a chord with me, and I've tried to condense some of these connections with a few slides here. To start with the material, the stuff of painting and probably more so than using motifs and imagery. Things always ended up being a bit gratuitous really. But the other thing is, when I was at Falmouth on my Degree, I thought "what can I make art about?", and I thought, "I know: I was born in England, have a Spanish father, lived in Spain as a child and I am half Spanish. That would be an interesting thing to make work about." So I started making these heavy duty wall-based objects out of railway sleepers, and was looking at bullfighting at the time, which I can't stand, but was interested in the symbolism of it. So I was making these literal triptychs of the process of something falling apart. Looking back, I think it was just an excuse at the end of the day, to make things. I didn't really learn anything more about me, or my nationality, or rather dual nationality at all. It just ended up being very frustrating, but it did generate a lot of work.

So, moving forward about a year or so, I went to the Slade where I met Lisa [Richardson] and Kath, and happily started painting, but it all just went wrong and in fact all the paintings I did ended up this sort of colour [indicating a grey colour]. All of the paint ended up scraped off on the floor, so I ended up with loads of jars full of grey paint and nothing to show for it. So I thought there has to be a way of doing this where I can use the way I was behaving to some positive effect. So what started to happen was the paint that went on the floor, then ended up going back onto the canvas. This is about seven feet [pointing at the painting on a slide]. I started scraping it off and then moving it, sort of excavating it to different parts of the canvas, so probably most of it is at the top, ending up with these bands that corresponded to what is arms length. So I was becoming more concerned with what was more about what I was doing when I was making paintings, and they took various forms, and text found its way into them, but was a bit of an insecurity. I didn't have the confidence to make a painting without a 'thing' in it. I had to have a subject, a figure in relation to the ground. That then moved into these [pointing at next slide] paintings where again there was still a motif, but I started covering the canvas



Mimi Granell
Still Life with Cardoon and Parsnips
after Juan Sánchez Cotán
pencil and watercolour on paper
22 x 27.5 cm

with strips of paper, and that process slowly over the years became refined into this [pointing at the screen] which is basically how most of the paintings are made in the gallery.

It is very simple: what colour I am using, what brush I am using. I know when I am half way through a painting and I know when it is finished. That is when the whole thing is covered in these thin strips of paper. And what happens is that a process that starts off as being very explicit, very clear, just simple brush marks, ends up obscure and inexplicit. I don't think these paintings are about repetition at all. I know it looks like it, but actually the process of making them is just about doing one thing. It's not about trying to do something that's like the thing before. So there is no copying involved as it were or repeating.

So that's that really. What I wanted to do was present you with a series of things, and it is up to you to put them together in whatever way you want. I have got some images here. Actually there is some text. I think I'll read that first.

[reading]

If you look at this work together, it is easy to think how repetitive it must have been to do, and how repeating something over and over must lead to boredom, but actually, making them is not about repetition at all. It is a matter of doing this [indicating with his hand] brush mark. It is not about doing this brush mark to look like the previous brush mark. I suspect if I did try to do this, and copy what went before, the changes and distortions would become even more exaggerated, like Chinese Whispers.

I try to concentrate on each brush mark throughout the making of these paintings, but I quickly realise how simple yet difficult this is. If I were to try to do these paintings with the intention of getting something out of them, they would look forced. What these paintings 'feel' like is the result of these materials, this brush, me, the time taken, and so on. To try to shortcut this, to go for it, might leave these paintings looking forced or 'wrong'.

*To quote David Connearn, "Each time you approach a work, it comes out differently because the circumstances in which you're doing it, or indeed the person who is doing it, have changed from how they were five minutes ago. The temperature or weather is changing, the way the ink hits the paper, or the absorbency of the paper, is changing. If the activity is sensitive enough, or the tool is unresponsive enough, then all these changes in ambient circumstances will be recorded."*⁴

The seeming blankness of my work frequently prompts the question "what was I thinking at any given point?". With that in mind, here are some possible answers. You may not see them all, if so, use your imagination...

