

TYPOLOGIES

STUDIES

A STUDY

A CATALOGUE OF ALL OF THE
ELEMENTS TO BE FOUND IN
SAINT JEROME'S STUDY.
ISOMORPHIC TRANSLATIONS
OF RENAISSANCE PAINTINGS OF
SAINT JEROME'S STUDY.
TEXT BY MAX PORTER.
AN ESSAY, THE FINAL
SECTION "GRACE" WRITTEN
WITH ALEX BILDOR.

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TYPLOGIES

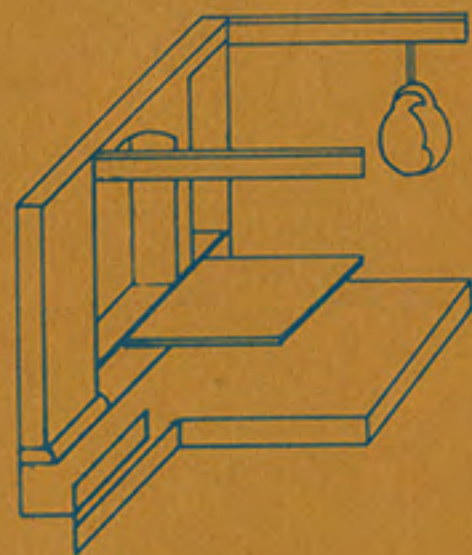
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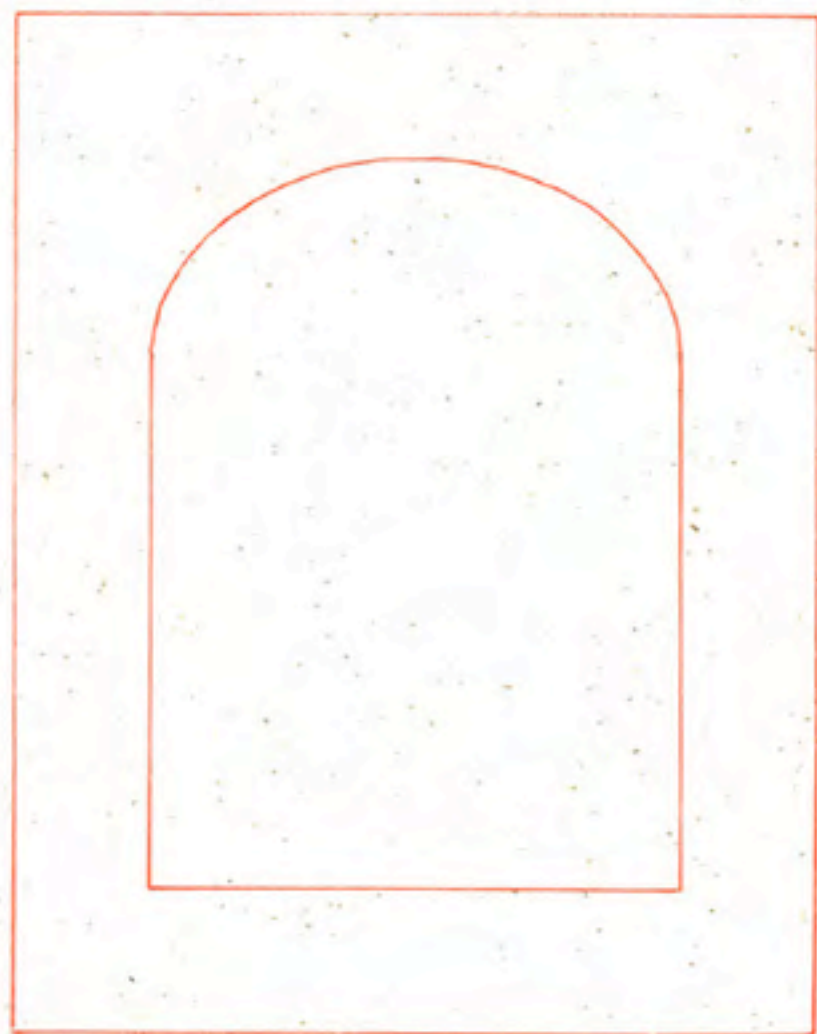
#10

A STUDY

Study 10: Colours

Study 10: Colours





#7

TRANSLATION

*

To indicate that something has disappeared

#

Numbers preceded by this symbol indicate the sequence by which paintings were added to the study

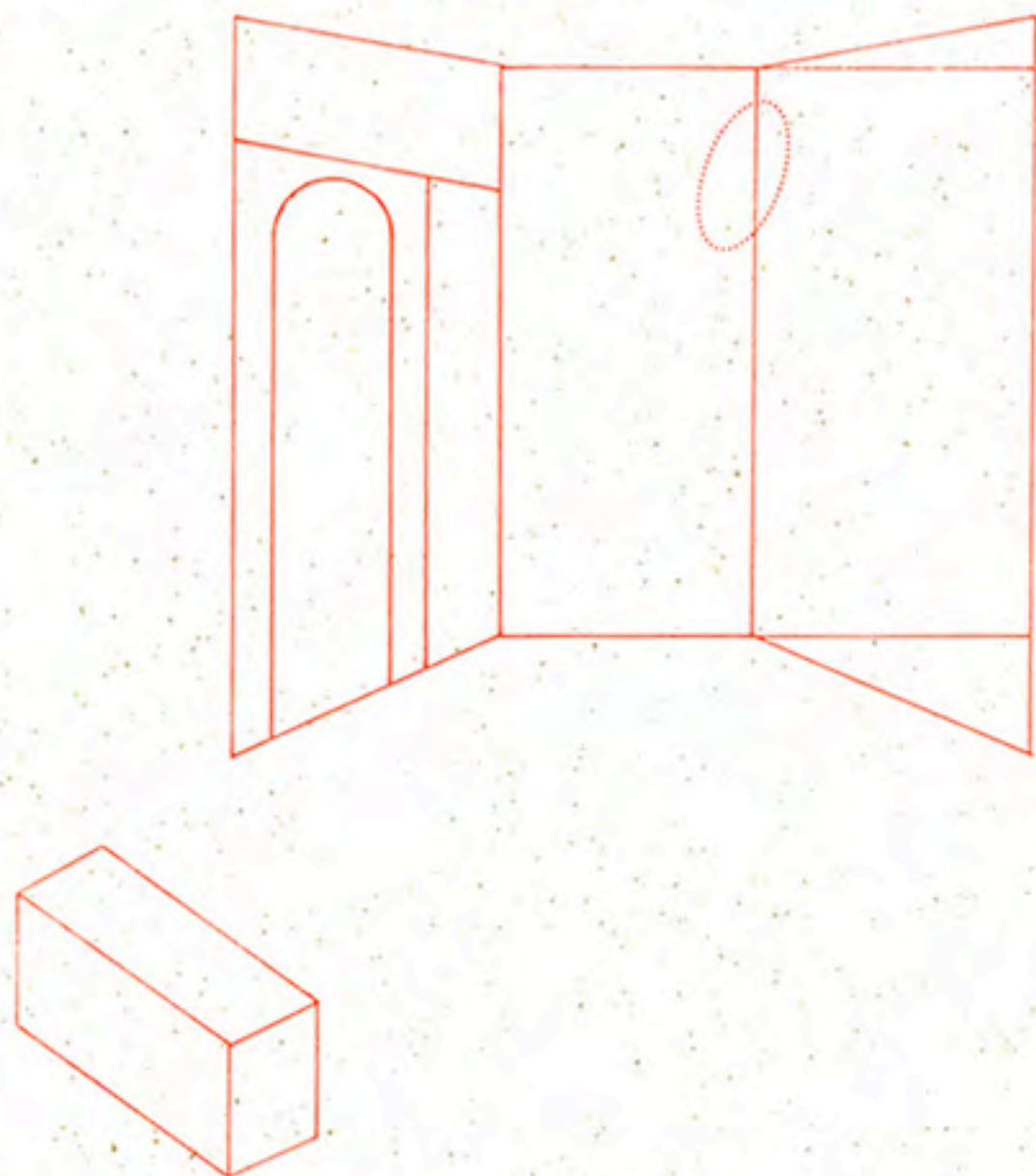


To indicate that something has appeared

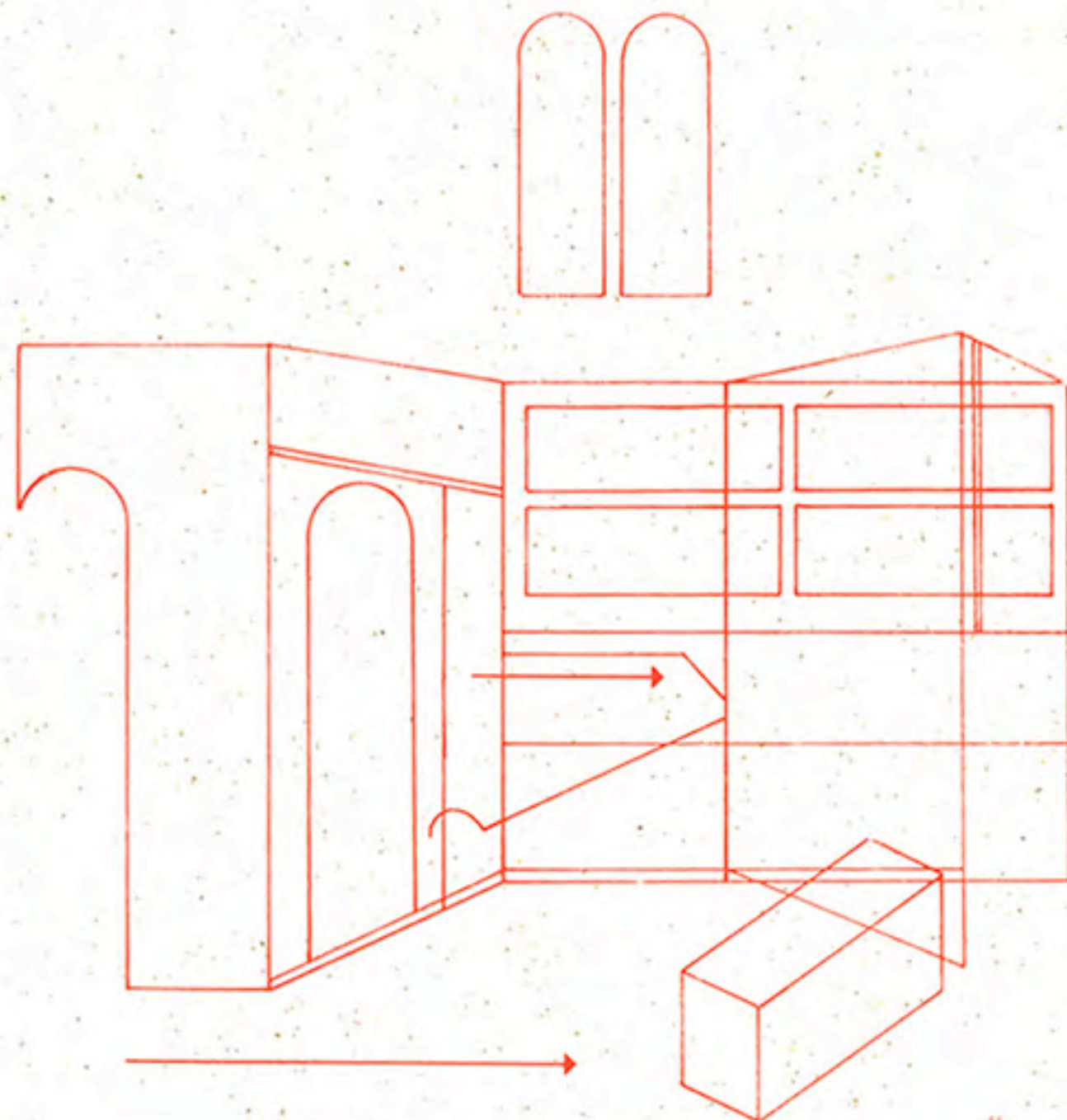


To indicate direction of movement

1370 – The study is an autonomous structure stationed on a lawn. It appears to have folded itself around the Saint like a jewelry box presenting him to the viewer. The Saint's books have been excluded from the garden and the lion bleeds sadly onto the grass. His blood has not yet reached the pilgrim's hat.



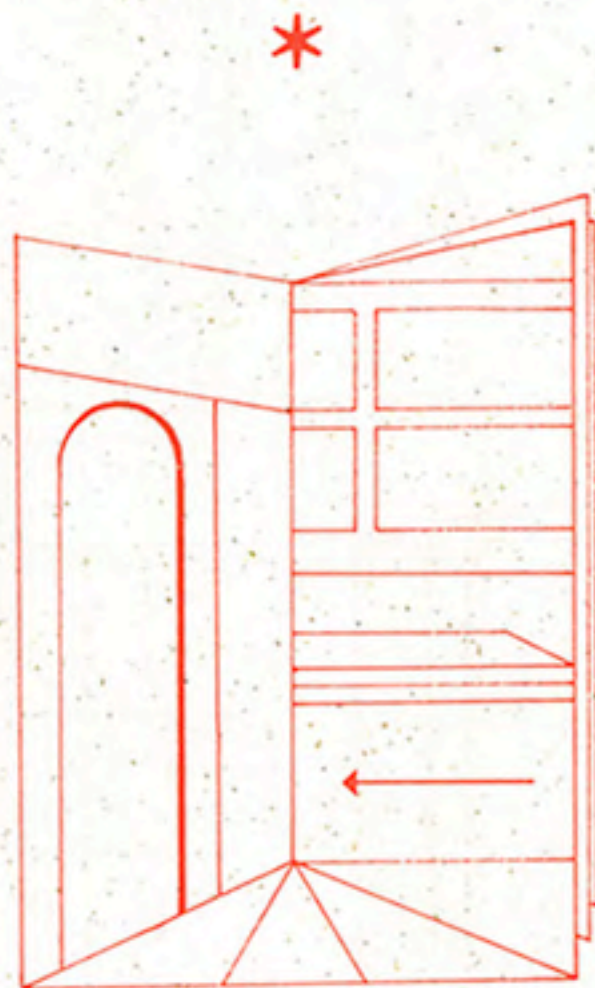
#5



#1

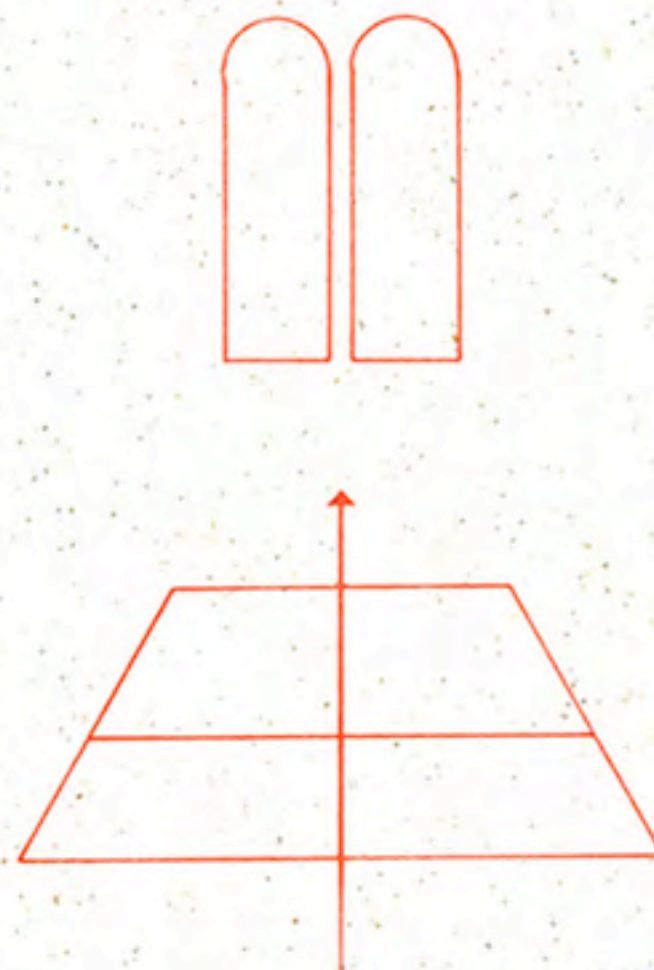
Early 15th Century – He moves across the space, freeze-framed like one of Zeno's paradoxes. There are five of him but only the one at the desk has a halo. The Saint's hat tips convivially towards the halo giving them the appearance of being in conversation. The folded space of 1370 has opened out like an altarpiece, tipping the Saint's books onto the floor in a frozen waterfall.

1418 – The study has settled and become still. (2)



#4

1420 — The study is stripped back and closing itself like a book. Peering through its closing pages the viewer can see the Saint who holds the hand of the lion as if it were a child.



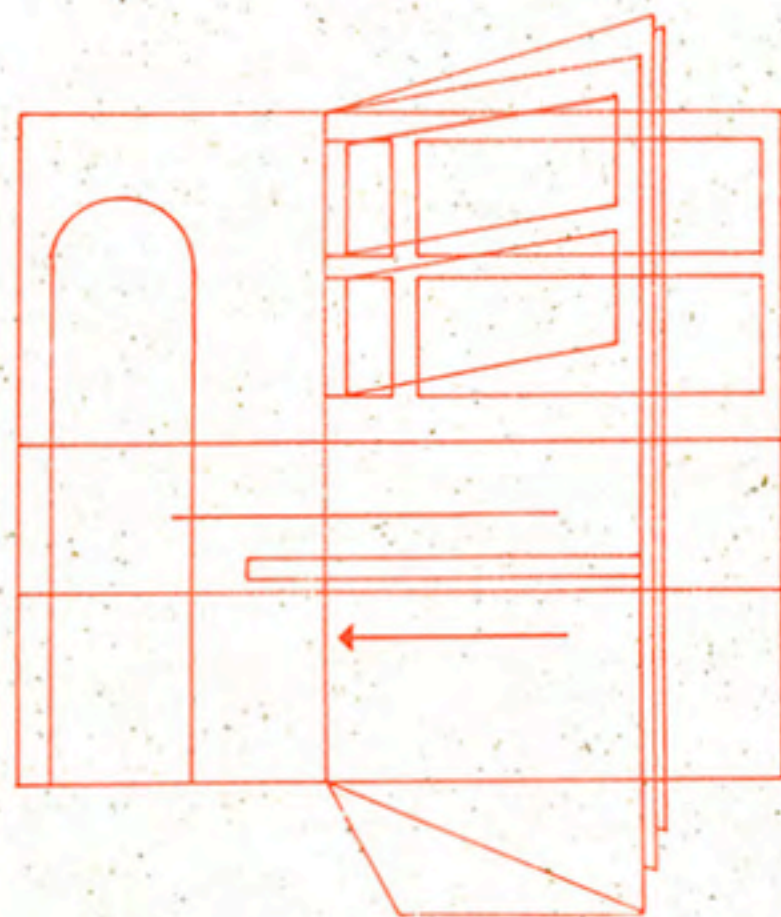
#12

1440 — The study has closed the page on itself. Now the space tilts forwards, to tip the tiny Saint out onto the viewer's lap. The floor is a chessboard whose strategy is assisting the painting's perspective. The Saint drapes his hand over the arm of his chair in order to pet the lion who is the size of a small dog. The door is open. The checkered floor continues in the garden.



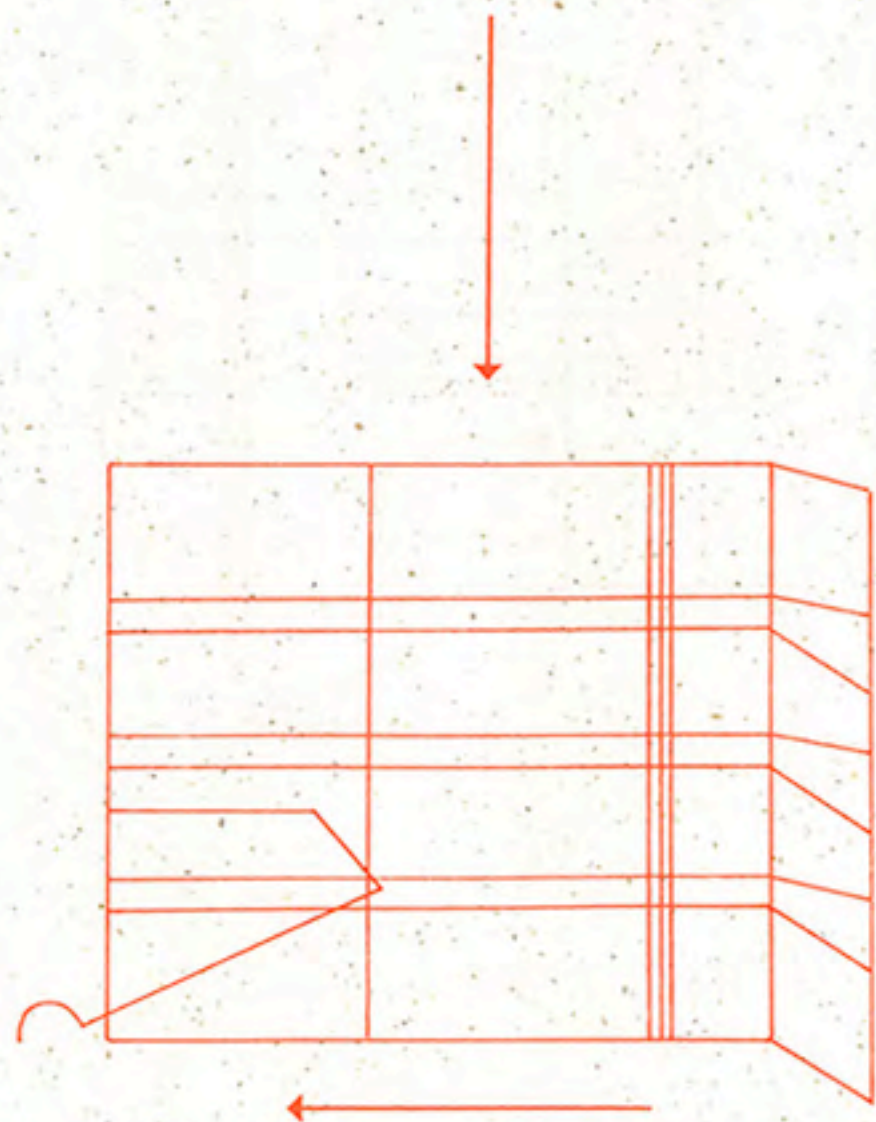
#13

1450 – The study has been largely dissolved by a gold pattern, what is left is hidden within the Saint's robe. He has extremely large hands, on one of which is resting a miniature church. It is not clear what he is sitting on. His spectacles hang on a hook and beneath them someone has plunged a knife into the bookshelf.



#15

1451 – The Saint has barely moved and the study has grown back up around him. A desk has fitted itself over his lap. To his left is a wall with two alcoves that form a bookshelf. The archway from the miniature church has grown to become a door.



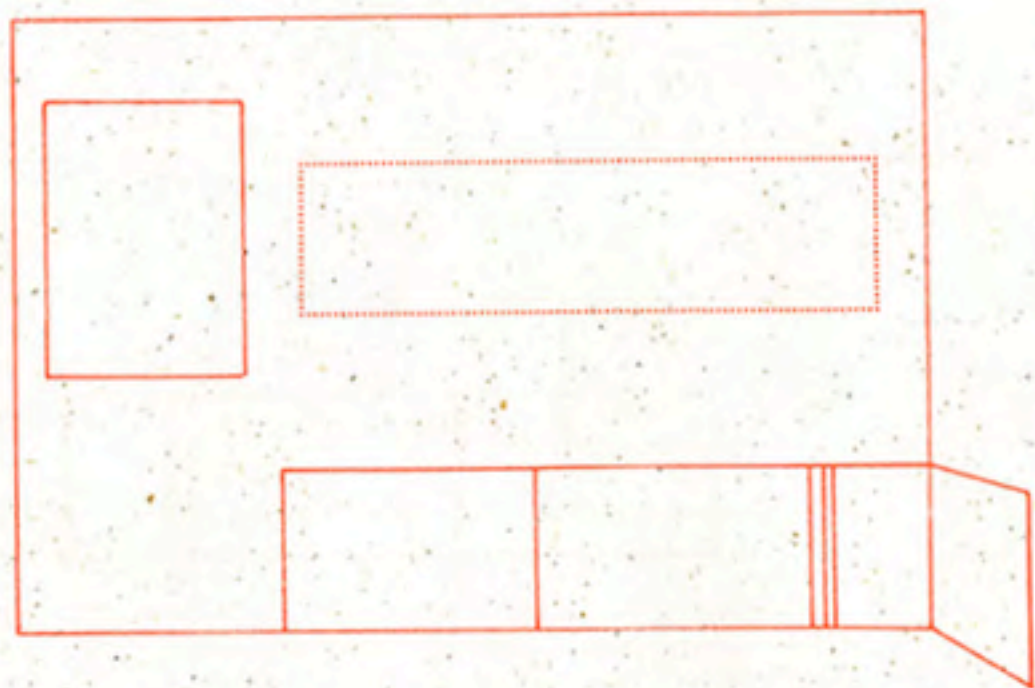
#3

1450-1470 — The study has migrated downwards and could now be the basement storeroom of a bookshop. It is a dark mess with no windows. Shelves run along the walls behind the Saint. Part of the study of 1418 has re-emerged in the form of a workstation made from blond wood and consisting of shelves and a tilting desk.



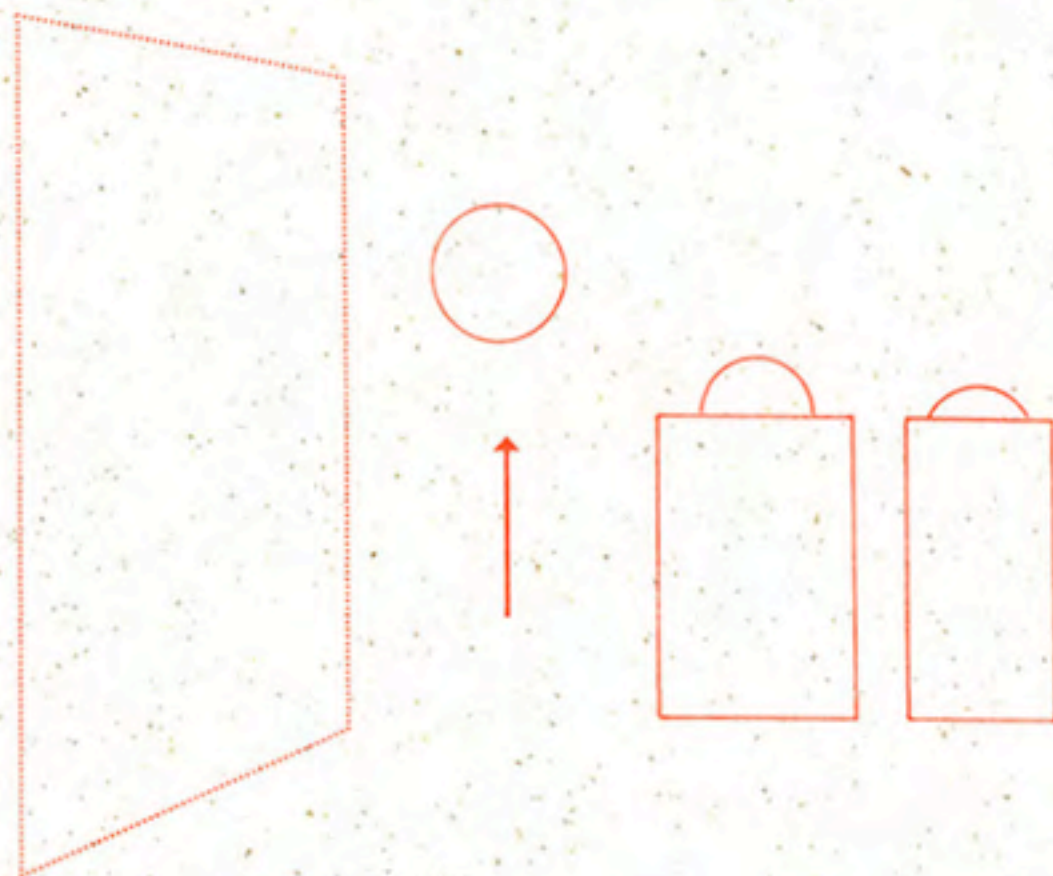
#2

1510 — The study has risen from the basement. It has lost a wall on its way up and is now sunlit and open air. The workstation has flattened itself into a desk that has the appearance of a sarcophagus. The shelves have become cupboards whose doors are all standing open. A green curtain runs the length of the wall (this is the remnant of two intermediary studies not mentioned here).



