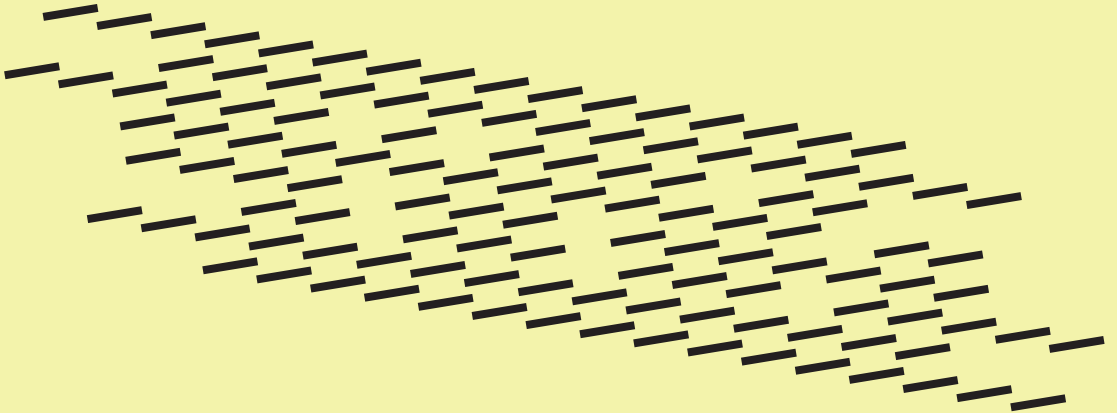


CAN I HAVE SOME OF THAT?

CakeJournal



Orestis Lazouras - Simon Granell - Adonis Archontides - Jackson Xoxo

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**CAN I HAVE SOME OF THAT?**  
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**Founding Editors**

Thalia Spyridou - Vasilis Appios



The<sup>1</sup> new<sup>2</sup> desk<sup>3</sup>

It<sup>4</sup> was<sup>5</sup> a<sup>6</sup> present<sup>7,8</sup>. A<sup>9</sup> brand<sup>10</sup> new<sup>11</sup> desk<sup>12</sup> for<sup>13</sup> my<sup>14</sup> sixth<sup>15</sup> birthday<sup>16,17</sup>. I<sup>18</sup> opened<sup>19</sup> it<sup>20,21</sup>. It<sup>22</sup> was<sup>23</sup> full<sup>24</sup> of<sup>25</sup> everything<sup>26</sup> you<sup>27</sup> would<sup>28</sup> ever<sup>29</sup> need<sup>30</sup> to<sup>31</sup> start<sup>32</sup> school<sup>33,34</sup>, six<sup>35</sup> new<sup>36</sup> pencils<sup>37</sup> in<sup>38</sup> a<sup>39</sup> plastic<sup>40</sup> sleeve<sup>41,42</sup> an<sup>43</sup> assortment<sup>44</sup> of<sup>45</sup> new<sup>46</sup> rubbers<sup>47,48</sup>, one<sup>49</sup> of<sup>50</sup> which<sup>51</sup> was<sup>52</sup> flat<sup>53</sup> and<sup>54</sup> round<sup>55,56</sup> which<sup>57</sup> I<sup>58</sup> now<sup>59</sup> know<sup>60</sup> to<sup>61</sup> be<sup>62</sup> an<sup>63</sup> ink<sup>64</sup> rubber<sup>65,66</sup>. A<sup>67</sup> ruler<sup>68,69</sup>, biros<sup>70,71</sup>, a<sup>72</sup> small<sup>73</sup> cellotape<sup>74</sup> in<sup>75</sup> an<sup>76</sup> equally<sup>77</sup> small<sup>78</sup> dispenser<sup>79,80</sup>, two<sup>81</sup> pencil<sup>82</sup> sharpeners<sup>83,84</sup>, a<sup>85</sup> small<sup>86</sup> paper<sup>87</sup> stapler<sup>88,89</sup>, a<sup>90</sup> small<sup>91</sup> hole<sup>92</sup> punch<sup>93,94</sup>, a<sup>95</sup> *Helix*<sup>96</sup> Oxford<sup>97</sup> maths<sup>98</sup> set<sup>99,100</sup>, a<sup>101</sup> twelve<sup>102</sup> inch<sup>103</sup> ruler<sup>104</sup> and<sup>105</sup> several<sup>106</sup> new<sup>107</sup> lined<sup>108</sup> and<sup>109</sup> unlined<sup>110</sup> pads<sup>111</sup> and<sup>112</sup> workbooks<sup>113,114</sup>. The<sup>115</sup> desk<sup>116</sup> smelt<sup>117</sup> of<sup>118</sup> varnish<sup>119,120</sup>. Everything<sup>121</sup> was<sup>122</sup> new<sup>123</sup> and<sup>124</sup> unused<sup>125,126</sup>. I<sup>127</sup> would<sup>128</sup> purposefully<sup>129</sup> lay<sup>130</sup> everything<sup>131</sup> out<sup>132</sup>. I<sup>133</sup> intended<sup>134</sup> to<sup>135</sup> use<sup>136,137</sup> like<sup>138</sup> setting<sup>139</sup> the<sup>140</sup> table<sup>141</sup> for<sup>142</sup> dinner<sup>143,144</sup>.