[The following were descriptions read by Simón Granell that corresponded to a succession of blank slides]

1. This is a reproduction of a drawing by David Connearn.
2. This is a picture of The Nativity by Piero della Francesca, in the Sainsbury Wing of the National Gallery, London.
3. This is a picture of Las Meninas by Diego Velazquez.
4. This is a picture of the poster for the film The Sacrifice by Andrei Tarkovsky.
5. This is a picture of my Father as a young man.
6. This is a picture of me aged 12 in the New Beacon School, Sevenoaks 1st XV Rugby team photo.
7. Sorry this one is upside down! This is a picture of my two brothers and I in matching paisley shirts, standing in front of Napoleon's Tomb in Paris in 1971. Being the youngest, I am wearing the pink one.

Q.____Simón, there's nothing there.

SG____There's not meant to be.

[laughter]

8. This is a picture of me in my school uniform on my first day at secondary school.
9. This is a picture of me on my wedding day in 1992.
10. This is an out of focus picture of my slightly bored-looking daughter shielding her eyes from the sun trying to watch her elder brother play cricket.
11. This is the last picture of me in my favorite blue painting sweater before my wife cut it up and threw it away.
12. This is a picture of me sitting outside a café in Charlotte Street with my old friend, Andy, drinking an espresso.
13. This is a picture of Miranda July in the film Me and You and Everyone We Know
14. This is a still from the film Amélie.
15. These are some oil painting instructions for painting fat over lean.
16. This is a picture of it raining while the sun is still out in autumn.
17. This is a painting by Francisco Goya of Charles IV.
18. This is a rare photograph of the poet Federico Garcia Llorca with his friend Pablo Neruda.
19. This is a picture of The Death of Marat by Jacques Louis David.
20. These are the opening few bars of "Don't you want me Baby" by The Human League.
21. This is a still from the end of the film Cinema Paradiso.

SG____Maybe you might like to carry some of those images with you when you go to see the paintings.

[pause]

Ok, that's the talk bit. Now we have a few questions for each other. And for the first one, I wanted to ask Kath to say something about this idea of being stuck.

KA____Thanks Simón. As Simón has explained, initially the idea of being stuck came from the problems I had in relation to my own practice and certain sections in the text actually directly relate to that as a kind of reflection, or a kind of imaginary eking out of what it feels like to be stuck, so that you can't make any work. But there are other ideas about being stuck that I was thinking a lot about when I was writing the text. First of all, I am really interested in Roland Barthes. Many of his texts revolve around a certain kind of anxiety, such as "what do you do?" I am not quite sure. *A Lovers' Discourse* particularly, is a text that you tend to think about how he's constantly not sure about how to behave or act, and I was really interested in this kind of neurotic self or activity which is apparent in Barthes' writing but which is also very much part of my own experience of not being able to make art. I wanted some of that to be distilled into the way in which the text operates, and also I was quite interested in, and have read some Kierkegaard, and a book called Either/Or. There is a chapter in that book called Crop Rotation, which is about the idea of repetition as a kind of delicious escape from boredom and here I was thinking about Simón's process jealously, imagining to myself, 'wouldn't this be a good way of getting out of the bind of not being able to make art'. So that's really where I am on being stuck. But interestingly the whole time I have known Simón, I have never really thought of him as being stuck. So that's quite curious because he doesn't really talk about it in the way that I talk about it, which is that I am kind of neurotic and he is not.

SG____I think the thing is when you make a painting like that [pointing at the screen], it can get incredibly boring, but when you're involved in such a singular activity, what I was alluding to with some of those images before, is that naturally thoughts occur, and you have to bring it back to the thing in hand. Because I is so singular, it becomes all the more heightened, or the easier to become bored and distracted. So you have to reconstruct the whole reason for making the paintings, not in a better way, but in a different way to bring you back to the whole point of being there. Because something like that takes between twelve to fourteen months to do, so that process happens quite frequently, and with many other kinds of painting where you are sort of adjusting and modifying, where you are aiming for an end result. It is a whole different strategy. There is a whole lot of distracting the mind, because the mind is occupied with those sorts of activities. Whereas in this work, that is all done away with. It is very raw and simple, which is the best thing about it, but it is also the most frustrating.

JS____That is something that I wanted to ask you about, because there are two main themes. What I was initially introduced to was stuck and presentness, and that is something I wanted to ask you about, that presentness within the work and is that what you are referring to?

