

SKETCH 1:

Jonathan's difficulty with the Internet.

March & April 2012

REDACTED

1. *The following text in Calibri (Body), to which I have added Bold, was written by Andrew Darke in order to provoke me into making a further contribution to my section of the PLACE website. Some years ago I removed all my visual work from the "individual artwork" part of the website except "Jigsaw", September 2007, against major opposition from Andrew. Andrew initiated and developed the website some 7 years (?) ago, with my support at the time (although I would now say my support was tentative - but that is with hindsight). When Andrew (frustrated by my lack of website activity) proposed writing something some months ago about what he thought my position was regarding the website (and my part of it in particular), my understanding at the time was that I would write a separate response. When presented with the following text of Andrew's some days ago, it became increasingly clear that an amalgamated text was the only way to 'kick start' this process. Hence: SKETCH 1. I would also say, I am engaging in this process somewhat reluctantly, I do not consider it a top priority at the moment (in fact, as I write this, it seems likely it will to be a further distraction from using my time and energy in ways I consider more important – both for myself and for PLACE). However, I might be wrong. My response to Andrew's text is in italics.*

2. Andrew's text (in Bold) is as follows [added to SKETCH 1 on (11.04.2012)]:

Jonathan's difficulty with the Internet.

He has very mixed feelings about the electronic media although he has, over most of his life, watched television regularly. More recently, in the last six months, both his TV sets have broken down and he hasn't replaced them. He uses the word processor regularly and would not want to be without it. He goes to the local library to use the internet although he could be online at home. He hates the distracting, pop-up design of much internet material and is extremely concerned about the gradual, insidious influence the internet is having on people individually and on society. He is frightened by the idea of email because of the way it takes up time and keeps people immobilised at their desks. It feels to him like another barricade being erected against the outdoor world and he is deeply worried by the way virtual experience and virtual life is eroding connections with the real world. For him being outside is the very essence and nexus of living – the virtual world is in opposition to the fundamental of the human animal living within and in constant relationship with the natural environment.

Specifically regarding the PLACE website: [www.p-l-a-c-e.org](http://www.p-l-a-c-e.org) [printed black in the text Andrew gave to me, presumably a black and white photocopy. See my earlier entry later in this text, about web site addresses underlining and turning blue.], over the five years it has been online he has had very difficult and very variable feelings. Sometimes he has said that it is useful and looks good, other times he says he hates it. It is extremely difficult to get him to make time to engage with it. eg. a year ago it was agreed between the PLACE members that an overhaul of the site was needed. Last June [2011] he agreed to try to write this piece that I am now (March 2012) writing for him. The differing attitudes and approaches to the electronic media of the PLACE members constitutes

one of the major fractures in the PLACE project and at various moments has threatened its life. These differences are indicators of basic differences in our personal ways of doing things which are probably irreconcilable. I hope this will go some way to explain the single and very unrepresentative image of his work which he presents on this page.

*During the few days Andrew spent at Tower House with ----- and I, 26 – 29.03.2012, where he gave me the typed text exactly transcribed above, he handwrote below his text the following from my verbal responses about "Jigsaw", 1977:*

**"Feels that piece is conceptually sound and can survive the degrading caused by the internet and still remain as a viable work when seen on the internet whereas other works needed more adjustment than seemed to be possible within the constraints of his Digital skills (or lack of !) circumstances"**

*[I also wrote some handwritten comments in various places on the typed text, which I may use as cues at a later stage. In themselves they do not seem to me to be very significant. To remind any readers of this document, this whole section was added on (11.04.2012).]*

*Jonathan and the internet.*

3. Andrew's use of the word "difficulty" in his heading (at the top of this document) implies, to my mind, a failure of some kind. It does not acknowledge that ubiquitous computer and internet (and mobile 'phone) use might also embody an important loss of possibility. And that refusal - or, at any rate, in my case, selectivity - is a legitimate, and creative, position.

Andrew (paragraph 1 of 2):

4. He [Jonathan] has very mixed feelings about the electronic media although he has, over most of his life, watched television regularly.

