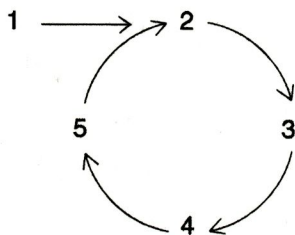


Lenz

(a) Looping Lenz

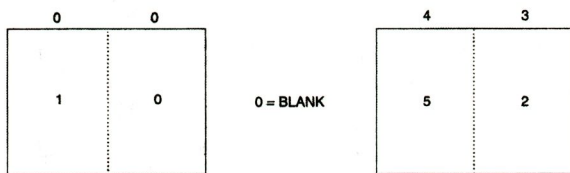
In the first 1434 words of the C.R. Muller translation of George Büchner's novella *Lenz*, there are two occurrences of the phrase *through the forest* in mutually compatible grammatical contexts. It is possible to typeset the first 1434 words of the text so that fall on precisely 5 justified pages, with the last word (the second occurrence of the word *through*) falling flush right at the end of the last line on page 5.



It is further possible to set this same text so that the first occurrence of the word *through* (word 242) falls exactly at the end of the last line of page 1, flush right, and so that *the forest* (words 243 and 244) falls at the top of page 2. In this way the original narrative is short-circuited before the second *the forest* is attained and 5 page text loop is created in which page 5 may be (endlessly) joined back to page 2.

(b) Constructing the book *Lenz* (1983)

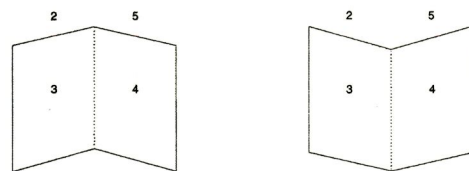
(I) Page 1 was set on a folio sheet, the other 3 pages of which were blank. Pages 2-5 were set on folio



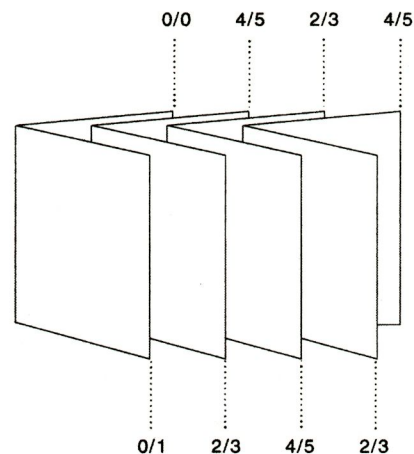
sheet as shown:

(II) One sheet containing p.1 was printed. 83 sheets containing pp. 2-5 were printed.

(III) The printed sheets containing pp. 2-5 were divided into two equal groups; half were folded so that pp. 3-4 were in the interior of the fold (below left). The other half were folded the opposite way so that pp. 5-2 were in the interior of the fold (below right):



(IV) The first 16 pages signatures was constructed by first folding the sheet containing p.1 so that p. 1 fell on the inside of the fold, then interleaving 3 alternately folded sheets containing pp. 2-5:



(V) The remaining 20 signatures which make up the 336 page book were constructed by interleaving 4 alternately folded sheets containing pp. 2-5, and then sewing the adjacent signatures to one other, adding a book-cover and slipcase. As a consequence of its binding structure the book contains one blank leaf at the end of the first signature – this is the conjugate leaf of the leaf bearing p.1.

Freud Supplement (170a – 170d)

This book contains a facsimile of the 13th binding section or signature of volume IV (The Interpretation of Dreams, part one) of the Standard Edition of the Complete Psychological Works of Sigmund Freud (Hogarth Press and the Institute of Psycho-analysis, London) into which two additional folio sheets – 8 pages – have been folded.

The first four of these additional pages are blank, while the second four, numbered 170a to 170d, have been fitted with a text devised by the artist and set in a typeface and format replicating that of the Standard Edition: Baskerville 11/12, 23 ems per measure, 41 lines per page.

The supplement interrupts Freud in mid-sentence (It was not until I had recalled...) and carries his line of thought elsewhere ("...another recent event...etc...") introducing new associative material to Freud's analysis of his own so-called Botanical Monograph Dream of March 1898.