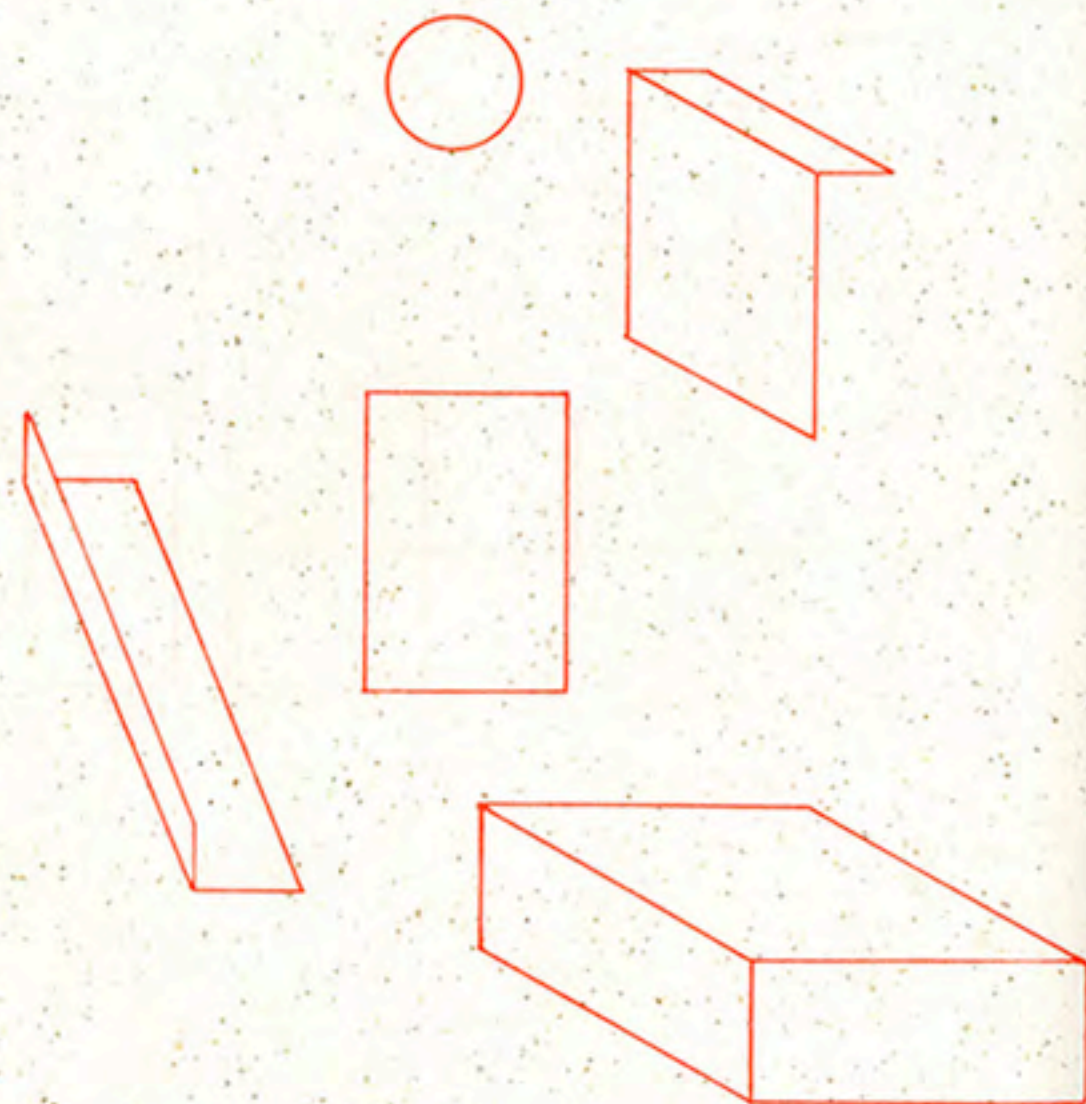
#16

1512 — Where there was no wall, there is now a window. The Saint has turned to face the viewer and his bench has become a throne. The L shape of the 1510 desk has become two desks, one of which holds a carousel constructed to offer the Saint easy access to his books.



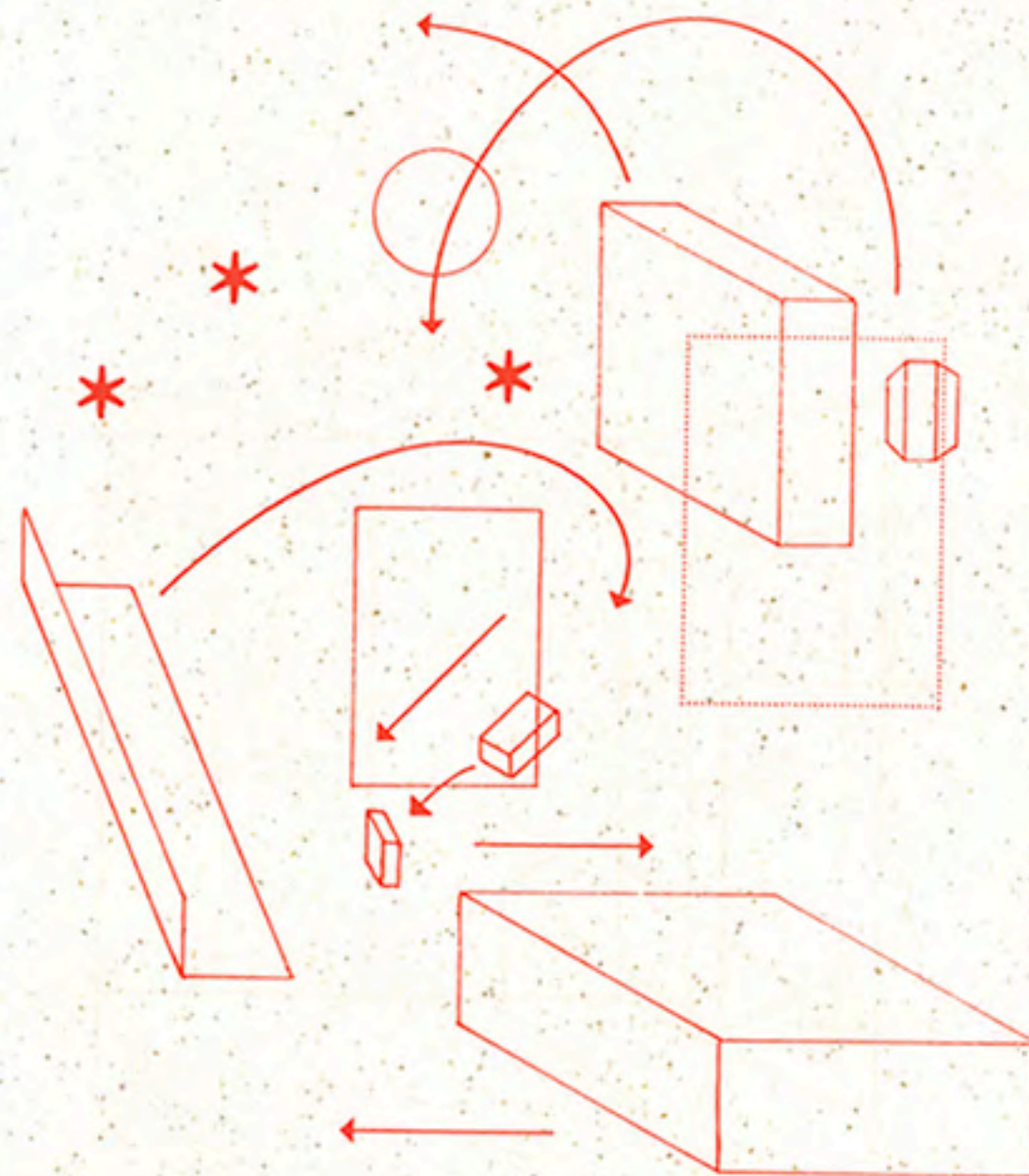
#10

1514 — The Saint has hunched over his desk. The semicircle that in the previous picture appeared to be part of the Saint's throne is now clearly seen to be his pilgrim's hat hanging on the wall. The doorway has swapped sides and the window has grown to be much more elaborate. The rotating bookcase has been replaced by a large wooden pear, which hovers beneath the ceiling.



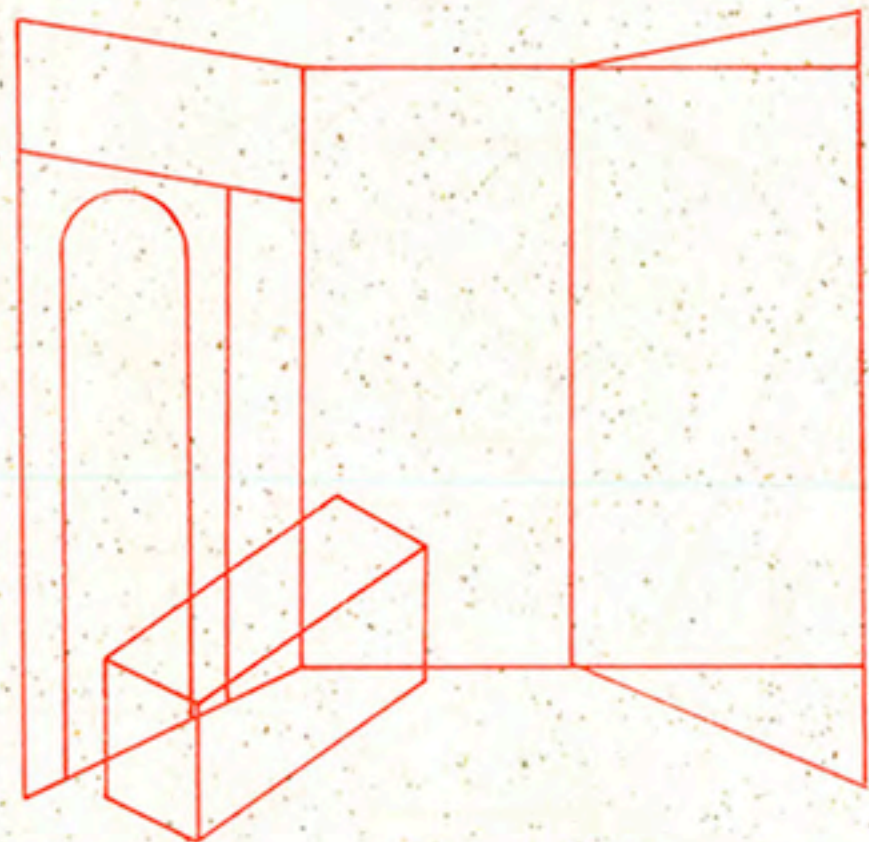
#14

1525 – This study is a mirror image of the previous one although now the Saint is sitting slightly further from the window. The lion has stood up and is looking at the peahens with intent. The floor and ceiling of the study have separated themselves from the walls. The floor has the appearance of an opaque blue liquid which has risen to fill the bottom of the space. The Saint's desk is a vessel afloat.



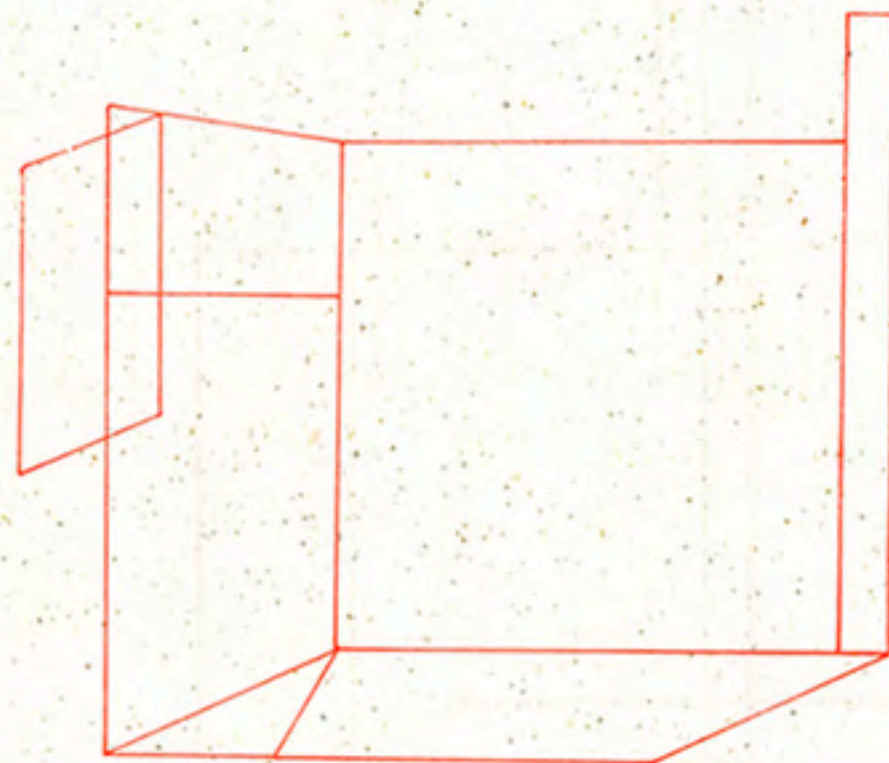
#11

1526 – It has been a year and the study appears almost the same although the cupboard has shuffled around the wall and is now stationed behind the Saint. Meanwhile, the table has shuffled from left to right whilst the bench has moved the opposite way. The lion has moved millimeters in his molasses-slow pursuit of the birds (an animal that was a rabbit in 1525 is now a dog).



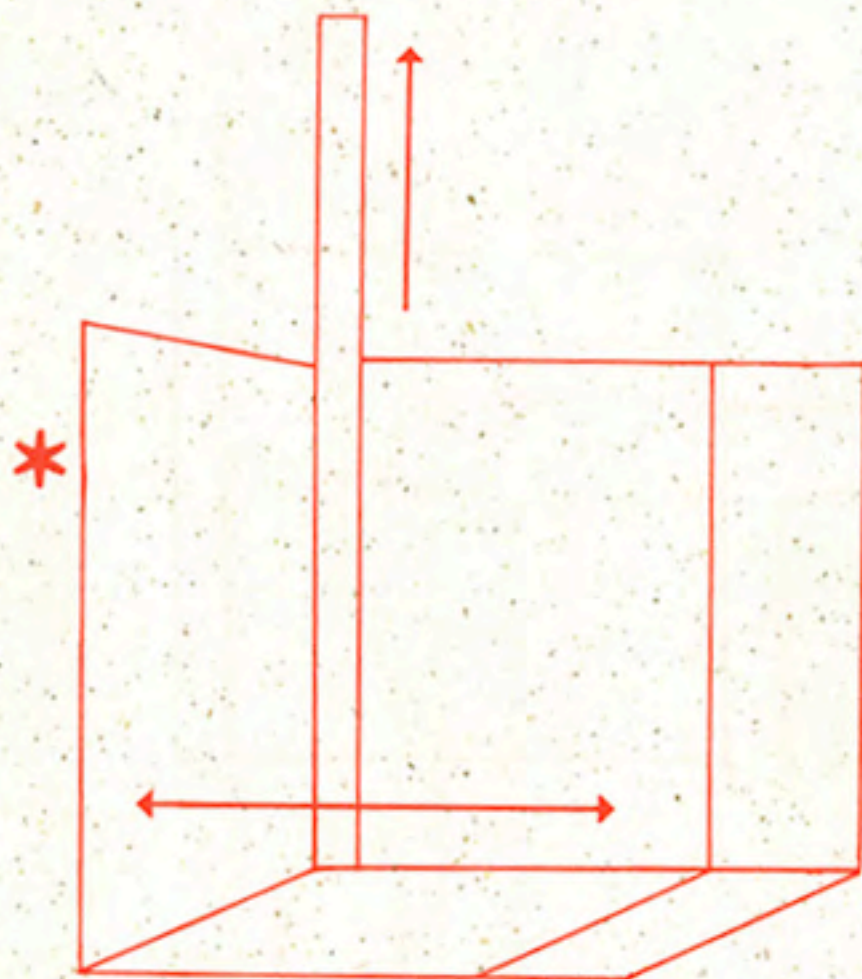
#8

1624 — Our viewpoint has swiveled. The window from the previous study has become an archway. The Saint and his furniture are cramped inside and it is hard to imagine him working in this space, it is possible that he has become trapped, as there is barely space for him to move his chair out. It is as though he has stopped to work in the middle of moving.

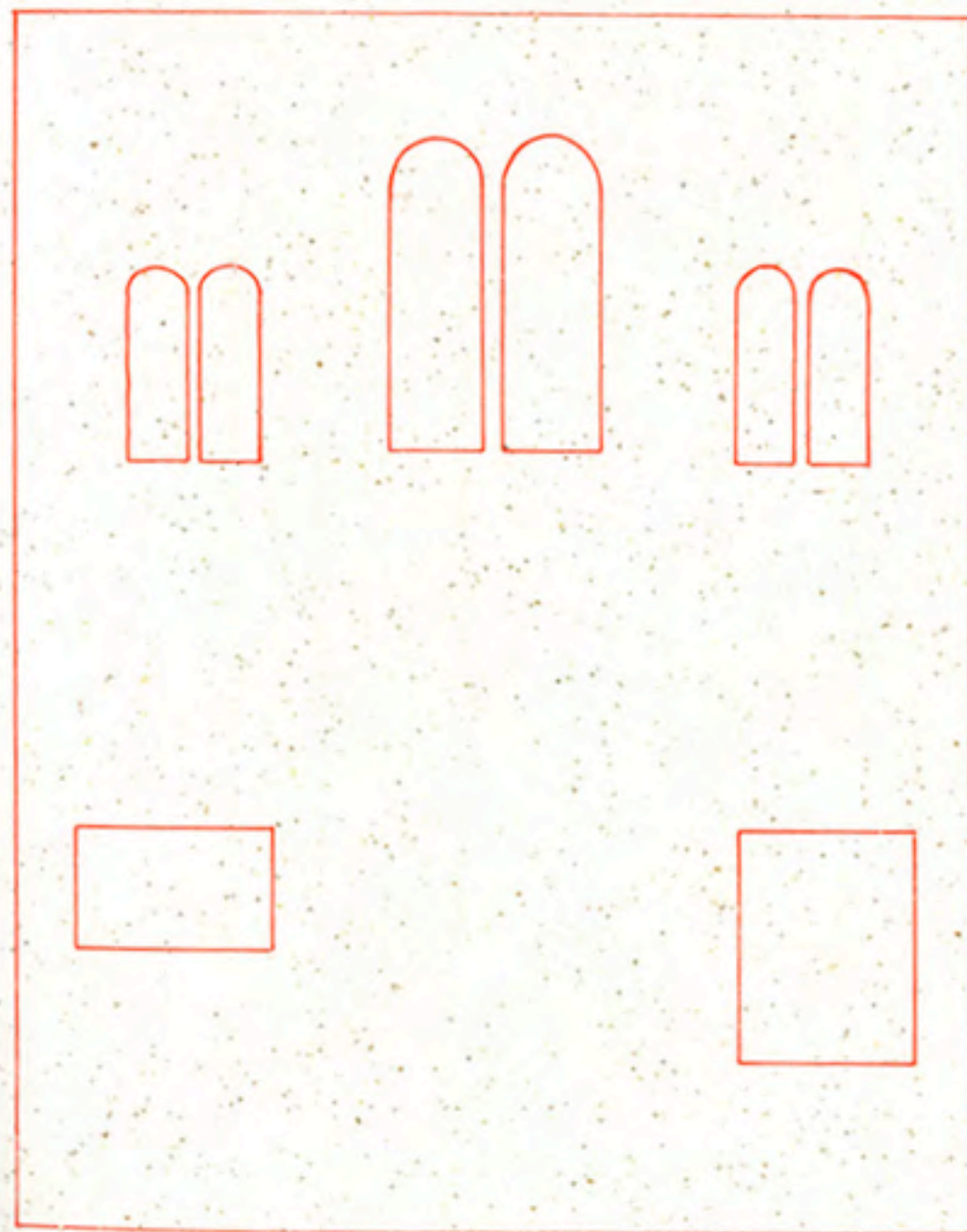


#6

1630 — The removals underway in the previous study have been completed. What has emerged is a partially formed box; it has two sides and a floor. It has drifted away from within the archway and now stands to its left. It has fitted itself snugly in a corner of the cathedral.

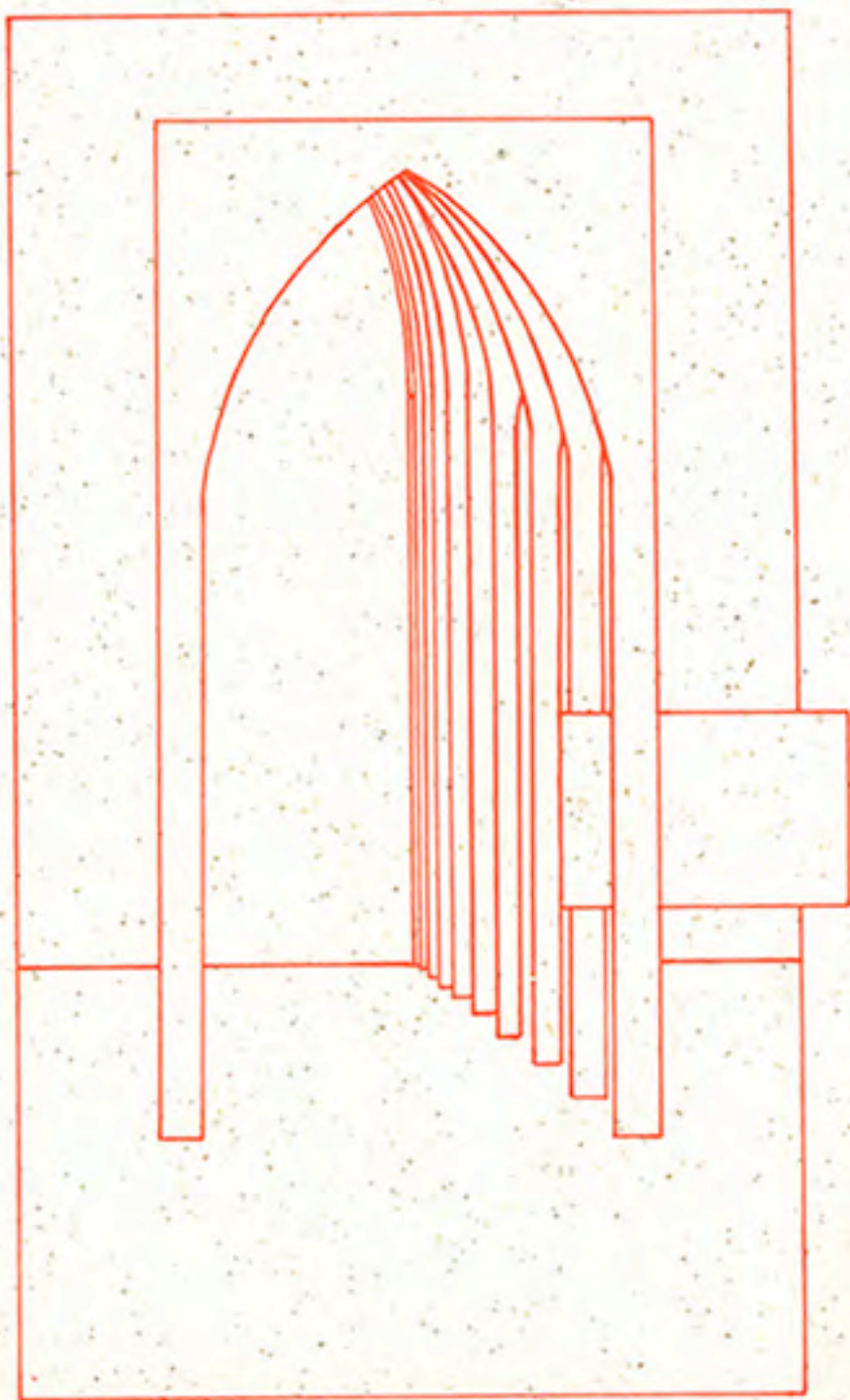


#9

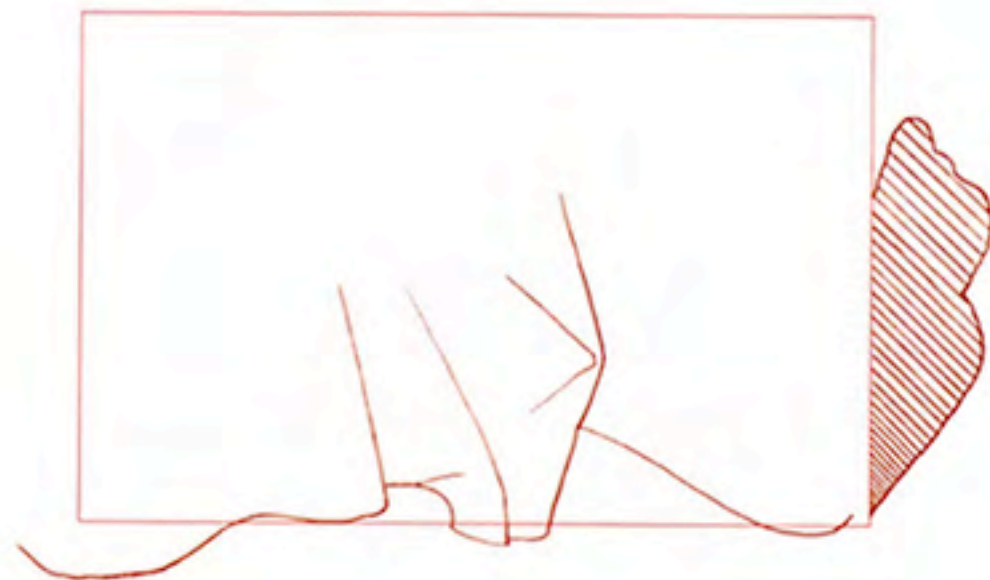


A study is a room in a house intended for reading, writing or drawing.
 A study is the act of reading, writing or drawing within a study.
 A study is the process of studying something –
 in this case, a study.

1653 – The study hasn't changed a great deal but it has shrunk slightly. A feature that previously appeared to be decorative has now grown to the proportions of a chimney.
 The Saint's desk has shrunk and tilted.
 This study could be housed almost anywhere.