SG____Yes, that's right, I missed out whole chunks of work and skipped through quite a lot, but I think over the years I have had a lot of trouble with trying to put content into the work and make paintings about something that was knowingly external. I have never been the sort of person that could go out and sketch and work from the figure or from the landscape. From observation at least. In a way, when you teach it is often

the case that there are students that have certain habits in their work, and as habits they are unconsidered, often, and therefore the negative element within work. But actually, I think what I do is look at my own habits and my own tendencies to do certain things, and respond to stuff, and turn those into the very subject of the work. Therefore recognizing that I was not interested in external subject matter, was then what slowly drove me to making work that was about itself. You can intellectualise that process, and gain a certain amount of comfort or reassurance from being able to articulate that, but for me, making art is actually a very simple and primary thing for someone to want to do. You can then dress it up on top with reasoning and argument, and position yourself, and do all those sorts of things, but actually that's another thing, valuable, but it is a completely different activity. I really don't think it is what makes you go in a studio and do something like that [pointing at screen] at all.

KA____Josepha, I was wondering whether you could carry on with that conversation and talk about whether or not there are themes in Simón's practice that you picked up on, or that are in the text that had any bearing on how you decided to curate the show?

JS____Yes, I was really introduced to Simón's work through Kath's text, although I had seen it before in the underground show, but it had been really busy and I hadn't had time to spend time on my own with the paintings. When I came on board with this project, most of the paintings were finished and Kath had written the text. So Simón sent me the text and I read it through. That was my initial introduction to the work, and how I think I have put the show together, that was always at the back of my mind. Wanting to recreate that initial experience of reading the text and that first impression I had had of the paintings from what you had written. It was this invisible scaffolding that was internal as I was putting it up. I don't know if you have had a chance to see the show, but it is quite fragmented, and that was something that was really important to me because it signified the passage of time. So that was my main influence from the text. And from the work, I think one of the first things that struck me when I was first physically involved with the paintings, was their heaviness. I have always felt that they were quite burdened. I don't know if that is right, but it is how they gradually build up, and get heavier and heavier as you go to the bottom, so that is why some of them are hung quite low. There is also this sense of continuity, where you can read that they are made from left to right and from top to bottom like the text, and that is something that I wanted to reflect in the show as well.

I think another important thing to mention is that for a long time I couldn't work out whether they were noisy paintings or whether they were quiet and after spending a couple of days with them just on my own, I thought they were really silent. I just wanted; I don't really know how to describe it, but a sort of background humming of the paintings. Hopefully there is quite a slow pace to it and a sort of rhythm that leads you through that is in the text as well.

KA____Simón there is a slide after this one, I wonder if you could get that on the screen. Shall I carry that conversation on? Talking about the idea of scaffolding, I only met Jo last night in the pub and we had a quick conversation about the text and the work and her position, and I came to the writing of the text through a kind of scaffolding as well, which was to think about it in relation to Sol LeWitt's work Folded Drawing, and I had been considering LeWitt as important to the way that Simón's process elicits the artwork. The idea of process as being 'the idea is the machine that makes the art' and therefore Simón's process as machine-like. And

so, this was a starting point for me. I felt that in some way I wanted the text to have a kind of visual appearance that related to the way that Sol LeWitt's drawing unfolds from a series of very simple instructions into something that is quite ethereal and ungraspable and difficult to pin down or perhaps even replicate again. So, that was the starting point and then other things that interested me and have come from what LeWitt talks about here in this paragraph [pointing to text by image of Folded Drawing] on Conceptual Art. I am interested in the edges of things, the scrappy debris that surrounds meaning and thought, and for a long time I have written about ideas surrounding Post-Structuralism, particularly deconstruction interests me, in that what is necessarily at the centre of a text isn't necessarily any more important than what is at the edges. I think the notion of time is interesting, as I approached the text thinking that I wanted it to be a parody of Roland Barthes's writings and particularly his diary or journal inserts, so I decided to write it as a journal, and I thought that it would reflect that sense of time that evolves in a way that connected to the evolution of time in Simón's painting. But, one of the things that Barthes writes about a lot is the way that you have to read his journals as a kind of fiction, and so the journal that I wrote as the text is a fictionalized journal, and in fact the dates in the text are fictionalized too. So, a lot of the text was written in about a month before I had my second child while I was on maternity leave, and I thought I've got to get it out now, because after I've had that baby I'm never going to do anything for six months. Later on I reflected on the text and went back into it, and superimposed these kind of fictional time spans on the writing as well.