This<sup>145</sup> became<sup>146</sup> a<sup>147</sup> problem<sup>148,149</sup>. Everything<sup>150</sup> was<sup>151</sup> already<sup>152</sup> so<sup>153</sup> perfectly<sup>154</sup> articulated<sup>155,156</sup>, complete<sup>157,158</sup>. Over<sup>159</sup> the<sup>160</sup> subsequent<sup>161</sup> months<sup>162,163</sup>, every<sup>164</sup> time<sup>165</sup> I<sup>166</sup> took<sup>167</sup> out<sup>168</sup> a<sup>169</sup> selection<sup>170</sup> of<sup>171</sup> materials<sup>172</sup> to<sup>173</sup> work<sup>174</sup> with<sup>175,176</sup> the<sup>177</sup> result<sup>178</sup> would<sup>179</sup> be<sup>180</sup> the<sup>181</sup> same<sup>182,183</sup>, complete<sup>184</sup> inactivity<sup>185,186</sup>. A<sup>187</sup> routine<sup>188</sup> was<sup>189</sup> established<sup>190,191</sup>. Sit<sup>192,193</sup>, take<sup>194</sup> some<sup>195</sup> things<sup>196</sup> out<sup>197,198</sup> place<sup>199</sup> them<sup>200</sup> deliberately<sup>201</sup> on<sup>202</sup> the<sup>203</sup> desk<sup>204,205</sup>. Stare<sup>206</sup> at<sup>207</sup> the<sup>208</sup> blank<sup>209</sup> page<sup>210</sup> of<sup>211</sup> a<sup>212</sup> note<sup>213</sup> pad<sup>214,215</sup> and<sup>216</sup> wait<sup>217</sup> for<sup>218</sup> something<sup>219</sup> to<sup>220</sup> happen<sup>221,222</sup>. I<sup>223</sup> could<sup>224</sup> rarely<sup>225</sup> bring<sup>226</sup> myself<sup>227</sup> to<sup>228</sup> write<sup>229</sup> or<sup>230</sup> doodle<sup>231</sup> on<sup>232</sup> the<sup>233</sup> blank<sup>234</sup> page<sup>235,236</sup>. It<sup>237</sup> seemed<sup>238</sup> an<sup>239</sup> abuse<sup>240</sup> of<sup>241</sup> the<sup>242</sup> brilliant<sup>243</sup> white<sup>244</sup> rectangular<sup>245</sup> paper<sup>246,247</sup>. My<sup>248</sup> attention<sup>249</sup> drifted<sup>250</sup> away<sup>251</sup> from<sup>252</sup> the<sup>253</sup> scene<sup>254</sup> on<sup>255</sup> the<sup>256</sup> table<sup>257,258</sup> to<sup>259</sup> be<sup>260</sup> replaced<sup>261</sup> by<sup>262</sup> an<sup>263</sup> awareness<sup>264</sup> of<sup>265</sup> the<sup>266</sup> ache<sup>267</sup> in<sup>268</sup> my<sup>269</sup> back<sup>270,271</sup>, sitting<sup>272</sup> on<sup>273</sup> the<sup>274</sup> wooden<sup>275</sup> chair<sup>276,277</sup>. This<sup>278</sup> was<sup>279</sup> soon<sup>280</sup> followed<sup>281</sup> by<sup>282</sup> boredom<sup>283,284</sup> then<sup>285</sup> putting<sup>286</sup> everything<sup>287</sup> carefully<sup>288</sup> back<sup>289</sup> into<sup>290</sup> the<sup>291</sup> desk<sup>292,293</sup>. This<sup>294</sup> scenario<sup>295</sup> has<sup>296</sup> rarely<sup>297</sup> changed<sup>298</sup> forty<sup>299</sup> three<sup>300</sup> years<sup>301</sup> later<sup>302,303</sup>.