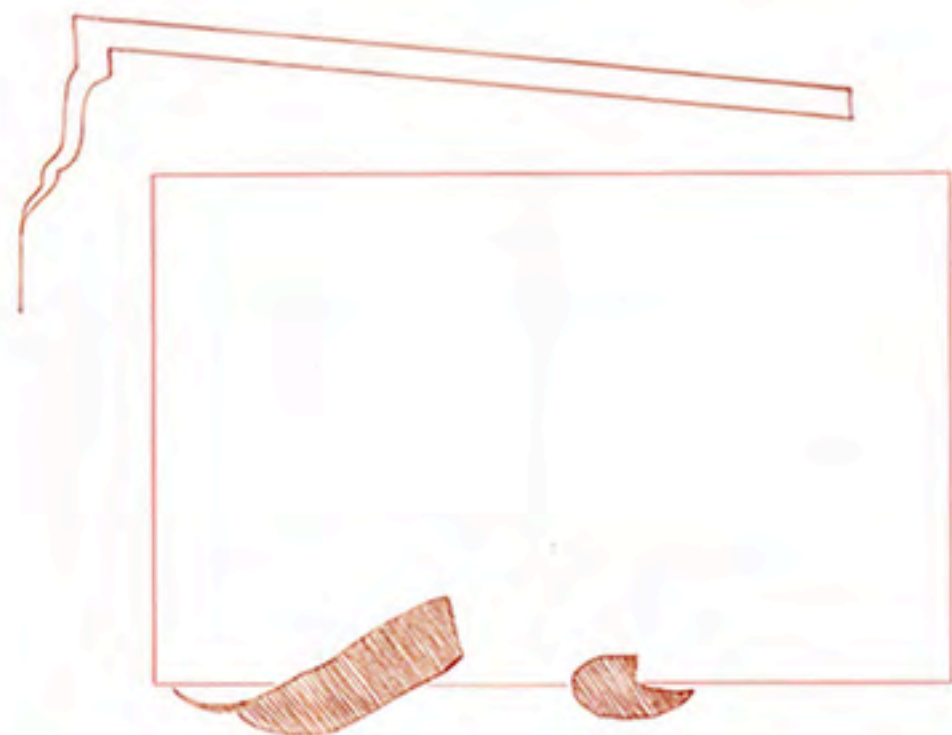
The Saint's study (like Roland Barthes' (1)) is one that replicates itself. It is mutable, reordering itself repeatedly around the Saint and his books, always leaving space so that the lion can enter and the viewer can look in.



The shape of a brushstroke, a teardrop, or of migrating birds
(in the folds of a saint's gown).

SHADOW INVENTORY (3)

Renaissance paintings of Saint Jerome in his study are not copies of one another, they are rearrangements. It could be said that they are translations, not of one another but of the idea of a Saint at work. Translation is an act of caring for a story or a text⁶. Perspective is a means of translating reality into abstraction or of translating a story into the appearance of space.



Triangular
(the underside of a shelf).

While working on the Vulgate bible, Saint Jerome became engaged in a dispute with Saint Augustine over a plant name (kikayon) commonly translated as 'gourd' but which Jerome chose to translate as 'ivy' (4). The gourd in Durer's picture of Saint Jerome is a translation dispute made solid and hung from the ceiling⁴. It is scholarly thought made manifest.



The shadows of objects on a shelf
(and the shadows of the shelves beneath them).

In depictions of the studies, the use of perspective sometimes goes only as far as the image (and its symbolism) requires; a partial translation that close inspection reveals to be faulty or dysfunctional (5).



The shadow of a glass flask with a long neck
(but not of any other object on the shelf).



A diffuse shadow surrounding a bird that might be a quail
(antishadow).

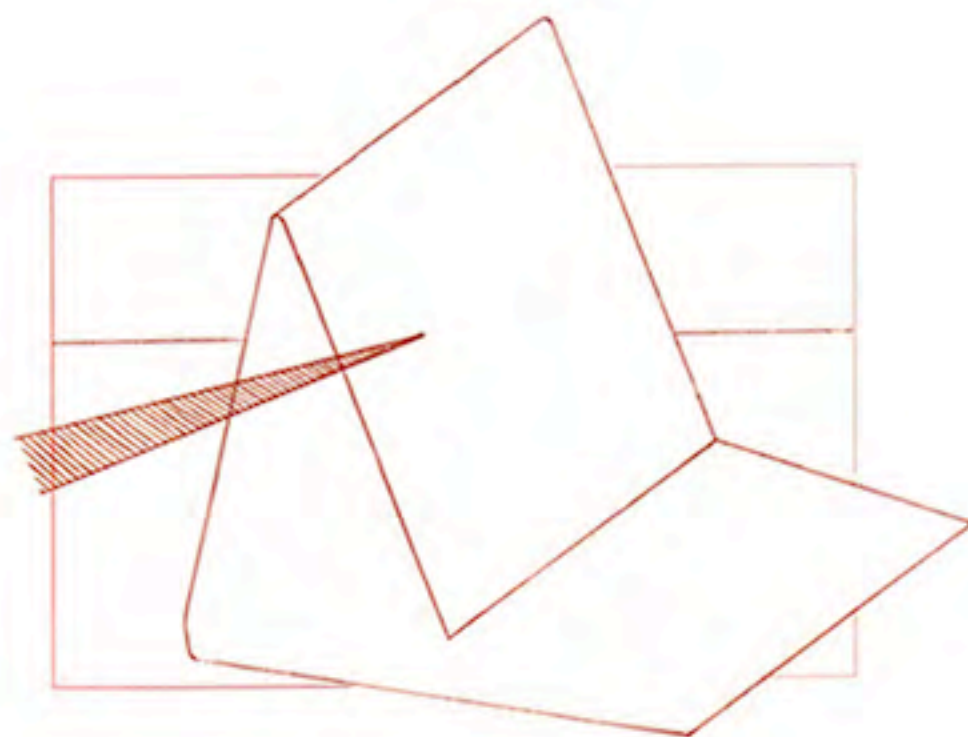
The symbols within the paintings must be arranged so that they are visible within the perspective, they are symbolic points on a mathematical grid. Where the perspective is more patchy, it is because it has lost the battle with other information that the painting must communicate, as in Ferrer's painting where space has dissolved into a catalogue of objects.

If perspective proposes that the picture plane is a window that the viewer looks through, then in some paintings the window offers a view into a spaces that resemble a diorama or a puppet theater. In others the study is so convincing that I can smell the air.



The shadow of a knife plunged into a bookshelf
(the thorn).

It is tempting to try and build these spaces. It was the impulse to do so which sparked this study.



The shadows falling within a carefully folded and arranged sheet of paper.

In 1964, the architect Bill Toomath built Da Messina's study in his house in Wellington^{vi}. He used the way that light fell in the painting in order to determine how to build the structure. However, in images of him sitting at his desk in place of the Saint, he seems not to have created a copy of Da Messina's study but its mirror twin.



The shadow not cast by a lion
(missing entirely).

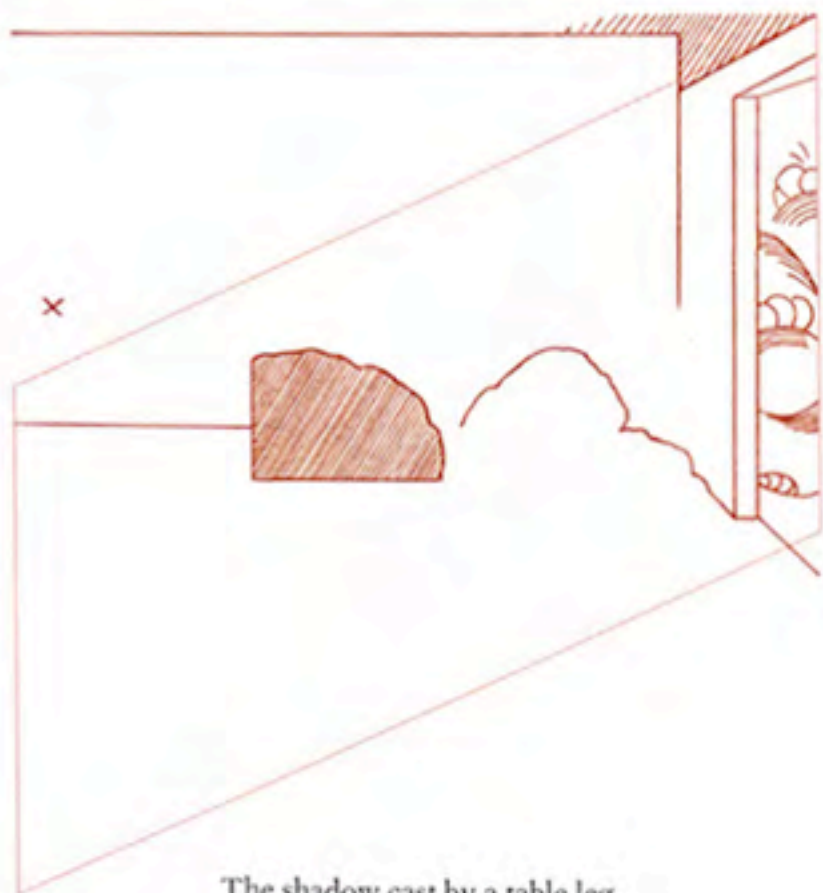


The shadow not cast by a saint
(present but misplaced).



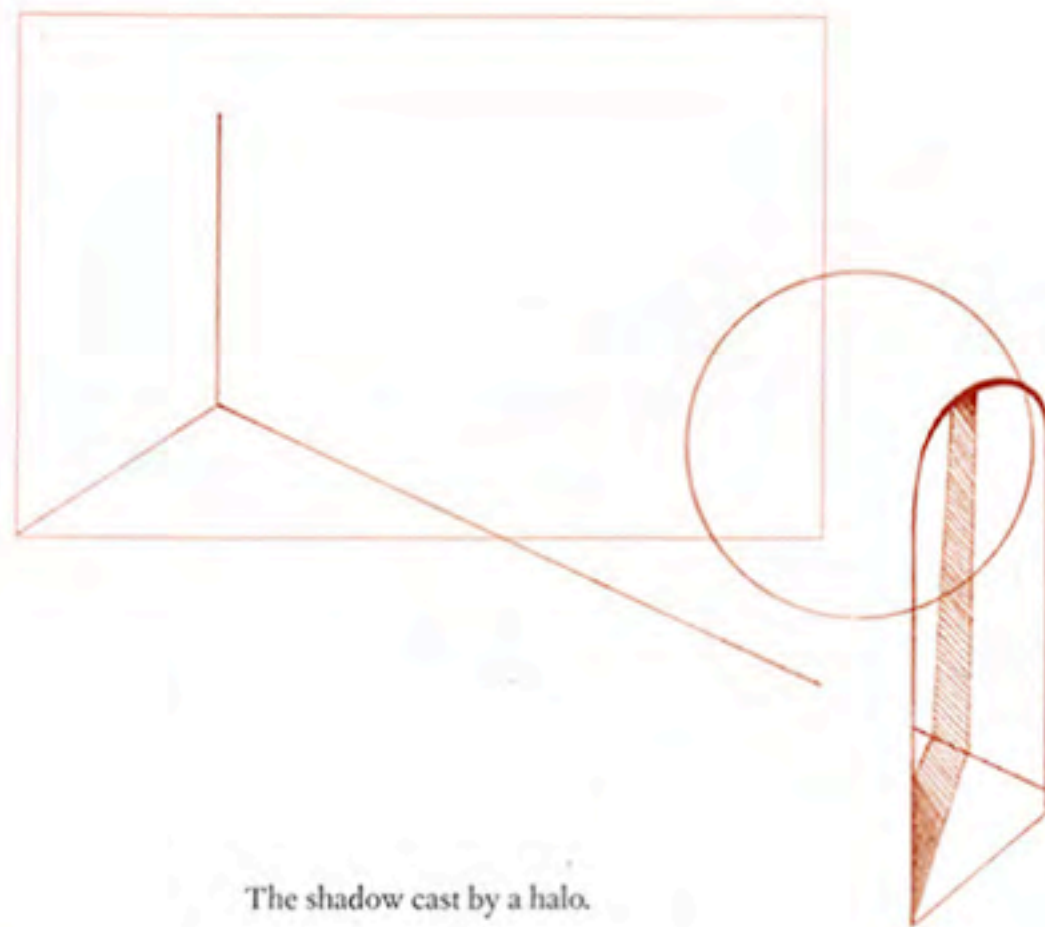
Light often aids the creation of a copy (the photograph, the photocopy, the screenprint, and other forms of mechanical reproduction). Though reproduction is always an incomplete process of translation. In the Ringling Museum, curators have installed a chandelier matching the one in Cranach's painting in the room where the painting hangs^{viii}.

Cranach's paintings are also partial mirrors of Durer's earlier engraving. The picture plane is masquerading as a mirror. It is a testament to the serene seductiveness of these study spaces and the opportunity that they offer to be alone with the contents of your mind (and your bookcase) that their contents have begun to leak out through the picture plane into three dimensions.



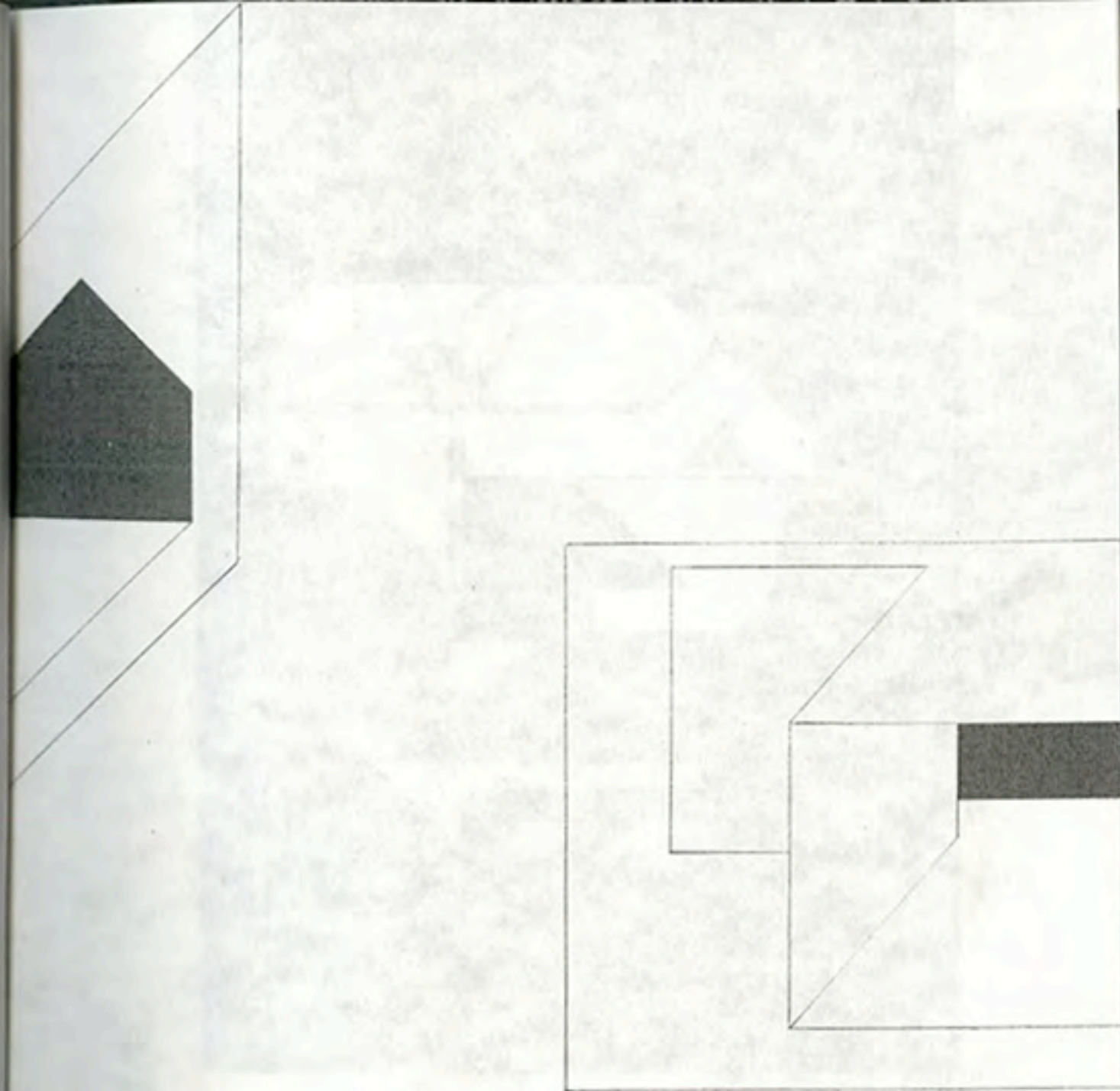
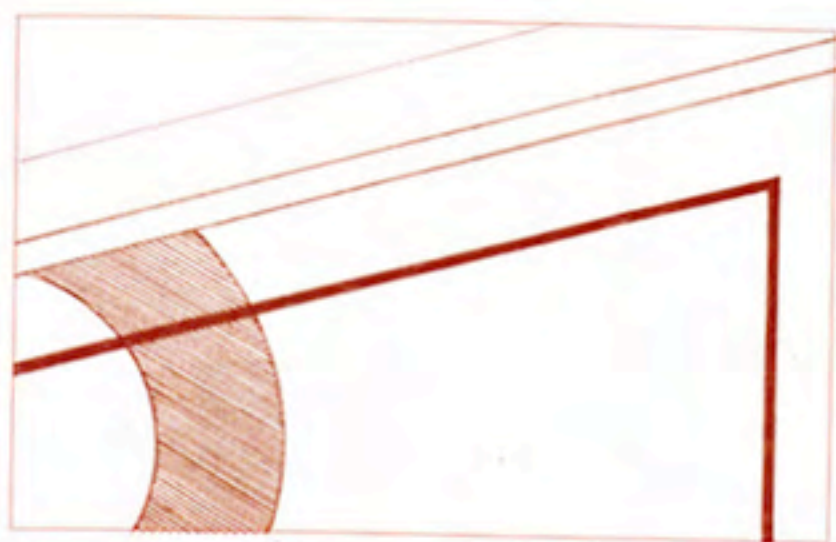
The shadow cast by a table leg.
(or a pillar, or a doorframe).

The light, and the animals whose shadows are being cast by the light, are caught within the net of perspective, while the structures in the studies seem eternal (perspective proposes an infinite space). The play of light is fleeting and can be used to identify the time of day (or times of day) being depicted. Shadows attach objects to the grid of perspective giving it the appearance of gravity.



The shadow cast by a halo.

A translated text is the shadow of the original. It follows behind.



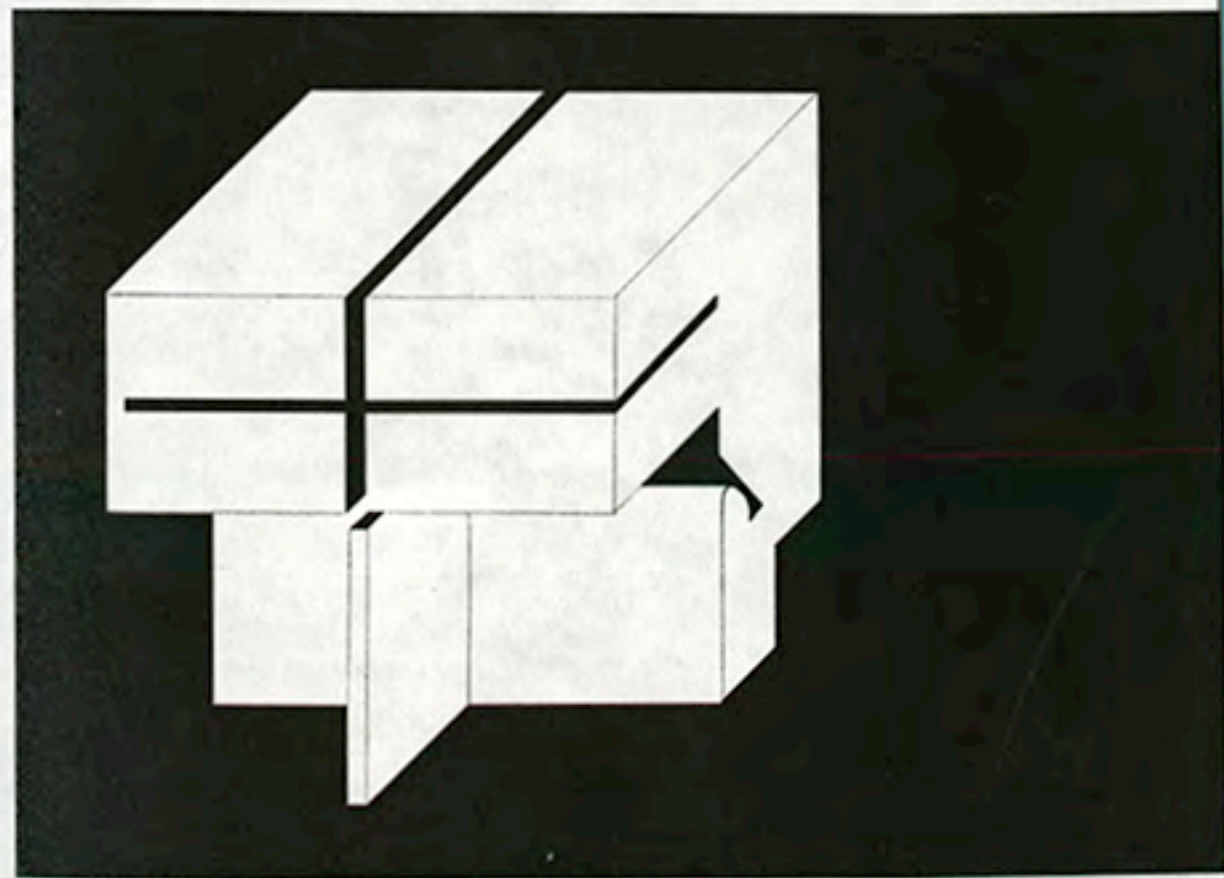
INVERSION

Perspective requires fixed points and hierarchies, and bodies resist this. In the paintings of Saint Jerome in his study, the movements of the animals, the Saint, and the light and shadow are replaced by the movement of the viewer's eye through the space. Our eyes are visitors that enter the space but leave no trace on it.

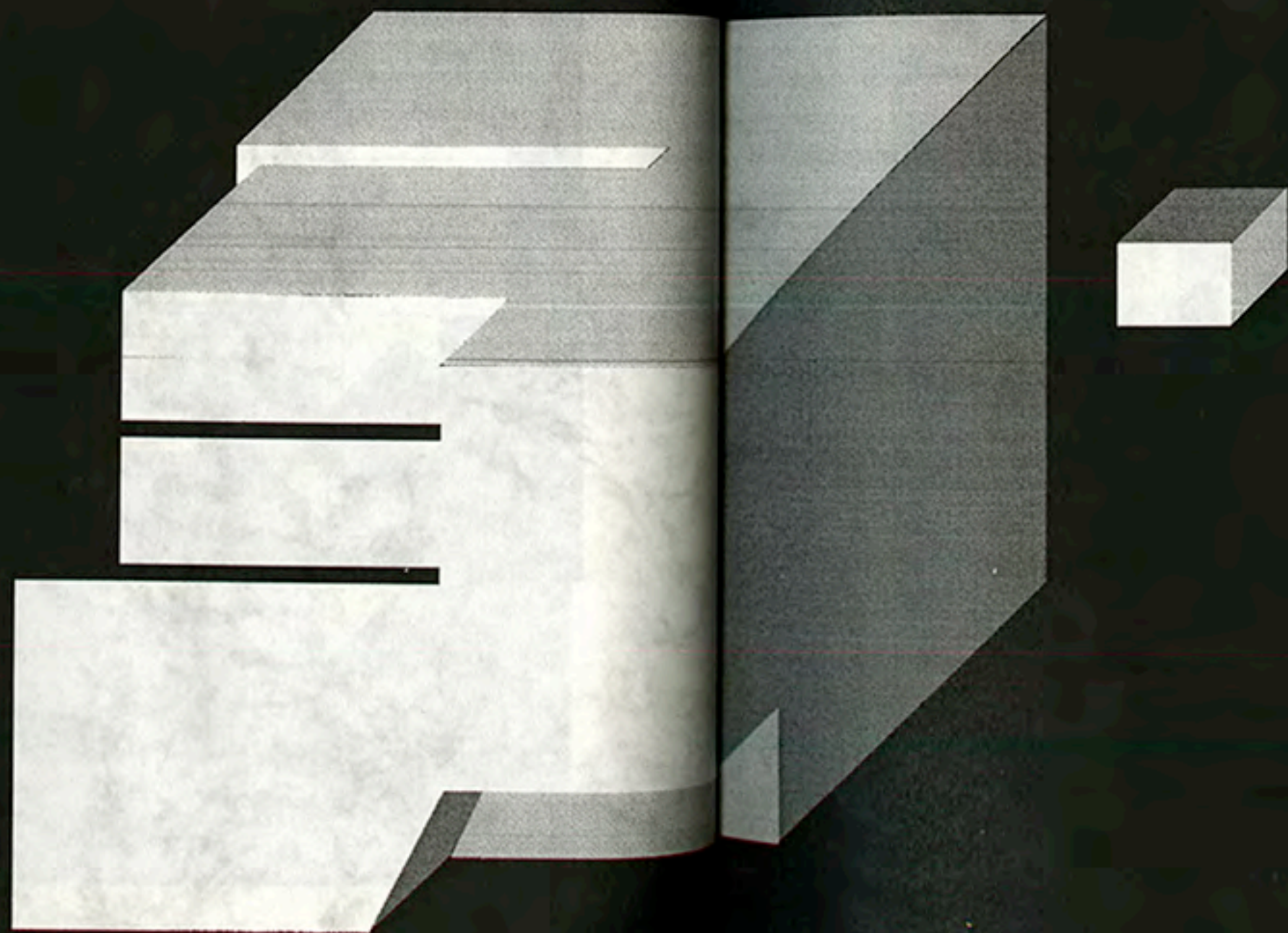
Saint Jerome's study is a box for holding a Saint. To view inside the box is to be offered a privileged view into the contents of the Saint's mind. As containers, the studies are not complete. A wall is always missing to make room for the picture plane but many of the studies feel incomplete or permeable in spite of this.



In Da Messina's painting, the larger box of the Cathedral contains the box of the study. Steenwyck also often shows the Saint sitting in rooms within rooms. The Saint's study is a permeable box of ideas parasitic on other (usually religious) architecture. It is provisional.

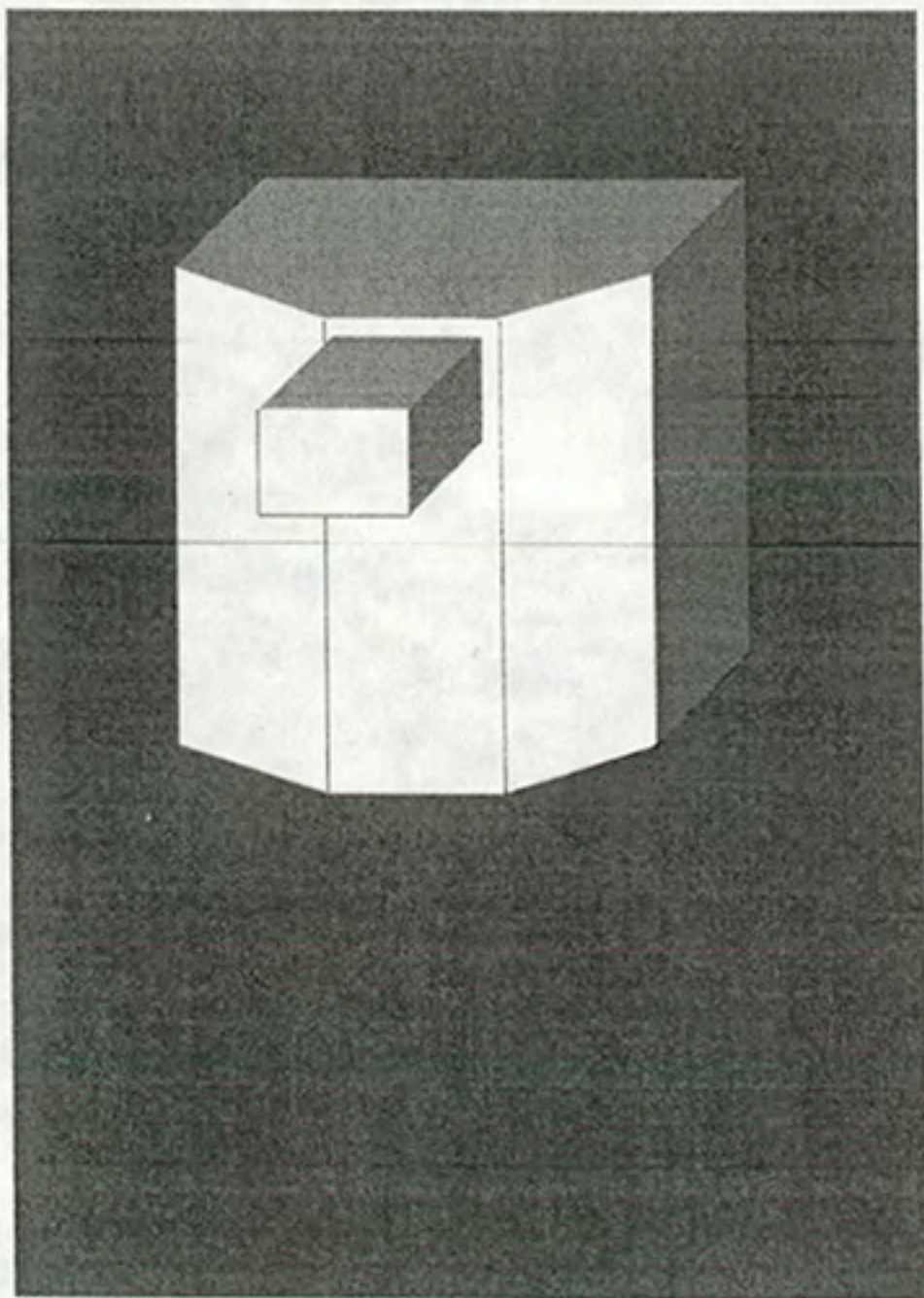


Several of the images of Saint Jerome are also parts of altarpieces, three-sided structures for funneling the attention of a congregation. The missing side allows for contemplation. The containers in Da Messina's painting grow ever smaller; landscape – cathedral – study – book-shelves – book – page. They are Chinese boxes, each layer of which is a space for thought (6).



