

## Slight Textual Assemblage 1.0

"By throwing a sponge soaked with different colours against a wall one makes a spot in which may be seen a beautiful landscape."

- Sandro Botticelli, quoted in *Beyond Painting* by Max Ernst

"He (Botticelli) is right; in such daubs one may certainly find bizarre inventions. I mean to say that he who is disposed to gaze attentively at this spot may discern therein some human heads, various animals, a battle, some rocks, the sea, clouds, groves and a thousand other things - it is like the tinkling of a bell which makes one hear what one imagines, but though this stain serves to suggest some ideas it, it does not teach one how to finish any part of the painting."

- Leonardo Da Vinci, quoted in *Beyond Painting* by Max Ernst

"In this case the bell does not ring. The found painting is entirely self-sufficient - it is enough in itself. I have included two examples of such objects here in case it is assumed that arrangements of chairs and bells serve only to prop this conceit up. This is not the case - these additions are only as formally, poetically and conceptually necessary in one work as they are not in the other. I should add here that I do not seek to denigrate painting in general - this is just my way of sneaking up on it without it seeing me."

- Michael Bowdidge

(On collage) "I am inclined to say that it amounts to the exploiting of the fortuitous encounter upon a non-suitable plane of two mutually distant realities (this being a paraphrase and generalisation of the celebrated Lautréamont quotation, "Beautiful as the chance meeting upon a dissecting table of a sewing machine and an umbrella") or, to use a more handy expression, the cultivation of a systematic putting out of place."

- Max Ernst, *Beyond Painting*

"I make no apologies for any of these works or for the references that they make: I am not frightened of appearing nostalgic, or of being mistaken for some kind of parochial enfant terrible (I am neither). Rather it is that this is the way that I am learning to speak (through listening to what others have said) and these are the things that I speak through and that speak to me in turn. This is not a mystical process, but one based on the constant re-evaluation and modification of tacit strategies of production combined with an attempt at a certain sensitivity to materials. This process depends as much upon various traditions of making and thinking (art) as it does upon the objects which I find or I am given, and it is here, as Crary suggests, at "a site where a discursive formation intersects with material practices" that these works come into being."

- Michael Bowdidge

"Whisky-Marine - like aquamarine. A distortion, humorous and very serious at the same time"

- Max Ernst, *Beyond Painting*