



## Curious Arts - No. 4 Text work / Artists' pages 2011

*A text work designed in collaboration with Jim Harold to be translated into a form appropriate for production as a set of artists' pages: firstly, reproduced in 2HB, Volume 10, published by CCA, Glasgow (2011) and subsequently included in an exhibition of printed matter at MoMA, New York (2012).*

Submitted by Susan  
Brind  
Output No. 2

# CONTEXT

Focussing on the artists' use of text and their interest in how the gaps between different knowledge structures generate the emergence of other ideas, 'Curious Arts - No. 4' posed the question: How does a viewer/reader understand and reflect upon the contemporary world through subjects as apparently diverse as time, nature, history, mathematics, politics, theology, astronomy, mysticism and specifically through a journey of thought as reflected in the writings of Richard Parrot (1740-1762); found in the library of Patrick Allan Fraser of Hospitalfield House, Arbroath?

*Image one & a description of what we are looking at in the context of the project.*

# CONTEXT

Method: 'Curious Arts - No. 4' is a text work that comprises an index of subject headings drawn from the journal of Richard Parrot, transcribed as one continuous list in an attempt to encapsulate his whole body of knowledge. Parrott compiled his journal between 1740 and 1762. It is indexed alphabetically; encyclopaedic topics appearing in an apparently random order under subject headings.

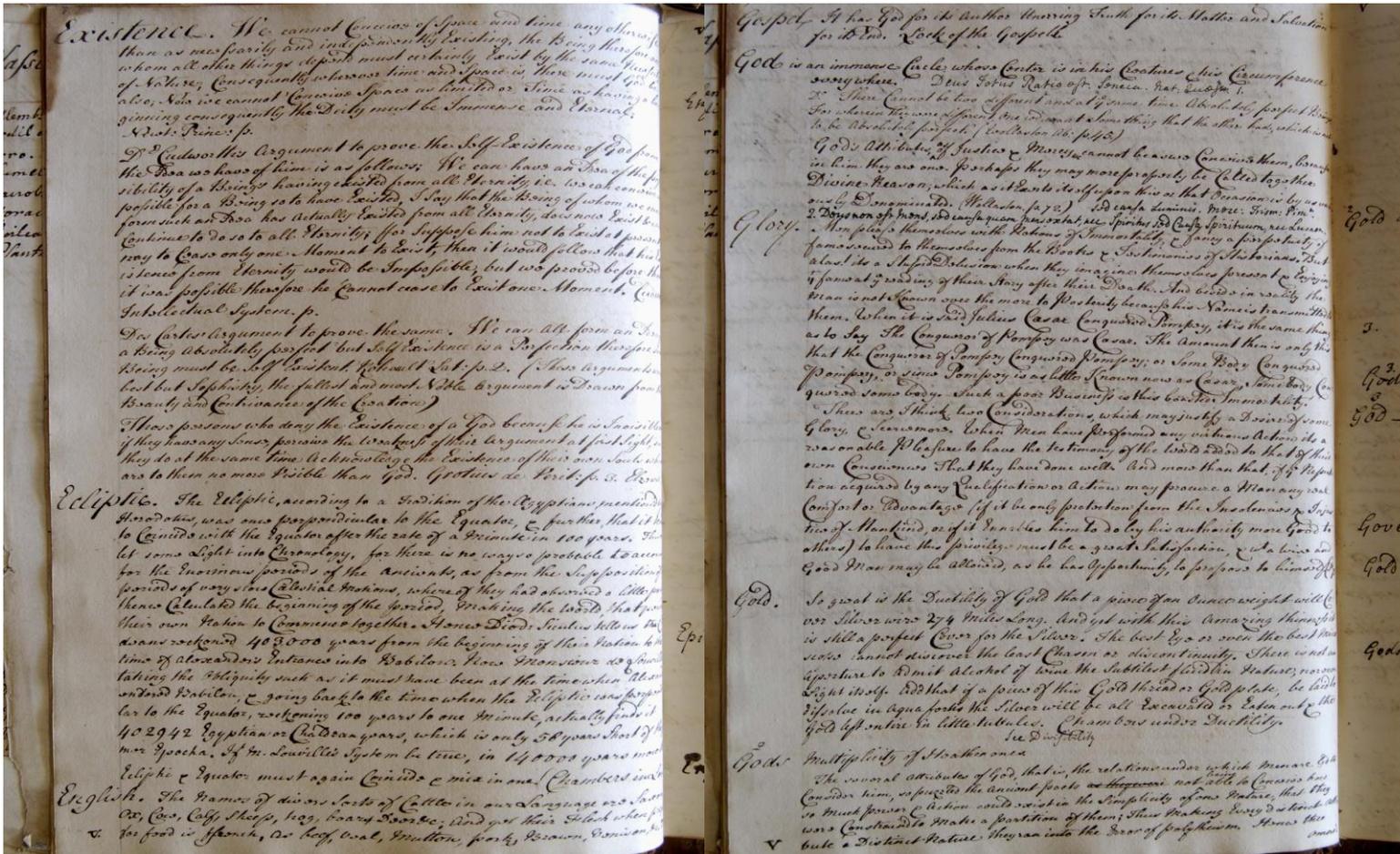
Strange, poetic and potent connections are made as subjects flow from one to another: Old age, Bastards, Baptism, Bawm, Bankrupt, Banks, ..., Diamonds, Discount, Diseases, Mountains, Money, Motto, Morality, ... .