The workstation type spaces in the paintings existed. A structure very similar to the one painted by Messina is described in an inventory of Lorenzo di Pierfrancesco de' Medici's possessions¹¹. Messina's painting was probably painted in Venice home of the Doge's Palace, a building whose design was intended to aid beurocracy through controlling the movement of bodies.

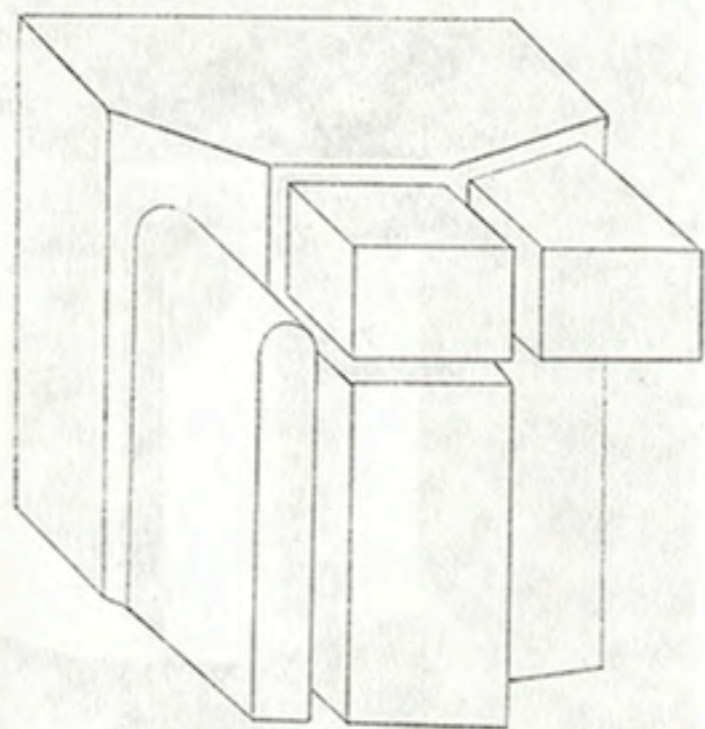
The studies are bespoke containers operating as parts of a larger architectural system designed to taxonomize, activities, people, and thought.



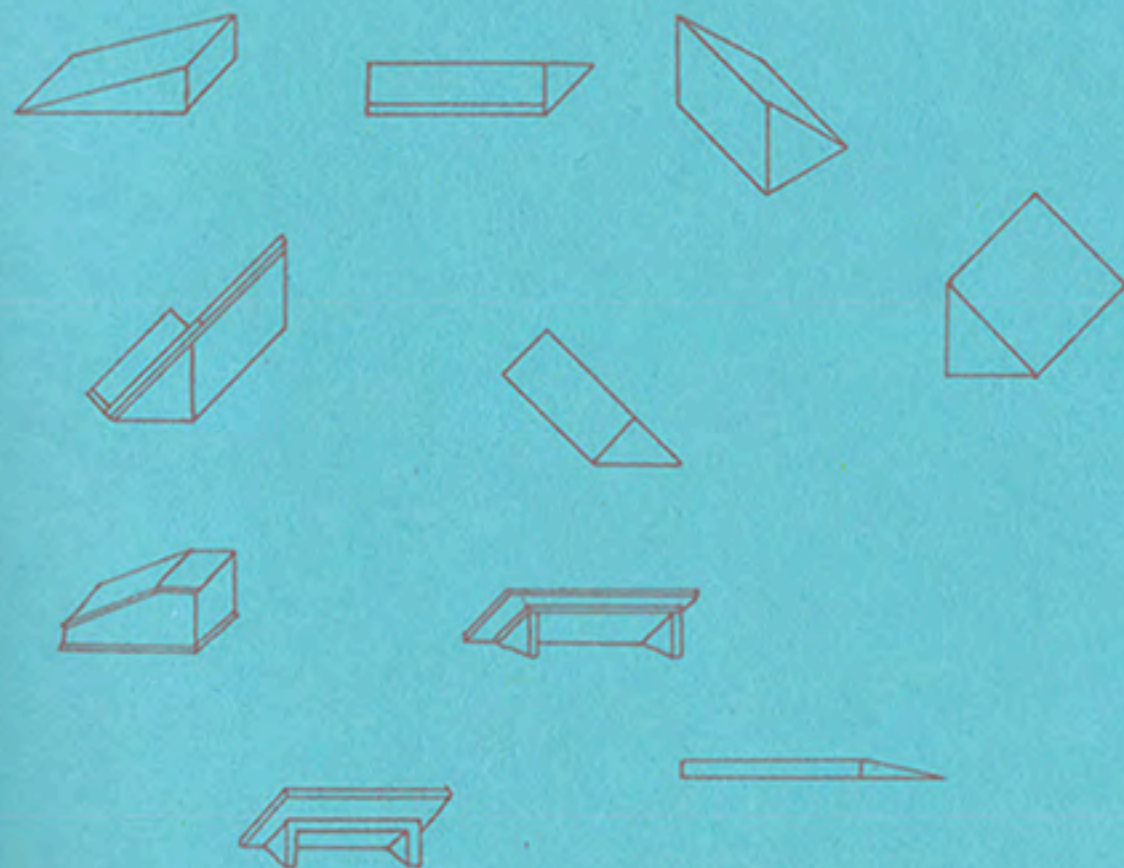
Verwoert suggests that the desk in Catena's painting is a symbol of the Saint's mind; it is a box containing his ideas²⁴. It also has the appearance of a tomb, suggesting that the study space is one in which the Saint's entire life story might be played out.



Many of the studies are living spaces: a towel hangs in Da Messina's study, a bed is in the background of one of Henrick van Steenwyck the Younger's. The way in which the objects are arranged offer us clues to the Saint's entire life story – the study is a container of narrative.



An essay is an imperfect container for the thoughts of the writer. Essays must be imperfect or incomplete in order to be useful; a fragmentary essay aspires to be a constellation illuminating the ideas of the reader (7). An essay such as this might extend to the structure of the book that contains it.

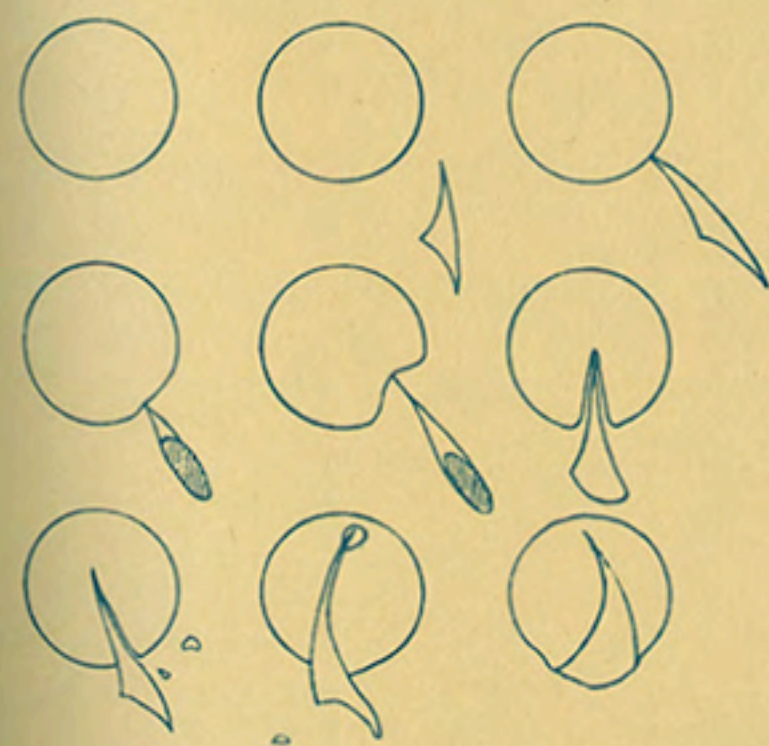


A PIERCING

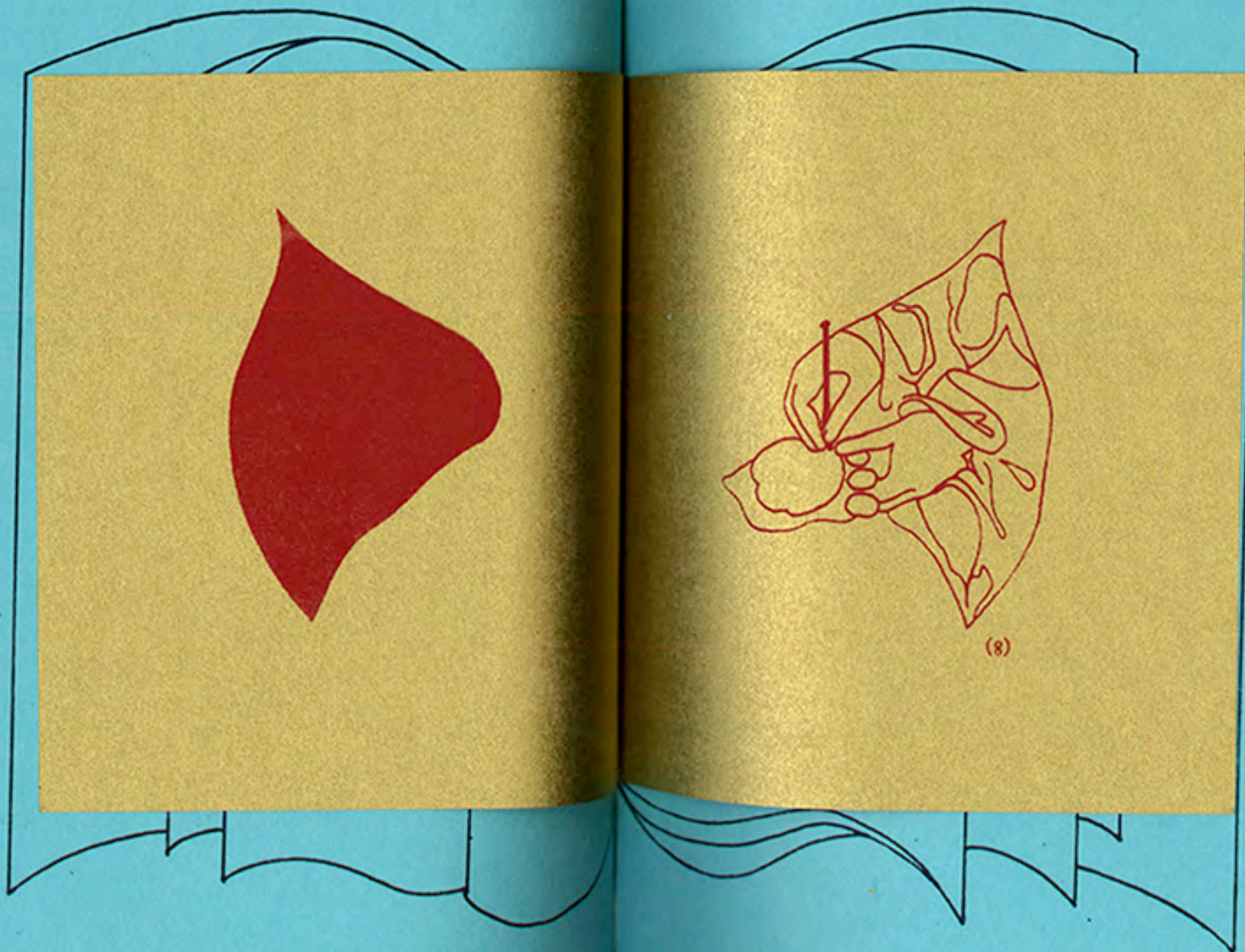
The viewer is a necessary intruder in the space of the painting.



The Saint is a necessary intruder in the space of the book.

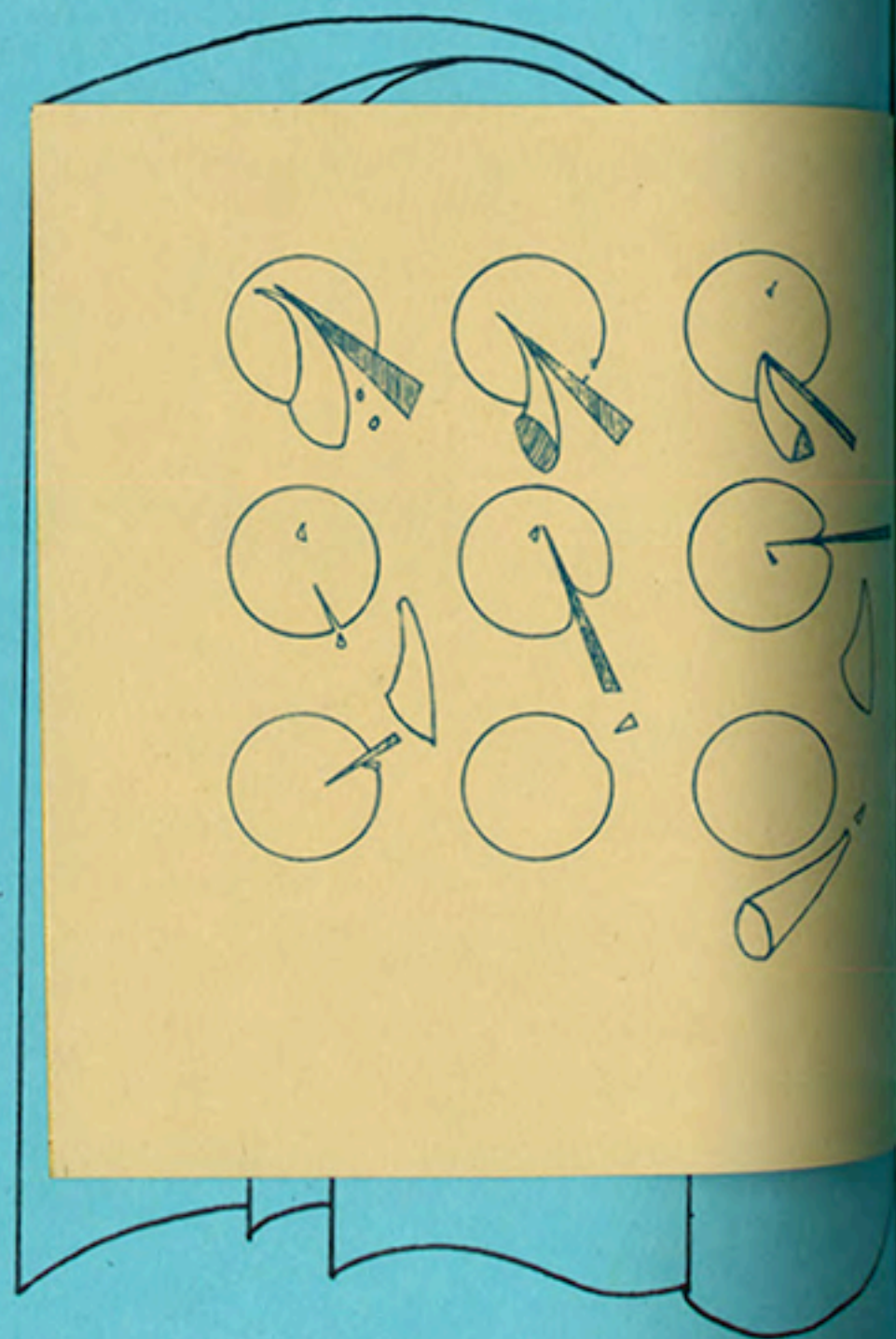


The lion is a necessary intruder in the study of the Saint.

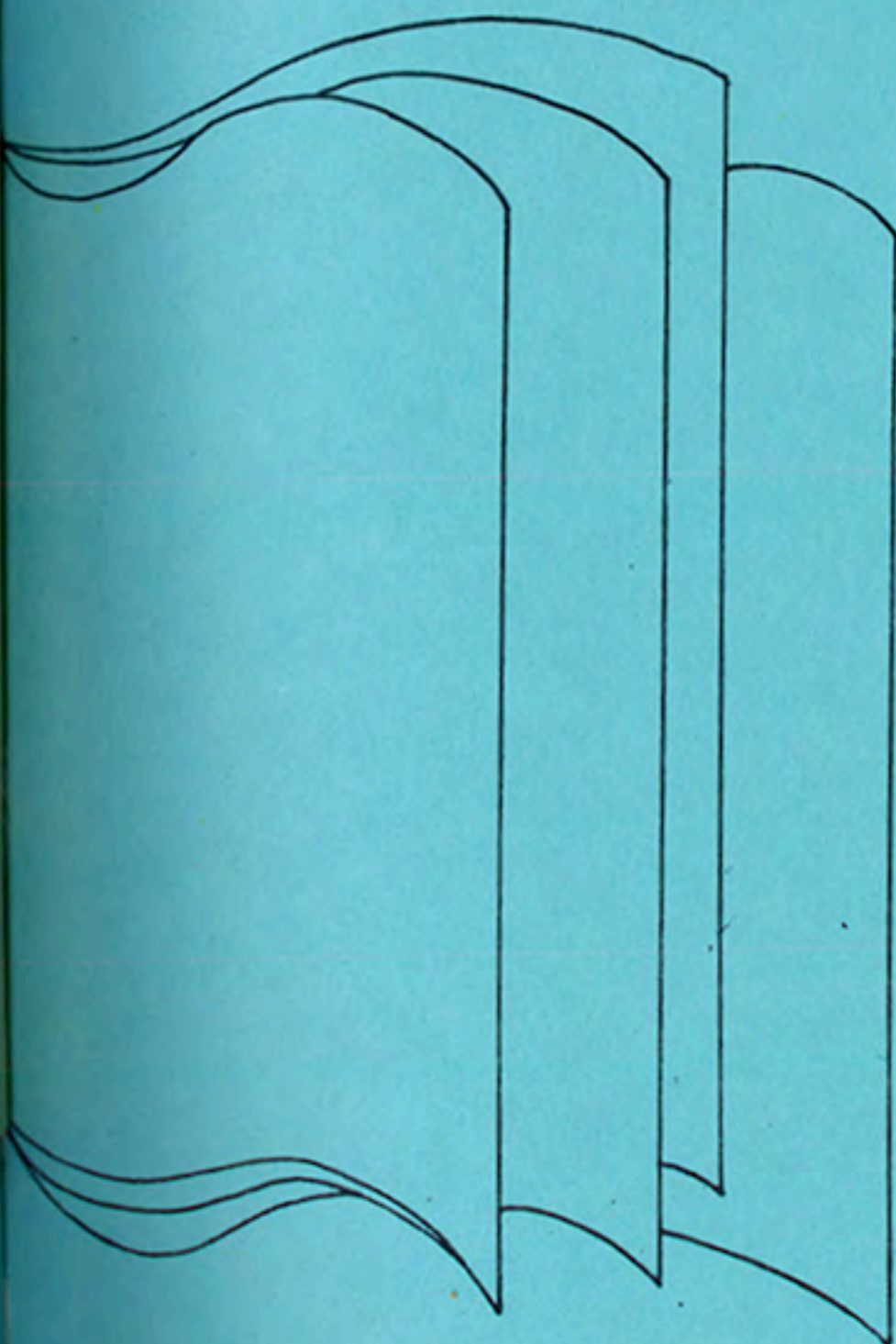


The Saint is a necessary intruder in the space of the book.

The lion is a necessary intruder in the study of the Saint.



The Saint is a necessary intruder in the space of the book.



The lion is a necessary intruder in the study of the Saint.



The thorn is a necessary intruder in the paw of the lion.

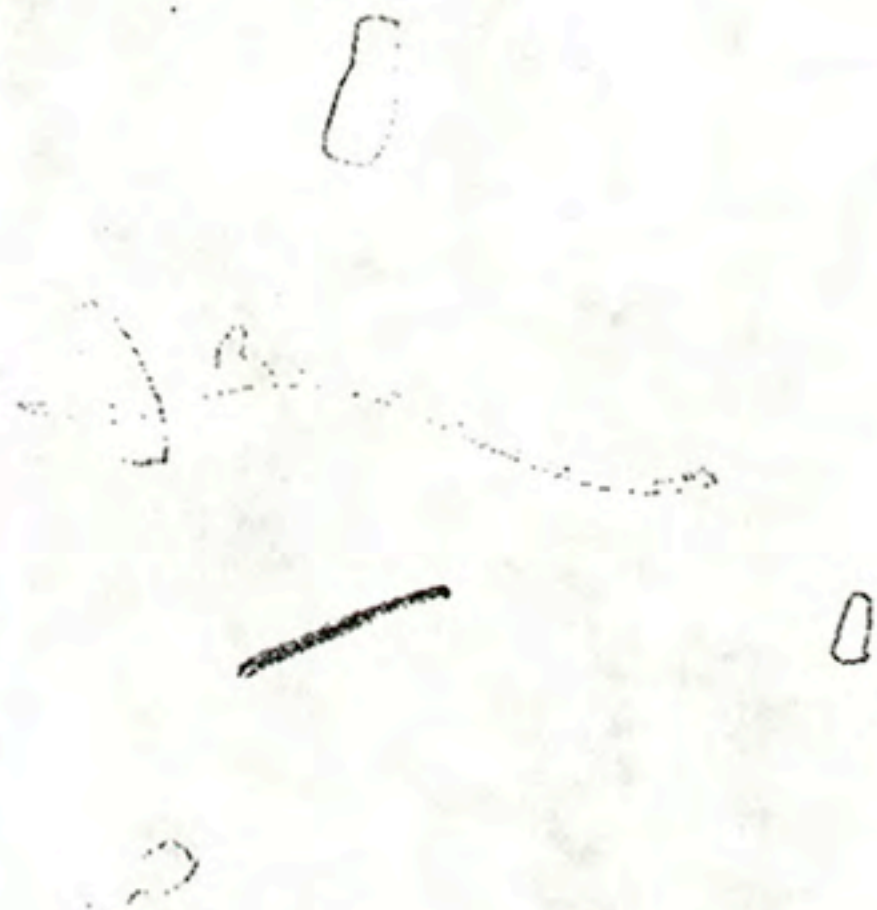


DUST

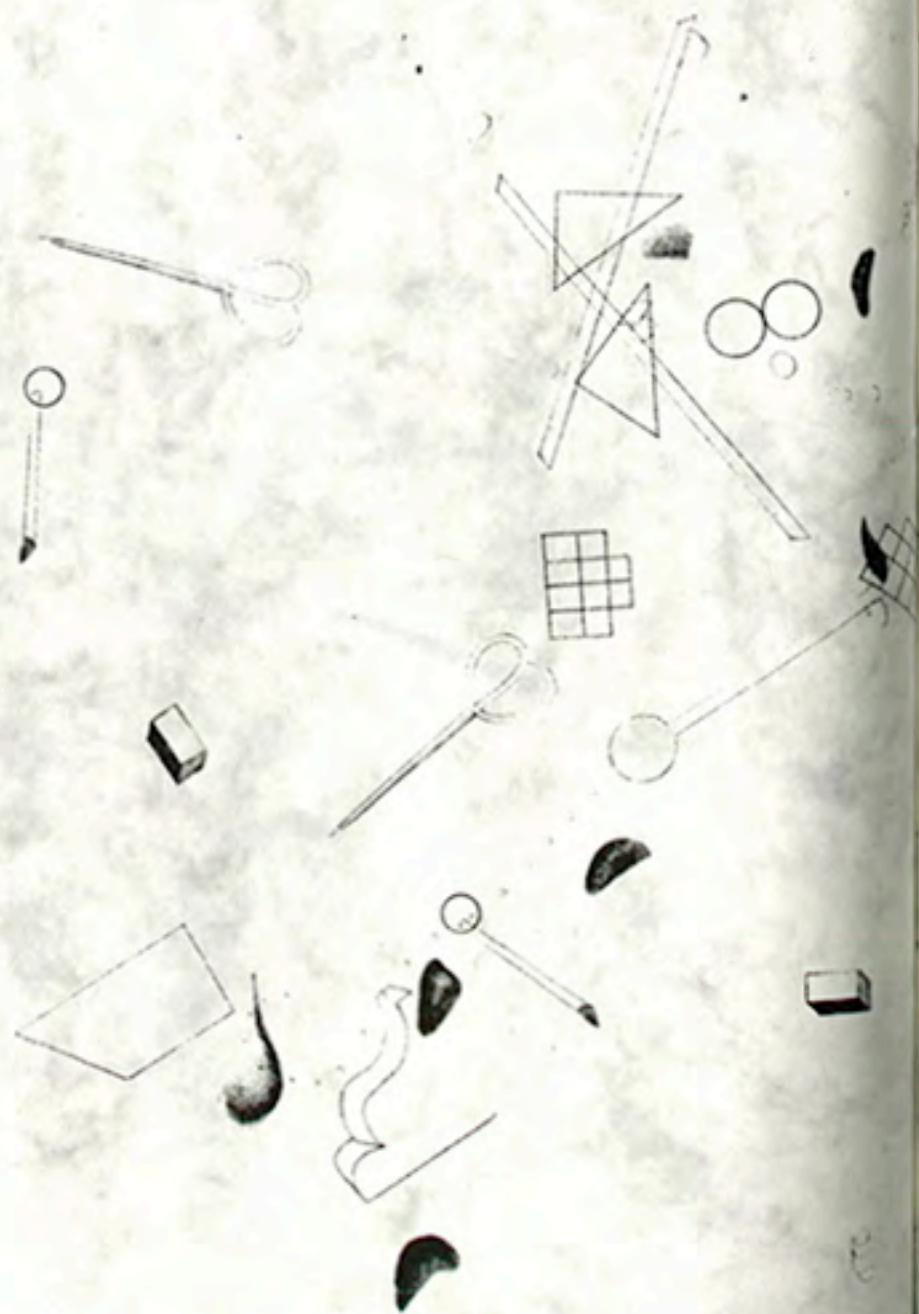
Sometimes, Saint Jerome's books appear to be falling from their shelves, halted in their continuous flow through the study space. It is tempting to think of these paintings as frozen moments in time – we are habituated to reading realistic pictures in this way – but in fact they are accretions of narrative or referential time. Narratives held within the appearance of a moment.