*I watched very little television until I was 17, after which I watched my girlfriends' parents' televisions with some regularity until I came to London in 1969 to study Fine Art (painting) at Camberwell College of Art. Shortly after, Judy North (who I was living with in a bed-sit in Clapham) and I, acquired a very basic, second hand, black and white television set. It is true I have regularly watched television since, until last year, although in recent years I have only tended to sit down to watch "Newsnight" and occasionally a film. Almost all the films I have valued watching in the past seem to have disappeared from 'mainstream' television.*

*I have nothing against electronic media as such. My vinyl and, in more recent years, CD recordings of, in particular, what I would describe as sublime performances on electric guitar (played through my Cyrus CD player), are some of my most prized possessions. I have also used a Kodak slide projector as an integral part of my visual work for nearly 40 years. [I am, of course, writing this on a word processor (03.04.2012).]*

5. More recently, in the last six months, both his TV sets have broken down and he has not replaced them.

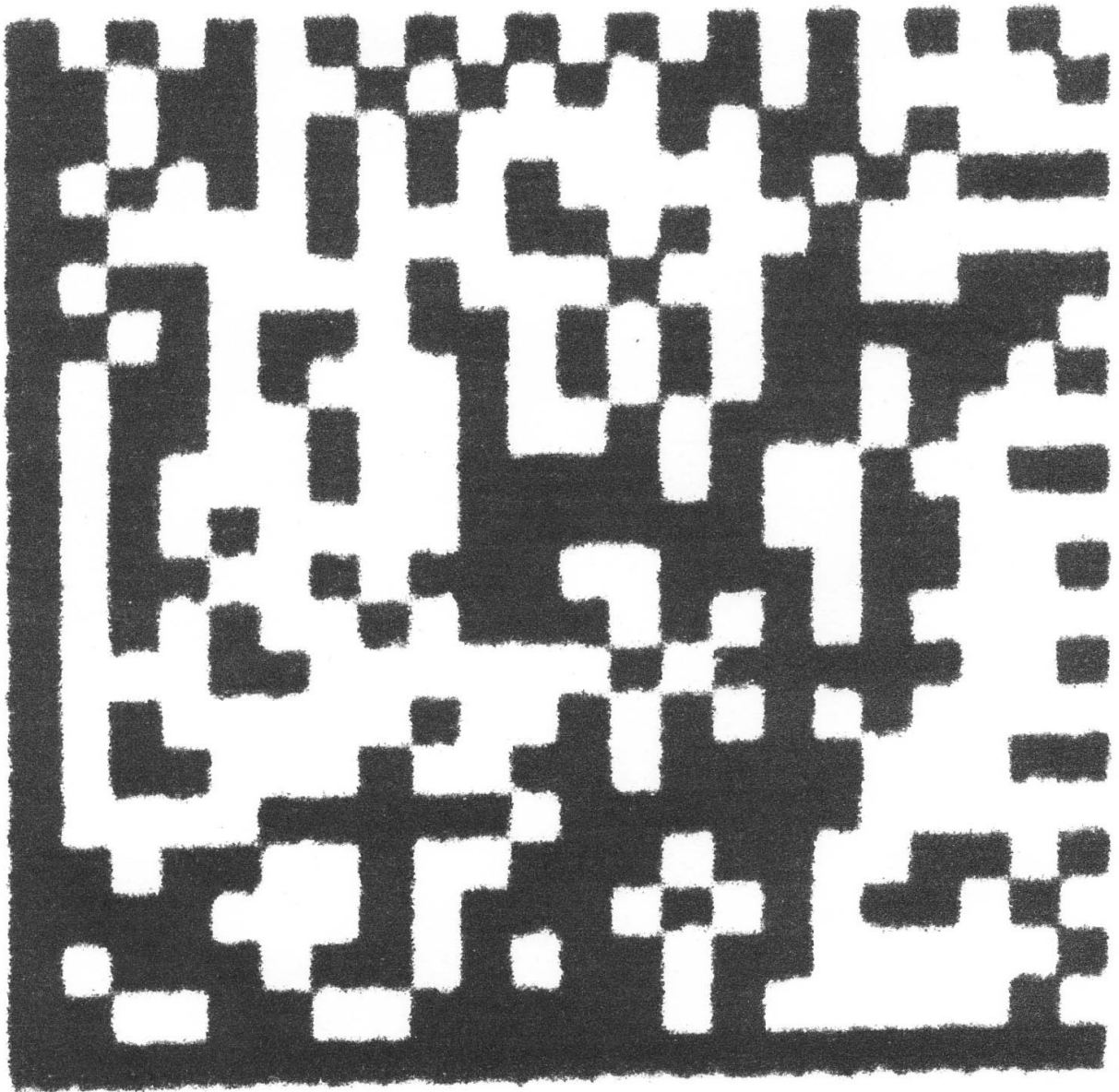
*I have 4 television sets. 3 colour ones and a black and white one. All were working (and licensed) until the analogue signal was switched off in the Yorkshire area half way through last year (2011). Although the largest set I own worked with a digi-box (which I was given) before 'switch off', it did not work afterwards. No adequate information was provided before analogue transmission ceased, to enable a simple conversion of my television sets to digital reception - a leaflet through the door, for instance. No unsolicited refund of my television license has been offered. I have received a demand for my television license fee for 2012, which I have not responded to. Previously, on one occasion, I continued to receive demands for my license fee after I had paid it. I rang the appropriate number, at least twice, I seem to remember, and spoke to people who assured me that it would be rectified. It made no difference; I continued to receive demands, which I then ignored. It seems to me an analogue signal could have continued for a considerable period of time alongside a digital signal, and compensation could have been offered for existing sets and equipment. Previously, when a signal change was required for continued (presumably enhanced) video recording from television, a technician arrived at my door by appointment to make the necessary adjustment to the video recorder, free. He told me every video recorder (in the UK?) had to be adjusted before the TV signal frequency could be altered. The largest television set I own continues to screen videos and DVDs as before. I thought, as 'switch off' approached, that I would use the absence of a signal to evaluate how I felt about living without television reception. To date, I have felt no overriding need to resume watching television. There is a great deal more which could be said about this.*