The artist's research sources were Freud's letters of the period, in particular the letters to Wilhelm Fliess (the "Berlin friend" of the dreams) dated January 16, 1898, and the January 7 letter to Joseph Breuer (arguably the eye surgeon of the "glaucoma" fantasy).

A copy of this book, without dust-jacket, has been inserted between volumes IV and V of his sculpture *Blue Standard Edition with Supplement*.

[The Piazza 4.1], 1989

[The Piazza 4.1] comprises a bookmark printed recto/verso in two colours (black for the text, completed by red flat tint on the front and back), placed between pages 4 and 5 of a case-bound volume containing *The Piazza Tales and Other Prose Pieces 1839-1860* by Herman Melville, published by The Northwestern University Press in Evanston in 1987.

The bookmark perfectly matches the format of the page and protrudes at the top and the bottom along a width of 7.5 cm. Rodney Graham's interpolation is inscribed between the end of the indent on page 4 and the first one on page 5.

The definitive edition, published in 1989, comprises three bookmarks: one designed to be slipped into the book, and two for framing.

There are two drawings by Graham on tracing paper presenting the front and back of the bookmark side by side, separated by a blind-stamped vertical line on a large sheet measuring 54 x 72 cm. This design for a print to be made on Arches 300 g paper was never produced.

[La Véranda], 1989

There is also a French adaptation of [The Piazza 4.1]: [La Véranda] which was published the same year, in 1989, in a new translation by Philippe Hunt.

In the first version, the edition comprised only a single volume. In the design for the cover, the title *La Véranda* appears in square brackets below the name Herman Melville. In French, the term for a square bracket is *crochet*, which refers not only to the typographical sign (which may for example contain an interpolation in a printed text) but also, in architecture, to a salient ornament with a curved end forming a leaf-like roll. Both these meanings can be applied to Graham's textual intervention in Melville's *La Véranda*. The term "glose" [gloss], mentioned by Graham in the cover design, was abandoned when he was designing the definitive version.

The format of the book (16 x 10 cm) and its light green colour were inspired by the edition of Jean Cocteau's *Lettres aux Américains* published in Paris by Grasset in 1949.

The definitive version comprised two volumes held together by a band with captioned illustrations 5 cm high, with the back covers placed back to back:

Rodney Graham *versus* Herman Melville: "an ornamental detail added by the artist in 1987" *versus* "the veranda added to his house by Herman Melville in 1851."

The format, typography and colour of the cover were inspired by a small volume found by Rodney Graham at an antique book fair in Brussels: *René* by Chateaubriand, published by Georges Crès in Paris in 1917.

The four consecutive phases of the conception of the cover of *The System of Landor's Cottage* by Rodney Graham, 1986–94

1. The first cover design is related to a mock-up of a book containing blank pages that accompanied an architectural maquette and a certain number of plans and elevations of Landor's Cottage, as described by Edgar Allan Poe in his short story of the same name (*Landor's Cottage*), made by Rodney Graham and first shown at the Johnen & Schöttle Gallery, Cologne, in 1986.

The mock-up of the book measured 18.5 x 11.9 cm and the book was 2 cm thick. The canary-yellow cover and the four ornaments forming the corners of the border on the first board were taken from a book in the *Bibliothèque Charpentier*, created in Paris in 1838 by Gervais Charpentier, a collection for which this publisher introduced a new reduced format of 18 x 13 cm, softbound in quires of 36 pages and sold at a modest price for the mass market. The same yellow colour and framing were still being used in the interwar years by the publisher who succeeded Charpentier, Fasquelle.

On the front cover Rodney Graham added a small drawing of a rustic bridge made at his request by Jeff Wall. Between the title and the vignette there is a two-line subhead: *A Novel / Incl. Poe's Landor's Cottage complete*. The book is dated 1849 / 1986, with the years flanking the bridge. On the back cover he reproduced a plan of the cottage.

When the project was presented at Johnen & Schöttle, the writing of the novel was far from finished, and there were only a few chapters of the 14 of the finished text.

