

It was part of it before. And now.¹

David Raymond Conroy

I'm not interested in irresolvability, because if you've decided that something is irresolvable it is really resolved and if I know that I cannot resolve something, if there is no resolution to be found, and that is the point, I lose interest. I'm not sure of the value of continuing in vain. Part of me wants solutions but on the other hand, I know that if there is an end, and that end is in sight and you know where it is and you reach it, then you're done. It's finished.

Anyway, so what I mean is that I want to make something that I feel has some sort of efficacy; that you look at it and you get something back and you feel like you are getting somewhere. It is important you bring your own stuff to it because it's important to me that there is some sort of identification, and well, it needs to be realistic, some how, in part, that's part of what always mattered to me. So, I want to write this piece of writing that says something about what I hope the work might do, or something that might help you out, if you wanted help and turned to this as a source for that.

But what is the point of writing this if it is just a Clang Bird flying in ever decreasing circles until it disappears inside itself? I want to do more than that. I want to write something with which, or to which you might relate. Something about how hard it is to guide someone if you don't want to show them the way, or even tell them where you hope they might get to. It is not right to say there is a path, or even to try explaining what a path might be and how a new one might be formed. No, what I want is more like saying there is a place I want you to arrive at and you can get to it any way you chose; however it is a specific place, and I hope I can indicate where it is, but at least part of the point of getting there is finding the way. Because in getting there you create it. So no, you don't get there by a path, you get there through an area, past which there is another, more specific area, which itself maybe crossed and that would get you somewhere else. But I don't know where that is. I am not making myself clear.

Here I find myself resorting to platitudes and stupid analogies and all of these things you've heard before, and I'm not helping you. But I want to say that it's over there, past all these others. Not to say further but just one amongst a lot of other parts, some of which you might reach before it and some of which extend beyond it. But of course this kind of orientation really just depends on where you started; if you're drinking or pouring.

So I am unsure of what to say, that much is clear. But then I don't think that these things are the place for explanations. Explanations are the wrong way to go, or at least they are definitely the wrong place to start. Explanations then, if they must come, will come later. And I must stop myself from pointing things out. If there is a joy to be found in a moment of revelation it must be your own, and that seems like it might be a place to begin. I'm never sure about those texts on the backs of video boxes and the flyleaves of books.² I am uncertain of the value of a synopsis. I think that a well-chosen clip or specific extract³ is often a better guide, or a description by a friend, who briefly enthuses, only to quickly regress: "But I don't want you to expect too much, then you're bound to be disappointed, I mean, it's good, I don't know if enjoyable is the right word, but it's alright, it's pretty good I suppose, but it has faults, it's far from perfect, but I mean, it's worth seeing, so yeah, it's worth making the effort".

¹ Stein, Gertrude, *How to Write*, 1931, Los Angeles, Sun & Moon Press, 1995, p.11

² Then again there is an audiobook by David Lynch called "Diane... The Twin Peaks Tapes of Agent Cooper"^A and on the cover there is a line "...A small town is not unlike a river, lots of hidden currents and eddies, each holding its own secrets". I always liked that as a description of Twin Peaks.*

³ I remember reading an interview with Jeff Wall somewhere and in it he said, "the work is not a sea of meaning from which the viewer can fish at random".#

^A Lynch, David, *Diane... The Twin Peaks Tapes of Agent Cooper*, New York, Simon & Schuster Audio, 1990

*# I have these water based analogies that have been stuck in my head for years and I'm not sure how they fit together but I keep coming back to them when I'm trying to make work. To be honest I'm not sure, now that I've written them down, that they are entirely accurate as quotes, but they're what I have.