I think finally I'd just like to say that I was also interested in imposing on the text a kind of certain sense of non-hierarchy, such as meaning being fragmented and you coming away from the experience of reading the text and looking at the work with a sense of perhaps, you know, what Simón was trying to do when he was putting on the blank images up on the screen, and asking you to think about something in relation to that. The text then becoming a space for the viewer to 'project' on to. You don't really quite know where you are with it all, and I think that that is really what it means to be standing in front of Art. Meaning, what does painting mean? It has very much got to do with the viewer, the reader and what they bring to the work, and what they take away from it. That sense of meaning is constantly evolving, and I really wanted that to be part of the text as well.

SG____I think I can talk about making those paintings with great certainty in terms of the component parts that are involved, and I sometimes get told off for just talking about that side of things, but what is also relevant is that this is my contribution to it, and then when they are exhibited and other people look at them, then that is the other part. This is when it gets subjective.

To go back to some of those slides I had before, and the thing about dual nationality as well is that when I matured a bit, I realized that that fruitless thing of trying to make work about it head on, was never going to get me anywhere. They do feel quite Mediterranean these paintings, and I do feel a bit funny saying that because when you talk about the component parts that make up a painting, it seems very odd to align those with saying that this plus that equals a Mediterranean painting. But, in fact I do trust that something of this is coming out of me, if that is the right way of putting it, and that they do feel or contain an atmosphere that, if you know the cul-

ture or read the literature, poetry or have lived there is present in the work. That earthiness or la tierra, is at the centre of a lot of poetry, art and religion of course. I trust this, and hope that there is equivalence there. I suppose that I trust that now, and I didn't in the earlier works, so something seems to be going right. Without necessarily understanding it, if people can feel something of this, then that's good.

KA____Does that then mean that you have a sense of the readings that you want the viewer to take from your painting, or are there any that you don't really want?

SG____I think it is boring when the first reaction someone has, I am aware I have probably used the word about three times already. When people say, "oh yeah, they're really interesting". I think it is quite a damning opening statement. I'd far rather that people's response was a visceral one. I think they are very visceral surfaces and I hope that that is what engages people. Interesting is a really overused word. I am sure if people really stopped and thought about it, they'd probably use a better word instead. I think it is like using the word nice about people, it is a bit damning. So that is what I don't like. Often a question is, "why that particular use of colour, and why that process?" I think one of the possible concerns without stretching a point, is that from an audience point of view, there is the potential to look at them from an archaeological point of view, and deconstruct the process, by going back through it. They are very simply created images, and they are all pretty well all made out of brush marks that are just so big, and that is very clear, but by slowly overlaying that, sixty or seventy times, what starts off very clear and explicit, then breaks down, and the paintings get thicker, which leads some people to wonder how they have been made. They become very organic as the painting progresses, which reminds me of the idea of repeating a word over and over again, like lorry, so that the beginning becomes the end and so on. The meaning is lost and you are left with a sort of mantra. Something that is meaningless. I have to mention the word meditation at this point, as they are quite similar in that respect. It is about an emptying out. The brush mark is like a hook like a mantra is, or staring at a candle. It becomes the thing you employ in order not to think about anything. It could be seen as an escape in a way, but almost at the same time it is the thing you are completely involved with.

KA____But, does that mean then that you are attached to the process, whereby you have to make work like that, because it is like meditation?

SG____I think so. I think I have a very erratic, scatty mind and I am very forgetful, and I think even on a very practical level, working in this way is a sort of reminder or reassurance and focusing thing that I need. But that goes back to what I was saying about making Art that is necessary. I don't think that I make the art that I want to, I make the art that I have to. I see lots of other artists' work and I think "that's fantastic", or "I wish I'd made that." But inevitably if I ever tried to, it would be wrong in some way. So I think making this work is an expression of personality, or a fulfilment of that. I trust that as being right.

KA____Just carrying on from that idea of being attached to a process, thinking about your attachment to the paintings, I was curious as to how you went about selecting which paintings would be in the show. You may have had your favorites, I am not quite sure.