2. No printer's trial proof of the second version of the cover has been preserved. All we have are two sheets bearing indications in green ink by Rodney Graham and in pencil by the printer. The first is a copy of the title page of a specimen book of type published in 1819 in Paris by the printer and typefounder Pierre Didot l'Ainé. The other, typed sheet lists all the elements to appear on the cover. Graham connects the two sheets by using marks in the form of capital letters in green ink. On the second sheet the printer has written indications for the typographer regarding the typeface (Bodoni), body size and ciceros. Since Didot was not available from the printer, Graham chose Bodoni, an Italian typeface contemporary to Didot, but less severe. Note also that the subhead has changed in relation to the first version, becoming *A Supplement to Landor's Cottage (1849) in the Form of a Novel and Containing E.A. Poe's Original Story in its Entirety*.

Vathek

3. For the third version (the one that was eventually published) Rodney Graham used a mass-market French book from the nineteenth century, as he had for the first. This time, his model was a copy of the *Bibliothèque des chemins de fer*, a collection made up of small, handy and very inexpensive books intended for the stands that served as libraries on stations. The publisher, Hachette, launched the first series in 1852. Each field had its own colour: red for the travel guides, yellow for foreign literature, green for biographies, etc. The book that Graham found was *Gutenberg, inventeur de l'imprimerie* by Lamartine, which had a green cover.

In a drawing on graph paper he kept the Gutenberg format (17.5 x 11 cm) but placed it in a bigger cover measuring 24.2 x 16.3 cm, leaving white margins all around the edges. In this design, the typographic layout adheres closely to the model, except that the characters used are Bodoni and French. The formulation of the subhead has changed once again, becoming *An Annex to Poe's Last Story*, which in the commercially available version became *A Pendant to Poe's Last Story*. The subhead is outside the typographic field as such, just above the double border, in which respect it adheres closely to the model. The words "Author of Lenz" found in Graham's design were not kept in the final version. And Jeff Wall's sketch appeared on the back cover, as did the locomotive on the model.

4. Graham later regretted the layout of the cover on the commercially distributed edition. It was too literal in its insistence on the "book within the book," like an echo of its interpolation in the Poe text.

In 1994 he revised the cover typography by inserting the sketch by Jeff Wall. And the green colour now covered the entire field.

This final version is published on page 110 of his catalogue *Works from 1976 to 1994*.

The citation on the front and the back of the binding acknowledges the plagiarism of a passage from William Beckford's oriental tale from 1786 in his own novel *The System of Landor's Cottage*. It was Edgar Poe's short story *Landor's Cottage* which first made Rodney Graham aware of Beckford's strange novel. Poe refers to Beckford when the narrator of the story first lays eyes on the cottage of Mr. Landor, the aesthetic effect of which he likens, somewhat incongruously, to that of the vast ruins of Istakhar (the ancient Persepolis) as described in *Vathek* – "d'une architecture inconnue dans le annales de la terre."

The textual supplement which is added to Poe's story took the form of a description of an architectural annex or wing to the cottage. This idea of a description of an architectural annexation is central to *The System of Landor's Cottage* and Rodney Graham had occasion to treat of it again in a chapter describing a number of pleasure pavilions erected by a certain Oriental potentate. It was in this context that Rodney Graham appropriated, without acknowledgement, a passage from *Vathek* describing five wings, each a palace in itself, which the caliph Vathek appended to the palace of Motassem, his father. The five wings were "destined for the particular gratification of each of the senses."

Freud's "Book of Dreams"

Around the night of 10 March, 1898, Sigmund Freud had the following dream:

"I have written a monograph on a certain plant. The book lies before me; I am just turning over a folded coloured plate. A dried specimen of the plant, as though from a herbarium, is bound up with every copy."

The "Dream of the Botanical Monograph" is interpreted in the fifth chapter of *The Interpretation of Dreams*, where Freud describes the incident that triggered the dream: a fleeting glimpse of a new publication in a bookshop window – a monograph entitled *The Genus Cyclamen*. Botany, Freud tells us, had never been one of his areas of expertise. Indeed, the dream reminded him that botany was among those subjects that he had neglected during his studies, and he described the incident on the morning before the dream as an "indifferent" sensory perception:

"In a bookseller's window I saw a monograph whose title drew my attention for a moment, but the content of which could only be of little interest to me".