\*

6. *[Yesterday (02.03.2012) I received a brown envelope from TV Licensing (in Bristol (?)) which contained a standard computer generated letter with the following in bold, capitals and red: YOU ARE HEREBY GIVEN OFFICIAL NOTICE: Your property is now under investigation. Maximum fine: £1,000 plus legal costs.*

7. *I thought the small square block of code next to the bar code on the Official Notice was interesting. I often find myself scrutinising them. This is almost certainly because they engage my sensibility as a former painter and my intellect. I have no idea how they function. I am printing it size for size below and enlarging it overleaf (03.04.2012):*





8. *[Announcement was also made on the Radio on Sunday, and in The Guardian newspaper yesterday (02.03.2012), that the Government was going to give the security services (GCHQ) more powers to monitor emails and social media - mobile 'phones - etc. (03.04.2012).]*

Tuesday 3 April 2012

9. *Resuming this explanation a few days later it seems a good idea to introduce dates for each written section. If I add material retrospectively, I propose to include the addition [in square brackets] and the date of the addition [(in brackets) within the square brackets]. [The text prior to the above date was written shortly after Andrew returned to his home in Yorkley Wood, Gloucestershire, on 29.03.2012; with the exception of the additions I have added, as outlined. (11.04.2012).]*

10. **He uses the word processor regularly and would not want to be without it.**

*I do use the word processor regularly. Whether "I would not want to be without it" is a bit of a moot point. I may return to this, but I am reminded at this stage of an observation Marcel Duchamp made (which I am sure will seem cryptic in this context to any readers of this text - of course, if there are no readers, it will not seem cryptic! - ): "There are no italics in handwriting". (I have had a quick look for the source of this observation but failed, so far, to find it.) Although it is obvious, I have to keep reminding myself of the fact that I am only aware of Duchamp's mind because of electronic media (and, more generally, electricity).*

11. **He goes to the local library to use the internet although he could be online at home.**