JS____It is funny because you mention hierarchy, initially I thought it would be quite instinctive that I would go for the paintings that I liked or that I had some sort of communication with. Simón asked me how I was going to select them. "Is there a criteria?" I have a couple of quotes; the first is from Kath's text where you [Kath] say that you envy some people's

work and the approach to work. She envies Simón's way of working and the limitation he imposes, so that he just gets on with it. She thinks about whether she should do that in the text. So I thought that might be a good way of me selecting the work, so I would be completely objective and it wouldn't be at all personal and it would reflect the work and the text. This is a quote from Kath.

"Granell's work is made according to a process of limitation. Lines are drawn and layers are covered painstakingly over a period of time. Colour is restricted and unadulterated. There is in the making of the work no room for change or deviation from the proposed activity. The plan has been made and executed."

So those were my initial thoughts about how I would go about doing it. As the process has gone on, I have seen my role more as a selector than a curator in the placing of the work. Going back to hierarchy, I thought this might be quite a nice quote to put in, to reflect what I thought my role might be towards the audience, so it would be La crème de la crème, and it would be the one that would grab you. Like an Event, but then that is not what the work is about at all, so that was a terrible idea.

SG____I said in a way, you could take all of the work from one year, including the good and the bad ones. But then...

JS____If it is the same process, then what are the criteria? You don't really have aesthetic control over them, because you cover them up as you go. So there is absolutely no way of doing that, which just doesn't make any sense.

In my next slide I have thought about basing them on superlatives, having all the works and then picking out which would be the duller, which one was the brownest, and just having that as a selection, going about it selectively. But once I found myself with these things, which I see more as objects than paintings, it came naturally anyway, so that didn't even come in to it.

SG____Do you want to say anything about the pace of how you have arranged them in the space?

JS____I just wanted it to be quiet. I also find that space quite difficult to work with, and it was the first time that I had spent a lot of time in there and really thought about how things worked. I spent a lot of time working things out: coming up with my top three of the positioning of the paintings. I tried to get Simón involved, but he walked in the space and didn't even want to look at them until they were all up. So he really trusted me on that! There are a lot of lines in the space, on the ceiling, on the floor. It is also quite broken up and fragmented. This did cause me quite a few headaches, but I think it works quite well. It is quite discreet.

JH____Can we open it up to the audience now?

Q.____I was interested in how you broke the painting down to their key elements, such as applying the paint, particularly when I saw some of the smaller paintings, and also thinking about the size of David Connearn drawings for example, and how his arm reaches across the surface. There seems to be these found boards that you use, and I know that you are quite considered about the type of paint that you use as well. How does the process work when it comes to your choice of support?

SG____It is actually quite intuitive. It was probably more considered a few years ago, it is just more trusted now. There are also more practical considerations, such as being able to get a painting out of the studio and down the stairs. I did the larger paintings for some time first. I wondered how that size mark would transfer on a different scale, literally. Sometimes it has not worked and sometimes it has. Inevitably, when doing a painting

like that, I wonder what would happen if I did this instead. But, it seems right to explore this in a new painting, because to try it within that painting would throw it out of kilter. So a couple of the paintings in the exhibition are different, they are paynes grey and not black. They are painted with either single vertical or horizontal strokes from left to right and top to bottom. That is how it moves on. There is also one where I have taken all of the paint off the front. That wasn't because I didn't like that painting; it was more of a childish curiosity. I have got all of that paint somewhere, but I don't know what to do with it. I have got all of these thin layers of paint in the studio, wondering where to put them. So that is the way it evolves, it is very intuitive and about trusting that. I don't know where it is going or if it is getting any better. For me that isn't important, just being involved in the activity is reason enough.

Q.____As a resultant curatorial aesthetic, it really works, because what you said then about it being an awkward space to work in because of the lines, you've got the textures there stone textures, the earthen textures which go to Simón's background, the Mediterranean, the adobe finish which echo the space. The overall feel of the exhibition is very coherent.

JS____When it was finally up, I thought it was a good space for it.

Q.____What could have been an awkward space actually fits in.