He is reminded that cyclamen are his wife's favourite flowers, and he reproaches himself for so seldom remembering to bring her these flowers that she so adores. He thinks back to what had come of one of his hobby-related ventures: his own "Botanical Monograph" – a small book about the coca plant that he had written many years ago. But at the time of this dream he was again writing a sort of monograph – a study of dreams, which he is now so famous for – and he was struggling with the difficult, theoretical part of the work. Fragments of the incomplete manuscript lay before him. In this context another association occurred to him. One day prior to the dream, he had received a letter from his friend in Berlin: "I see it finished there in front of me and I am leafing through it". Freud, who still saw completion of the book of dreams as an enterprise that would be long in coming, could only envy his friend for his gift of prophecy. "If only I, too, could see it finished lying in front of me!"

Twenty-four exact copies of The Genus Cyclamen by F. Hildebrand will be exhibited in bookshop windows and other places in the city, where they will remain for the duration of the "Skulptur Projekte in Münster" ["Sculpture Projects in Münster"] exhibition.

Rodney Graham, 1987

**Parsifal Reading Machine.
One Signature, 1992
Parsifal (1882-38, 969, 364, 735), 1990**

All the works related to *Parsifal* proceed from an anecdote concerning an incident in the life of Richard Wagner. In 1882, while researching for the premiere performance of *Parsifal*, Wagner encountered a technical difficulty involving the synchronisation of music and scenery in the opera's first act. In this scene, Parsifal ascends the rocky slope to the Temple of the Holy Grail to the accompaniment of a four minute orchestral passage. The problem concerned the "transformation curtains" comprised of four vast canvases painted with landscape scenery, and which, carried across the stage by means of rollers, were to create the illusion of Parsifal's movement through a constantly changing landscape. It happened that the curtains were too long and the music too short – the latter invariably ran out before Parsifal could reach the Grail Temple. When asked by the scenic designers for more music Wagner refused, reportedly replying – "I do not write music by the metre!" Fortunately, the composer Engelbert Humperdinck, Wagner's assistant, wrote some additional bars which the master accepted. Hastily written into the orchestral score, the interpolated passage served to coordinate pit and stage for the first few festival performances.

While carrying out some research for a project in 1987, I discovered that Humperdinck had, in fact, written no "new" music, merely manipulating some bars so that Wagner's music could be joined back to back to itself at an earlier point. By adding nine bars, Humperdinck had made a loop which could be played as many times as were necessary to synchronise with Parsifal's arrival at the Grail Temple.

This large-scale musical work supplements Humperdinck's supplement by introducing a system of epicycles within his loop. My method was to create a number of musical loops of incommensurable lengths using the fourteen primer numbers between 3 and 47. I assigned a prime number to each of the 14 instrumental voices. Thus, I had the flutes repeat the first 3 bars of the 47 bar passage, while I assigned to the second oboe a repetition of 5 bars, and to the first oboe a repetition of 7 bars. Since each prime number is divisible only by itself and unity, it is easy to see that these asynchronous loops will "phase" over many bars. Indeed the whole orchestra does not join us with itself until 307,444,891,294,246,706 bars ($47 \times 43 \times 41 \times 37 \times 31 \times 29 \times 23 \times 19 \times 17 \times 13 \times 11 \times 7 \times 5 \times 3$).

Furthermore, since it is in common time and since I have assigned to it a slow march tempo of one quarter-note per second, the work unfold over a period of 1,229,779,565,176,982,820 seconds – over 39 billion years.

R. G.

Halcion Sleep

CATALÀ

La nit del 25 d'octubre de 1994 vaig anar a dormir a una habitació llogada en un motel situat als afores de Vancouver, després d'haver-me pres 5 mg d'un sedant amb un nom comercial –Halcion– que evoca records plàcids del passat.

Aquella mateixa nit, el meu germà i un amic em van traslladar a un cotxe que tenien esperant fora. Mentre dormia, em van portar al meu pis, al centre de la ciutat, i em van posar al llit, on vaig continuar dormint fins l'endemà al matí.

R.G.

CASTELLANO

La noche del 25 de octubre de 1994 me fui a dormir a una habitación alquilada en un motel situado a las afueras de Vancouver, tras haberme tomado 5 mg de un sedante cuyo nombre comercial –Halcion– evoca apacibles recuerdos del pasado.

Aquella misma noche, mi hermano y un amigo me trasladaron a un coche que tenían esperando fuera. Mientras dormía, me llevaron a mi piso, en el centro de la ciudad, y me acostaron en mi cama, donde seguí durmiendo hasta la mañana siguiente.