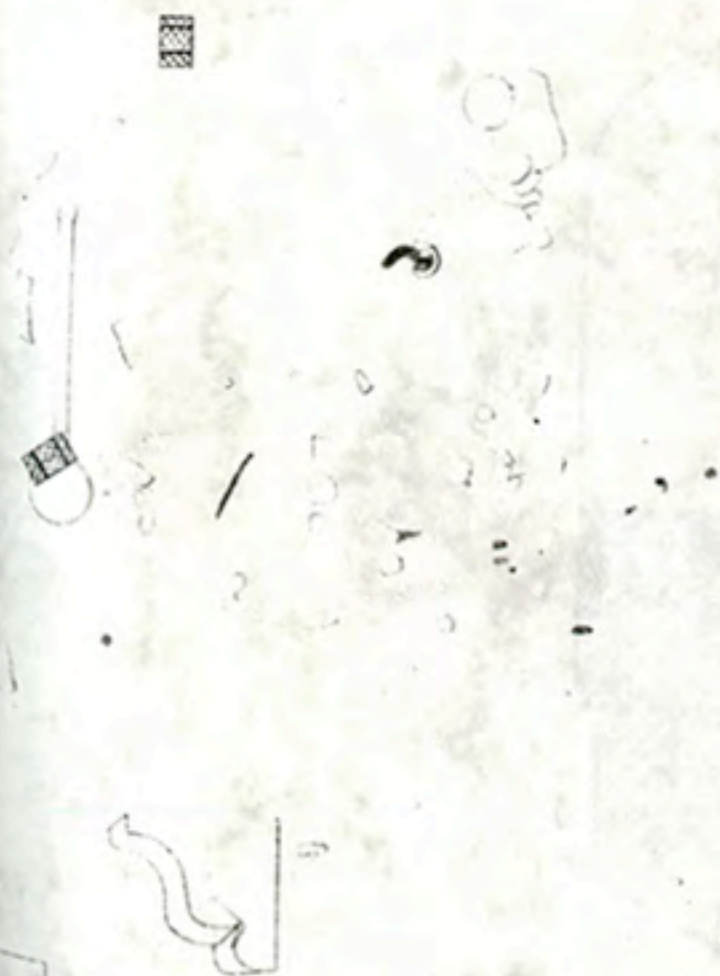
The Nutshell Studies of Unexplained Death are model rooms that contain all evidence needed for viewers to determine the series of events leading to a crime¹⁰. Study the paintings like crime scenes – consider their granular structure. There are two spaces here permeated by two kinds of particle. The space of the painting as an object and the space that the painting shows (9).



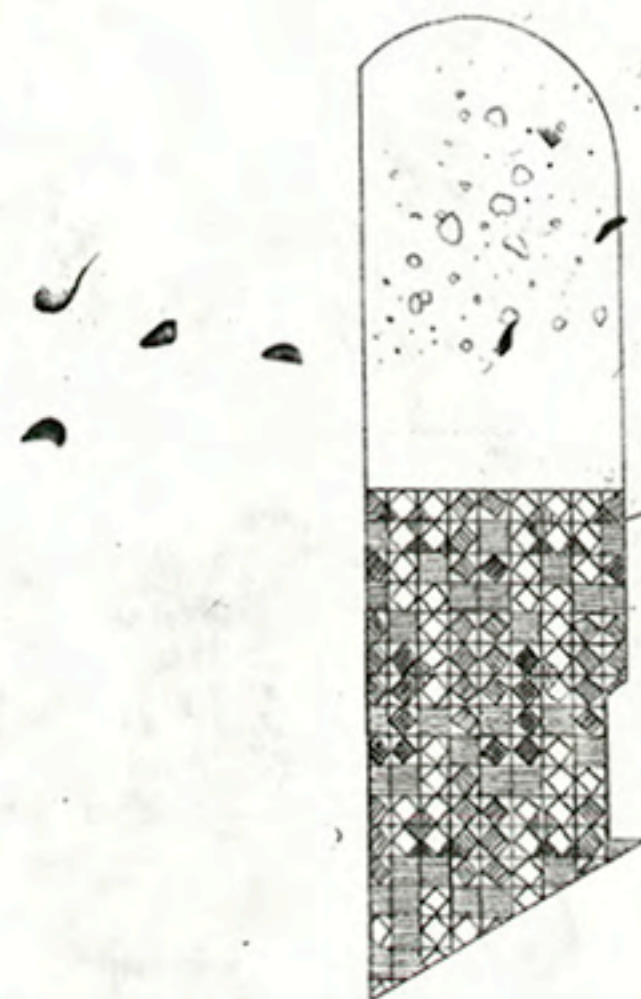
The surface of the painting and its substrate are often the subject of forensic study undertaken with the aim of unlocking their secrets. Discovering these secrets involves the undertaking of minor acts of violence upon the surface of the painting (10). The evidence that these acts have taken place then becomes part of the story that the painting records.



Looking at each painting, we imagine a Saint who is distinct from the study he sits in (as we feel ourselves to be distinct from the rooms we are sitting in) but he is as permeable as the study.



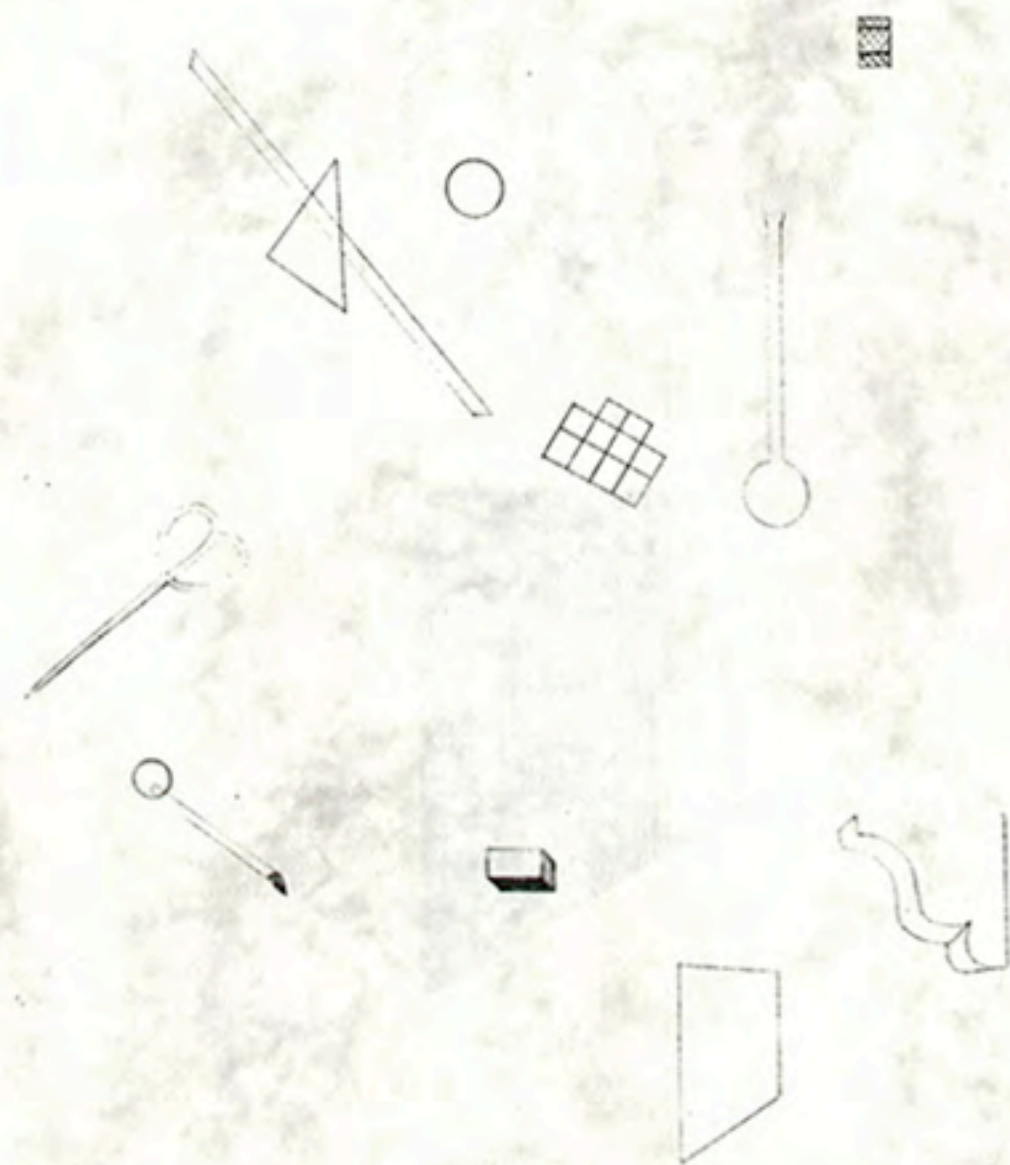
In our imaginations, the Saint breathes the air in the study, capturing it in the spaces within his body. His membranes are permeable and engaged in continuous exchange with the world around him. As an element of the painting's surface, the Saint, the furniture, and the lion are simply collections of brush strokes, interlocking and continuous with one another.



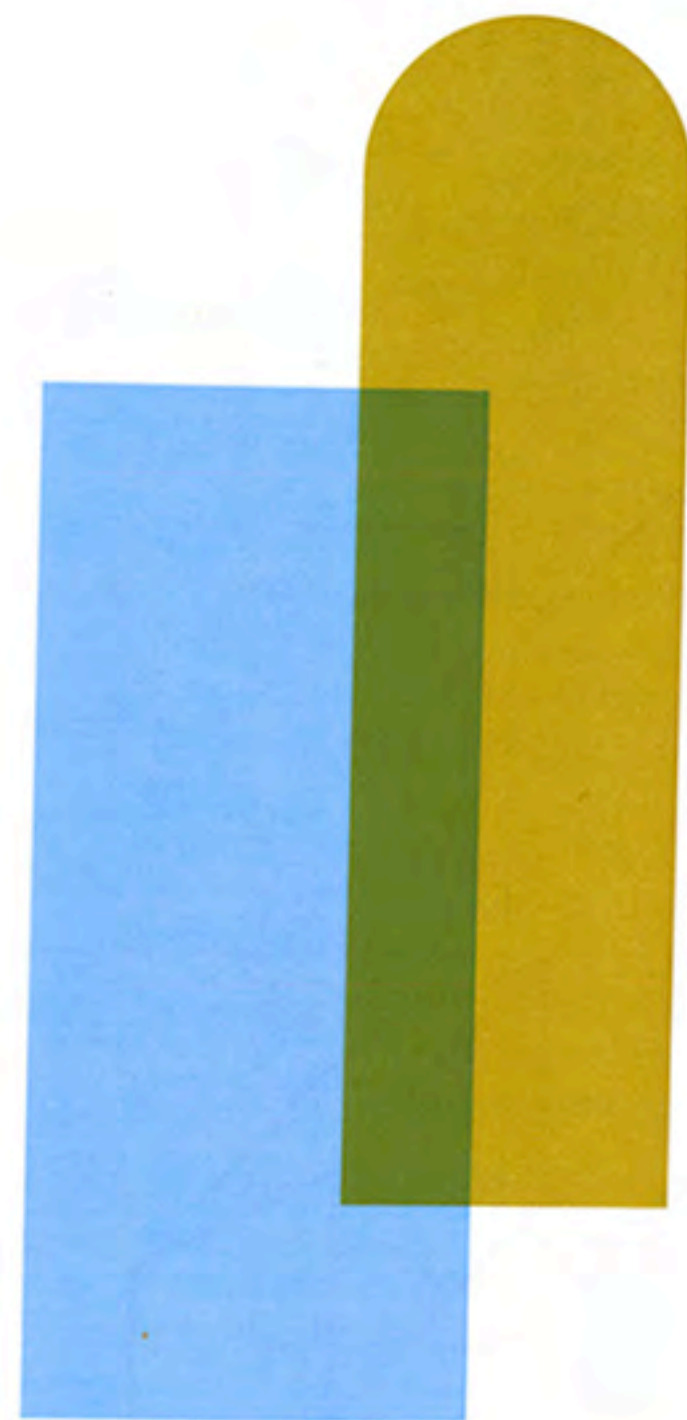
Dust has coalesced to form the marble floor and mineral dust has been collected in order to render the marble floor in paint. A layer of dirt and dust has accumulated on the painting's surface homogenizing and altering the colors.



For you, the tilting structure of the wooden study space might have become the tilting structure of a laptop containing your study space. The study has flattened down to a picture plane. We look through our laptop screens into further windows that contain our work. These windows do not offer the comfort of a horizon line. The space that they describe is both limitless and groundless^{iv}.

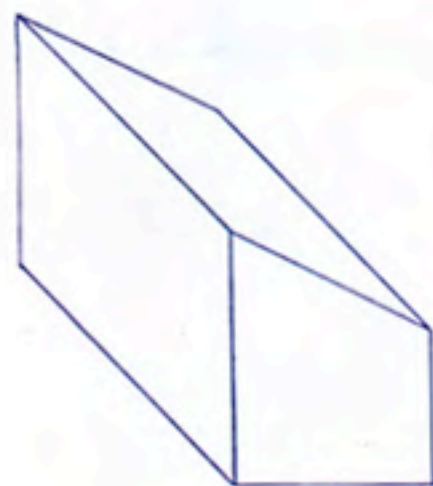


In our imaginations, the Saint's chair scrapes back against the surface of the dais, bruising it. The sweat on his fingers soaks into the pages of the book he is reading. He expels tiny globules of spit. When the Saint turns the pages of his book he disturbs dust particles, some of which are his own skin cells (11). In the air above the study, the Saint's skin mixes with the lion's.

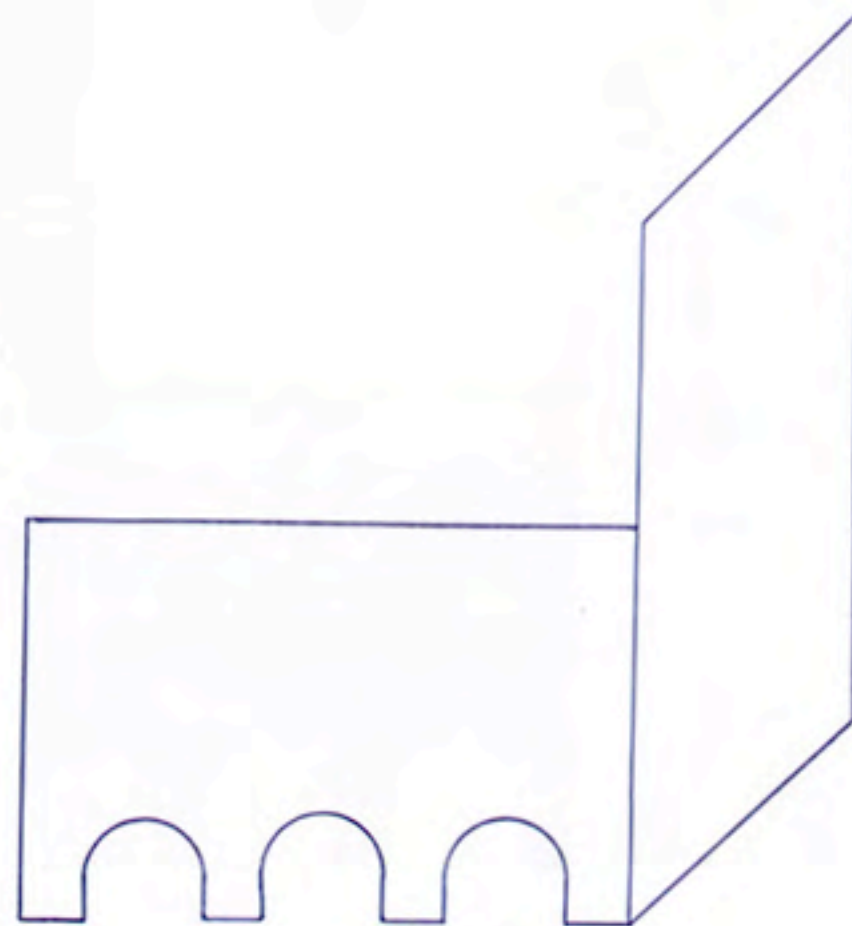


FRAGMENTATION

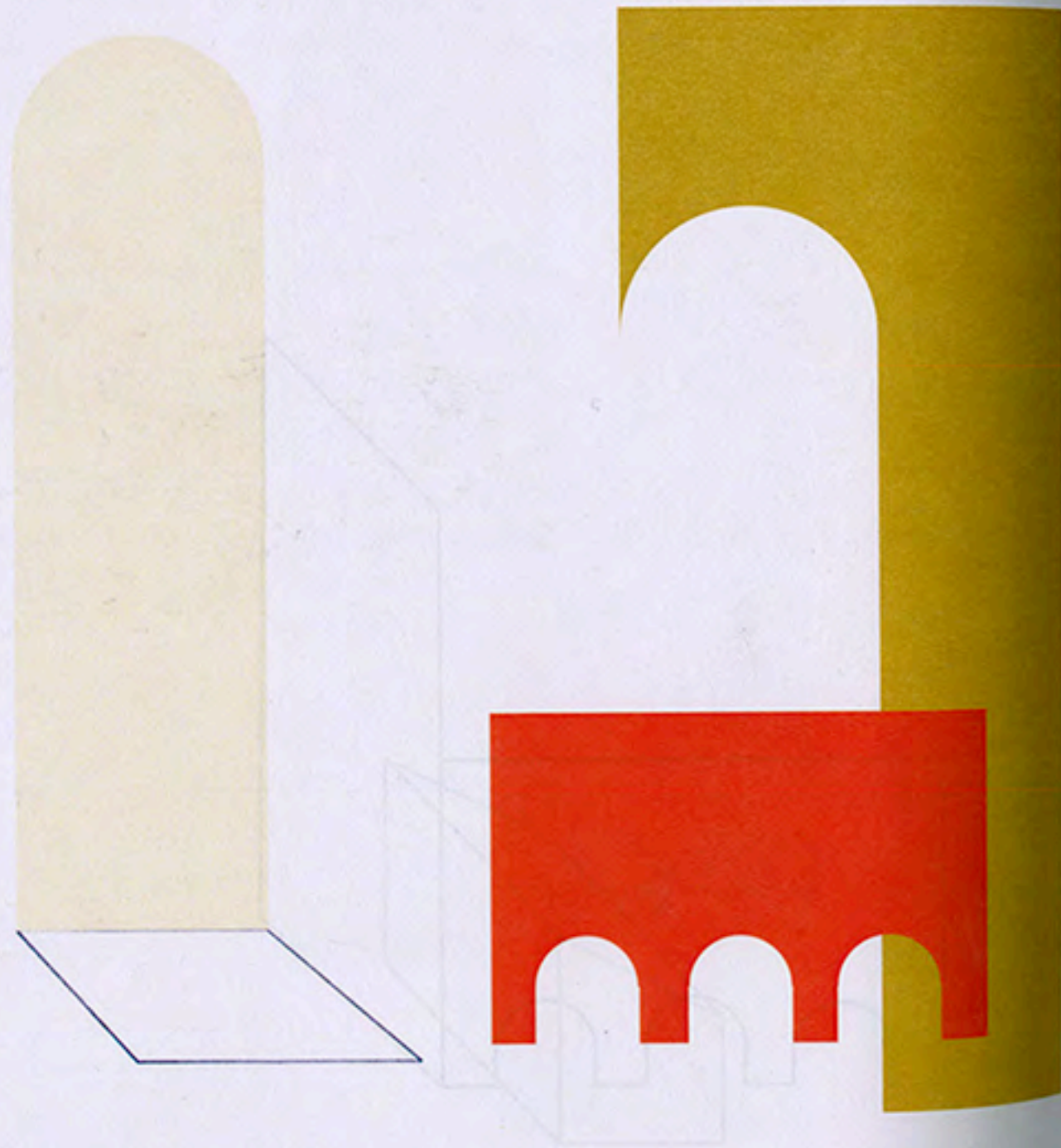
1. *It isn't the walls but the structures that count.*
(Barthes)



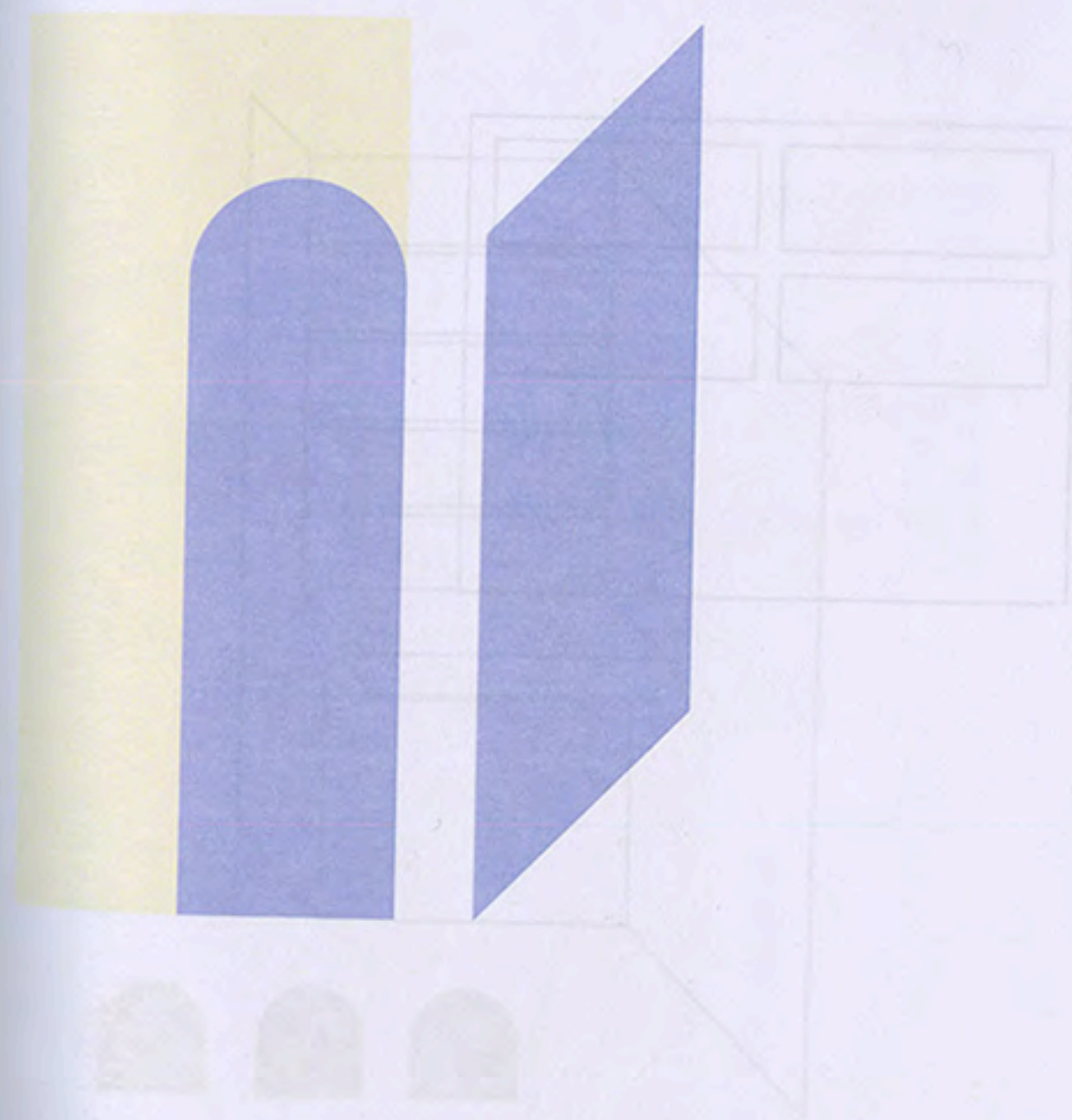
2. The whole space is organized around a piece of furniture (and the whole of the piece of furniture is organized around the book).... Surrounded by the uninhabitable, the study defines a domesticated space inhabited with serenity by cats, books, and men.
(Perec)



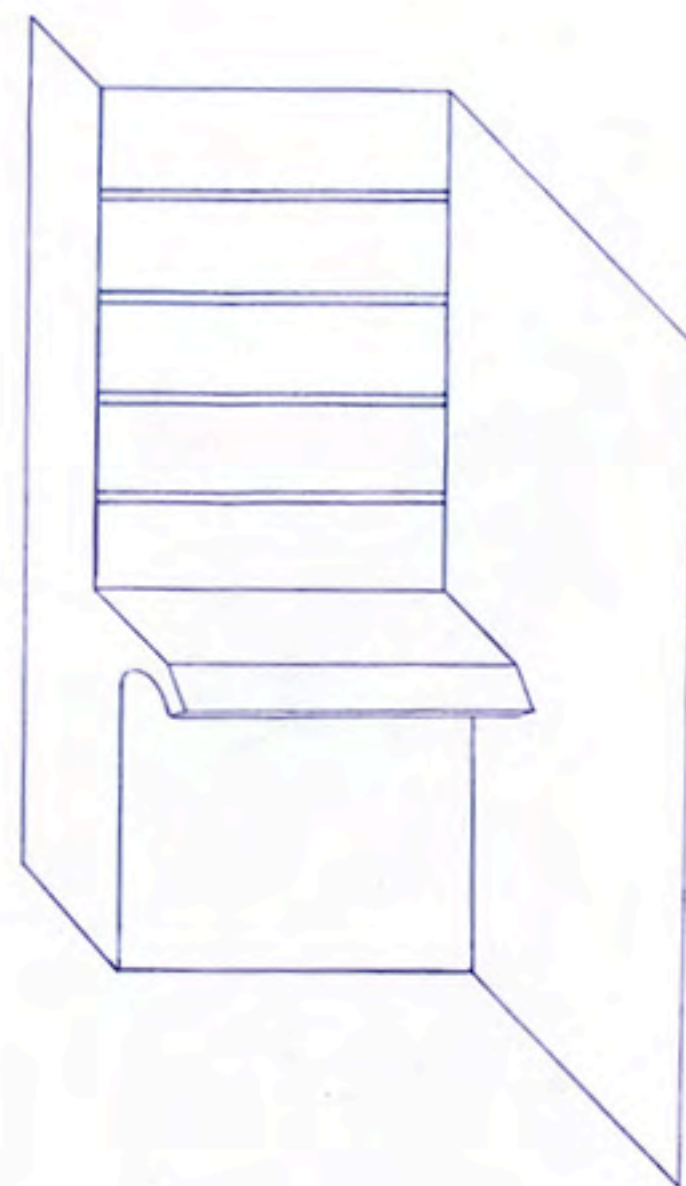
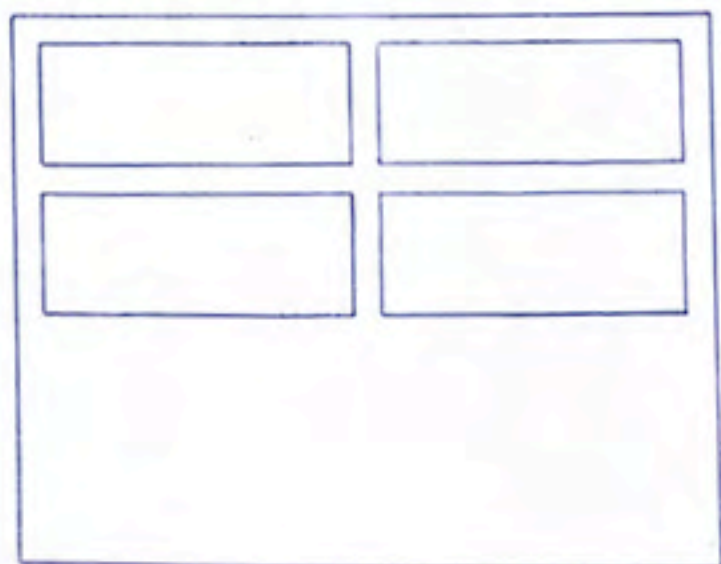
3. Two forces rule the universe, light and gravity.
(Weil)