*Image one & a description of what we are looking at in the context of the project.*

# OUTPUT

Title  
Hospitalfield Library, 2007  
The journals of Richard Parrott  
written, 1740-1762  
Submission No.

Authors/Creators



# CONTEXT

When facts are recorded that cannot easily be categorised they appear under the heading 'Curious Arts', the title adopted for this text work and the extended series of works that have emerged from this body of research.

'Curious Arts - No. 4' makes manifest the impossibility of ever completely archiving and ordering knowledge, at the same time as acknowledging the significance of history as manifested in libraries and archives.

*Image one & a description of what we are looking at in the context of the project.*

Existence Ecliptic English Epicurism Engines Piety Pity Physick Printing Pride  
— amongst the animals Philosophy Physic Printing Gospel God Glory Gold Gods  
Gold Gods God Government Gold Gods Religion Resurrection Revelation  
Repartee Reason Retirement Repartee Pleasure Peculiar expressions Jubilee Judges  
Inundations Deluge Judaism Horse Honour Holland Honour Horace  
Horsemanship Dog Doubtful case Dog Doge Signs Simile Stile Similes Sciences  
Scripture Springs Ships Infinity Inscription Infinite Inscription Instinct  
Invitations Canal Cambden Chance Calendar Castration Care Classical Reading  
Charles Calendar River Riches Rice Highways Hives of Bees Hieroglyphicks  
Hypotheses Littleness when compared to the immense Globe Light Littleness Life  
Littleness Ignorance Inoculation Iron Imposition Ignorance Impositions Inconsistence  
Inoculation Immortality of the soul Swearing Stealing Seed Sleep Swearing Screw  
Sea water Grammar Glass Grammar Gratitude Gardening Glass Cicero  
Criticisms Christianity Climate Cid Pronunciation Providence Pronunciation  
Phosphorous Proverbs Probability Proverb Points — mathematical Poetry Deluge  
Deer Devil Devil Deacon Degree of the Meridian Dead Death Derivations  
Declamation Death Boat Boot Boldness of Expressions Boorhaave Bones v. Deluge  
v. Fossils Books Blood Bolingbroke Trees Treason Tense Temple Trees Theology  
of the Ancients Tea Tooth Cold in Lapland at Torneo Cromwell — Oliver Copernican  
System Cromwell Cold Compliments — fine Occasional causes Orange — Prince of  
Orations before Battle Old age Bastards Baptism Baum Bankrupt Banks Bravery  
Baptism Branding Beneficos Beheading Beer Beards Love Lovestein Lock Logic  
London Fables Fate Fable Fashions Fame Faculties — surprising Flanders  
Custom Custom Customs Cruelty Customs Curiosity Curtius Man Man Magna  
Carta Magnet Maxims Marriage Magnet Massacres Munna Time Trials Titles  
Times Titles Triumphs Times Tyrants Twins Virtue Vices Vision Vicissitude of  
Fortune Voting Votive pictures Vortex Voting Voltaire Wine Whig and Tory Writers  
Action Air Ancients Aristotle Ancient works remaining Agriculture Asia Air  
Dying Divorces Diseases Discontent Diseases — strange effects of them well attested  
Statue Salt Sacrament Statue Sanctuary Stars Lord Strufford Spain Image  
Image of God James Ingratitude Inmate James 2 James 1 Italy Whore World  
Woman Wood Superstition Muses Musick Mushrooms King Kiss King  
Languages Concerning the Language of the Dead Latin Languages — their affinity  
Languages — Hebrew Laws Souls Stoicism Solicism Snow Stomach Sounde Stone  
Spontaneous productions Papist Prayer of Socrates Parrott Parallel Passages  
Painting Papias Parliament Papias Necessity Negroes Miracles Mistakes of  
Authors and Others Miracle Minds of Cracow Bishops Bribe Blindness Birchwine  
Binds Bishops Birds Elnusian mysteries Electricity Entertainments Extremes  
Dancing Day Drama Adoption Astronomy Apostrophe Astrology Association of  
Ideas Littleness Liberty Lightning Lights in the air Light Littleness Life —  
Philosophers & Doctors Measure Metaphors Metamorphosis Memory Metals  
Mercury & Sulphur attract Imitations Indifference or Indolence Instinct Prettiness  
Prerogative of the Crown Petrifying Perfumes Rants Rain Sales Slavery Sabbath  
Sals Stars Stratagem Motto Moral remarks Month Moon — harvest Morality  
Motion Obscene expressions Operations v. Remedies Beauty Colours Cromwell  
Coals Names I Nante Names Nature Hume Humour Humanity Incredible  
assertions of good authors Inheriting Eugene — Prince Effluvia Ebullition Eunuchs  
Europe Embassadors Earthquakes Ease Elasticity Torture Tortoise Town Torias  
Toleration Calendar Characters Castration of females Cato Camelion Cannons  
Capillary tubes Years Providence Politics Policy Phosphori Pronunciation  
Pronunciation Prophecy Poisons Projects Numbers of People Explosion Eloquence  
Weather Weights Weight — metals Wedges West Indies Punishments Prussia Laws