R.G.

ENGLISH

On the night of October 25, 1994 I went to sleep in a rented room in a motel on the outskirts of Vancouver after taking .5mg of a sedative whose brand name – Halcion – evokes peaceful memories of the past.

Later that same night I was moved by my brother and a friend to a waiting car. I was driven, as I slept, to my apartment in the centre of the city and put into my own bed, where I slept until the morning.

R.G.

THE DEMON OF ANALOGY

Have words unknown – evil remnants of a meaningless phrase – ever sung upon your lips?

I went out of my apartment with the definite sensation of a wing gliding, languid and light, on the strings of an instrument which was then replaced by a voice speaking these words in a descending tone: "La Pénultième est morte," in such a way that

La Pénultième

came at the end of the verse, and

Est morte,

detached from that fateful suspension, ran uselessly on into the resulting emptiness of meaning. I took a few steps along the street and then, in the sound *nul*, I felt the taut string of the musical instrument: it had been forgotten, and now surely, glorious Memory had just visited it with His wing or with a palm-branch. Now I had the key to the mechanism of this mystery; I smiled, and with all my strength of mind I prayed for a different speculation. Then the phrase came back again in virtual form; for it had freed itself of that first touch of the wing or palm-branch; henceforth it would be heard through the voice. Finally, it came to be uttered of itself and lived through its own personality. I was no longer content merely to perceive it; I went along reading it mentally as a rhyme; and once, to test it, I spoke it aloud. Soon I was saying it in such a way as to make a pause after *Pénultième*, which was a painful joy: I would say *Pénultième*, and then the instrument's string, stretched taut in forgetfulness over the sound *nul*, would seem to break, and I would add in a sort of litany: "*est morte.*" But I didn't stop trying to get back to more pleasant thoughts; and, to be calm, I kept telling myself that *Pénultième* is, of course, the lexical term which means the next to last syllable of a word which day by day breaks in upon my noble poetic faculties, making them weep. But I was tormented by the every sonority of those excuses, by the falseness emanating from those facile statements. Now I was at bay, and I resolved to let the gloomy words of the phrase wander of their own accord about my lips. I went along murmuring in piteous tones: "The Penult is dead, dead, quite dead, that desperate Penult," thinking that I could thus relieve my anxiety and bury it (such was my secret hope) in the growing expanse of the singsong. But suddenly, magically, and to my horror, (a very understandable magic, because of its nervous origin), as I watched my hand mirrored in a shop-window, making a downward and caressing gesture, I realized with a start that the voice was my own – the voice which I had first heard and which was undoubtedly the one and only.

But what revealed the undeniable presence of the supernatural, and what set off the anguish which has since possessed my usually masterful mind, was this: instinctively, I had been walking along the antique dealers' street: I looked up and saw that I was standing in front of the shop of a violin maker; for sale were old instruments hung on the wall, yellow palm-branches on the floor, and ancient birds' wing hidden in the shadows. I fled in madness from that place. It was probably my fate to remain in mourning for that inexplicable *Pénultième*.

Stéphane Mallarmé

Rodney Graham & Ann Demeulemeester, *White Shirt for Mallarmé*, Spring 1993 [«Camisa blanca per a Mallarmé, primavera de 1993»]. Brussel·les, Yves Gevaert Éditeur; Londres, Lisson Gallery, 1992.

Un full de paper de seda de 36 x 28 cm i una paleta blanca d'aquarel·les del mateix format feta a mà, retallada per tots dos costats, en els quals es pot llegir, quan se superposen totes dues peces, El dimoni de l'analogia, un poema en prosa de Stéphane Mallarmé traduït del francès i amb lletra d'impremta. El full de paper de seda i la paleta d'aquarel·les són dins d'una camisa blanca de cotó ben doblegada. Aquesta camisa es presenta dins d'una capsa de cartró de 41 x 32 x 6,5 cm, amb frontisses al costat esquerre, folrada per fora amb paper japonès negre i per dintre amb cartó vitel·la del mateix color. Una cinta negra de cotó, fixada al costat de les frontisses per mitjà d'un cargol petit amb el cap negre, permet tancar la capsa fent-hi un nus. La capsa també porta enganxada una etiqueta de paper blanc, de 3,7 x 9,2 cm, amb els noms dels artistes, el títol de l'obra i el nombre d'exemplars amb lletra d'impremta i envoltats per una fina sanefa de color negre. D'aquesta obra se'n va fer una edició de vint-i-un exemplars numerats a mà de l'1 al 21.