<sup>1</sup> Hyde, L., 2012. *The Gift*. Edinburgh - New York - Melbourne: Canongate

<sup>2</sup> Godfrey, T., Zabalbeascoa, A., Forminaya, A., 2009. *Antoni Tàpies: From Object to Sculpture (1964-2009)*. T. F. Editores

<sup>3</sup> Bancroft, S., Devaney, E., 2015. *Richard Diebenkorn*. Royal Academy of Arts: London

<sup>4</sup> Kovats, T., 2014. *Drawing Water*. Fruitmarket Gallery

<sup>5</sup> Supermarine Spitfire Mk.Vb - 1:48 Aircraft - Tamiya

<sup>6</sup> Hudson, S., 2009. *Robert Ryman: Used Paint*. Cambridge, Massachusetts & London: MIT Press

<sup>7</sup> Elkins, J., 2000. *What painting is*. New York: Routledge

<sup>8</sup>

<sup>9</sup> the black and white carpet

<sup>10</sup> Fer, B., 2004. *The Infinite Line: re-making art after Modernism*. New Haven & London: Yale University Press

<sup>11</sup> Plath, S., 1967. *The Colossus*. London: Faber & Faber

<sup>12</sup> Q. "What causes you the greatest sense of disappointment?" A. "The loss of all the things that I can no longer remember."

<sup>13</sup> trying to go to sleep

<sup>14</sup>

*The effect of intellectual enquiry is to push an object further and further away, and remain within the realm of ideas and objectification. So we look at a drawing with a gentle but open mind, so as to question but refrain from answering with the intellect. The answer may come as a feeling or as a thought. Most importantly, one should not project onto the drawing what one thinks should be there. Simply wait.*

<sup>15</sup> Pallasmaa, J., 2005. *The eyes of the skin: Architecture and the senses*. West Sussex: John Wiley & Sons Ltd

<sup>16</sup> Camus, A., 2005. *The Myth of Sisyphus*. Translated from French by O'Brien, J., London: Penguin Books

<sup>17</sup> Federico, F.G., 1981. *La Casa de Bernarda Alba*. 7th ed. Madrid: Ediciones Catedra

<sup>18</sup>

<sup>19</sup> Sartre, J-P., 2003. *Being and Nothingness*. London: Routledge Classics

<sup>20</sup> Tzu, L., 1963. *Tao te Ching*. Translated by Lau, D.C., & Su-hui, C., London: Penguin Books

<sup>21</sup> Camus, A., 1983. *The Outsider*. Translated from French by Laredo, J., London: Penguin Books

<sup>22</sup> Camus, A., 2001. *The Plague*. Translated from French by Buss, R., London: Penguin Books

<sup>23</sup> Hughes, T., 1999. *Birthday Letters*. London: Faber and Faber

<sup>24</sup> Larkin, P., 2010. *Letters to Monica*. London: Faber and Faber

<sup>25</sup> Moxham, R., 2000. *A Brief History of Tea*. London: Constable and Robinson Ltd

<sup>26</sup> Sato, S., 2010. *Sumi-e: The Art of Japanese Brush Painting*, Tuttle Shokai Inc; Har/DVD edition

<sup>27</sup> Zak, V., 1994. *20,000 Secrets of Tea: The Most Effective Ways to benefit from Nature's Healing Herbs*. New York: Dell Publishing Co

<sup>28</sup> a poster for the film *The Sacrifice* by Andrei Tarkovsky

<sup>29</sup> Watts, A., 2007. *In My Own Way: An Autobiography*. California: New World Library

<sup>30</sup> Xueqin, C., 1980. *The Story of the Stone: A Chinese Novel: Vol 3, The Warning Voice*. London: Penguin Books

<sup>31</sup> Watts, A., 1971. *Does It Matter?: Essays on Man's Relation to Materiality*. California: New World Library

<sup>32</sup> "song sung blue, weeping like a willow"

<sup>33</sup> Huxley, A., 2005. *Island*. London: Vintage Books

<sup>34</sup> Kawabata, Y., 1996. *Thousand Cranes*. Translated by Seidensticker, G., New York: Vintage

<sup>35</sup> Hemingway, E., 1994. *A Farewell to Arms*. London: Arrow Books, p.6

<sup>36</sup> Artaud, A., 2010. *The Theatre and Its Double*. Surrey: Oneworld Classics Ltd