Languages Latin Derivations Degrees Death Deafness France Fame Flame  
Flattery Will Wisdom Witchcraft Winds Whimsical Inventions v. Instinct animals  
Brutes Burning glass Burial Christianity China Cicero Christina 2 of Sweden  
Revolutions Revolution of Ye Heavenly Bodies round their axes Refinement Remedies  
Frost Fortifications Floating Fortune Fossils v. Deluge Stones Vapours Vanity  
Divisibility of Matter Diagonal Dissections Digestion Diseases Divorces Questions  
in Physics or Natural Philosophy Quakers Ancient Architecture Ancients Air  
Cements Chemistry Creation — God's Design and Ends in Creation Creed Mathematics  
Magnet Maxims Scripture Spirits Spirits Mistakes of Authors & Others Microscopes  
Analogy Arabians Attraction of Cobesion Academies Remedies — unaccountable  
Reason Retirement Repartee Curious Arts & Receipts Cruelty Fruits Fluid bodies  
Futuro Strato Paradoxes Planets Pasquil Plane — inclined Prayer Plautus Parrott  
Water Watch Water War v. Cannons Incredible Insects v. Generation Species  
Swearing Smell Seneca Friction Fire Fish Friendship Figures Tastes Tallard  
Translators Trade Tradition Travelling Vegetables Venice v. Italy Vehicles Glands  
Granaries Gaming Gain Gardening v. Vegetables Hearing Hermathene Heat v.  
Burning Glass Hebrew Oysters Ophir Oyl Colours Constancy & Resolution  
Content Cromwell's son Coal Company of Good Men Commonplace Books Coral  
Royal Society Romances Rome Agriculture Ancient Arts Ancient Writers Animals  
Mechanical Improvements Meals Memory Meridian Melancholy Thunder Tun  
Turkey Luxury of the Ancients Lusus Nature Surprize Sugar Suicide Sugar  
Superstition Study v. Learning Nitre Arteries America Alexander Sals Shakespeare  
Slavery v. Liberty Sabbath Spain Changes in Ye Earth Charles I Cannon  
Characters Curious Arts & Receipts Cruelty Generation Greek Germany  
Magnificence Massacre Manna of ye Children of Israel Man v. Life Marriage v.  
Woman Seneca Senate Sleep Strength Philosophy Printing Amusements Authors  
v. Books Ancient Arts Ancient Architecture v. Magnificence Italy Spirits Ships  
Sympathy Siege Similes Latin Latin Poetry Lamps Laus God Government —  
Politics English England Drama Instincts — Brutes Animals Inscription East Indies  
Engraving England v. Policy, Government, Laws, Parliament, Toleration, English  
Honour Holland v. Liberty Hypothesis History Highways Imitations Drinking  
Dyeing v. Colours Curious Arts Diamonds Discount Diseases Mountains Money  
Motto Morality Derivations Denmark Deluge Debt Obscene Expressions v. Whore,  
Eunuch, Castration, Marriage Writing Witnesses Writers Dumb Duties Religion  
Revolution Papias Patriot Parliament Parrott Epitaphs Normans North Poisons  
Productions — natural but uncommon Protestants Poland Portugal v. Customs Policy  
Utrecht France Fancy Guiscard Superstition Maxims Marriage Criticisms  
Climate v. Cold Copperas Cold Coals Papias Painting Parliament v. Prerogative  
Customs v. Titles Curious Receipts Stones Sound — Conveyance of Sound — an Echo  
to ye Sense Soul Mistakes Prettyness Peter the Great Prerogative Weather Web  
Bravery Bastard Baptism Barbarism Lifes Liberty Russia Laws Language — their  
Affinity & Derivations Latin Quakers Epitaphs Epithets v. Metaphor Empires  
Poisons v. Vegetables, Remedies, Diseases Epitaphs Epithets v. Metaphor Empires  
Characters Sales — Antique Sabbath Hanover Designs or Devices v. Motto,  
Superstition, Painting Dress v. Customs Derivations Names England Curious  
Arts & Receipts Gardening Agriculture Animals v. Brutes, Instinct Languages  
Latin Tide Tythes Titles Brutes v. Animal Instincts Bulk Trees America  
Inconsistencies v. Mistakes Impositions Inclosing Money Morals Moral Evil  
Senses v. Sleep, Soul, Innate Shellfish Scriptures Parliament Reformation Remedies  
Prerogative Wills Whimsical Inventions Vicissitudes of Fortunes Virtue Prayer —  
our own minds Derivations Birds v. animals Fish England Water Salt Papias  
Fossiles Frost Climate Latin Curious Arts & Receipts