*Yes, this is true. In fact I was connected to the internet at home for some time, until my computer was infected with a virus and I had to take it into Huddersfield to get it 'de-bugged'. A troublesome business! And not the first time either that something like this had happened. I also deeply object to the advertising. Looking over Andrew's shoulder at his computer screen in the Forest of Dean about 18 months ago, I was struck by how distracting the advertising was, particularly the animated ones. I immediately began to mentally devise different shaped movable pads which could be stuck on to the computer screen to blank out blocks of advertising. (Unwanted visual interference - visual pollution! - just writing these words within these brackets makes me aware of how hard it is to write them, as if you had farted in a formal meeting, and yet, for me, this is so; why do I assume that by finding internet advertising intolerable I am not 'playing the game', when, in fact, I experience it as a significant assault on myself?). There is a commercial opportunity here for someone to manufacture internet advertising blocking pads for computer screens. For myself, I just find it easier to avoid the internet screen as much as possible. The time and effort involved in using the public library also limits my use. And the library is responsible for servicing the technology. It also gets me out of the house. In the library, today, on my way to look up my title "Jigsaw", and the work's contextual information, on the PLACE website\*, I bumped into the Librarian for the County Archive Research Network, who I had been meaning to alert to the fact that the Edgerton Cemetery burial records (from the 1850s?) were lying neglected and rotting in the former Cemetery Office, in the building I occupy. I am glad to say that she took this very seriously and quickly walked off to do something about it. This is less likely to have happened if I had been directly connected to the internet. I could go on. But to conclude with the obvious, every private connection to the internet, as with every use*

of private transport, reduces public provision. If you care about Post Offices, Libraries and Public Transport (and the people who are excluded for one reason or another from commercial services), then the use of these public/commercial services helps to retain their availability for others. Needless to say, I also find this a richer way to live (so, you might say my behaviour is selfish).

**12. He hates the distracting, pop-up design of much internet material and is extremely concerned about the gradual, insidious influence the internet is having on people individually and on society.**

*I seem to have 'over-shot' myself here, since "pop-up" clearly relates, in part, to advertising, which I have already said something about. Since I do not 'surf the net', my capacity to comment is limited. I do notice people, particularly on trains, who seem fascinated by their lap-tops, and there seems to be continual use of mobile 'phones everywhere; people also seem to be plugged into MP3s (?). When I overhear 'phone conversations it is hard not to conclude that people are extremely anxious to be in almost continuous contact with other people. (I wonder where they get their money from!) I rarely see anyone looking through a train window interested in the world outside. Anyway, trains, as my generation will know, have become more hermetically sealed; one assumes they are thought to be safer and more comfortable. At the same time, train design has steadily contracted passenger space. The time when I could stand in a train corridor from London to Huddersfield with my head by an open window, and, occasionally, out of it, is long gone.*

*13. Oh, small thing, look what my computer does when I type in the following in black (not underlined): [www.medeainternational.com](http://www.medeainternational.com). and move one space forward, the computer underlines it and turns it blue! Without a connection to the internet, mind - 'discovered' yesterday!*

Wednesday 4 April 2012

*14. 13:36 by the computer, 13:56 by my watch -11 minutes after the end of Radio 4's "The World at One" at 13:45 - so, as a time keeper, my watch is a good deal more accurate than the computer!*

*15. I woke this morning expecting to go to 'my' rented land at Clayton Fields Allotments to continue working with David Knight on the chimney of 'my' hut. David had suggested an alternative date to do this - today - and had promised to 'phone me to confirm. I have not heard anything. However, there has been driving snow all morning. I left a message on David's mobile at about 8.00 am saying I assumed the arrangement was off due to the weather. After making a number of other fairly important 'phone calls connected to ongoing activities, I spent an hour or so reading year 1862 in John Ruskin's Diaries. I am particularly interested in his deep attraction to Rose La Touche (who is 14 in 1862) and she (?) to him (he is 42). Rose wrote to him and also kept a diary off and on during their 17 year 'relationship' [which, by my calculation, makes her 8 when they first met (04.04.2012)]. Ruskin proposed to her in 1866 (when she was 18). She asked him to wait 3 years for her answer. Rose's mother prevented marriage/the relationship being consummated. Rose died in 1875 age 27. Ruskin's Diaries for 1861 & 1862 are, I would say, a fascinating account of sublimated (?) sexual yearning, which, perhaps, Ruskin is unaware of. However, his editors, it seems to me, are fully aware of this (without stating it). The three volumes I am reading of his edited Diaries (1835-1889) were published by Oxford between 1956 and 1959. In later years Ruskin records his dreams.*