4. If there is some final genetic bond between language and illusion, then the atavistic persistence of illusion... fossil traces, upon the painterly surface, of thickets, vistas of torn gauze, spread hides, systems of tinted shadows, receding perspectives of arches... affirms at the least, the utter permeance of language.
(Frampton)

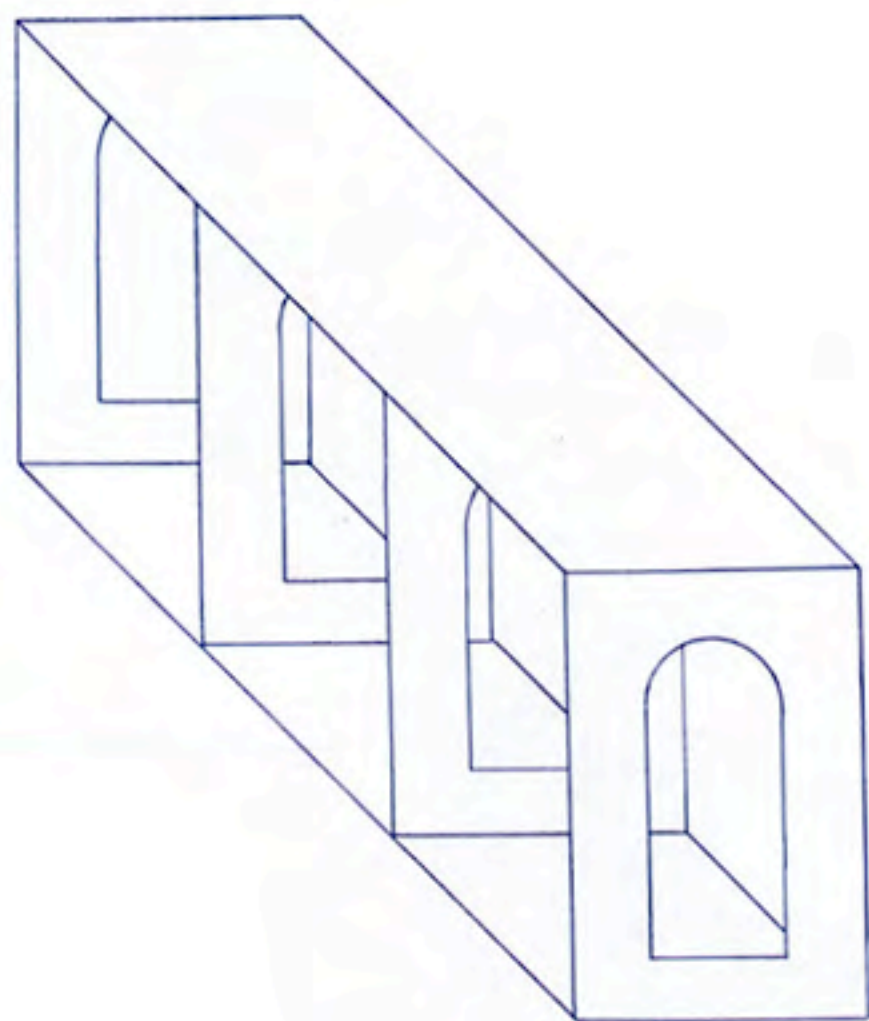


5. Perspective has a curious inability to support itself; and so it leans on other pictorial tools. Without the help of atmosphere, texture and color, the best perspective lines tend to collapse into flattened nets.
(Elkins)

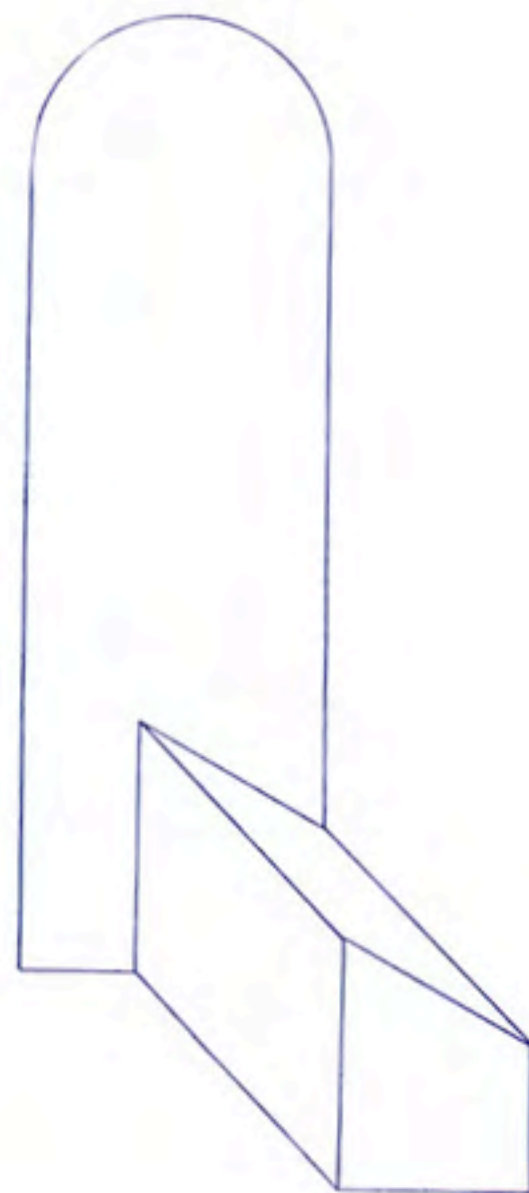


6. The 'study' of the title is in fact a nested puzzle, a kind of origami office made of involuting folds of architectural space, at the center of which the scholar thinks and reads and writes.
(Dillon)

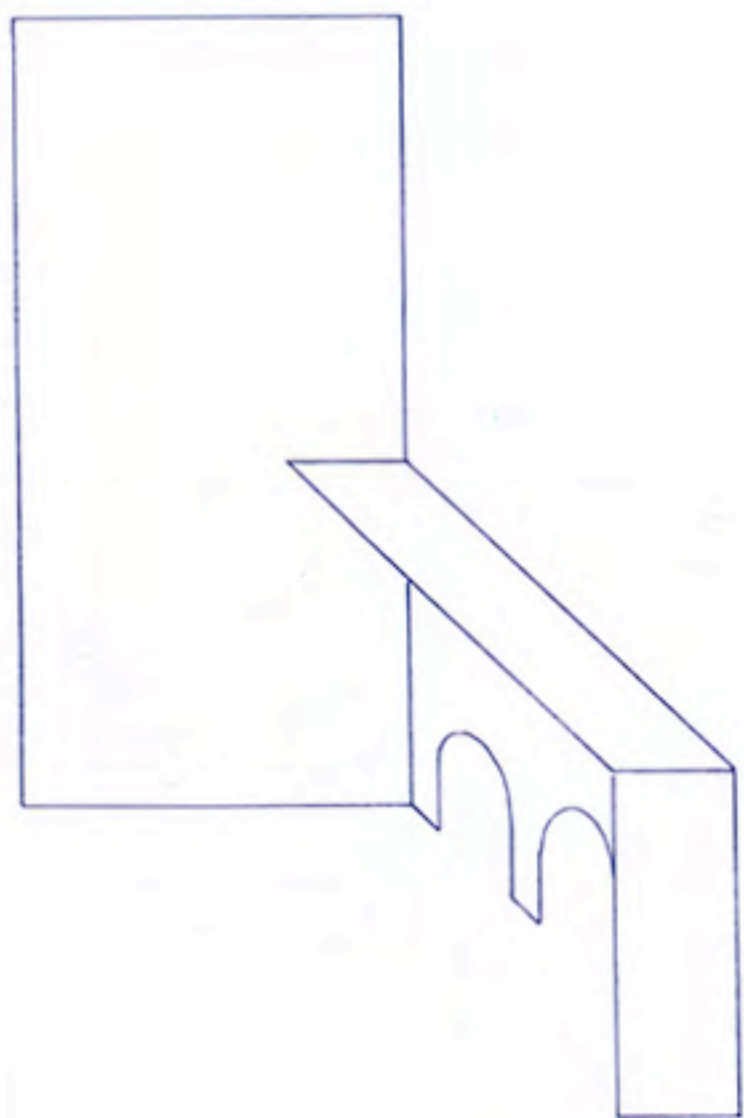
7. It's not that what is past casts its light on what is present, or what is present its light on the past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation.
(Benjamin)



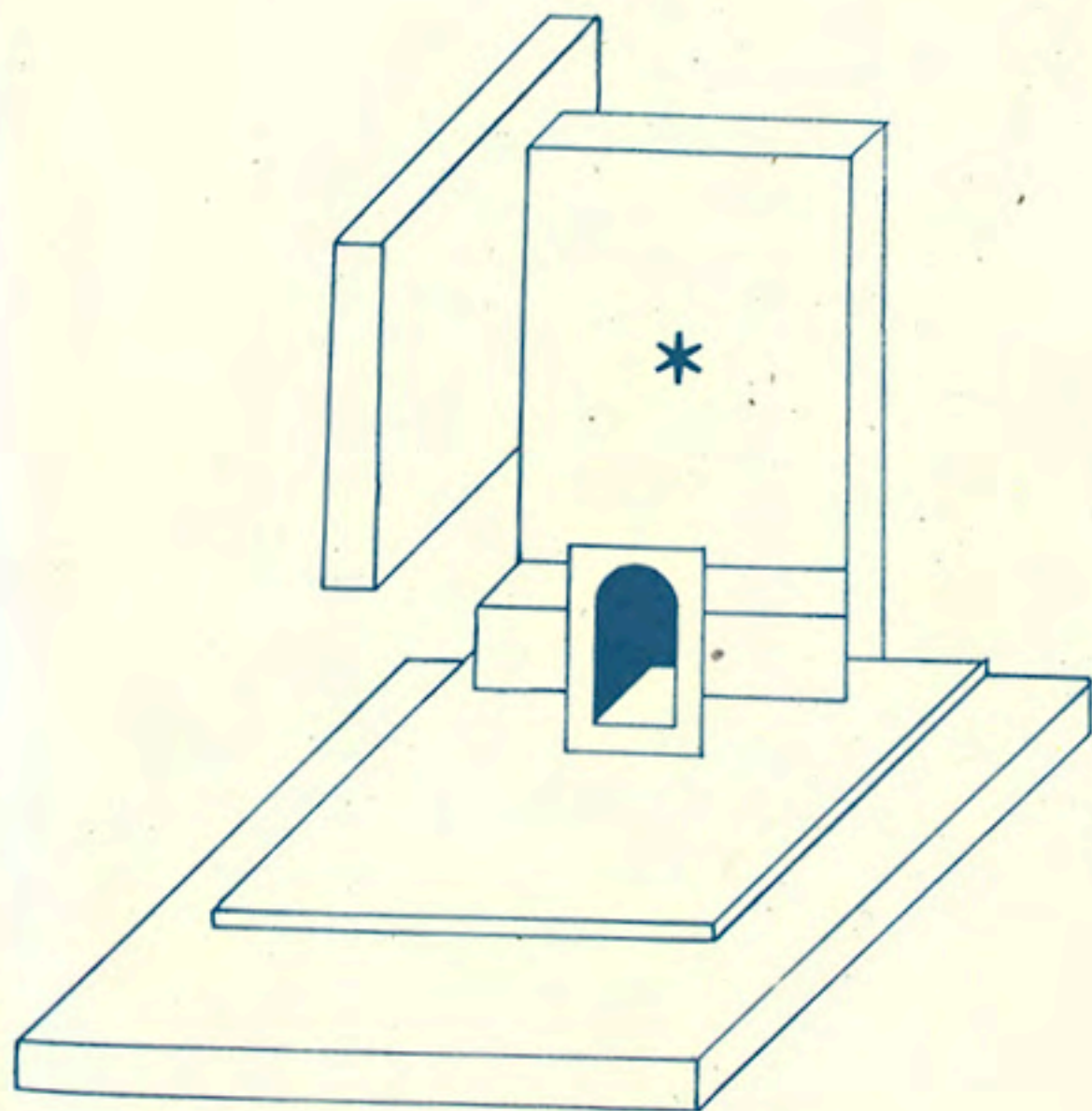
10. Things are made to speak – often by subjecting them to additional violence. The field of forensics can be understood as the torture of objects, which are expected to tell all, just as when humans are interrogated. Things often have to be destroyed, dissolved in acid, cut apart, or dismantled in order to tell their full story.
(Steyerl)



11. In court we learn that some people are 'sloughs' meaning that they slough off dead skin cells at a greater rate than others, thus leaving more DNA in their wake. We learn that sloughing depends on many things – when you last showered, how much you sweat.
(Nelson)



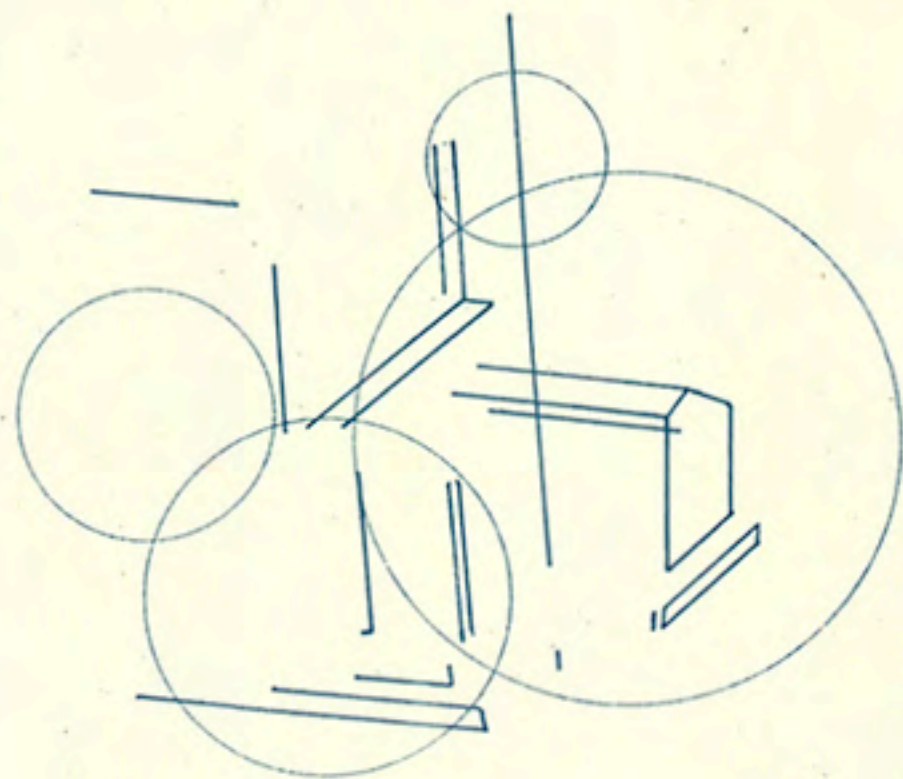
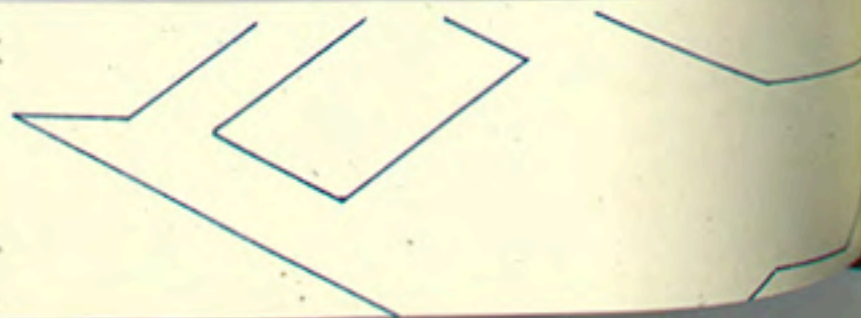
12. Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon
the freedom of my mind.
(Woolf)



GRACE (12)

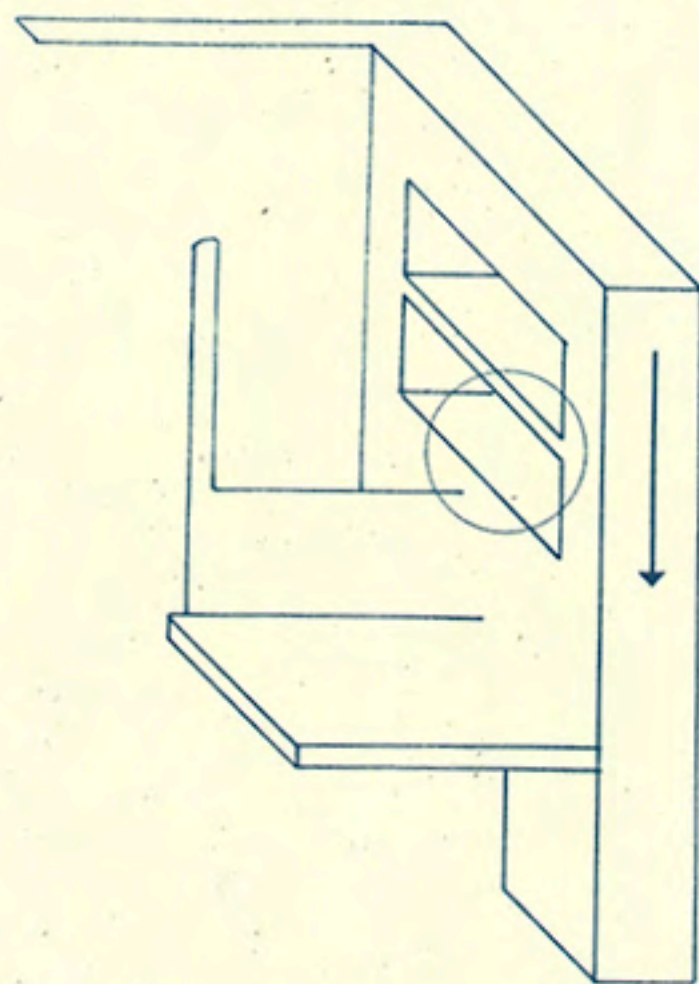


The study is a table standing in a window on an area slightly raised from the rest of the room. The table is in a larger space that once held a butcher's shop. The legs of the table are being stabilized by tiny bits of card and the whole assemblage sits on a Persian rug.

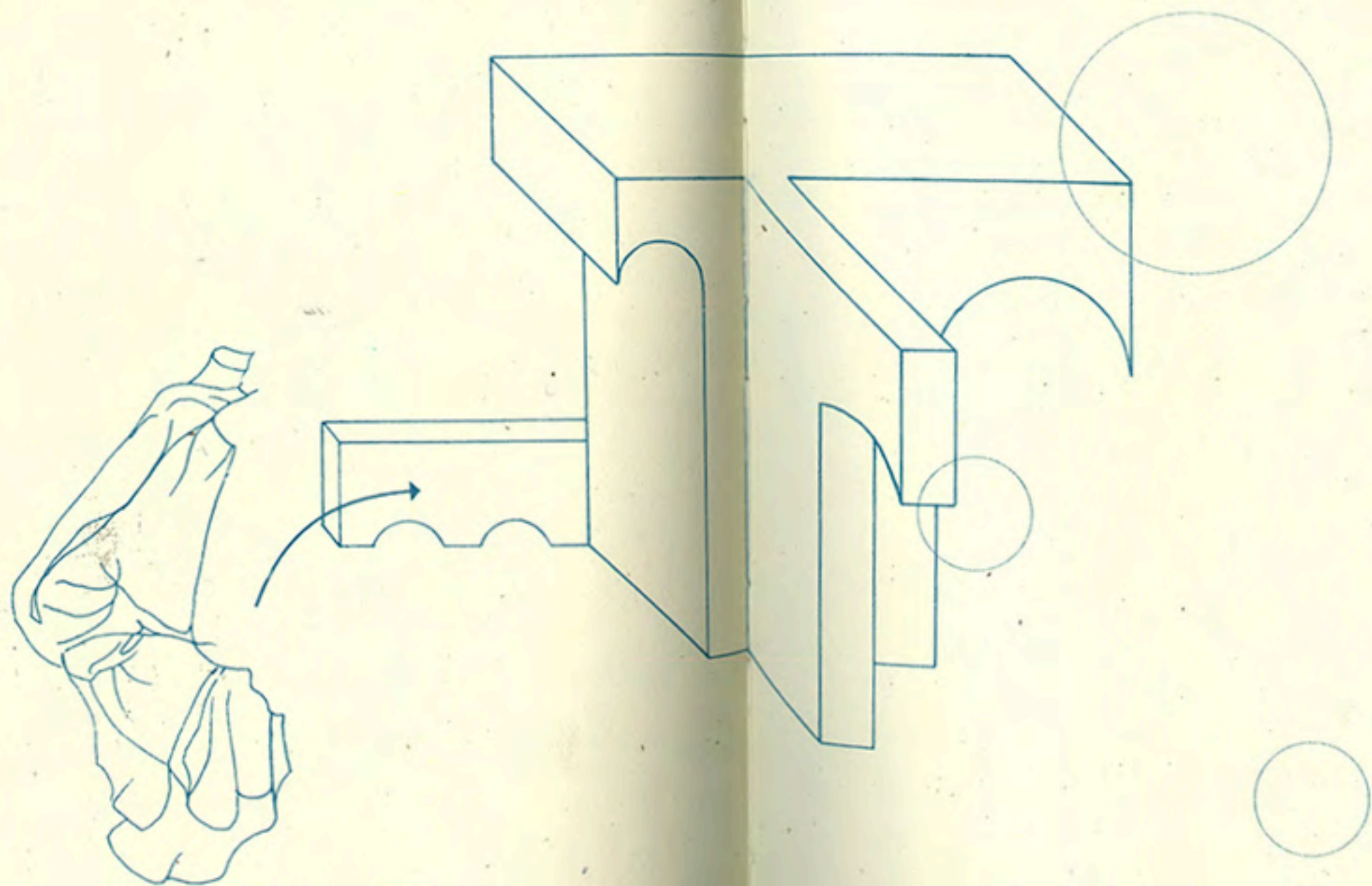


In her mind, the Saint divides her study into separate compartments: a snack compartment, a utensil compartment, a miscellaneous compartment, and a compartment for her book. The work surface is patinated from use and speckled with crumbs and pencil shavings.
Not all of the elements of her study are hers.

The Saint has taken her shoes off in order to dry her feet and now she has put them up on the radiator. She is dressed in soft wool and a floor length apron. She sits back in her chair and reaches for her notebook.



Her fingers have slipped inside her apron pocket and she's feeling for a pencil. On top of one of the shelves, in front of a pile of books, there stands an hourglass which is halfway through measuring its allotted time.

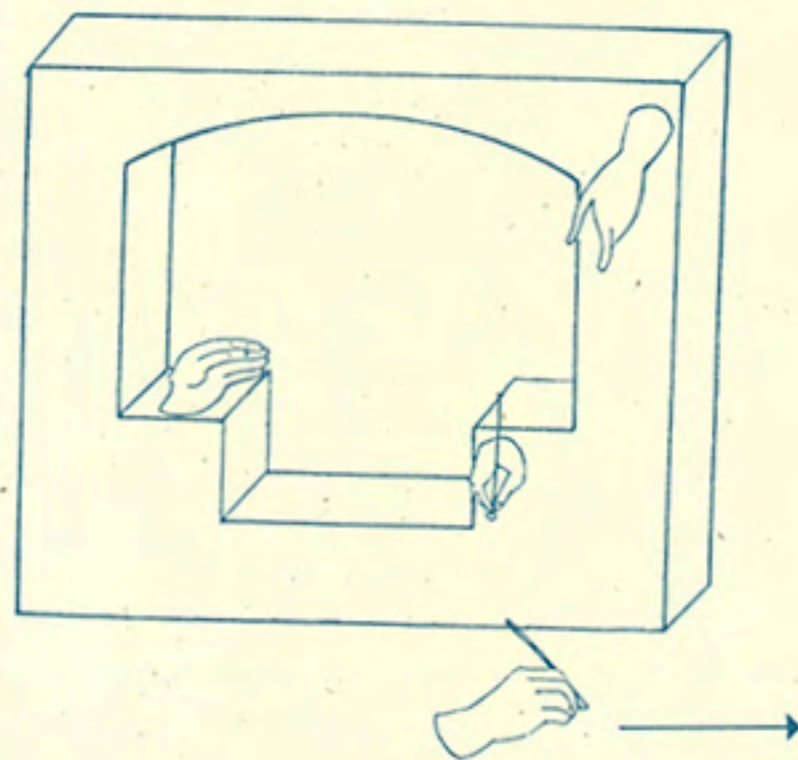


On the chair back are hooks, one of which bears an item of clothing that may be a towel but is more likely a hoodie (red).

On the window sill are two potted plants which look like they need to be watered and a sleeping cat whose position perfectly mirrors a postcard of a cat propped up against a tin of coffee on the Saint's desk.

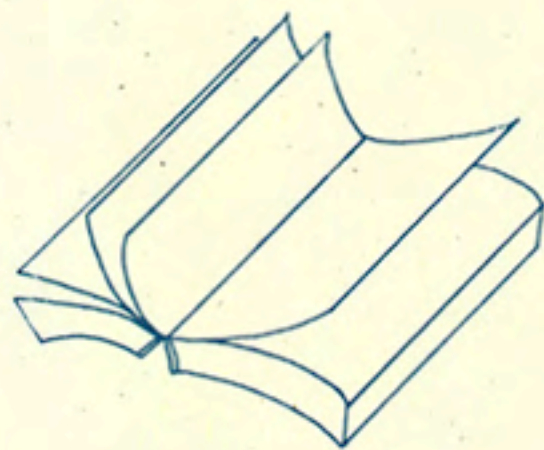
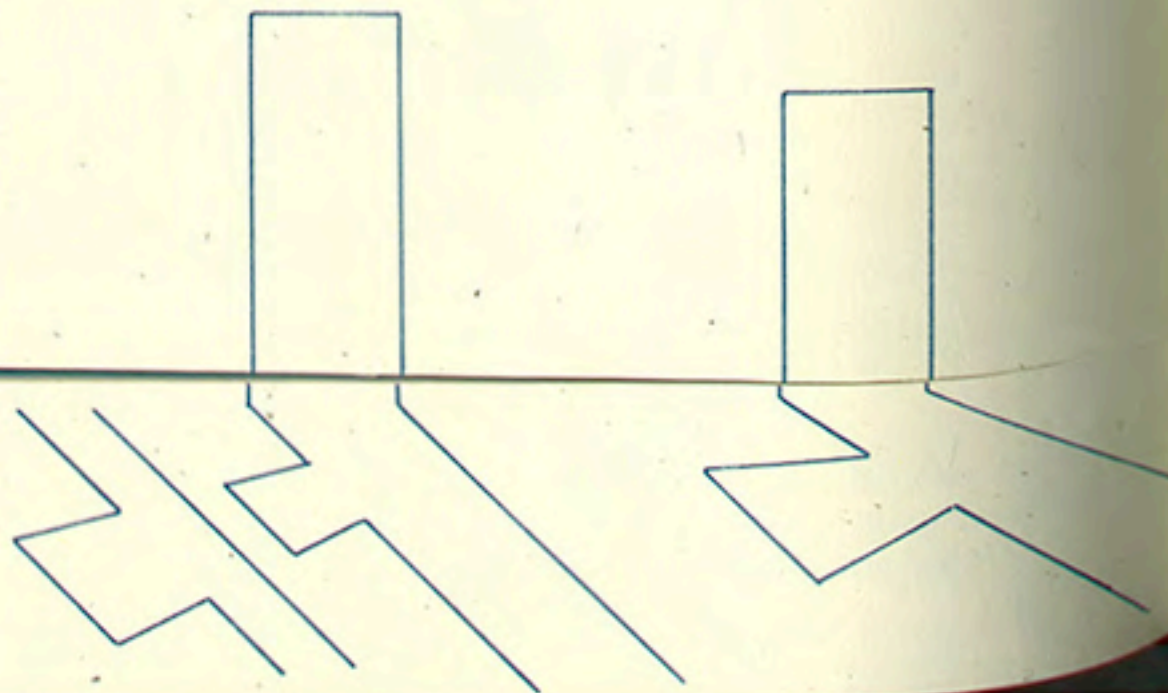


A post-it is attached to the postcard, there is a name written on it.

