The idea of *Distance etc.* was to publish what is idiomatically a slim volume* seemingly and presumably of literary nature, its varied content however neither poetry nor conventional prose, but unified just by text setting and layout.

In a review of the book for Art Monthly (no.233, February 2000), the librarian and art historian Stephen Bury notes that "lack of punctuation, word-spacing and capitals (in the bodytext at least) suggest a realignment of text with speech";

milesanhourthetwonewch canesintroducedtoslowth oneisputmorestrainonbra kesmorestrainontransmiss onsandasisalwaysthecase nmotorracingthecarsjust goguickerandguickeritsee nstomethatoneoftheimp vesaminethisparticularc omplexrelationshipbetwe easpectoflisteningiswhatit hinkinthepoetryofkeatsist echnicallycalledembarrass mentwhichissuddenlycom ngprocessanumberofpossi ngupononeselfsurreptitio islydoingsomethingnotof whichoneisashamedbutw iichsuddenlysetsoneinaso rtofmetarelationshiptoon spectiveinrelationtowhat sowncapacityasalistener ndthereforeinthesortofm httlybehindthemusicsowhe nanyonesaysaboutmymusi cthatitisveryfastidontthink eymeanlotsandlotsofno esthoughtheymightbutit iinkmorelikelytheyarecom plainingoratleastasserting natthemusicsspeedofpres ntationoftheimageryorth yaheadofourabilitytoassi areextremelyresistantsoth atrequiresagreaterpushap sychicpushonthepartofthe listenerandsothiseternale tofbeingslightlybehindan dfeelingoneselftobeslightl hissoshortthatwecanperce presentedisasortofwithou

tendescribedascomplexid ontliketothinkthatisonlyth ephenomenonitselfbutisa ctuallythesubjectofthemu sicsoitisalsoametasubjecti fyoulikeitisnotamusicalob jectswhichinandofthemsel blestrategieswhichwearec onstantlyscanningandasse ssingandredistancingfindi nganewdistanceornewper wearehearingatthatpartic ularmomentitisstilltoyota oyotaporscheporscheatth enerinasenseisalwaysslig efrontthisisclearlyaiminga tlybehindthemusicsowhe anyonesaysaboutmymusi rceptiveapparatusinmotio mpatibilityoftheincomplet eorproblematicwholetoth eintegrityofthedetailedmo mentsoclearlythereisadisc repancybetweenthesethin gsiamaimingatshowingthi sanditsthemotionthestep wisemotionbackandforth betweenthedifferentlayers thatleadtothislargescalebr iveitasawholeasanobjectra therthanassomethinghap yingtobepretentiousaso tenthebeginningbytheti mewellstentothendilikew orkingwithmemoryinthatr

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and that the individual publications anthologised and commented on, "some 1,602 pages produced between 1994 and 1998... [are] concerned with the apparatus of the book—its title page, halftitle page, running title, contents page, index, bibliography, page numbers and the alphabetical order itself".

hearead

"This book is one part of twenty 'Volumes (of vulnerability)' curated by Susan Johanknecht & Katherine Meynell, published by the Gefn Press, London, to coincide with the millenium."

28pp, 105 x 150, black, green, and blue letterpress on white cartridge, cream cover board, sewn paperback.

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This book is one part of twenty "Volumes (of vulnerability)' curated by Susan Johanknecht & Katherine Meynell, published by the Gefn Press, London, to coincide with the millenium. Colin Sackett, Axminster, England

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cover / title page p.7, p.9 / p.13, p.15 / p.19, p.21 / p.25, p.27

^{* &}quot;A small book of poetry or other literary writing, typically by a little-known author." Google/Oxford Languages