

## Additions

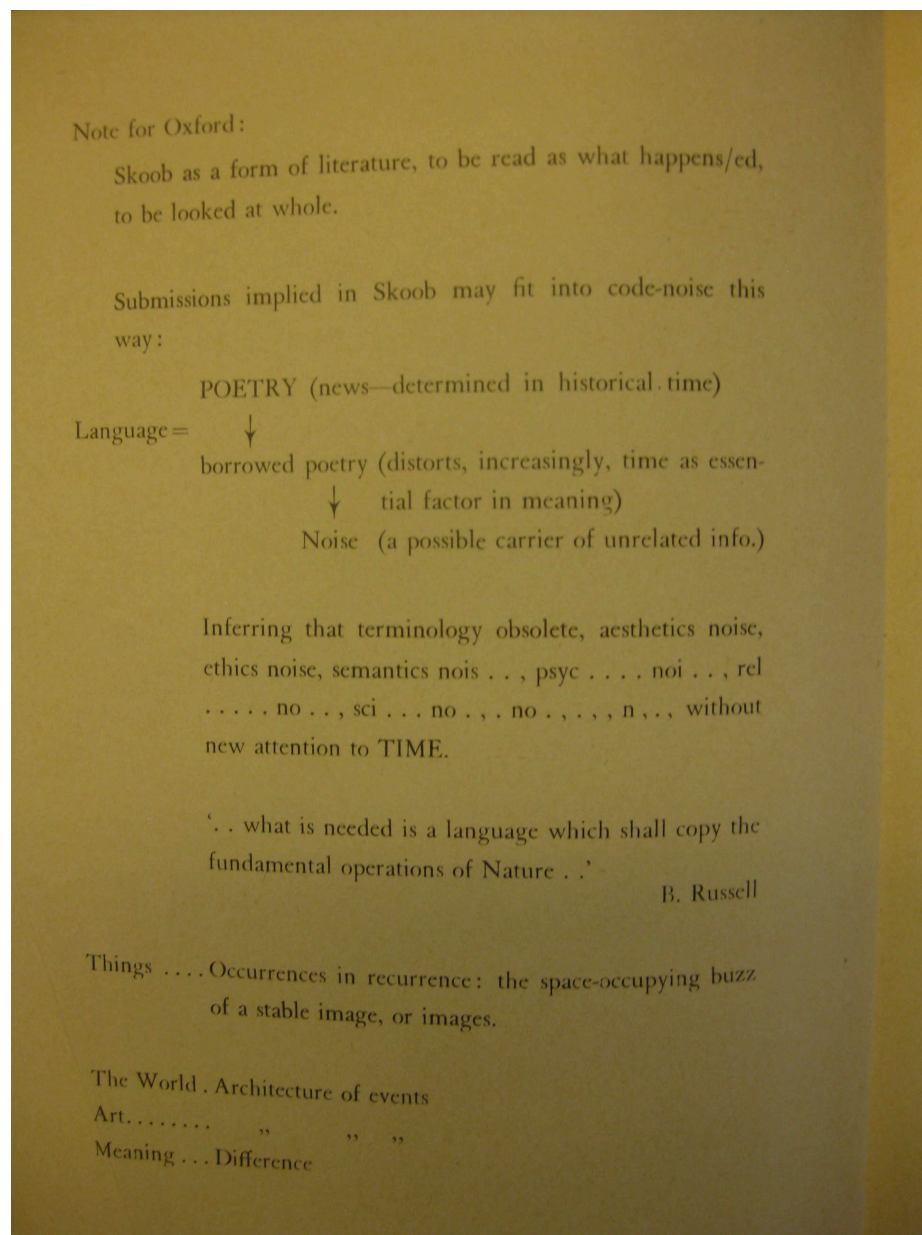
I was pleased to find these two photos in John's archive of his concrete sculpture mentioned on p 18. It appears to have been moved a few blocks to St Anne's Villas. Also visible is John's Thames van mentioned on p 17. By this point it had been converted to a car with conventional windows.







On p 25 I say that a pamphlet John produced in 1967 was the first of his theoretical writings. Since then I have discovered that the theoretical writings extend back earlier. Kasmin recently told me that his inability to promote John's work in relation to his theoretical ideas was a principal reason why their artist-dealer relationship came to an end in 1963. Here are two early texts John asked to be included in the catalogue for the Bear Lane show in 1963.



Note for Oxford:

Skoob as a form of literature, to be read as what happens/ed,  
to be looked at whole.

Submissions implied in Skoob may fit into code-noise this  
way:

Language = POETRY (news—determined in historical time)  
↓  
borrowed poetry (distorts, increasingly, time as essen-  
↓ tial factor in meaning)  
Noise (a possible carrier of unrelated info.)

Inferring that terminology obsolete, aesthetics noise,  
ethics noise, semantics nois . . . , psyc . . . . noi . . . , rel  
. . . . . no . . . , sci . . . no . . . , no . . . . , n . . . , without  
new attention to TIME.

'. . . what is needed is a language which shall copy the  
fundamental operations of Nature . . .'

B. Russell

Things . . . Occurrences in recurrence: the space-occupying buzz  
of a stable image, or images.

The World . Architecture of events

Art . . . . . " " "

Meaning . . . Difference

Further note:

The original letter in *Skoob* occurred in 1954, when the falling of a barely visible black dot on an extensive white surface was seen to be a basic definitive event. The tool was a spray-gun, and the subsequent relations of marks, although taking place in a fraction of a second in discursive time, were seen to carry an infinite range in Image-time—it was reasonable to see for instance the end state as having taken, say, a million years to arrive at, as well as the odd half second it literally took.

Returning to the original occurrence: The two necessary characteristics of an occurrence are an initial state and an end state, simplest of which as indicated by Eddington being existence and non-existence. The dot is in existence only half the time, its solid presence being an illusion shared by any observer having a slower perception rate. The Image acquires with this a permanent existence of a highly potent character, it being possible to consider it as more primitive than Energy which may be seen as a function of the Image's Stability. The *Skoob* Image aims to have as near a one for one relation with nature as materials permit.

The book, which came into the work at the beginning of 1958 is, of course, a special ordering of the animate black dot accumulation on a white surface condensed and compressed in a new dimension. That a book has so versatile a form, and an organic/abstract one to boot, would be almost too generous a providential gift to accept, were it not that the implications illuminate so many new and old directions.

JOHN LATHAM. January 1963.

In the Letters section I've added the response John sent me to my 1980 essay posted under Interactions. Other letters I've decided are better viewed in their original form rather than typed up, and are searchable in the JL archive.

For the October 2020 Chelsea Space exhibition *John Latham: Now Forget Everything You Ever Knew*, I was invited, along with Anna Barham and Ifeanyi Awachie, to produce a short response to an untitled undated text from John's archive. The three of us participated in an open discussion of the text as part of the show. Documentation can be found at <https://www.chelseaspace.org/archive/latham-info.html>. I've included the text and my response among my Exhibition Contributions.