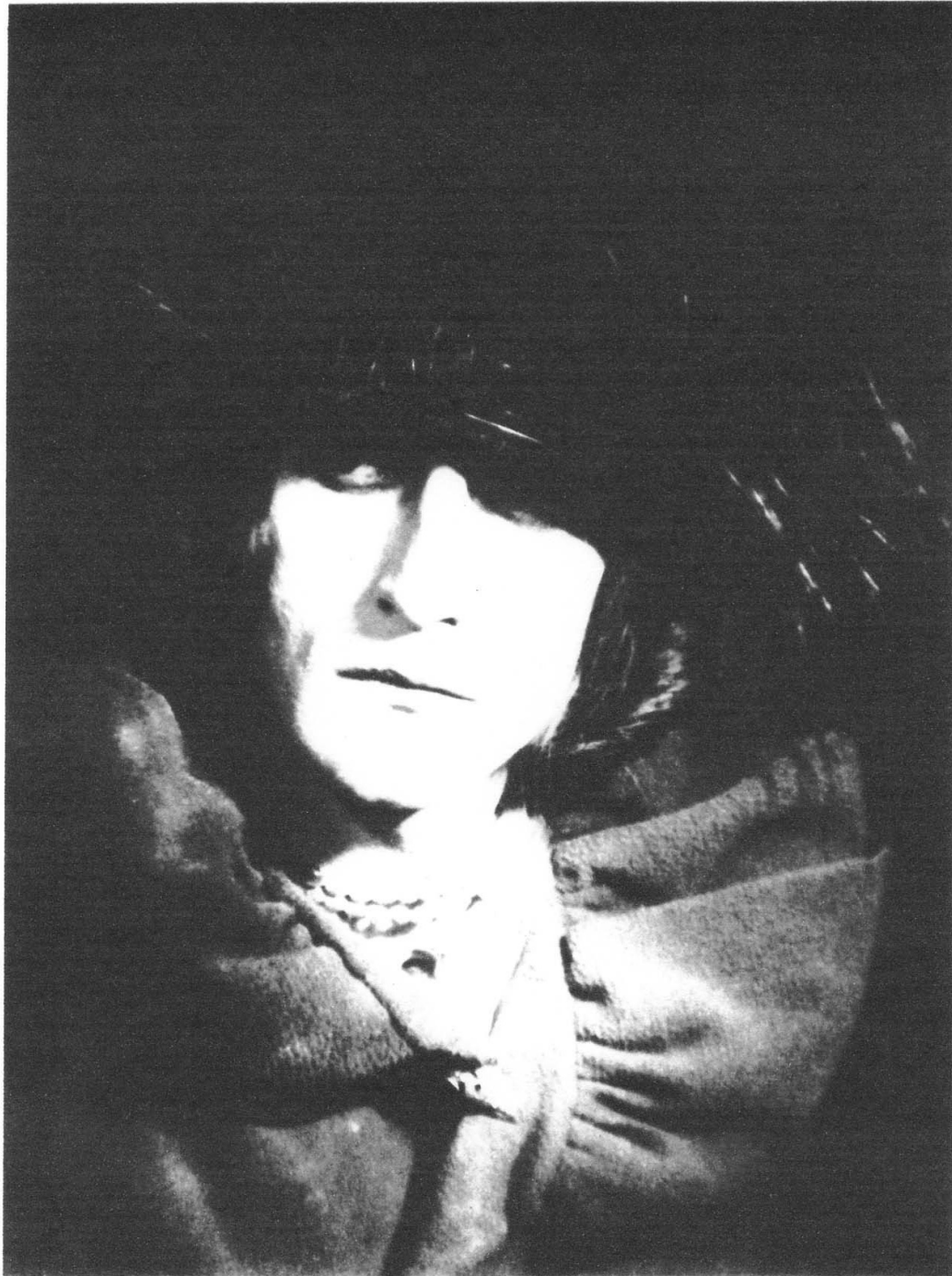
16. *[The Ruskin/La Touche/La Touche/Ruskin relationship brought to mind one of Marcel Duchamp's self created identities (in the 1920s): Rose (sunshine is now streaming through the window making it difficult to see the computer screen, so I shall have to pull the blind down) Selavy: which I am told by commentators puns: Eros (c'est la vie), Eros: that is life; or, as I am also told, 'arroser la Vie' – "drink it up, celebrate life".*

