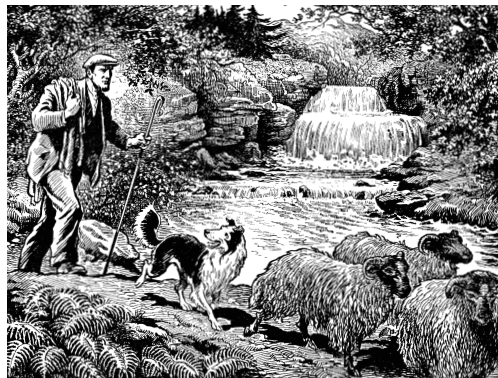


A CONSIDERATION OF BLACK BOB

COMPILED for the event 'All or nothing?
A consideration of blank books' at the
Henry Moore Institute, Leeds, 25th June 2005

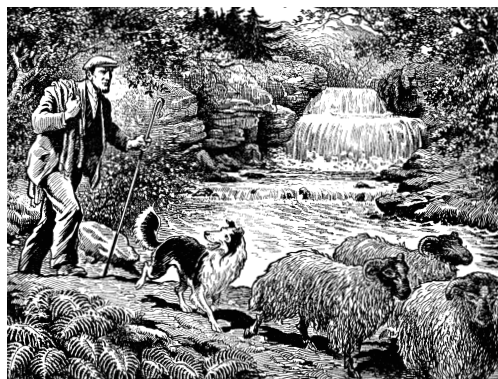
Left & Overleaf—'Black Bob' by Colin Sackett
124pp, 174 x 115mm, letterpress, paper-covered casebinding.
Edition of one hundred copies.
Coracle, London, 1989.



1—**THE MINIMALIST** 'blank' book is paradoxically re-deployed, the commandeered subject matter repeated throughout and the black impression of letterpress line-block roughly balanced with unprinted white stock...



2—**FROM THE FIRST** to the last picture there is no change, but further pictures preceding and following the sixty-three in the book might show both a start and a finish, the published fraction just a moment somewhere within a moving sequence...



3—**THIS DEMONSTRATION** of direction, the page after page rightward movement of shepherd, dog, sheep, and the parallel flow of the river, is identical to the narrative of a book with blank stock as it's subject...



4—**THE COMPLETELY** white book, the coloured or black book, both silent and unillustrated, such 'self-coloured' content intends not the small-scale reading of words, sentences and pages but a large-scale reading...



5—**IT DOESN'T DICTATE** a pace. That's a curious thing about it and why I'm pleased with it. It has all sorts of paces. It's absolutely static. I don't know if it the front's moving towards the back or vice-versa...



6—**WE FIRST MEET** the shepherd with his collie and flock of black-faced sheep by the stream—water cascading down rocky ledges—on the inside front cover and endpaper. The same picture—traditional black and white—in place of a title page...



7—**TURNING THE PAGES** the image remains perfect, and, moving forward or backward, perfectly still. This is no flipbook. The back cover mirrors the front—reversing all words, BOB, of course, faithfully remaining BOB...



8—**LIKE A STUCK RECORD** Black Bob ends where it begins...



REFERENCES: 1 to 5—Colin Sackett, 5—from an interview with Cathy Courtney for 'Art Monthly' 184, March 1995; 6, 7—John Janssen, in 'The Space of the Page', Henry Moore Institute, Leeds, 1997; 8—Les Coleman, June 2005.