SG____Those are the things that subconsciously make you put something here or there. It is a problematic space, there are issues with the floor or the skirting, but, I am very pleased. I think also with Tom Hall's [previous text + work show] show before, you don't feel held back in any way by the space, I think you focus completely on the work.

Q⁵.____I am very interested Simón, in your reticence to be involved in the hanging of the work, very much leaving Josepha to it. In my experience as a curator, that rarely happens. Can you talk a bit more about that? Why?

SG____Josepha had never done this before, but knowing her and things she had written, it was down to trust and confidence and also when I did pop in, it wasn't to be awkward, but why let somebody do 95% of something, and then say at the last minute, "oh, can you just move that one down there". I think if you trust someone to take on a role like this, then it should be complete. I think in this instance, it is justified.

Q⁵.____Is it also about having someone with a different perspective on your work that you really value?

SG____Why have a show if you're not going to learn anything from it? Just another show and put the work up. I found out a few things that I had not considered before. Josepha has hung some of the paintings very low, which is something that I had tried before. But now I think, yeah, I'll have that one! That's brilliant! I think it is very successful, it works with the gravity of the larger paintings particularly well. Again, I would never have known this.

KA____Can I just interrupt? I also think it is something to do with something I wrote in the text to do with Ego. Because I have questioned where the Ego is in your work. It seems to have been quite well managed and put away somewhere. In fact the whole working process that has taken place between the three of us has been un-Ego led in its openness and lack of didactic. Nobody has told anybody what to do and we have all trusted in a sense that there is something happening, and out of that, a whole product being formed without that Ego. I think that is interesting, just to bring psychoanalysis into this, because as an artist, the Ego is always there.

Q.____This follows on from the previous question really. The same question to each of you individually. You seem to have worked closely at points, and separately at points on the project as a whole, and I wondered if there were very present things that you have taken away from the experience of putting together the project, although I know some of you haven't had that much time to take it all in? Are there things that you can pick out that may inform things that you may do beyond this for your own practice, curatorial work or more writing?

JS.____I think that. I am not really sure how to answer that taking things more slowly and taking the time to, I don't want to say, do things properly, but mull things over, and not go whoosh, and get things over and done with really quickly. I think I was quite lucky as my first experience of doing this, to have been given the opportunity to have the whole week to do it, and to spend some time on my own with the silent works, and to read the text so far in advance.

Q.____It is sort of a question twice in some ways, as I know you make art and you have also done this as your first curatorial project, and Kath, I know that you make your own work as well as writing, and Simón has teaching as well as making work. So, I wondered whether there were things that you can pick out that are taking you somewhere else, or are informing your own stuff in whatever direction that might be.

KA.____From my point of view, one of the things that I have found very meaningful throughout the process of the project were the discussions and encounters that have taken place between myself and Simón, and actually meeting Jo yesterday. Understanding that when I write something, my understanding of it is constantly evolving as well. In the past I have always felt that to write something is a kind of full stop; once you have proof read it and put the final full stop at the end of the last sentence, that's it, your relationship with it is over. But, in fact it isn't over at all. Since I started writing the text I am painting again and have exhibited. It has made me think a lot about painting and that I want to paint. Also, it is about how when you think about curation, which I see as an extremely creative activity in itself, in the way that Josepha has really considered the curation of Simón's work has interested me, because suddenly the curator becomes an artist, the writer is an artist or the painter is actually someone who makes a text. So I suppose what it is for me is about taking away certain boundaries about things that I thought were there.

SG.____I'd say all of that!

Q⁶.____Are you going to change your colour choice any time soon?

SG.____You've been fed that question! I am quite careful about the colours I use and more specifically the brand of paint, because there are surprising variations within a colour that is meant to be the same from one brand to another. Not just that, but with that painting that was up a minute ago, because they become quite dense, they actually get quite dark, because there is a lot of shadow created on them, so it is another aspect to them that I consider as well. I have started using paynes grey because of another project that I have just started working on, partly thinking about the 16th Century Spanish painter Sanchez Cotán, who is my favourite painter, and thinking about the backgrounds and not the objects in his paintings as a sort of screen that these objects exist against. So that brought on that change of colour. The colour in these paintings kind of works, so I don't feel like changing it at the moment. A tricky question!