CASTELLANO

Rodney Graham & Ann Demeulemeester, *White Shirt for Mallarmé*, Spring 1993 [«Camisa blanca para Mallarmé, primavera de 1993»]. Bruselas, Yves Gevaert Éditeur; Londres, Lisson Gallery, 1992.

Una hoja de papel de seda de 36 x 28 cm y una paleta blanca de acuarelas del mismo formato hecha a mano, recortada por ambos lados, en los que puede leerse, al superponerse ambas piezas, El demonio de la analogía, un poema en prosa de Stéphane Mallarmé traducido del francés y con letra de imprenta. La hoja de papel de seda y la paleta de acuarelas se hallan dentro de una camisa blanca de algodón bien doblada. Esta camisa se presenta dentro de una caja de cartón de 41 x 32 x 6,5 cm, con bisagras en el lado izquierdo, forrada por fuera con papel japonés negro y por dentro con cartón vitela del mismo color. Una cinta negra de algodón, fijada por el lado de las bisagras mediante un tornillo pequeño con la cabeza negra, permite cerrar la caja haciéndole un nudo. La caja también lleva una etiqueta de papel blanco, de 3,7 x 9,2 cm, con los nombres de los artistas, el título de la obra y el número de ejemplares con letra de imprenta y rodeados por una fina cenefa de color negro. De esta obra se hizo una edición de veintiún ejemplares numerados a mano del 1 al 21.

ENGLISH

Rodney Graham & Ann Demeulemeester, *White Shirt (for Mallarmé)*, Spring 1993. Brussels, Yves Gevaert Editeur; London, Lisson Gallery, 1992.

One sheet of tissue paper, measuring 36 x 28 cm and one sheet of white handmade watercolour board of the same format, trimmed on two sides, on which can be read, when superimposed, The Demon of Analogy, a prose poem by Stéphane Mallarmé translated from the french and printed in letterpress. The sheet of tissue paper and the sheet of watercolour board are inserted in a white cotton shirt folded in the traditional manner. This shirt is housed in a covered cardboard box hinged on the left hand side, measuring 41 by 32 by 6.5 cm, the outside of which is covered with black Japanese paper and the inside with vellum of the same color. A black cotton ribbon, attached on the hinged side by a small nail with a black head, allows the box to be held shut with a knot. A white paper label measuring 3.7 by 9.2 cm, on which is printed in letterpress the names of the artists, the title of the work and the edition number of the example, surrounded by a thin black border, is affixed to the box. This work was produced in an edition of twenty-one examples numbered by hand 1 through 21.

Lobbing Potatoes At A Gong 1969 (2006)

The source is an anecdote, which describes the drummer of Pink Floyd lobbing these vegetables at a gong during a long jam at a UFO event in London in the sixties. I have long wanted to re-enact this performance. I finally did it, contextualizing it as a kind of fluxus event and backdating it to 1969. My costume represents what I might have worn had I been a New York artist at the time (plaid shirt, jeans, Red Wing work boots). My fashion icon is Dan Graham.

The ten-minute performance is documented in Super 16mm by a single hand-held camera. All the potatoes which struck the gong were subsequently fermented and distilled into vodka. The remaining potatoes were made into potato salad.

There are several other works in which I have projected myself back in time and which provide a 'back story' indicating something of my hypothetical artistic development. They illustrate strands that came together decisively in the 1969 work and are:

Still 1959 (2006)

Student work--an early painting of a distillation apparatus perhaps inspired by Duchamp's *Large Glass* or by Picabia executed in a rough painterly style.

Lead Gong R52/9B 1966 (2006)

Minimal work from a later period: a drawing of a large (52" radius) done with a 9B pencil. There are three other gongs in this series.

Potatoes Piled Up To Block My Studio Door 1968 (2006)

11" by 13" black and white photograph. My first work with potatoes and part of the Studio Scatter series of 1968

R.G.