

Yellow Papers

Contributions, extracts and samples from Copy Press Reader's Union series:
'I' without guarantees

- 1 Vit Hopley
- 2 Chris Fite-Wassilak
- 3 Aurelia Guo
- 4 Yve Lomax
- 5 Yvette Greslé
- 6 Andra Simons
- 7 Jess Potter
- 8 Kristen Kreider
- 9 Barbara Ann Campbell-Lange
- 10 Caroline Ravourdin
- 11 Kate Pickering
- 12 NaoKo TakaHashi
- 13 Anne Tallentire

'I' without guarantees

Texts 1–3

20–7–17: exploring the use of the self and the essay form by authors who hover around that space where messy lives meet words, where ideas born of experience find textual springing off points; authors raiding their own lives to atomise any theories of existence and build their own informal philosophies.

Chris Fite-Wassilak

Texts 4–7

9–11–17: reading fiction, philosophical prose and poem from authors who make saying 'I' a ground for their experiments, who say 'I' without guarantees. 'An "I" without guarantees!' writes Ingeborg Bachmann, 'what is the 'I', what could it be?'

Yve Lomax

Texts 8–13

8–2–18: readings, soundings and ponderings about the 'I's relation to 'you'. We are each others' echo, says the linguist Emile Benveniste. 'I' posits another person, the one who, being as she is, completely exterior to 'me', becomes my echo – to whom I say 'you' and who says 'you' to me. So echo greets us from the outside. So we form ourselves in relation. So we work towards a new poetics of 'us'.

Kristen Kreider

Copy Press Reader's Union seeks common spaces for readers and writers to delve into the possibilities and limitations of 'coming together'.

www.copypress.co.uk

@_copypress

I, taken away from me

Caroline Raboutdin

8-2-17

— I, taken away from me.

You have changed you see
to me, you have changed lately.
For 18 years steady
I had gotten used
to addressing you directly
with *Sirs* and *Madams* in my first letters
to *partner* and *son* some years later.
I had settled into this new language,
a language of my own, Jacques Derrida might say perhaps
not totally my own anymore.
His nationality taken away from him, Derrida knew his language
wasn't his to own after all.

We had a common goal, a common language
but what now?

Stripped of his right to belong.
Stripped of my right to belong.

This question asked, 18 months ago:
'what of the political body?'
I had only addressed the sensing body, left, right, parts of it,
but what of 'the political body?' he asked.
Others have written about it, before me, but I couldn't engage,
not then, not before I knew what it *felt* like to become a political body.
So this speaking body, what choices does it have?

I turn to the book and look for answers:

The polyglot nomadic intellectual in Europe today must provide food for thought about the exclusionary, ethnocentric usage that is currently being made of the notion of a common European Union and the images of an alleged intranational European identity. Among the figurations of intercultural otherness and mobile identity that are current today, I shall single out the exile and the migrant before returning to the nomad.

— Rosi Braidotti, 2011

Am I in exile? A migrant? Or nomad?

Resistance, I hear of resistance everywhere
working in the interstitial spaces, against the system.
In the last few months Ben Nicholson, Joan Ockman and Victor Burgin
have all pleaded for various forms of resistance.
But I have never been at war.
I don't want a war.
Is resistance a matter of survival?
against whom?
against you?

Is I under threat?

Vit Hopley is a writer, editor and visual artist. She is author of *Wednesday Afternoon* (Copy Press, 2013) and *Blissful Islands* (Copy Press, 2018).

Chris Fite-Wassilak is a writer and a critic based in London. He is a regular contributor to Apollo, Art Monthly, Art Papers, ArtReview and frieze. He is a contributing editor of ArtReview, and co-organiser with artist Anne Tallentire of the quarterly event 'hmn'. He is author of *Ha-Ha Crystal* (Copy Press, 2016).

Aurelia Guo is an artist and writer based in London. She is the author of *2016* (After Hours Ltd, 2016).

Yve Lomax is a visual artist, editor and writer. Her recent publication include: *Figure, calling* (Copy Press, 2018); *Pure Means* (paraclete, 2013); *Passionate Being: Language, Singularity and Perseverance* (I.B.Tauris, 2010).

Yvette Greslé is an art historian, writer and teacher. Her interests relate to memory, the archive and the moving image together with the transformative and political possibilities of writing as memory work.

Andra Simons is a poet who explores island-ness, other-ness and the people both real and unreal who inhabit those spaces. He is currently working on his next collection *Turtlemen* where he attempts to create mythologies as an attempt to understand his own family history.

Jess Potter is an artist who lives and works in Kent. She is a visiting tutor at the RCA. Her practice spans drawing, writing and photography. Her research interests lie in questions of commonality and processes of description found in phenomenological thinking and writing. She has exhibited widely and recently published writing on Becky Beasley's show *OUS*.

Kristen Kreider is a writer and artist who collaborates with the architect James O'Leary as part of Kreider + O'Leary. Their book *Falling* was published as no. 8 of the Common Intellectual series (Copy Press, 2015). She is currently Director of the MPhil and PhD programme in Art at Goldsmiths College.

Barbara Ann Campbell-Lange is an architect involved in education at the Architectural Association, the Royal College of Art, Cambridge University, the Bartlett University College London and ETH Zurich.

Caroline Roubardin is an architect and essayist. Her research interests include spatial theory, phenomenology, geometry, spatial literature, art writing, translation studies and comparative literature. She teaches at the Architectural Association, the Bartlett, Cork Centre for Architectural Education, and runs the AA Visiting School Paris, which celebrates writing as a critical and creative practice.

Kate Pickering is a London based artist and PhD researcher at Goldsmiths. She has been published and exhibited nationally and internationally, including *EROS* journal, *Misery Connoisseur*, *Tenderpixel*, *Library Gallery* (Canada) and the ICA.

NaoKo TakaHashi is an artist based in London. Her work spans a variety of mediums: installation, performance, video/sound, text, sculpture and drawing.

Anne Tallentire is an artist who has lived in London since she came from Ireland to study post graduate Fine Art, at the Slade 1986-88. Working in a range of media her work primarily employs concepts such as itinerancy and residue in relation to urban environments. She is author of *Object of a life* (Copy Press, 2013).