

The Monumental Potential of Donkeys

The Monumental Potential of Donkeys

David Berridge

E·RATIO

The Monumental Potential of Donkeys

E·ratio Editions

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for Karin, Mercedes & Ohad

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squeeze
bare
dalek
bl bl
are ewes

belief black
gold
en Monday tuesday
'll roast guile

fat bankers sock figures
scrunched FT balls for
organs contemporary version o
f suprematist humans tubular
arms and legs and a self
portrait and mother

somewhere to keep them all
in the black put it
high up in the corner
notebooks are ikons
page after page write

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black black black black
would you
bleed
vowels
indignantly

operatically
opportunistically
utter
blarney

breath
believe
dangle
in
off stage
space
no face

would greed
grieve for your
black square
multiplication

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black

A

square news

dalliance

ha and fur

black ack

nowledgment

night falls on bl
ack square then w
hole goes
UMMMMMMM

sun on t
he black square
(Louder)
UMMMMMMM

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stare into space
use this action
to satisfy needs
of which I know nothing

Malevich rubbing out
black squ
are in the mind

black square
sociable
turns into
lit windows

at dusk by
sides of
black canals
reflections in

comes Bas
Jan Ader
on a bike

forgot
it was mnemonic
black square at customs

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heading back home a
long Mathenesserweg
walk
ing International Style

mu hands
rmuring
**** (you)
disappear
up arms
of a coat

in Rotterdam now
everyone's coats and many
trousers and jumpers
black stripes on a hat
a tunnel and a man's back

why so many in black
says the hat to provoke
off with another man's shadow
teach it to haul
yellow for the grit if (black) ice

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green reading soul tea
of the man next to me
comes out bad first
impressions dim re
verb rock n roll caves

football goal posts
halted blink away
from all black
cosmos con
suming heavy yawn

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bow tie
comes
first across the road

(then the chicken sandwich?)

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I recognize poet re
fusals be
comes plosive X

where the degree
of derivation of emotion
from any
equilibrium

determines the
extent of the gap
between arms
and body

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a wild
isolated Man
drill
of a square
floating
in space

image
of
myself
wants
to be
alone
like a
mirror

say oh
say no I don't
say okay
the future's furniture

whatever I might
understand by that
(I wrote this poem
as if it could
tell me once only)

SELF PORTRAIT

hand str
oking top
of sweat
shirt hood
send eyes
to the right

and there are all the other black squares

stand on a black square

squares of light in Pierre Reverdy poems

letter from Malevich to Dutch artists 1922

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then set a tort
oise free in it
self destructs car
eer once again

out of Am
sterdam station
on to a tram looking at e
verything

naked saw bl
ack square of my torso
only
head representational

government
edicts give
white trousers to
running man

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fly all the birds black
birds all the birds
are black to touch
black wings vi
brating butter slab wh

ipped up pepper sea
depths in the square
sound a black invol
untary hate I could
er impersonate and
all week it's just been
 grey grey grey grey

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bring me ball
ast earth wit ral

sing me to sleep
your songs of do
& don't forget

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habit routine method
(I've seen you around)
looking after two children

the ritual of it
making art

because something makes
some thing else
some
one who
wants to be alone happen

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a careful working with materials
vs. verbose flow of a speaker

try ground exuberance of the later
w/ the particularities of materials

slowly superimposing on the other
(maybe like VILLAGE and IDIOT)

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(on a new page writing the word
drawing a square around it or the square first or some kind of simultaneity)

to find a way to hold these together to
allow each the possibilities of any other

is how I see my situation how I need
to develop January 1st 2014 Hastings
based on notes 2013 in Rotterdam Dec

red leather strap of bag going across the
back of a heavy black coat recognise
someone & cigarette in mouth wags up

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brrrr
owse the blues
go ack! ack!

black square
belief mask
for your face

push
ed hair off forehead
(black square)

in 3D glass
es rain
sings my cheeks

carry a white
gravel sack
step into black
art of thought

doubt breath
locate the wall
coax the song
get out of it

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1970s food photography
oil painting of Erasmus from 1571
what spirit
of Blancmange Erasmus will 2014

when walking fast
the space immediately
in front of the chest
is for reading the label
on the water bottle

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& out of Charing Cross
standing on rush hour train
 watching someone
 over the shoulder
 of someone else
 who is watching
 someone over back
 of seat in front
 who is watching
 on their tablet
 film featuring a
 single long take
 of an [obstruction]

I dream I am escaping
inside a red suitcase
inside a red suitcase
inside a red suitcase
 I think I don't need

& arm in arm go
forward
through
each
 other

black square
 white
on white
 square mind
 go this way

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something
for the fut
ure to use
which does
not presc
ribe what
the future
will be &
it cannot
go wrong

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The outline of a black square drawn around the word VILLAGE was a notebook page included in *Kazimir Malevich and the Russian Avant-Garde* at the Stedelijk Museum, Amsterdam.

The final page is remembered (possibly mis- in dialogue with its proposition) from a Lawrence Weiner work in *Written on the Wind: Drawings*, at the same museum, visited 18.12.13.

Oskar Kokoschka's *The Mandrill* (from London Zoo) was included in his *Portraits of People & Animals* at Museum Boijmans Van Beuningen, Rotterdam, seen on 17.12.13.

Kokoschka observed the Mandrill was “a wild isolated fellow almost like a mirror image of myself. Someone who wants to be alone.” A sketch of the animal was included in a letter, where it was annotated: “one monkey looking at another.”

Ruth Van Beek referred to her work as mother and artist as “ritual” whilst presenting her book *The Arrangement* as part of WRAP UP! at The Print Room, Rotterdam, curated by Karin de Jong, 13.12.13. This was challenged by an audience member who felt the word was inappropriate in both contexts. Other audience members suggested alternatives.

The evening also included a presentation of *Desserts* by Antje Peters, and a dialogue between myself and Ohad Ben Shimon, author of *2 Blue Cups on Two Different Corners of the Table*. Mercedes Azpilicueta read aloud from the book.

In *Immoral Memories: An Autobiography* (Peter Owen, 1985, trans. Herbert Marshall) Sergei Eisenstein describes a meeting at a dacha in Nemchinov in 1905:

And in a corner arbor we drank Zubrovka with Kazimir Malevich, who had driven out of town. Propping himself up with his fist on the ground, he talked delightfully about the monumental potential of donkeys.

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David Berridge's publications include *Bring the Thing* (If P Then Q), *The Grimace* (Red Ceilings Press), *Ludicrous Aesthete* (blart books) and a novella *The Fluxus President* (Dark Windows Press). He wrote *MAN AARG! Poetry, Essay, Art Practice* (NØ Demand) as writer in residence at X Marks the Bökship, London, in 2012-13 and *Ephemerides: 16.05.13-16.06.13* was a collaboration with (and published by) seekers of lice. Extracts from *Forty Feet* are in *Enemies: The Selected Collaborations of SJ Fowler* (Penned in the Margins). He lives in Hastings and edits VerySmallKitchen.

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taxis de pasa logos