21 Jul 2011

**CCA publishes two new issues of 2HB, including a special edition dedicated to a novella by Iranian, Vahid Sharifian**



2HB Volumes 1 - 9

**2HB Volume 10 & 11  
(Three Dollops of  
Ketchup)  
Centre for  
Contemporary Arts,  
Glasgow**  
<http://www.cca-glasgow.com>

The text work was published in the '2HB: Volume 10'. 2HB is a quarterly publication of creative writing / text works, edited by Louise Shelly and Francis McKee, published by CCA, Glasgow. Volume 10 was published in 2011.

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#### Info

2HB Volumes 10 & 11 will be available from Saturday 30 July 2011 from: Aye-Aye Books ([www.aye-ayebooks.com](http://www.aye-ayebooks.com)), Dexter Sinister ([www.dextersinister.org](http://www.dextersinister.org)), Motto ([www.mottodistribution.com](http://www.mottodistribution.com))

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**CCA publishes two new issues of 2HB, including a special edition dedicated to a novella by Iranian, Vahid Sharifian**

*It appeared as if he'd caught my mother's eye, since she invited him and his friend to the after-party. On the way home I told her, "They aren't to be trusted. Them showing up was suspicious." My mother replied, "Have you forgotten I've read everything on my palms already?" She opened her hand in front of my face and continued, "We will be going north. In those green woods, we see trees instead of these people, and only the hand of god can reach us. The fog, the sound of nightingales and the cabin overlooking the river, think of these things." I said, "But you cannot weld by a river."*

Extract from 2HB Volume 11, *Three Dollops of Ketchup*, Vahid Sharifian

Glasgow's Centre for Contemporary Arts (CCA) will launch Volumes 10 and 11 of its *2HB* publication later this month. Volume 11 will be a special edition of the series, dedicated to a novella by the Iranian artist and writer, Vahid Sharifian. Remaining in the traditional format, Volume 10 includes works by Sue Brind and Jim Harold, Hannah Eilul, Laura Gonzales, Patrick Staff and Paul Tarrago.