*[I do not read or speak French, so I have to take these readings on trust. (11.04.2012).]*

*In my exhibition "Maclean's Skull Cave", 7-9 September 2007, I used reproductions of two of Man Ray's photographs of Rose Selavy, one of which I intend to reproduce after this entry. The area I negotiated for the exhibition was in the abandoned - and, when I first saw it, derelict - library of Longwood Mechanics Hall\*. My use of the former library as a distinct venue was part of "Art at the Mechanics" (14<sup>th</sup> Annual Art Show). I identified "Jigsaw" as I mounted the exhibition; leaving it as I found it. However, I did not include it in the "Works & Guide" I produced, since its recognition as a significant entity was a late one (for me). I was also interested in its visibility/invisibility as a work - as sculpture (?) - in the exhibition. Andrew Darke took the photograph. Later, I titled it "Jigsaw".*

*\*When I asked why the library had, to some extent, been cleaned and re-organised after I had looked at it, when I clearly indicated I was interested in its dusty and dishevelled condition - in its' ruined state - I was told, or, rather, it was implied, that the women (helpers) were responsible. (04.04.2012).]*







17. As I was writing the above, mail plopped through the door downstairs; in fact a letter from Harry Nicholson thanking me for "the copy of 'The Kaki' manuscript, it is indeed handsome." He goes on to say: "My book, 'Tom Fleck' has yet to make much of an impression on the world, sale[s] go at a trickle only - despite much effort at marketing. There is such a flurry of independent authored books just now - & it is growing apace - that one book is lost in the tide. I have another book, 'Green Linnet' which can be down loaded free on 'Smashwords' site. That ebook is a mix of my poetry and short stories."

18. The snow has almost melted and it is lighter to the north north-west.

19. I spoke to David Boardman, the gardener at Edgerton Cemetery, about the weather, and the tree planting we were both doing, about half way through writing the Harry Nicholson paragraph above.

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20. Which brings me to "The World at One", which I was rather idly listening to before writing this. My ears pricked up when I heard the phrase "The Surveillance Society" during the program. This led on to an interview - a verbal exchange - with Ai Weiwei in China. He said he had erected 4 surveillance cameras where he lives in protest against his surveillance by the Chinese authorities, and his recent detention. (The interview was clearly taking place through one of his cameras since the interviewer explicitly referred to the clothes he was wearing.) [I am sure these pictures were shown on television last night (05.04.2012).] He is currently banned from leaving China. Apparently he is being surveyed where he lives by 15 cameras. He has been told he must close his cameras down. He said he would not. When he was asked about the precariousness of his situation his attitude was philosophical. He said he was an artist, he was used to it, the situation was forced on him and this - his political response - was all he could do. Just after the interview, "The World at One" interviewer said Ai Weiwei had Tweeted the program to say his cameras had been shut down (presumably by the authorities).

21. [With regard to Ai Weiwei's media coverage (in the 'West'), one must ask oneself why he is being given "the oxygen of publicity" at this time. Margaret Thatcher coined this phrase - "the oxygen of publicity" - to describe media coverage given to the Irish Republican Army (IRA) just before (and after) her Government's decree (from the 1980's onwards) that IRA spokespeople would not be allowed to use their own voices on television (and radio (?)). Subsequently, on television, actors' voices were dubbed over the voices of IRA representatives, presumably with their words re-spoken. (11.04.2012).]

22. 16:53 (by the computer). Looking through the window by my shared desk, the sun has now come out and the ground appears to be drying quickly.

