

*dear friend,*

*Intermittent remarkings in the  
annotative space as a form of  
friendship and reauthoring that  
draft a number of situations for  
thinking about production.  
Writing/reading is engaged as a  
collective and embodied practice  
- as a way to textualise  
experience and open attention to  
the organising acts of language  
and lineage.*

Martina Copley

*These pages*

2023

39 annotated digital prints,  
2021-2022, 29.7 x 21cm.  
screensaver 4:07.

2.9.21

180.

Olivia Laing, *Everybody: A Book About Freedom*, London: Picador, 2021, pages 180-181.

**repetitive homilies homilies**

Her reputation as a desert mystic stems from these hypnotic, repetitive homilies, which return again and again to the freedom that comes when you turn your back to the world.

180.

15.

Lynne Tillman, In Amy Sillman, *Faux Pas: Selected Writings and Drawings of Amy Sillman*, Paris: After 8 Books, 2020. Foreword by Lynne Tillman, pages 14-15.

**Change disarms armed positions.**

15.

14.

Amy Sillman, "Shit Happens" in *Faux Pas: Selected Writings and Drawings of Amy Sillman*, Paris: After 8 Books, 2020, pages 148-149.

the end of the line purposefully comes done on the "wrong" foot, 149.

**da-dum, da-dum, da-dum, da-dum - DUM.** 149.

17.

Eileen Myles, *For Now*, Windham-Campbell Lecture, New Haven and London: Yale University Press, 2020, pages 16-17.

**option of devotion. I want that**

If you ask me to tell you why I write it probably has to do with this deep comfort/discomfort of being in the world and this option of devotion. 17.

52.

Chantal Akerman, *My Mother Laughs*, France: The Song Cave, 2013, pages 52-53.

**It would be easy**

In the morning when I wake up I go to the doorstep of her room to see if she's still breathing. 52.

It would be easy. 52.

I tell myself it's good, it's very good. 53.

**My mother was right.** 53.

50.

Mei-mei Berssenbrugge, *Hello, the Roses*. United States and Canada; New Directions, 2013, pages 50,51.

**The moment it sees me, the violet.**

The moment it sees me, the violet grows more deeply purple and luminous to me. "Glitter", 4, 50.

225.

Lydia Davis, "Fragmentary or Unfinished Barthes, Joubert, Hölderlin, Mallarmé, Flaubert" (1986). In *Essays* Lydia Davis, US: Farrar, Strauss and Giroux, 2019, pages 204-225, 224-225.

**what the f**

Form as a response to doubt.

We have written about it, written it, and allowed it to live in at the same time, allowed it to live on in our ellipses, in our silences. 225.

To work deliberately in the form of the fragment can be seen as a stopping or appearing to stop a work closer, in the process, to what Blanchot would call the origin of writing, the center rather than the sphere. It may be seen as a formal integration, and integration into the form

itself, of a question about the process of writing. 224.

50.

Claire-Louise Bennett, "Wishful Thinking". In *Pond*, London: Fitzcarraldo, 2015, 50, page 53.

**wishful thinking**

perhaps that was from another day. 50.

20.

Maggie Nelson, *On Freedom: Four Songs of Care and Constraint*, London: Jonathan Cape, 2021, Art Song, 20-21.

**AWKWARD**

"... why, I wondered, was my first response to "an aesthetics of care" as something that would extend beyond an animating principle for certain artists, yuck? 20.

in pondering, 20.

I've often felt that art's *not* caring for me is precisely what gives me the space to care about it. 20.

This is especially crucial when it comes to the call to care, which is a much trickier rallying cry when it comes to art than it may initially appear. 20-21.

10.9.21

38.

Yvonne Rainer, "Friendship". In *Poems*, New York: Badlands, 2012, page 38.

**the quiet unnerves me**

The quiet unnerves me. 38.

7.

Roland Barthes, *A Lover's Discourse: Fragments*, London: Vintage, 1977, page 7.

**without ever knowing it**

Very different is the discourse, the soliloquy, the *aside* which accompanies this story (and history), **without ever knowing it.** 7.

Love is a trap which must be avoided from now on. 7.

16.09.21

116.

Harry Dodge, *My Meteorite: Or. Without the random There Can Be No New Thing*, New York: Penguin, 2020, pages 116-117.

**(close to me)**

Two black holes collided and became one, an unimaginably colossal black hole. 116.

The coincidence makes images in my mind bend and melt, my stomach drops, cause and effect disunite. 116.

Conspicuously all they have is eight copies of *Orlando*.

(*Orlando. Orlando. Orlando. Orlando. Orlando. Orlando. Orlando. Orlando.*)

I stand for a while, consider whether this quiet vehemence is some kind of filament: a tendril from the firmament, some data I'm supposed to make something of, but what? 116.

Before bed I find it and place it (close to me) on the nightstand. 117.

18.09.21

175.

Georges Perec, "Reading: A Socio-Physiological Outline". In *Species of Spaces and Other Places*, London: Penguin, 1997 [1973], 174-185, pages 174-175. 1. *Except for blind people, who read with the fingers. Except also for those who are being read to*

***Ex-cept-for-blind-pe-ople,-who-read-with-the-fin-gers.-Ex-cept-al-so-for-those-who-are-be-ing-read-to***

We read with the eyes. (1) 1.

Except for blind people, who read with the fingers. Except also for those who are being read to. footnote 1, 175.

156.

Emily Dickinson, *Silenzi*, Milan: Feltrinelli, 1986, pages 156-157.

***I don't know how long I have.***

We introduce ourselves / to Planets and to Flowers. 156.