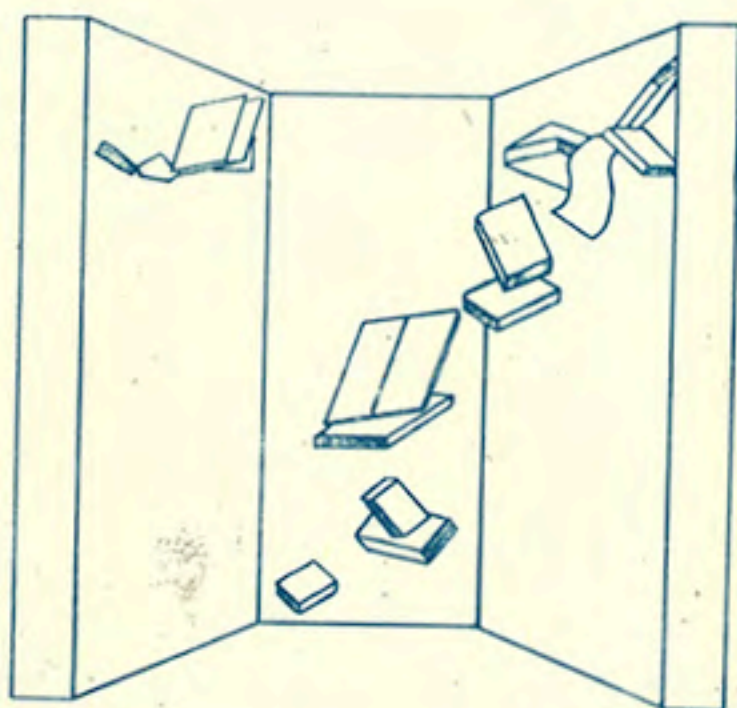


On either side and above the study, is the evidence of the other people who have spent time here. Just now though the space is hers, with the exception of a lioness on the right, which, with one paw raised, seems to be hesitating whether to come and disturb the Saint at her work.

The branches of a small Ginkgo Tree are framed in the upper windows. Through the lower windows can be seen the nearby bus stop.



The whole space is organized around the old countertop where a coffee maker and a tea urn reside (and the whole of the Saint's table top is organized around the book).



The sterility of the butcher's shop (the bareness of the tiling, the smell of cold meat and cleaning fluid) has been cancelled out. Its perspectives and its vertical lines have ceased to be a place of commerce; surrounded by the communal space it finds itself in, the study defines a domesticated space inhabited with serenity by cats, books, and women.

NOTES

- ¹ Dillon, Brian (2011) *I am Sitting in a Room* London: Cabinet
- ² Verwoert, Jan (2009) 'Personal Support' in *Support Structures* by Celine Condorelli, Berlin, New York: Sternberg Press
- ³ Panofsky, Erwin (1991) *Perspective as Symbolic Form* New York: Zone Books, p. 29
- ⁴ <http://www2.oberlin.edu/amam/DurerSt.Jerome.htm>
[Accessed 29/10/17]
- ⁵ Elkins, James (1994) *The Poetics of Perspective* New York: Cornell University Press, p. 125
- ⁶ Panofsky, Erwin (1991) *Perspective as Symbolic Form* New York: Zone Books, p. 27
- ⁷ <http://architecturenow.co.nz/articles/montane-essay/>
[Accessed 29/10/17]
- ⁸ Ringling 'The composition is a virtual mirror image of Durer's famous print of St. Jerome in his study, which is not surprising as Cranach often turned to Durer's prints for inspiration.'
<http://ringlingdocents.org/albrecht.htm>
[Accessed 29/10/17]
- ⁹ Perce, Georges (2008) *Species of Spaces* London: Penguin, p. 87
- ¹⁰ <https://www.nationalgallery.org.uk/paintings/research/exhibition-catalogues/building-the-picture/entering-the-picture/antonello-da-messina-saint-jerome-in-his-study>
[Accessed 29/10/17]
- ¹¹ 'As Dora Thornton has demonstrated, studies like this – close in spirit, if not in execution to the modern "workstation" – did exist in the 15th century. They were commonly made of wood and fixed to walls and, as they were fixed structures, they were rarely mentioned in inventories. The most fully described is one recorded in the 1498 inventory of Lorenzo di Pierfrancesco de' Medici's possessions, in a house at Fiesole: 'a large writing desk ... with boards and a backrest, and with a cupboard with a cornice made of walnut, and compartments decorated with inlay. Underneath the desk, where one puts one's feet, is a wooden platform raised up from the ground.'
<https://www.nationalgallery.org.uk/paintings/research/exhibition-catalogues/building-the-picture/entering-the-picture/antonello-da-messina-saint-jerome-in-his-study>
[Accessed 29/10/17]
- ¹² Verwoert, Jan (2009) 'Personal Support' in *Support Structures* by Celine Condorelli, Berlin, New York: Sternberg Press
- ¹³ Botz, Corinne May (2004) *The Nutshell Studies of Unexplained Death* New York: Monacelli Press
- ¹⁴ Steyerl, Hito (2011) 'In Free Fall: A Thought Experiment on Vertical Perspective' in *e-flux* #24, April
<http://www.e-flux.com/journal/24/67860/in-free-fall-a-thought-experiment-on-vertical-perspective/>



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 - (2000) *What Painting Is*
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 The writings of Hollis Frampton*
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The Gmund Bier, Gmund Action, Gmund Treasury and Marlmarque papers were very kindly supplied courtesy of GF Smith paper.

Typologies is laser print on Mason paper, *Studies* is silkscreen on Masa paper, *A Study* is silkscreen, photocopy, and laser print on Gmund, Marlmarque, and French papers. The text for *Studies* is set in 9pt Futura, everything else is set in Fournier.

This is book no. of copies.

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TYPOLOGIES





CECCO
DI PIETRO
(1370)
#7



ANTONELLO
DA MESSINA
(1418)
#1



NICOLAS FRANCES
EARLY
15TH CENTURY
#5



JAN
VAN EYCKE
(1435)



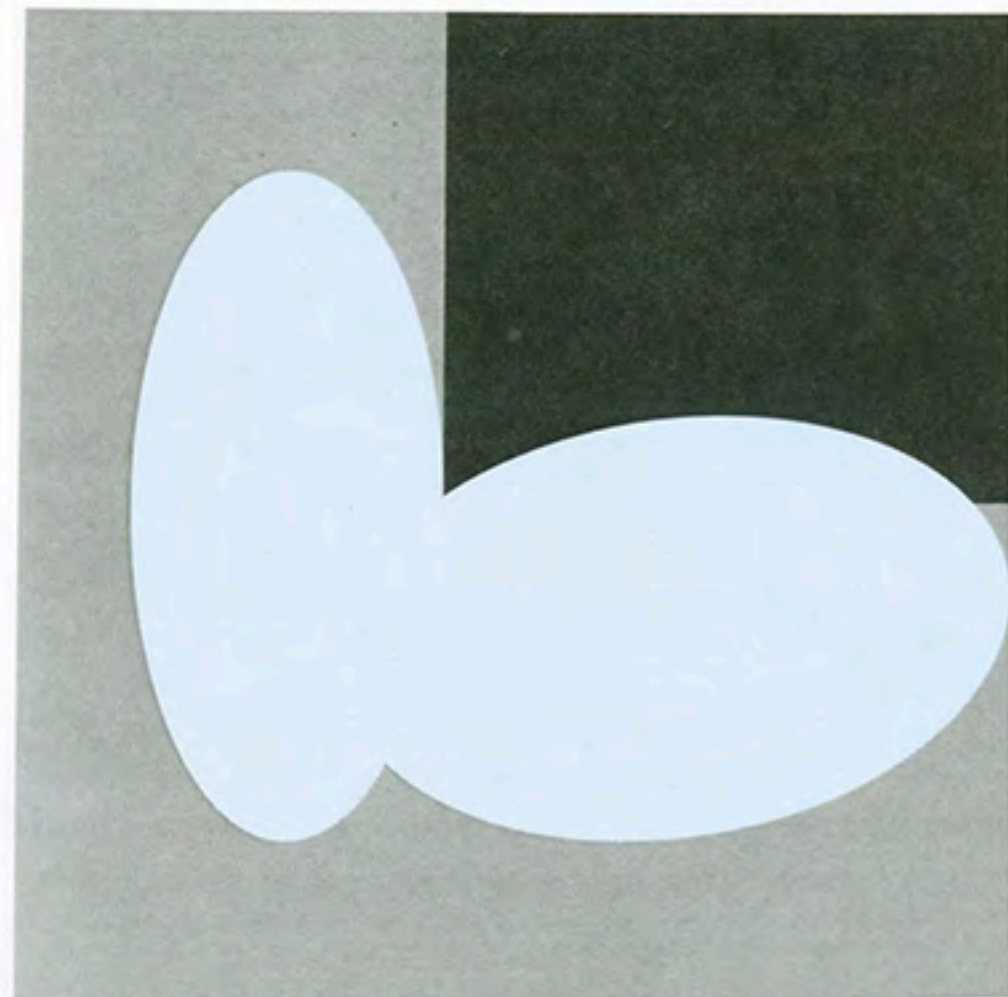
LORENZO MONACO
(1420)
#4



STEFAN
LOCHNER
(1440)
#12

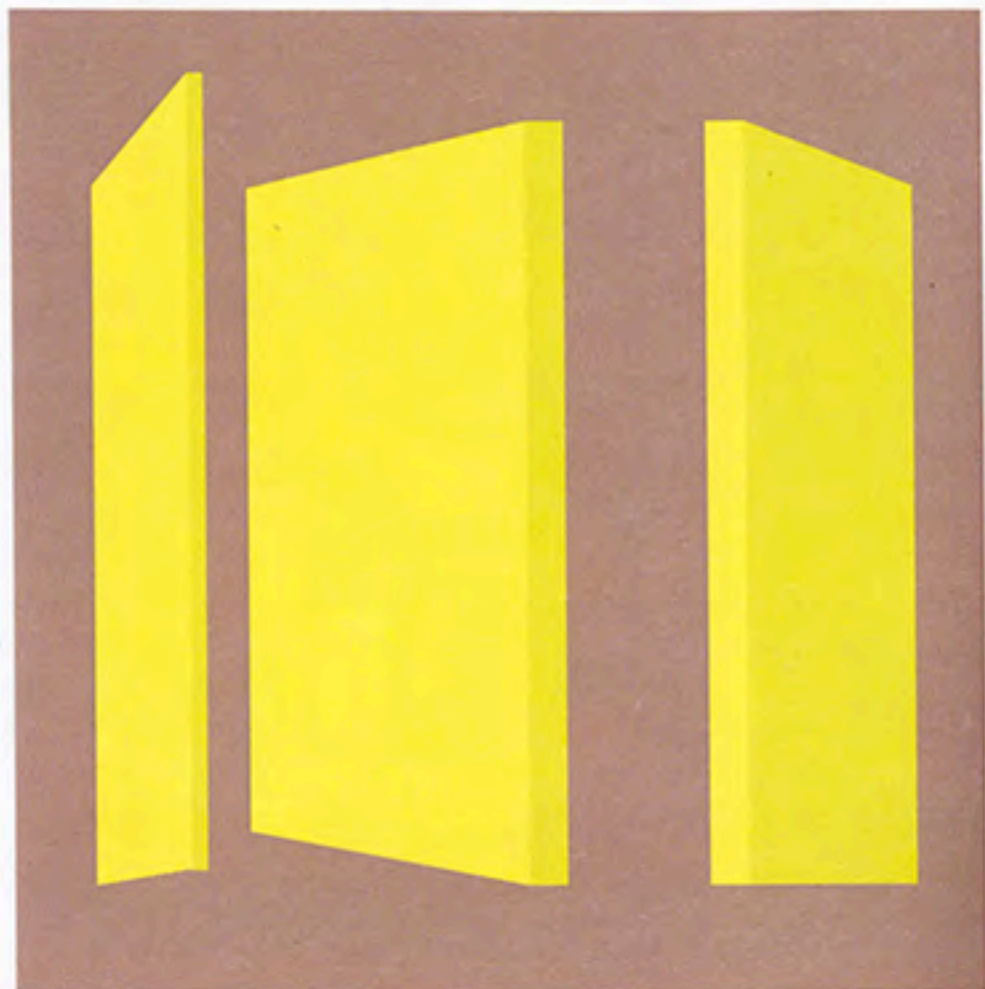


JAUME FERRER
(1450)
#13



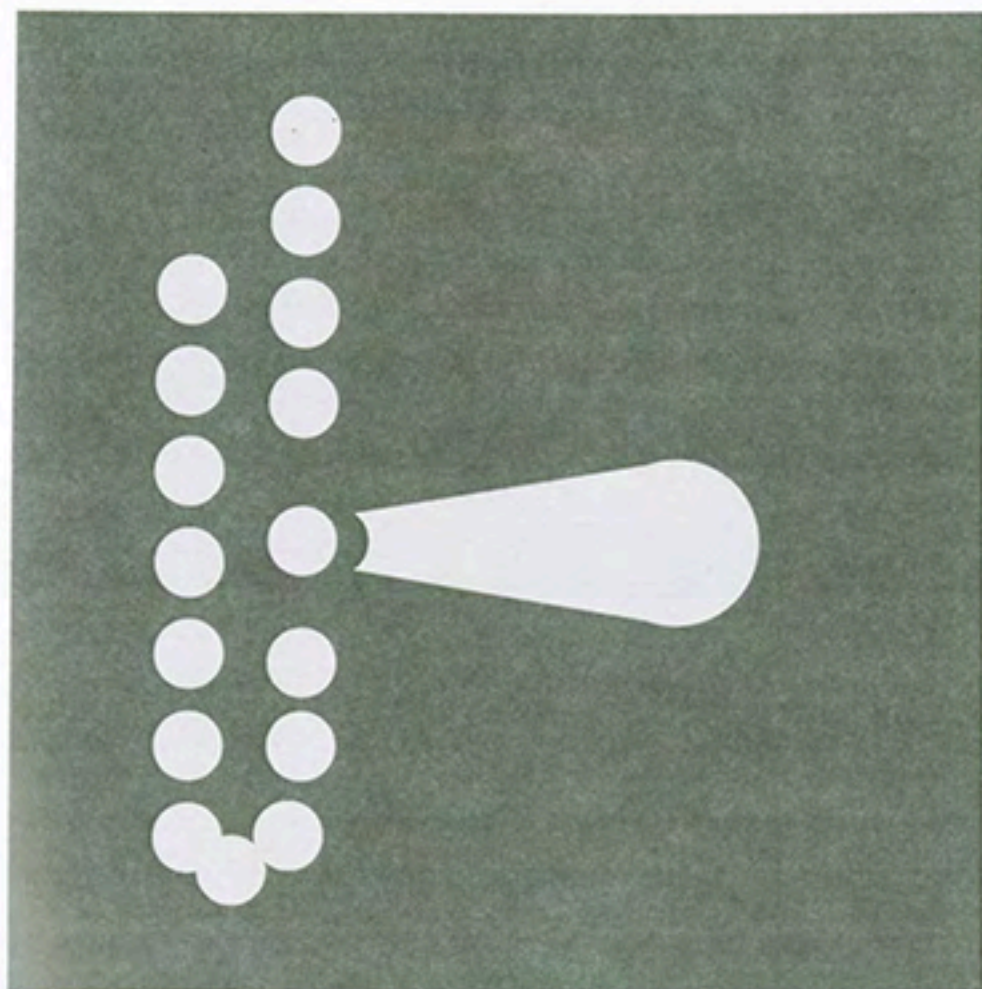
SLIPPERS

• DISCARDED AT THE FOOT OF THE STAIRS • PLACED SIDE BY
SIDE TO THE LEFT OF THE PLATFORM •



CUPBOARD

- FACING THE VIEWER WITH DOORS STANDING OPEN •
- ORNATE AND LOOKING A LITTLE LIKE A SAFE • DOOR OPEN
- AND CONTENTS UNCLEAR •



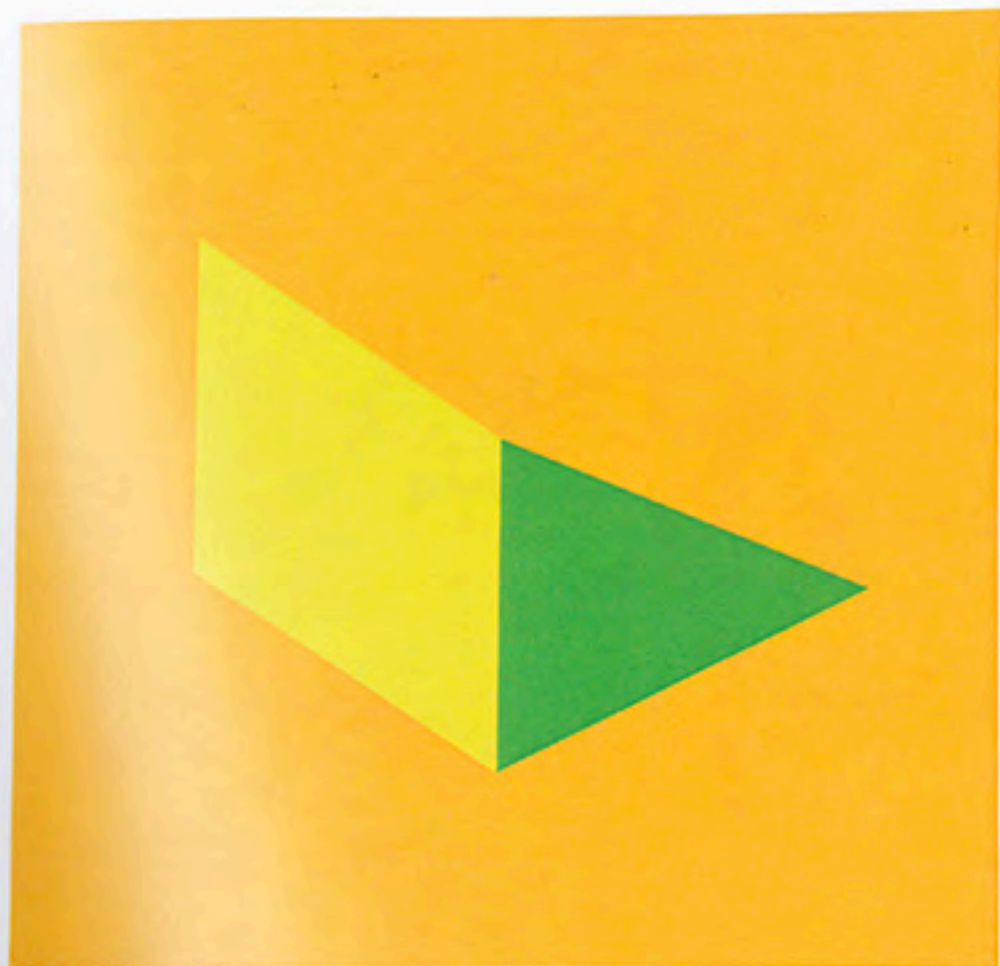
BEADS

- ALWAYS KEPT HANGING ON A NAIL •



PAPERS (LETTERS)

• CURLING FROM A BOOKSHELF • PINNED TO THE SIDE
OF THE DESK • FOLDED ON A DESK • TUCKED INTO ELASTIC
OR STRING ON THE BACKBOARD OF THE DESK • PINNED
TO THE BOOKCASE • SCATTERED ACROSS SHELVES AND
IN THE BOOKCASE • CURLING FROM A DESK IN THE ACT OF
BEING WRITTEN •



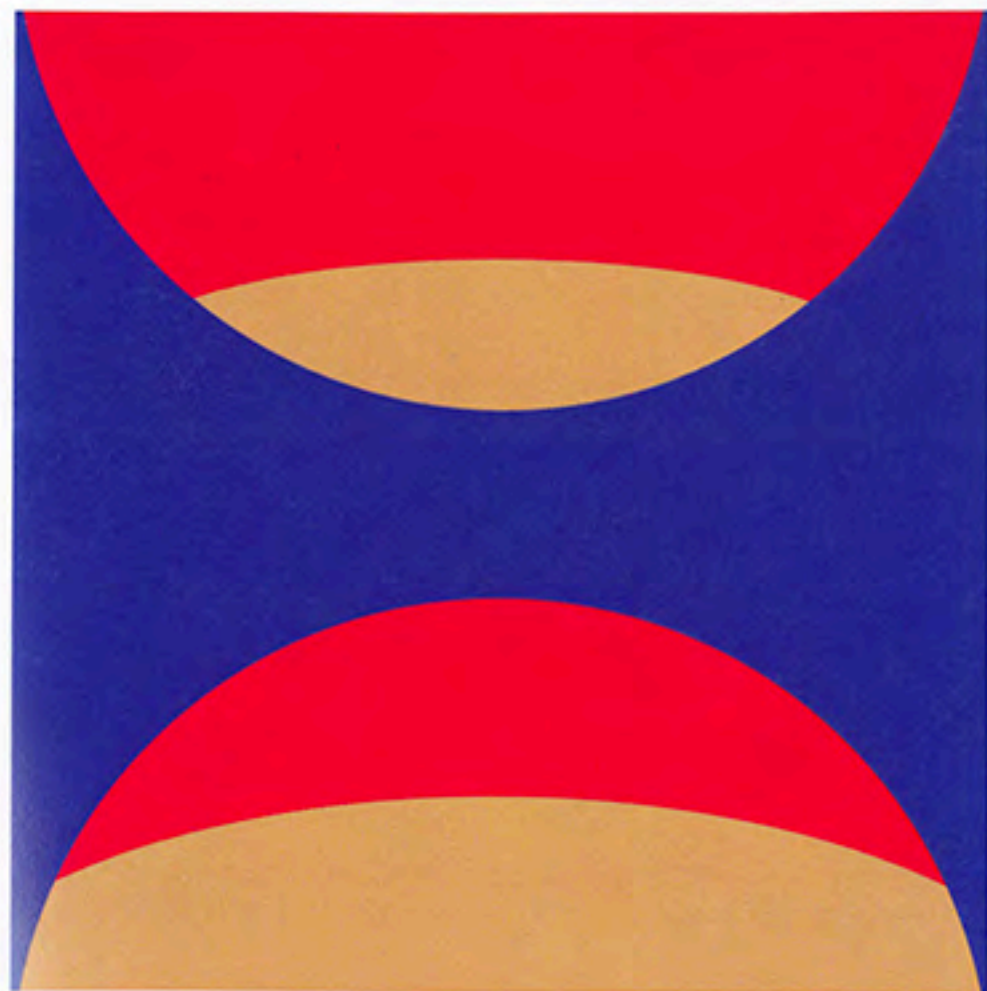
WEDGE

• ALWAYS SAT ON DESK, ALWAYS HOLDING THE BOOK •



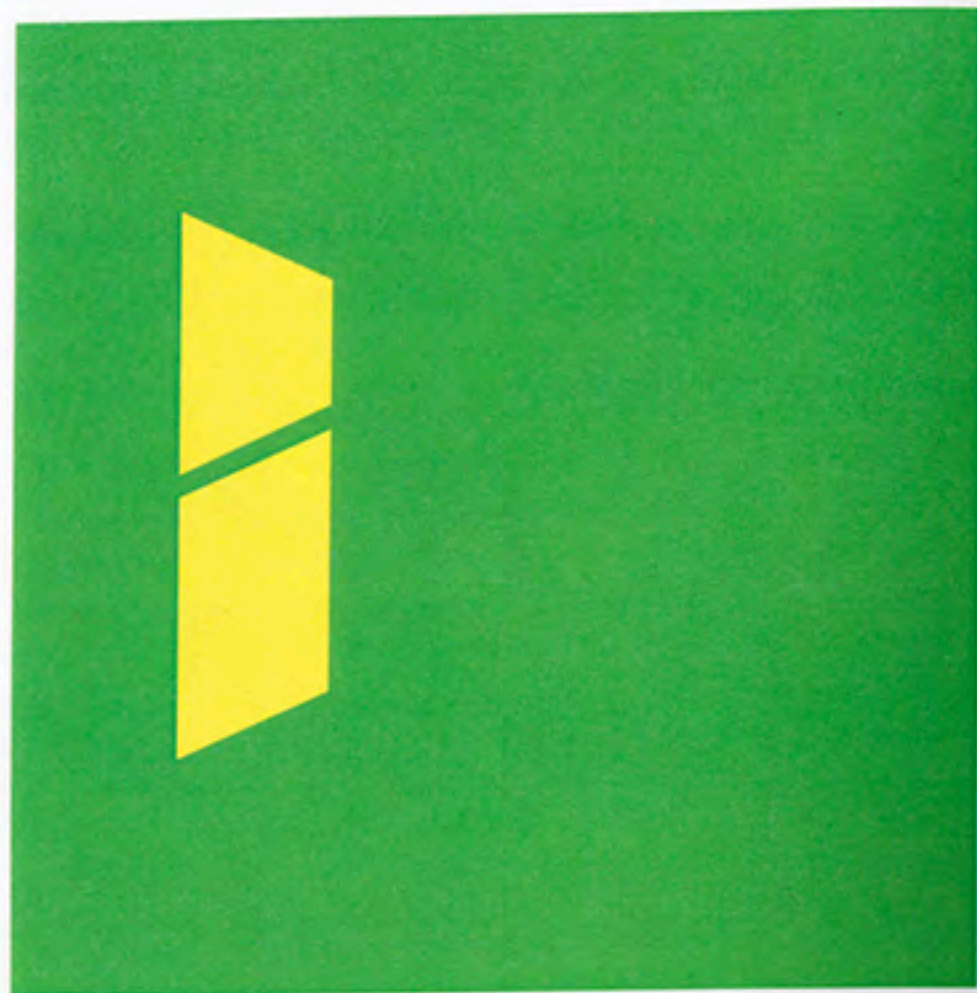
PLATFORM

- LOW AND ANGLED TOWARD THE VIEWER • HIGH (THREE STEPS UP) • L-SHAPED AND TWO STEPS UP • LOW AND SITTING ON A CHECKERED CHURCH FLOOR • TIERED (THE SAINT SITS ON THE LOWER TIER) •