<sup>37</sup> Xueqin, C., 1982. *The Story of the Stone: A Chinese Novel: Vol 4, The Debt of Tears*. London: Penguin Books

<sup>38</sup> Mishima, Y., 1999. *The Sailor Who Fell From Grace With The Sea*. Vintage Classics

<sup>39</sup> Ch'eng-en, W., 1973. *Monkey*. Translated by Waley, A., London: Penguin Books

<sup>40</sup> Sterne, L., 1996. *Tristram Shandy*. Hertfordshire: Wordsworth Editions Limited

<sup>41</sup> Tsu, L., 1993. *Tao Te Ching*. Translated by Addiss, S., Indianapolis: Hackett Publishing Co, Inc

<sup>42</sup> Rousseau, J-J., 1994. *The Social Contract*. Translated by Betts, C., Oxford: Oxford Paperbacks

<sup>43</sup> Bach, R., 2000. *Illusions: The Adventures of a Reluctant Messiah*. London: Arrow Books

<sup>44</sup> Sennett, R., 2009. *The Craftsman*. London: Penguin Books

<sup>45</sup> Xueqin, C., 1977. *The Story of the Stone: A Chinese Novel: Vol 2, The Crab-flower Club*. London: Penguin Books

<sup>46</sup> Bunyan, J., 2008. *Pilgrim's Progress*. Oxford: Oxford University Press

<sup>47</sup> Mishima, Y., 2001. *The Temple of the Golden Pavilion*. Vintage Classics

<sup>48</sup>

<sup>49</sup> Xueqin, C., 1973. *The Story of the Stone: A Chinese Novel: Vol 1, The Golden Days*. London: Penguin Books

<sup>50</sup> Watts, A., 2002. *Still the Mind: An Introduction to Meditation*. California: New World Library

<sup>51</sup> Mishima, Y., 2007. *Confessions of a Mask*. London: Peter Owen Publishers

<sup>52</sup> Brook, P., 1995. *The Empty Space*. New York: Touchstone

<sup>53</sup> Soseki, N., 2009. *Sanshiro*. Translated by Rubin, J., London: Penguin Books

<sup>54</sup> Juniper, A., 2003. *Wabi Sabi: The Japanese Art of Impermanence*. Boston: Tuttle Publishing

<sup>55</sup> Nietzsche, F., 2003. *The Genealogy of Morals*. Translated by Rogers, T.N.R., New York: Dover Publications Inc

<sup>56</sup> Perry, G., 2004. *Difference and Excess in Contemporary Art: The Visibility in Women's Practice*. Oxford: Blackwell Publishing

<sup>57</sup> Tanizaki, J., 2001. *Some Prefer Nettles*. Translated by Seidensticker, G., New York: Vintage

<sup>58</sup> von Goethe, J.W., 2009. *Theory of Colours*. Translated by Eastlake, C.L., New York: Dover Publications Inc

<sup>59</sup> Mishima, Y., 1999. *Spring Snow*. Vintage Classics

<sup>60</sup> the opening bars of *Don't You Want Me Baby* by The Human League

<sup>61</sup> sitting next to my girlfriend Susie when I was five years old. We both wore red sweaters

<sup>62</sup>

*Experiencing a sense of flow in studio practice is frequently regarded as elusive, momentary and at times externally caused. What happens when our mind and the body come together, and attention shifts from the head towards the center? In Eastern culture and martial arts, this well known. Rather than regarding this 'happening' as an elusive and rare occurrence that comes to us, we have the ability to develop it. The flow therefore is not attainable by the few, it is available to us all, just not on a plate. The next issue is where we then locate this mind and this body. Traditionally defined as both being within rather than without, this causes our encounter with a drawing to become without, literally. The misperception is that we don't have the drawing and therefore need it to become within, to 'take it in' or witness the 'trace' of the artist's hand. This can only happen if the viewer experiences a sense of equivalence in the act of looking, the work becoming remade in the act of looking. This necessitates the viewer becoming active. As understood through the flow and interchange of universal ki energy, the viewer relinquishes the need to acquire the work and allows it to become itself. At this moment, the drawing becomes neither theirs nor not theirs. It simply is.*

<sup>63</sup> the smell of my father's wet cashmere coat when he got home from work



Cake is a journal that houses any means of creative practice, process, interaction,  
Cake is a piece that sits in your hands and runs through your fingers,  
Cake stands for the craving of movement against stability,  
Cake is to be eaten whole or a piece at a time.