25.09.21

9.

Anne Carson, *Short Talks*, Canada; Brick Books, 1992.

Introduction, pages 9-10.

***I began to copy out everything that was said.***

In 53 fascicles, *I copied out everything that was said, things vast distances apart.* 9.

Early one morning words were missing. Before that, words were not. Facts were, faces were.

Intro. paragraph 1,9.

26.

Susan Howe, *Concordance*, New York: New Directions, 2019, pages 26-27.

***Such soothing sounds all the h's and other rhythms***

Such soothing sounds all the h's and other rhythms whispering to each other on paper wondering will they ever reach *seventy times seven divided into four hundred and ninety parts* in italics. 26.

***all the h's*** 26-27.

[concordance - an alphabetical list of the words (especially

the important ones) present in a text, usually with citations of the passages in which they are found]

9.

Anne Carson, *Short Talks*.

London, Ontario: Brick Books, 1992, page 9.

***never enough***

You can never know enough, never work enough, never use the infinitives and participles oddly enough, never impede the movement harshly enough, never leave the mind quickly enough. Intro. paragraph 1,9.

83.

Lou Hubbard, *Train Crossing*.

Melbourne: Zatezalo Press, 2020, pages 82-83.

***track pants on***

4.

Lydia Davis, *Dog and Me and Enlightened*. In *Varieties of Disturbance: Stories*, New York: Farrar, Straus and Giroux, 2007, pages 4-5.

***I am a strong dog.***

though I do not leap up at a fence. I am a strong dog. 4.

18.

Patti Smith, *Devotion*, New Haven and London: Yale University Press, 2017, pages 18-19.

***an unexpected though familiar giddiness overcomes me***

an unexpected though familiar giddiness overcomes me, 18.

-Devotion, he answers smiling, 18.

31.

Elsa Morante, *Diario 1938*. Saggi brevi 8, Torino: Giulio Einaudi, 1989, pages 30-31.

**Ho volute dormire col sapore di  
A. nella bocca per vedere che  
sogni avrie fatto**

Ho volute dormire col sapore di  
A. nella bocca per vedere che  
sogni avrie fatto, 31.

13.  
Dorothy Porter, "Comets". In  
*other worlds: poems 1997-2001*.  
Sydney: Picador, 2001, pages 12-  
13.

**the swarming pong / of extinct  
broth**

the swarming pong / of extinct  
broth, 13.

2.11.21

247.

Elizabeth Bishop, "In The Middle  
of The Road, (1972)". In  
Elizabeth Bishop, *Poems*, New  
York: Farrar, Straus and Giroux,  
2011, (246-)247.

**there was a stone in the middle  
of the road**

there was a stone in the middle  
of the road, 247.

133.

Valeria Luiselli, *Lost Children  
Archive*, London: 4<sup>th</sup> Estate,  
2019, pages 152-153.

**her tongue, nopales, cannot wrap  
itself around a word**

Forward until you reach them and  
dissolve into them. 133  
when she finds her tongue,  
nopales, cannot wrap itself  
around a word 133.

9.01.22

Lucia Berlin, *Welcome Home*, New  
York: Farrar, Straus and Giroux,  
2018, pages 116-117.

*how great it was to get the poem*  
Bernadette Mayer, "The Way to  
Keep Going in Antarctica". In *A  
Bernadette Mayer Reader*. New

York: New Directions, 1992,  
pages 32-33.

**& stay warm & stay warm**, 32.

18.01.22

144.

Moyra Davey, *Index cards*, New  
York: New Directions, 2020,  
pages 144-145.

**If he could [G] would reduce  
himself to powder, to dust.**

The drawings, made with pen or  
hard pencil, are riven through  
with holes, and look to be made  
up of "commas [&] typographical  
arrangements."

(above quoting Jean Genet, "The  
Studio of Alberto Giacometti,"  
in *Selected Writings*)

13.02.22

100.

Rae Armantrout, *Just Saying*,  
Connecticut: Wesleyan University  
Press, 2013, pages 100-101.

**espaliere chorus**

stop, I know this one  
one is everywhere lured  
incremental hum  
stop - and go

05.08.22

636.

Karl Ove Knausgaard, *The Morning  
Star*, London: Harvill Secker,  
Random House, 2020, pages 636-  
637.

**This Greek space.. 636**

The Greeks consulted the dead  
because they could see into the  
future, presumably on account of  
their existing beyond time. 637.

116.

Elizabeth Newman, *Texts*.

*Discipline*, Melbourne, 2019.

David Homewood Ed. 'Two Works',  
page 116.

**As a painting made by a woman,**  
116.

07.08.22

28.

Paulo Herkenhoff, *What is  
Drawing for Roni Horn*. Georges  
Pompidou, Paris, 2003, page 28.

**Drawing is a drawing.** 28

Decaf fill line. L.B.

21.08.22

200.

Emily Dickinson, *Silenzi*, Milan:  
Feltrinelli, 1986.

**Index of first lines**, 200-201.

22.10.22

110.

Deborah Levy, *Real Estate*,  
Random House, Penguin: London,  
2020.

**Alice's cat.** 110.

44.

Deborah Hay, *my body, the  
buddhist*, Wesleyan University  
Press: Middletown U.S., 1997.,  
ah! pages 44-45.

**Three times the lower face  
dropped as the upper part  
lifted.** 44-45.

200.

Emily Dickinson, *Silenzi*, Milan:  
Feltrinelli, 1986.

Index of first lines, 200-201.

**We talked with each other about  
each other.** 200-201.