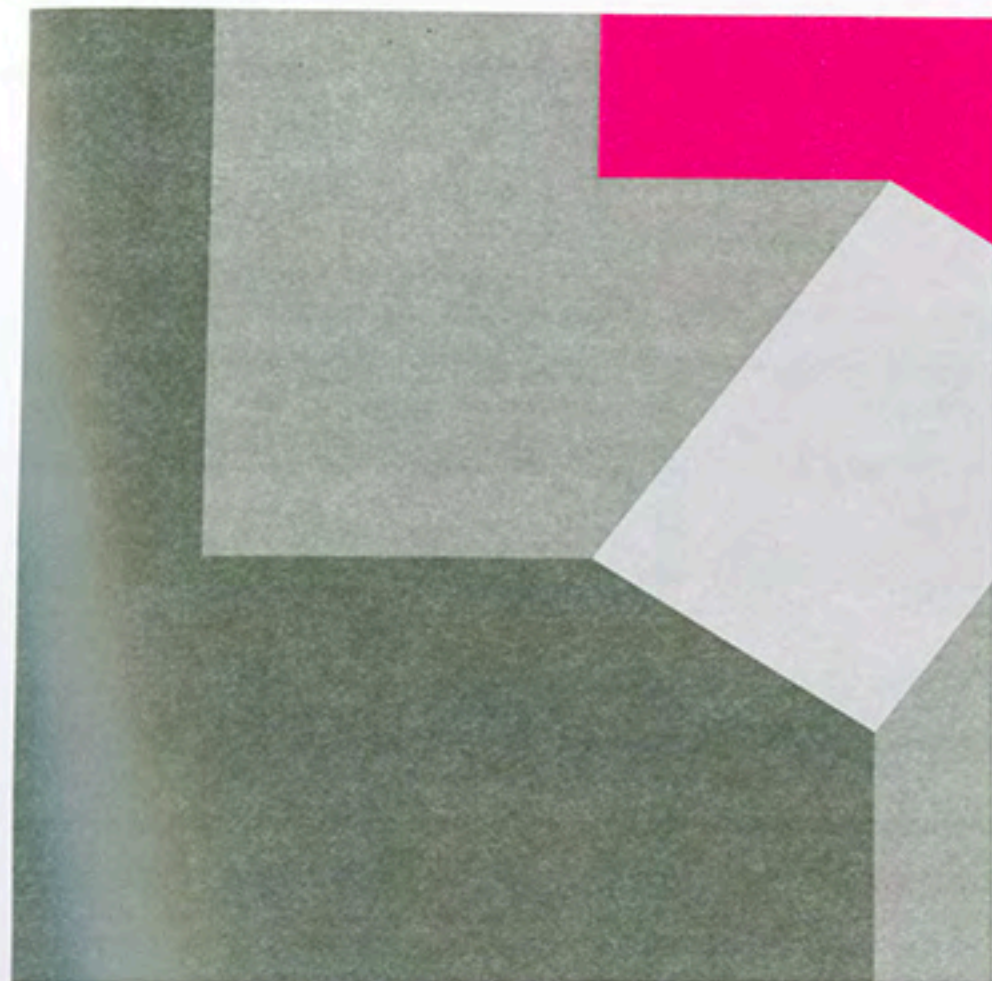
TIME

- HANGING FROM THE CEILING • STOOD ON THE DESK • FLOATING ABOVE THE SAINT'S LEFT SHOULDER • ON THE SHELF • PINNED TO THE WALL • STOOD ON A SEAT • ALWAYS CAUGHT HALFWAY BETWEEN THE PAST AND THE FUTURE •



IMCOMPLETE SPACE

• THE BOOK •



SLOPED DESK

• A CONTAINER FOR THE SAINT'S THOUGHTS •



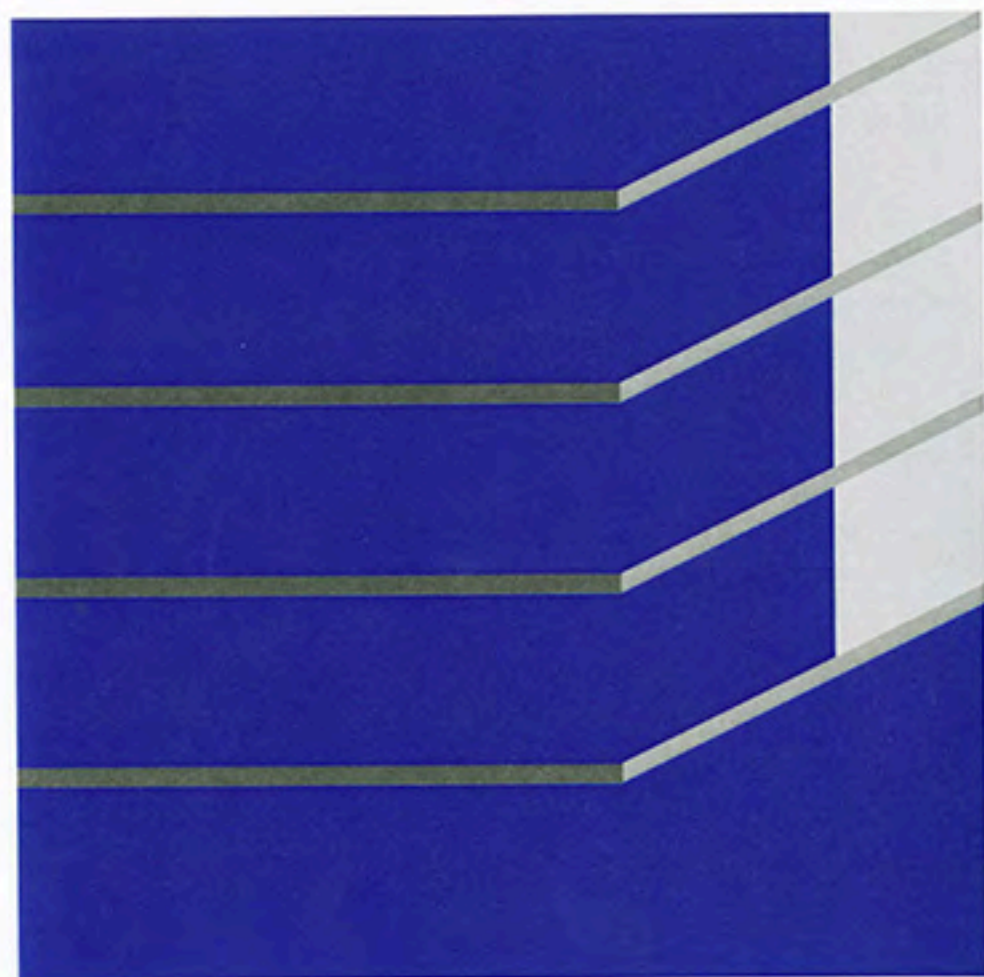
PILGRIM'S HAT

- HANGING FROM THE BOOKCASE • SAT ON A BENCH • SAT ON A TABLE • LAYING ON THE FLOOR • HUNG ON A WALL ABOVE THE SAINT'S HEAD •



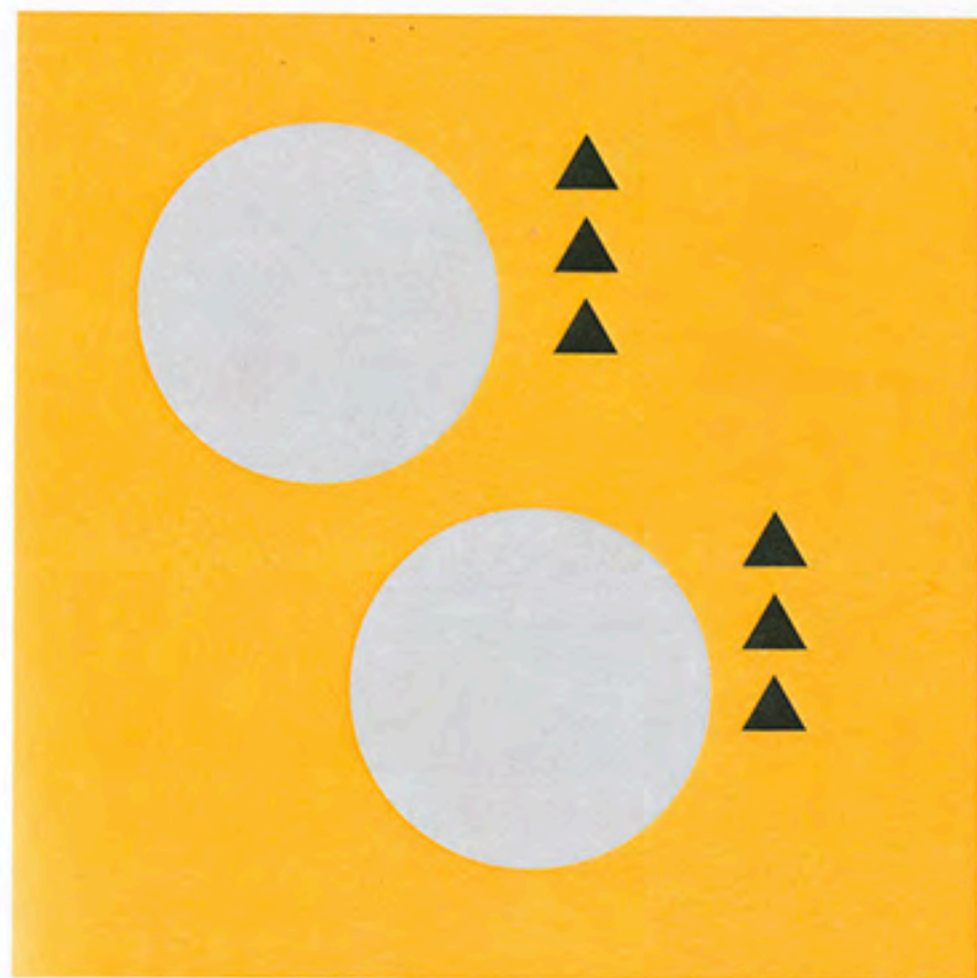
ARCHES

- ABOVE THE WINDOWS • ABOVE THE DOORS • CUT INTO THE SIDE OF A BOOKCASE • CUT INTO THE BOTTOM OF THE STUDY • CUT INTO THE BOTTOM OF A BENCH • ABOVE THE WINDOWS OF THE MINIATURE CHURCH • CUT INTO THE BOTTOM OF THE BOOKCASE • FRAMING THE PICTURE AS A WHOLE • IN THE CATHEDRAL ARCHITECTURE •



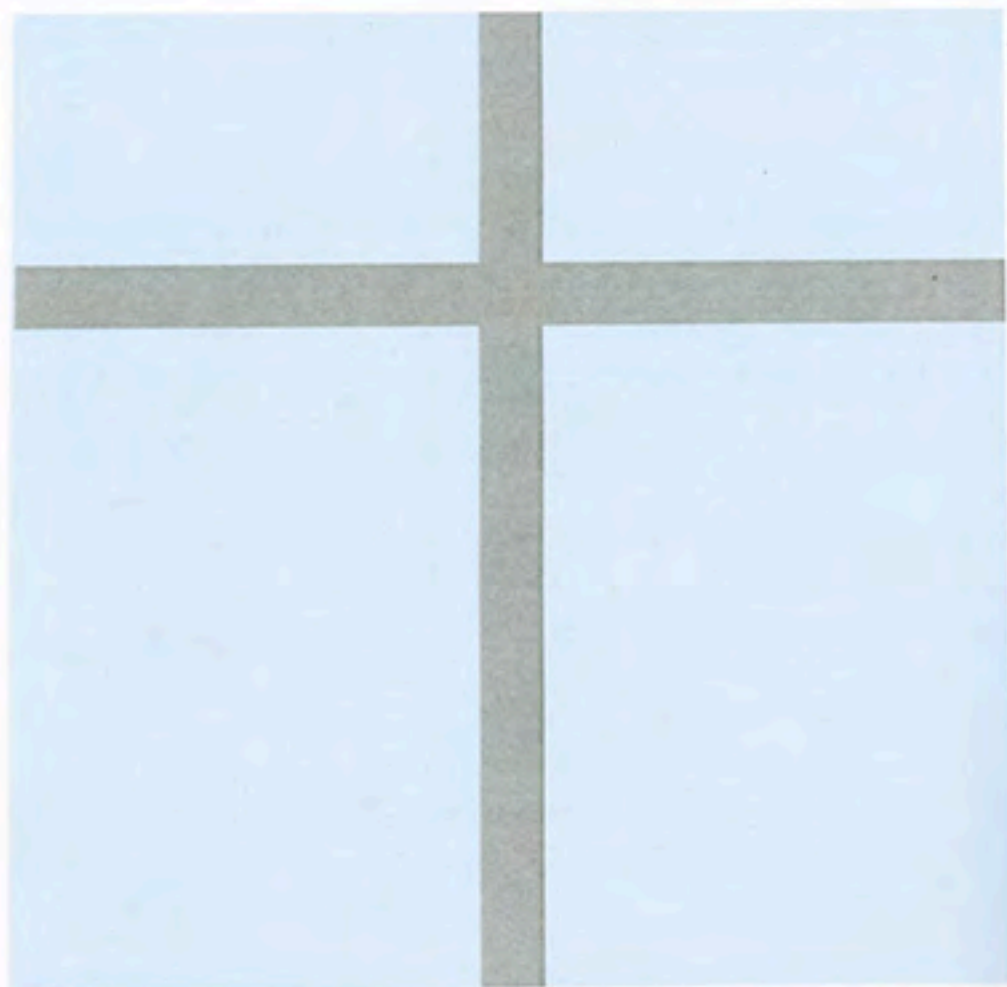
SHELVES

• HIDDEN BEHIND A WALL • AS ALCOVES • BUILT INTO
THE DESK • FOLDED AROUND THE SAINT • ATTACHED
TO THE WALL • AS A (POTENTIALLY) ROTATING CAROUSEL •
RUNNING ALONG THE TOP EDGE OF THE STUDY •



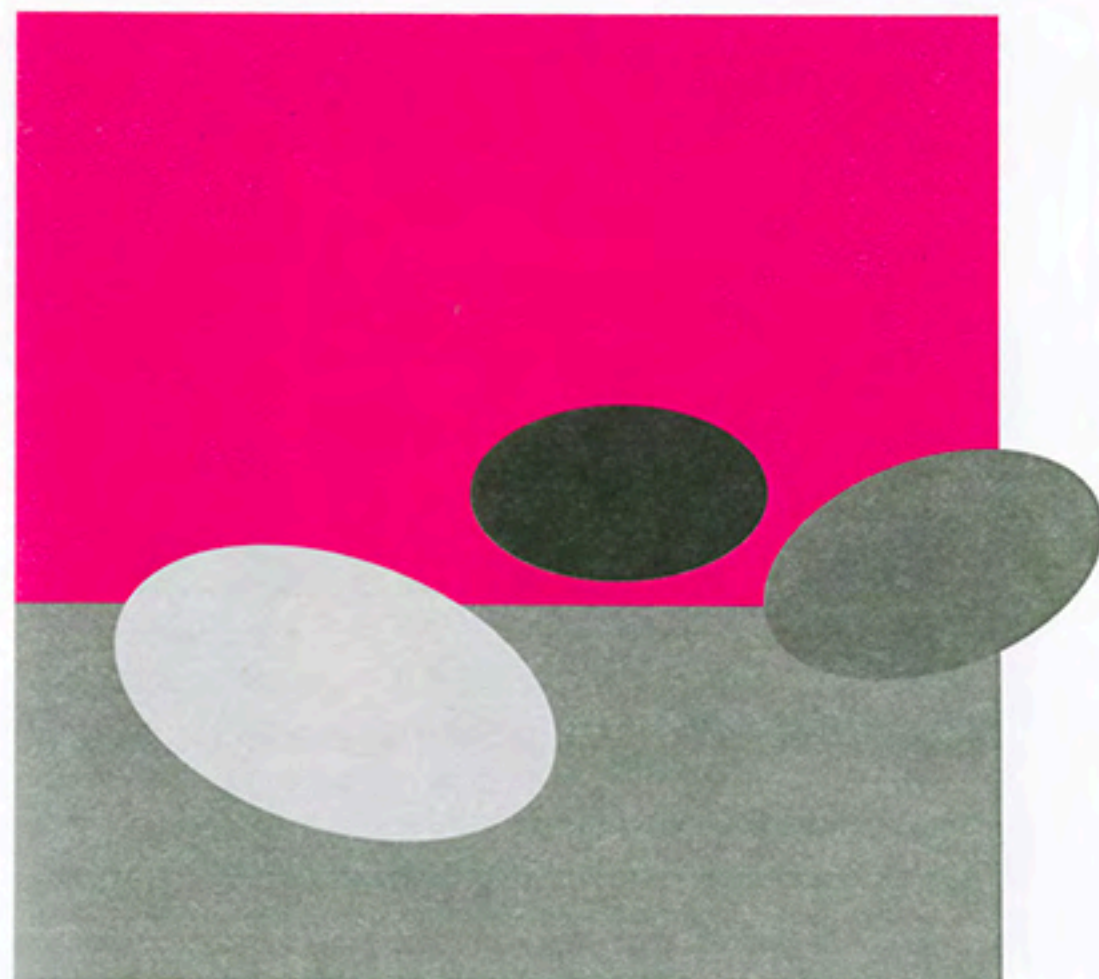
LION

• BLEEDING ONTO THE GRASS • WITH HIS PAW IN THE HAND
OF THE SAINT • HAVING A THORN REMOVED • PACING •
ATTEMPTING TO ATTRACT THE SAINT'S ATTENTION • ASLEEP •
STALKING THE BIRDS • GAZING AT THE VIEWER •
SITTING QUIETLY •



CRUCIFIX

• HOVERING OVER A WALL • TUCKED AWAY ON A SHELF •
 HOVERING OVER A DESK (POSSIBLY A VISION) • TO THE
 SAINT'S LEFT • PLACED ON THE SAINT'S DESK •



WILDLIFE

• GRASS • PEACOCK • CAT • PHEASANT • PHEASANT CHICKS •
 MOUNTAINS • A CAGED BIRD • SQUIRREL • RABBIT • DEER •
 BEAVER • PARROT • RED LEGGED PARTRIDGE •



THE BOOK

• THE PRINCIPLE AROUND WHICH ALL OF THE OTHER
ELEMENTS ORGANIZE THEMSELVES •



NICCOLO
COLANTONIO
(BOTTOM)
(1450 - 1470)
#3

ANTONIO
DA FABRIANO
(1451)
#15

DOMENICO
GHIRLANDAIO
(1480)



UNKNOWN
(1512)
#16

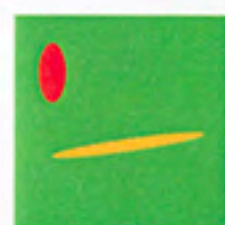
VINCENZO
CATENA
(1510)
#2



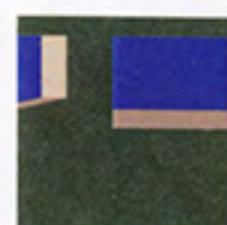
ALBRECHT
DURER
(1514)
#10



LUCAS CRANACH
THE ELDER
(1525) (1526)
#14 #11



LUCAS CRANACH
THE ELDER
(1527)



PIETER COECKE
VAN AELST
THE ELDER
(1530)



HENDRICK VAN
STEENWYCK THE YOUNGER
(1624) (1630) (1653)
#6 #8 #9

Study #1: Messina



My broken back.
Coltrane's wings.
Migraines and writing and reeds that sing.
Cut feet and brown sauce; obligatory sex.
Blindness and sneezes; spontaneous sex.
Coltrane wandering off stage mid-solo, still playing.
Arthritis and incontinence.
These are a few of my favourite things.

Study #3: Colantonio

He's not a sign writer, but he has all the time in the world,
all god's hours and seven new brushes, knows a true line and has read
Edward Johnston.
Do you have an instinct for letter forms? he asks himself.
I surely do, he replies.
A seven-foot NOSTRIL, a seven-foot WAXING, and the bigger £3 which
takes him a day.
EAR WAXING £3 he does in four days, and they find him, eventually,
stiff,
point dry on the brush,
mid-way through BROW.
His greatness is evident in the perfect curve of the unfinished O.
Each of the mortuary assistants steals a book from his
well-stocked shelves.

Study #8: Van Steenwyck the Younger



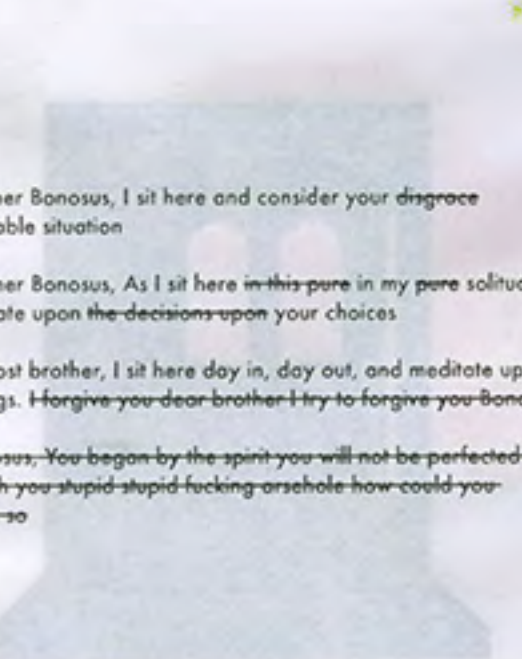
It bothered mama all the screaming from the flayings so we went
further west and I don't mean the commuter towns I mean we
went all the way west past the last churches beyond the angry poet
in the last farmhouse before the cliffs past the gullshit and the
vesper line past the afterlife presumably past my last chance because
when I went to give mama a little final shove sure enough the
tricky bitch was back in town laughing about me with all her friends
and I was alone in an altarpiece weeping and that's a boy's
bad luck.

Study #6: Van Steenwyck the Younger

"Pots? Dam!" He holds his arm up. His tattoo, Mendelssohn's line
drawing of the Einstein Tower, is perfectly aligned with the
horizon. If there were students, they would guffaw, he would feel
the circulatory buzz of an architectural joke well-received.
He would feel the thrill of popularity. But he is alone and the built
world is a bully. Herman? Henrik? Wassily?

He is alone and the planned world taunts.

Study #12: Lochner



Dear brother Bonosus, I sit here and consider your disgrace
dishonourable situation

Dear brother Bonosus, As I sit here in this pure in my pure solitude
and meditate upon the decisions upon your choices

Bonosus, lost brother, I sit here day in, day out, and meditate upon
your failings. I forgive you dear brother I try to forgive you Bonosus.

Dear Bonosus, You began by the spirit you will not be perfected
by the flesh you stupid stupid fucking asshole how could you
have been so

Study #9: Van Steenwyck the Younger

Claustraphobic under our maker's gaze and in the black gown (not
the famous black gown, the one before that, the one from Urban
Outfitters), I see no option but to fiddle. I roll my left gonad back and
forth in its silky sack, slide left, nudge right, pinching the moth-soft
ballskin, rubbing, pinching, wondering if I might need an orthopaedic
chair of some kind if I'm in this room for the long run. I scrunch
both balls in one hand, rolling the little fellas against each other like
cuddly lambs, and I imagine a chair so supportive to my particular
physicality, so bespoke to the curvature of my spine and the length of
my limbs, that I cannot feel it.

Study #2: Catena



If I sit for an hour, I lose three days to pain.
But just look at the red lining in my felt slippers.
Look at the view.
Everyone notices the blue hat, but not the athlete's foot powder,
Not the crumbs of an old hymn around my pursed lips,
Not the sepia postcard of Rome that marks my favourite page;
Descendit ad inferna, tertia die resurrexit a mortuis

Study #14: Cranach



Bag up the gold leaf, masturbate, pray.
Individually tissue-wrap the bone awls, masturbate, pray.
Polish the miniature windows in the miniature church, masturbate, sleep.

Study #13: Ferrer



Predello, pastiglia, pentimenti,
pure of heart I beg you, punish me.
Cupola, cossone, cortellino,
I won't eat until I receive a sign.

Study #15: Fabriano



This page of the Vulgate's Prologue has a hole in it, and that
hole is the rip in the flesh of the beast that was killed so I could whip
up this frenzy, Paula god help me I will lick you, so I could write
these words on this stretched flesh, so I could ponder this homily and
stick my tongue into the hole on me, so I could freshly appal myself
with the metallic rusty taste of the infinite, behind the page, god's
open mouth, hot word of the lord, Paula, I swear on my lion's life
you're going to get licked.

Study #4: Lorenzo

You don't want to make any mistakes. It can be a very dangerous job.
He laughs off rumours of live-threatening risk, but insists 'it can be a
very dangerous job'

'People think it was a splinter, but it was more than that, which is why I
didn't want to make any mistakes.'

'The biggest difference is if the big cat wakes up it could kill me and peo-
ple around me, so it can be a very dangerous job and one where you
don't want to make any mistakes.

The saint, who is seen preparing a sedated lion for treatment, admits
his job can be dangerous and 'one where you don't want to make any
mistakes'

Study #7: Di Pietro



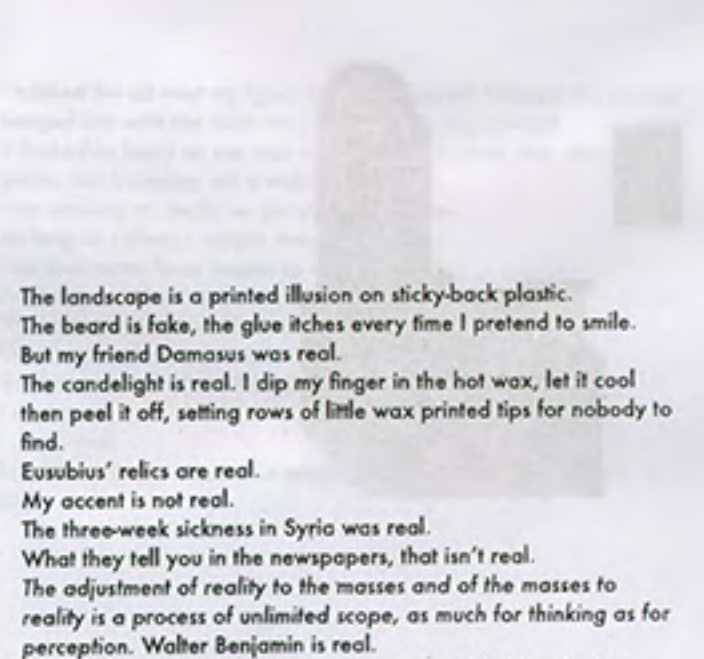
Yesterday's bitten nails are arranged in a line, ten brittle crescents,
each sucked a dozen times. The spit pot is empty.
He can change the colour of his piss (from amber™ to buttercup™)
just by deciding that he will dream of water.
What else, he wonders, could he change?

Study #11: Cranach



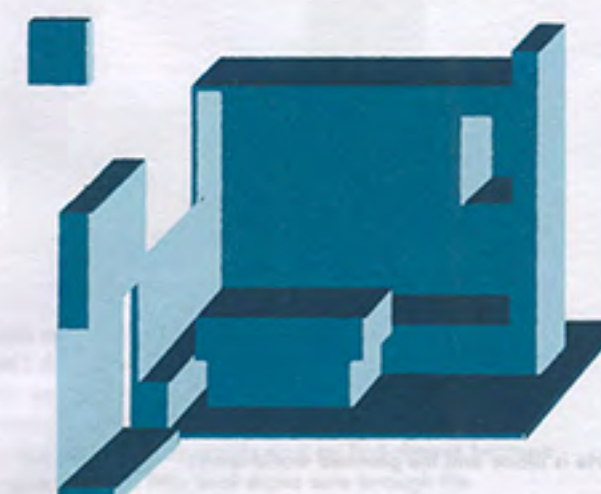
Pitch like you've never pitched before, you creepy leather relic!
A staple-gun heiress meets a Nascar racer, while a perspectival reject in
an ermine-lined cape sits in a room which is open to the elements.
I like that!
A TV sheister bombs a sacred temple, while a prejudiced landowner sits
in a fake room which is part of an award-winning landscape garden.
Now you're talking!

Study #16: Unknown



The landscape is a printed illusion on sticky-back plastic.
The beard is fake, the glue itches every time I pretend to smile.
But my friend Damasus was real.
The candlelight is real. I dip my finger in the hot wax, let it cool
then peel it off, setting rows of little wax printed tips for nobody to
find.
Eusebius' relics are real.
My accent is not real.
The three-week sickness in Syria was real.
What they tell you in the newspapers, that isn't real.
The adjustment of reality to the masses and of the masses to
reality is a process of unlimited scope, as much for thinking as for
perception. Walter Benjamin is real.
Those photos of dead bodies. They're not real but they're true.
The glazes of red lake over the underpaint of haematite and lead
white on my sleeve, needless to say,
needless to say these glazes are absolutely real.





Study #5: Frances

I rubbed the oil over my torso as you suggested. I caught the rat and hanged him with the neon shoelaces, just as you advised. It looked as funny as you said it would and a whole day passed easily, him swinging, me watching. I am starving to death, as per your instructions. As long as I always delight thee, You shall never have reason to smite me. I did as you asked, and I am now a limited company. 'Saint Jerome'. The vanitas motif is, unfortunately, already owned. This evening an unexpected storm-light came through the cell window and turned this fleshy mess into clear straight lines. I could see. I could read. For this body with agency in space and time, I give thanks. *duffy*

