

Project Description

concerning roundabouts

concerning roundabouts is an experimental, process-led exploration of methods that interweave material, embodied knowledge and language. The primary output is an uncreative visual poem, constructed from five textual sources:

1. Highway code: Rule 184 – 190 Roundabouts.
2. *Wood Engraving*, by George E. Mackley, London: The National Magazine Company, 1948.
3. Lucretius, *On the Nature of the Universe*, trans. By R. E. Latham, Harmondsworth: Penguin Books, 1951, pp. 66-68.
4. 'My Chances / *Mes Chances*. A Rendezvous with Some Epicurean Stereophonies' by Jacques Derrida, Stanford: Stanford University Press, 2007, pp. 348-349.
5. Road names (Street signs / Google Maps).

The poem is a response to a call from Brad Freeman for an Artist Book insert for the Journal of Artists' Books 45 (JAB 45) and involved the transposition of a seven-mile stretch of my commute between Bristol and Bath, on the A420, to the space of a sixteen-page, offset litho-printed booklet.

The project sets up a play between word and image, screen and paper; between digital and analogue making processes. Driving (highly skilled) is contrasted with woodblock cutting (relatively unskilled). The double mini roundabout requires maximum concentration and can be read as pause, as choice, as node, as nexus, as aporia. The Epicurean clinamen (swerve) is introduced to, and possibly fucks up, the space of the book. The swerve suggests possibilities for a change of direction, a change of mind, a veering off course.

The booklet is designed for eye and hand. On paper, the poem reads left to right (west to east) and, turned, right to left (east to west). Atomic and aporetic texts run perpendicular to the road and read north to south, or south to north. On screen, the poem reads only from left to right, with neck craning necessary.