



“Most of the books now are made in batches, rather than as finite editions. This began by making short-runs of photocopied pamphlets and the *parallel series* which are handwritten texts (p.41). Recent books have been directly typewritten and casebound; I type and bind them in small batches and the titles carry on. This strategy means I’m not financially prohibited from making books with many pages, and I can make more titles. It’s about being light on your feet. I’m interested in developing these kinds of pragmatic strategies. My books are now largely self published but I don’t want an imprint and thereby to invent an institution. I want to use only some of the conventions of publishing. For instance, the typed books don’t have title pages and my name doesn’t appear, they have a sort of anonymity.

Two recent typewritten books are *kswhatab* and *eachonebutonewithoutit*. The first is a version of a poem by [Kurt] Schwitters and the second is a version of a paragraph by Gertrude Stein. The Schwitters is about stammering, very much a spoken piece involving repetition. There’s one word to a page and the poem is five words repeated. Underneath Schwitters’ poem is my parallel version which is the index of the poem, a tidy version in a way. The Stein text is about direction. It was a paragraph of 94 words and I set the text above the Beaufort Scale of Wind Force which is a series of classifications, for example, at zero miles per hour “smoke rises vertically”, or at four miles per hour, “leaves start to rustle”, so there is a velocity which changes through the pages until you reach 76 miles an hour which is devastation—gale-force. The Stein text is linear but its meaning is about a backwards and forwards motion whilst the Beaufort Scale is about getting faster but is not necessarily about any direction of wind. The Schwitters and Stein books have equal numbers of pages, they’re physically the same but autonomous.”

From an interview with Cathy Courtney, *Art Monthly* no.184, March 1995.