JH.____It is a tricky question, because it goes right to the heart of what they are about. Because, it is a very particular choice. You haven't told us what colour, what make, it is very particular.

SG.____It is burnt sienna on the whole, and I think that there is this perverse thing which is about when you are told that you mustn't paint out of the tube, you've got to mix your colours sort of thing, and choosing to do that anyway. Having said that, there are a lot of browns available.

[laughter]

I chose that one because I find it quite hot, especially in some of those larger paintings. Even the smaller ones have a disproportionate, I mustn't use the word aura, but I just said it. It is what they give off as objects, and it is down to that colour, those brush marks etc that gives that tempera- ture, and that temperature is about right. I use Michael Harding and Lucas, those are the two brands that I use. I have tried others.

JH.____Is there another question?

Q⁶.____Yes. Do you think it is suitable to have it all around the house?

SG.____I think it is ok! Actually, what I quite like to do is live with them, and see how I get on with them. A lot of the paintings in that show have been up in the house first, just to get a sort of distance from them. When they are finished, I don't rip the paper off straight away, and go "wow!" In fact that is the last thing I do. I tend to leave it for a while, because when you have done that for over a year you have to get a bit of distance, and come back to it.

Q.____You never peek underneath?

SG.____No, I never cheat! No, I don't.

Q.____I'd be tempted to.

Q.____I was interested in what Kath was saying about the hiding of the Ego, because I think that is exactly what they do, and as a viewer, not only just about you, but it is the viewer that has, searches for the Ego. Maybe that is why Mimi⁵ is saying that having them around the house is quite a stripping bare of the person that is looking at them. Is that right? That's how I feel about them. There is a certain stripping bare, which is why I said to you, I feel like walking into them. Because what's left, is your body. There is nothing aspirational about them. I'm not thinking about futures, I'm thinking about interior, and that is an interesting place, where the Ego just doesn't exist. I don't know whether Ego exists when I am standing in front of them.

KA.____I think that is a really good point Steph⁷ because one of the things that I write about in the text is Roland Barthes writing on Cy Twombly. He very often uses analogies of Buddhism and Truth. There is the master who has to answer a question that the young disciple has asked, and the master puts a shoe on his head and walks out of the room, and the young disciple is left to think about what it is he has asked and what the response was. I think that is what happens when you stand in front of Simón's work, and in a way you are almost embarrassed or made to feel naked in a sense because of what comes up that is part of you. I also felt that there was a connection with his paintings to certain aspects of Minimalism, because of that, and the phenomenological nature of Minimalist work, which does ask the viewer to become quite heavily involved in the experience of the work. That is what happens with his paintings as well.

Q.____There is an intensity that builds up, and then you realise that each of the marks is a kind of pulse, that you connect to your own pulsing body. It is a bit like the process of thinking or the process of being, that these marks are not about painted marks, they are about a kind of counting, which is not one, two, three, four, either. It is quite an intense experience.

SG.____Yes. In that sense they are measuring something. The time they took to do, or the time you are giving to looking at them, or whether it is imagined time or actual time.

KA.____And that really reminds me of Kierkegaard who talks about the idea of being a prisoner in a cell and using a repetitious activity to mark the time and evolution of one's life, and that kind of scratching on the wall. How many days is it?

Q.____Arguably Simón's process is genuine and your approach has been to modify and alter dates etc, do you think you have used lots of layers of pretention?

KA.____I wouldn't say that my approach to his work and writing the text is about making a statement about lying about things, it is more that being genuine is something that I wonder about a lot, particularly in relation to say teaching or writing, because I am constantly like a conduit for other ideas that I have to translate and pass on. Sometimes, I wonder whether or not there is anything about what I do which is really me. I think that lack of authenticity that is often at the heart of my own practice and sometimes women ask that question of themselves quite a lot too. Am I a fraud? Is any of this actually real? I think that perhaps I was using this text, which was one of the first opportunities to write in this way to explore creatively some of those ideas, but also to think about certain texts that I have read, like Roland Barthes' Death of the Author, where that idea of creating boils down to quite a sad and desolate idea that actually 'the text is a tissue of quotations drawn from Culture', and in fact the making of a text is really just a making of many other texts that have gone before. So I suppose from that point of view I would say that I am not trying to lie or play a game with any of those things. I just felt that I wanted to be creative with that idea.