Both issues will be available from Saturday 30 July 2011, from Aye-Aye Books ([www.aye-](http://www.aye-ayebooks.com)

# METHODOLOGY

In this form, the work itself could be critically considered in the context of a range of artists working with text and installation, and with the book as a context for work. Other contributors to the volume include: Laura Gonzales, Paul Tarrago, Patrick Staff and Hannah Ellul, although the critical framework might be extended by reviewing the contributors to the 2HB series as a whole.

*Image one & a description of what we are looking at in the context of the project.*

2HB *vol.10*

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**Curious Arts – No. 4**  
SUSAN BRIND AND JIM HAROLD

## CALL AND RESPONSE

When two women play kattajaq, they face each other, sometimes holding onto one another, and make sounds. The sounds are voiced and unvoiced, guttural, rasping or breathless. It is not exactly singing. It is sometimes called throat singing. They mimic each other and build heady rhythms, asynchronous with the slight lag of the second voice. They compete to see who lasts the longest before laughing, or gasping for breath. Traditionally, the women sing into the mouth of their partner, using it as a resonating chamber. Sometimes, kitchen utensils are used instead, or hands are cupped conspiratorially between the two mouths.

I am looking at a picture of two women playing kattajaq.  
One thought in particular nags at me:  
to use someone's mouth as an resonating chamber for your own voice  
like she is doing.  
It is to use another as the instrument of your own amplification,  
to rebound against another in order to verify your own existence.  
Is it parasitic?  
Or is it an act of generosity on the part of the open mouth  
to confirm that they themselves do indeed exist  
and moreover are the landmark by which you orientate yourself?

Sometimes, when I am walking, I take a very minor sense of comfort when people step aside to let me pass or walk around me, as it confirms that I am indeed visible and solid, mass and volume displacing air. They may not know me but they are obliged to recognise the fact that I am there, intruding upon their material existence.  
Which is not to say that I suffer from a debilitating inability to believe in my own, but just to acknowledge that at some very fundamental level it induces wonder to see your own perceptions mirrored and bolstered in another person.  
Comforting in the same way is the thought, when sat in a group, that if you stood up and started singing show tunes or undressing it would disturb proceedings, irrevocable proof that you do indeed impinge upon other people.

Which brings me back to the picture of the Inuit women, clasping the arms of their partner at the elbow although it is hard to clasp tight in mittens.  
And perhaps we are missing the point here  
because really it is not instrumentalisation imposed on one by the other  
but entered into voluntarily by two.  
Because the mouth is not a resonating chamber but rather two mouths become an echo chamber.  
It is a question of call and response.  
It is dizzying, an act of vertiginous concentration and so they lock arms,  
or at least that's what it looks like there where it is dark and the trees behind them are bare.  
I imagine that the air is cold and clear and the sound resonates  
and their breath clouds around them and perhaps their heads are sometimes lost in the mist,  
like mountaintops.  
And there where they are singing against a purple sky she looks overwhelmed with emotion,  
about to collapse  
like Cheryl Cole in the headline from this morning which had a familiar ring to it,  
**CHERYL COLE HAS COLLAPSED!**  
I have been to lots of parties and acted perfectly disgraceful but I never actually collapsed.

Steadied by the arms of her partner,  
really it acknowledges that the most two people can do is to become for a moment reciprocal mechanisms  
and once again I have stumbled upon a banality.  
And the mechanics of aurality allow for a more perfect reciprocity than those of the flesh, in patterns of reflections and echoes.  
It was the women who discovered it in cold climates  
facing each other warmly wrapped up and mouths slightly open

## Curious Arts – No. 4

The Ordered Thoughts of Richard Parrott - begun in 1740, then again in November 1752 and resumed in November 1762 - retraced through his journal in the Library of Hospitalfield House, Arbroath over the period September 2007 to November 2010.

Susan Brind & Jim Harold



# CONTEXT

The work subsequently became incorporated into an exhibition, 'Millenium Magazines', curated by Rachael Morrison and David Senior, drawn from the holdings of the Museum of Modern Art Library, New York. The exhibition, which ran from 20 February to 14 May 2012, was "intended to provide a firsthand view of the latest practices in art and design in print", since 2000, and "to represent MoMA Library's sustained effort to document and collect work originated in this medium."