Thursday 5 April 2012  
(10:01 computer time)

23. It is a beautiful, sunny day outside and very clear. I have just taken some photographs of the Grimescar ridge to the north of here, where snow is still lying in the woodland and on the ground, from beside the front door of Tower House and from the flat roof of the tower, to try to show how our experience of the earth and the sky changes when a National Grid 400kV overhead transmission

line crosses the horizon. Today is just the kind of day when I know I should be at "Bob's", 'my' 'woodland clearing and orchard' on allotment land I rent from Kirklees Council. I/we (others on the allotments) have an agreement with the Allotment Service that this area (which I partly occupy), and which Eddie Burns' rough path extends along the stream for approximately one ¼ of a mile to a larger area of woodland which is also part of the allotments, will remain as a wild life corridor and habitat. Across the stream is Clayton Fields Town/Village Green, the registration of which is being heavily contested by a speculator. The name "Bob's" - which I use to refer to 'my land' - is a shortening of Snarley Bob, the central character of L.P. Jacks' book "Mad Shepherds" (1910), in fact the hero, although I don't think Jacks uses this term. I may have more to say about this in due course.

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Wednesday 18 April 2012

24. Following the method used by John Ruskin in his autobiography "Praeterita" (1885-1889), I have just numbered each section in this manuscript, in order to make references easier (at least for myself!).

25. While I was writing the above sentence, at about 8.00 am, I noticed a white van just below my window by the computer, parked across the road by the Tennis and Squash Club. The male driver was standing to one side smoking. Written on its sides was CCTV ENFORCEMENT VEHICLE and, also, Kirklees. It appeared to have a CCTV camera on its roof. The van's number plate was YCO6 FET. I got my film camera and just managed to photograph it through my second floor window (by the computer) before the driver got back in and drove off. I saw this vehicle yesterday, or an identical one (?), driving through the centre of Huddersfield. Part of its function, perhaps its main function, I assume, was to be a mobile advertisement. (Covert surveillance would be invisible.) Which suggests reinforcing 'self-policing' was its main objective.

26. Between the penultimate entry and this entry it became clear to me that a form of censorship would need to be introduced into this, and future, website material. I do not propose to outline the 'whys' and 'wherefores' now. I will, however, give a full outline of the reasons I think there is an (unfortunate (?)) requirement for censorship of the website in the opening section of SKETCH 2.

For the moment, I propose to use two lines placed at the top and the bottom of the redacted material. The area of white in between the lines will then duplicate the area of material which has been erased:

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[I am also using single lines to redact material, thus: ----- (21.04.2012).]

27. I was briefly describing this document to Les Coleman on the telephone a couple of days ago. He said he could not wait ... was waiting "with baited breath". So perhaps I have a reader!

28. I am very aware that in Andrew's text I am, possibly, still only addressing:

**He hates the distracting, pop-up design of much internet material and is extremely concerned about the gradual, insidious influence the internet is having on people individually and on society.**

And that I am circling around the last two sentences of his first paragraph, against which I wrote in pencil: "Big philosophical problem - this one."

29. I am anticipating another 4 page text I have written entitled "We Were More Than We Had Thought We Were", 2004 -, being included in 'my' "individual artwork" section of the PLACE website, before I get to SKETCH 2. I am ending SKETCH 1 with the following extract from Harry A. Wilmer's book "Jung in Africa", p. 58 (Burleson, 2005):

#### *The glass eye*

*In the earlier stages of Carl Gustav Jung's Bugishu Psychological Expedition (to Africa) - 1924 to 1926 - Kenya, Uganda, Sudan and Egypt - Jung "read a story told about the construction of the famed East African line, which he relates as follows":*

*"While the railroad from Mombasa to Nairobi was being built, a great deal of Native labour had to be employed, and the white engineers had the greatest trouble in getting them to work without constant supervision. As soon as the engineer's back was turned, they dropped their work. One man thought he would fix that. He had a glass eye, and when he had to leave, he called the Natives together and said: 'I am going, but I am leaving my eye to watch you,' and he took his eye out and placed it on the table. 'You keep working, because this eye will see you if you stop.' When he returned he found to his consternation that nobody had worked. 'We put a hat over your eye so it couldn't see us loafing,' the Natives told him."*

Jonathan Adamson, 21.04.2012.