Q.____I was interested, if one were to accept that the notion of repetition you were referring to earlier on, was actually a reality, which I would question, do you find that the repetitiveness actually frees you up in your creative process, and does that, in a sense steer the process with which you are engaged with? Finally, also whether that has affected the writings that accompany your work?

SG.____It is quite liberating in a way. There is a quote from French philosopher François Jullien's *In praise of blandness*. Blandness in our culture is a derogatory or negative term on the whole, but it is the best translation of this Chinese word, which actually refers to the idea that they value more subtlety than extremism. We live in a culture where we have all got to be seen to have opinions. That is our currency, what we say and what we think about stuff. But he is talking about the total opposite, where something is almost invisible. It becomes a point of departure, the opposite of dualism. This goes back to what I was saying earlier, that it gets more fraught, the closer you get to that point, it becomes the point of departure for all possibilities. So yes, it is very liberating, but within an instant it is also very frustrating as well.

KA.____I also felt very liberated when I was writing the text because I think that personally I had got to the point where in order to write and make art I had to give up caring about what anybody thought about what I did, in order to do something. And so, to start with that as the beginning point was very refreshing. This also allowed me to disengage from the kind of writing that is in catalogues, describing what the artist does, a little bit of biography, a little bit of theory and a nice paragraph at the end to tie it all together. Because I freed myself from caring about the reception of it, I could approach the writing of the text with a creative ethos.

SG.____I think letting go of Josepha and Kath to do what they wanted, is why it worked.

JH.____Another question?

Q.____You talk a lot about the way the paintings make you feel and wanting people to have a visceral response. How does that work with the fact that there is a system in place by which they are made, and specifically how you deal with the way that you change and alter the controls and variables in that system? There are many controls that you have a lot of confidence in not altering, so is that completely bound up in the feeling about what is right within the simple system, and at what point do you question that?

SG.____I think it is a trusted thing. Very often it occurs to me that while I am doing something, that there is something about it that could change, and as I say, then therefore it goes in to another painting. Again, it is not about an intellectual enquiry, it would be about doing something different and appropriate, and you know, when you think about the exciting thing about making art, it is the same as when you go and see something; it questions something or you have got to reevaluate something, so that it changes. Also, you have to work at it. I don't think it should necessarily be an easy experience.

JH.____Ok, are there any more questions, or shall we go through and have a look at the paintings? Thank you to Simón and Kath and Josepha. It has been a very good, thoughtful and open discussion. And thank you to the audience as well.

1.____text+work is the concept which underpins the programme of The Gallery at the Arts Institute at Bournemouth.

2.____An exploration of the conceptual and procedural relationships between the work of three contemporary artists working in a 'process-related' manner, viz. Simón Granell, Roger Ackling and Eric Butcher. This took the form of an exhibition in the labyrinthine rooms in the basement of Shoreditch Town Hall, East London and an accompanying publication. Texts by John Haldane (Professor of Philosophy, University of St. Andrews), Loveslaves, Lee Trimings (Artist and Writer), Process by Protocol, Dr. Julie Sheldon (Reader and Programme Leader in Art History, Liverpool John Moores University), Digging, Tania Kovats (Wimbledon School of Art) in Underground, Shoreditch Town Hall basement, London, ISBN 978-0-9552820-6-5 (96 page hardback book published by the Centre for Art International Research and distributed worldwide by Cornerhouse Publications)

3.____As part of a collaboration between ArtSway and the Arts Institute at Bournemouth, a project supported by and enabled by the Arts and Humanities Research Council (AHRC), two text+work seminars were presented to a global audience during the 52nd international art exhibition – la Biennale di Venezia, under the title Word Matters. Chaired by Jim Hunter, the seminars explored the relationship between the written word and contemporary art practice

4.____By Louise Rimmer, published: 30 30 2002, <http://scotlandonsunday.scotsman.com/View-Article.aspx?articleid=2339518> [accessed 18 11 2008]

5.____Joanne Bushnell, Director, Aspex Gallery, Portsmouth

6.____Mimi Granell, aged nine

7.____Stephanie James, Artist, writer and Acting Director of the School of Art, The Arts Institute at Bournemouth

a Sánchez Cotán

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