Quotes from 'Millennium Magazines' webpage – accessed 9/7/12.)

The curators selected the whole series of 2HB publications to be included in the exhibition and, post-exhibition, they remain in the MoMA archive as a research resource.

"The range of publications included in the MoMA exhibition and archive provide the most immediate context. A sample of which include such publications as: '0-100; 2-UP; A3 Series; A Prior; An Architektur; aTree zine; ALBUM; Apartamento, Bad Day, Bidoun;...; Zug".

*Image one & a description of what we are looking at in the context of the project.*

# MoMA

## OTHER EXHIBITIONS AND INSTALLATIONS

### Millennium Magazines

February 20–May 14, 2012

Mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building

[View the exhibition site](#)

This survey of experimental art and design magazines published since 2000 explores the various ways in which contemporary artists and designers utilize the magazine format as an experimental space for the presentation of artworks and text. Throughout the 20th century, international avant-garde activities in the visual arts and design were often codified first in the informal context of a magazine or journal. This exhibition, drawn from the holdings of the MoMA Library, follows the practice into the 21st century. The works on view represent a broad array of international titles within this genre, from community-building newspapers to image-only photography magazines to conceptual design projects. The contents illustrate a diverse range of image-making, editing, design, printing, and distribution practices. There are obvious connections to the past lineage of artists' magazines and little architecture and design magazines of the 20th century, as well as a clear sense of the application of new techniques of image-editing and printing methods. Assembled together, these contemporary magazines provide a first-hand view into these practices and represents the MoMA Library's sustained effort to document and collect this medium.

*Organized by Rachael Morrison and David Senior, MoMA Library*



Veneer. No. 05. (Portland, OR: MPH, 2008). Photograph by Flint Jamison

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# Millennium Magazines

Throughout the twentieth century, innovations in international avant-garde visual arts and design were often first expressed in the informal context of a magazine or journal. This exhibition, drawn from the holdings of The Museum of Modern Art Library, follows this practice into the twenty-first century, exploring the various ways in which contemporary artists and designers use the magazine as an experimental space.

The works on view, all published since 2000, represent a broad array of international titles—from community newspapers to image-only photography magazines to conceptual design projects. These publications illustrate a diverse range of image-making, editing, design, printing, and distribution practices. There are connections to the past lineage of artists' magazines and the little architecture and design magazines of the twentieth century, as well as unique applications of new image-editing and printing methods. Assembled here, these contemporary magazines provide a firsthand view of the latest practices in art and design in print and represent MoMA Library's sustained effort to document and collect this medium.

Organized by Rachael Morrison and David Senior

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The documentation below is a compilation of editorial statements by the artists, designers and publishers of titles in our Library exhibition. We intend for this space to record the authors' strategies and motives in creating these publications, and to exist as a research resource for those interested in this genre after the show has ended.

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# OUTPUT

## Title

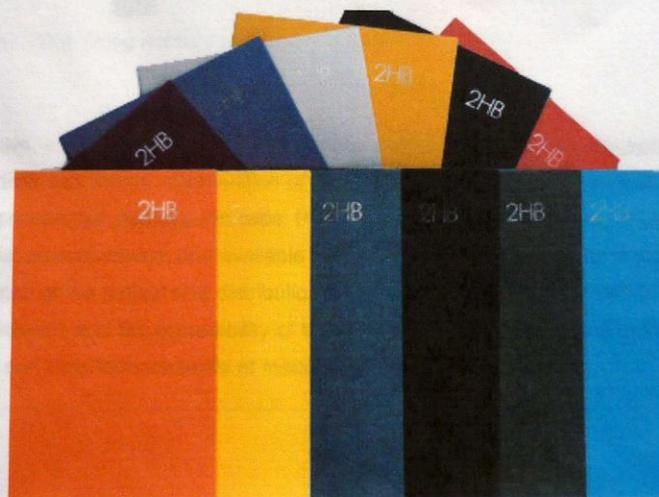
2HB web page (detail)  
‘Millenium Magazines’  
Exhibition at MoMA, New York, 2012

## Submission No.

## Authors/Creators

### 0\_100

0\_100 focus on contemporary photograph  
0\_100 is a strictly limited edition of 100 copies, each numbered  
0\_100 is an independent project  
0\_100 is out every season  
0\_100 is published in Milan, Italy



