thebackwardsandforwardslocomotionofscrollorreelheldagainstthecylindricalplatenofthemechanicaltypewriterthelineofsightoftheindividualcharacters interruptor thedescriptionofasmallphotographbetweenabookcaseandawindowdepictingthespinesoffourtatteredschwittersmonographsheldintheglasgowschoolofartlibrary 145 ittersmonographschwittersmon itwasbeingreadaloudwitheverysinglewordannouncedbytheadditionalwordstartthenthewordthentheadditionalwordstopeveryseparatewordindividuallybracketted havingcommencedanimprovisationandduringitsprogessapointofcentralityandsymmetryhadbeenlocateditwouldbeabsolutelyclearwherethethingshouldpreciselyend inphotography as inreality the edges of things are not indicated beyond the passage of one thing to another thing there is no equivalent to the use and convention of words pacing the photograph of wimschippersemptying one bottle of lemona deint othese a innine teens ix tythree in the catalogue for an exhibition of dutch artists working in and with nature150 rollgripalignmentpartitionairtightribbontransferpadpointerslippingshiftstopsshuttlecarriagesafetycarlooperaserkazoosilencermarkerstencilcircularperiod the variable distance in minutes and seconds from a particular meander to another further downstream was measured at the same time each day by the passage of a piece of floating wood.startonestopstarttwostopstartthreestopstartfourstopstartfivestopstartsixstopstartfivestopstartfivestopstartthreestopstarttwostopstarttwostopstarttonestopand exactly this far from the beginning and exactly this far from the end and exactly this far from the beginning and exactly this far from the end and exactly this far from the beginning and exactly this far from the end and exactly this far from the end and exactly this far from the beginning and exactly this far from the end exactly the exactly this far from the exactly this far from the exactly the exactly the exactly the exactly the exactly the exactlloadedunderwithagreatbaggagewhiledraggingalongbehindasteadilyincreasingweightofvariousassortedpreviouspartsandpushingaheadafurtherinvisibleguantityofparts diditseemasurprisethefirsttimeandthesecondtimediditseemasurpriseasecondtimeanddiditseemasurpriseasecondtimeanddiditseemasurprisethfirsttimeandthesecondtime anditisbecauseeverybodytalksdifferentlyanditisbecauseeverybodywritesdifferentlyanditisbecauseeverbodywalksdifferentlyanditisbecauseeverbodydrivesdifferently the track curved a way to the right on a stiff rising gradient then swungleft to cross the main line by means of an iron girder bridge the main line sweeping under the bridge and a way to the westspeakingforfortyyearsandwritingbyhandforthirtysevenyearsandreadingaloudforthirtysixyearsandwritingwithatypewriterfortwentytwoyearsandwordprocessingfortenyears

Notes and sources

- 7. Enid Blyton, *Hurrah for Little Noddy*; London, 1950. 32. "I had no idea I was going to write this." Les Coleman, 'Writing'; undated postcard.
- 37, 39. First written as a contribution to a publication marking the composer Howard Skempton's fiftieth year. 49. Stephen Bury reviewing the author's collection *Distance etc.*, in *Art Monthly*, 233; February 2000. 73. Colin Sackett, rereader, selected reading and writing
- 73. Colin Sackett, rereader, selected reading and writing ninetyone to ninetysix; Axminster, 1996.
- 76. Harry Gilonis, quoting Louis Zukofsky, quoting Plato; [in] *Printed Paper (folded and unfolded), one hundred and one sentences on David Bellingham: an introduction and exhibition checklist*; Dundee, 1999.
- 77, 104, 136, 138, 139, 151. Fictional and non-fictional observations around and about the River Axe, Devon. 86. From the label added to the bunches of watercress produced by Hairspring Watercress of Hambrook, Sussex. 90. E. B. Ford, *Butterflies*; London, 1945.
- 92, 94. 'The Owl and the Nightingale', in Celia and Kenneth Sisam, *The Oxford Book of Medieval English Verse*; Oxford, 1970.
- 113. The components of 'Wartesaal' (Waiting Room), a sculpture by Reinhard Mucha, made in 1982. The signs are of the names of German railway stations, all of six letters. This static and heavily physical assembly presents the possibility of movement and travel, albeit imaginary, to two hundred and forty-two actual locations—sculpture demonstrating geographical motion in its purest sense. 114. Mucha, Stuttgart 1985.
- 119. Oliver Rackham, *The History of the Countryside*; London, 1986.

- 121. Audrey and Philip Ward, *The Small Publisher*; Cambridge, 1979.
- 129. The ink-jet printed 'Pressed Flowers' series, begun in 1999 by Laurie Clark; Moschatel Press, Nailsworth, Gloucestershire.
- 132. 'Roter Lastwagen' (Red Truck), by Katharina Fritsch, 1980/86.
- 144. A description and alteration of a text, 'A bookshelf four Kurt Schwitters', in David Bellingham, *A Guide To Some Works At The Grange Courtyard*, Linlithgow, 1995. 149. *Mit Natur Zu Tun / To Do With Nature*; Amsterdam, 1979.
- 155. Gertrude Stein. 'After at Once': 1924.
- 158. This final entry might, if used on the back cover, have offered an oblique autobiographical portrait—a summary of the credentials of this author, which it in effect is.

extendedessayes

I intend to incorporate with one department of my labours a complete reduction to a system, of the principles and methods of 'discovery'.—Ada Lovelace, 1844

This quotation introduces the prospectus for the *Generator* exhibition.* My contribution, in addition to the *essayes* panel, was an interactive work made in collaboration with the website builder and hacker Joanna Walsh. This was a writing project inviting participants to contribute individual texts which would become a collective work titled *extendedessayes*.

The proposal described how "the idea is to make the possibility of another version of *essayes* that could be contributed to by anyone apart from me. It would have exactly the same constraints and potential open-endedness. There are also important questions of anonymity, notes, filters, sabotage, etc., but broadly I like the idea of no controls other than the incremental structure itself. The two pieces would contrast the singular and the personal with the collective and anarchic."

Joanna Walsh's program placed each anonymous text into sequential order, and as in *essayes*, rejected duplicate entries of the same extent. These were gathered via two distinct interfaces: publicly, on a keyboard and monitor installed in the galleries during the exhibition; and privately, via an online page: *generative.org/exessayes*, where texts could be submitted at any time from the beginning of the show to the final day of its tour.

The active writing of the text (the first part is shown opposite) was from 8th May 2002 until 26th July 2003, with a total of 135 separate entries, and the longest line, by far, extending to 1763 characters.

* 'Generator' was a Spacex touring exhibition, curated by Geoff Cox and Tom Trevor. It was shown at Spacex, Exeter (2002), then toured to the Liverpool Biennial (2002) and Firstsite, Colchester (2003). "Commissioned artists include[d] emerging computer artist-programmers, as well as more established figures from a conceptual art tradition, all of whom work with generative forms and ideas: Mark Bowden, Stuart Brisley, Angus Fairhurst, Alec Finlay, Tim Head, Jeff Instone, Zoë Irvine, Sol LeWitt, limbomedia, Alex McLean, Guy Moreton, Netochka Nezvanova, Yoko Ono, Organogenesis Inc., Jon Pettigrew, Colin Sackett, Sulawesi Crested Macaques from Paignton Zoo, Joanna Walsh, and Adrian Ward."