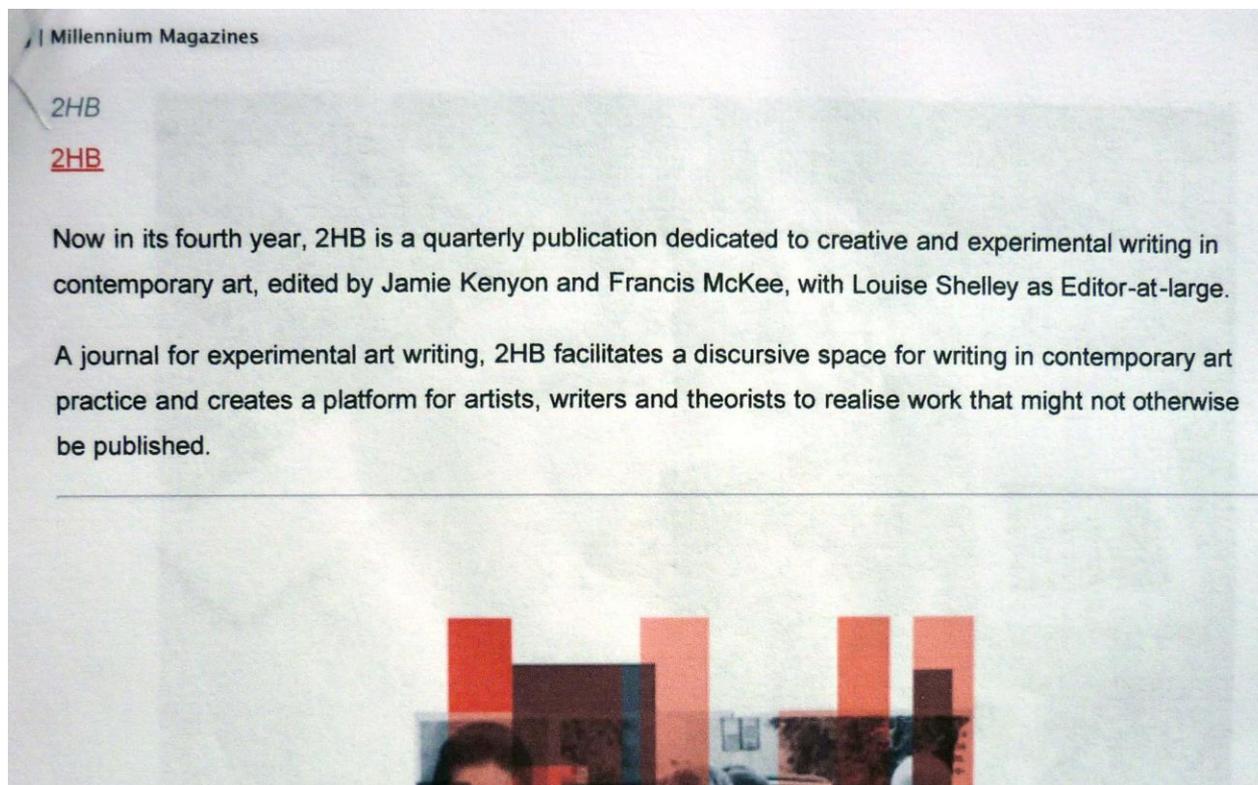
# OUTPUT

## Title

2HB web page (detail)  
‘Millennium Magazines’  
Exhibition at MoMA, New York, 2012

## Submission No.

## Authors/Creators



# CONTEXT

Preliminary written and photographic research for the work was undertaken in the Library of Hospitalfield House in during a research residency in 2007 (funded by the RSA, Edinburgh and Hospitalfield House Trust), and extended with further research visits in 2008 and 2009.

The textual material was brought forth from the journals of Richard Parrot (1740-1762), an ancestor of Patrick Allan Fraser, the last owner of Hospitalfield House.

Images from this wider body of research are included in the 'What we make with words' catalogue for 'Curious Arts – No. 5' (2011); and extracts from the list of subject headings are included in the site-specific installation 'Curious Arts - No. 3' (2010 to date). See REF Outputs 1 and 3 respectively.

*Image one & a description of what we are looking at in the context of the project.*

# OUTPUT



**Title**

Hospitalfield House  
Arbroath

**Submission No.**

**Authors/Creators**