

## A SHARED INTEREST

Where do you see sculpture today?  
I am borrowing from that language  
to see how it all plays out. It is all  
imagined, a collage of the self,  
video documentation, concerned  
with notions of value and debate.

What's it like for you making this  
new work? For me, the pendulum  
is swinging back and forth, between  
something that has occurred or  
something that will happen. It is  
not clear what is a shadow and

what serves as a model through  
which information can become  
a kind of ghost corpus. The spectral  
is an important idea, tracking time  
is something I often think about  
as I've only experienced it virtually.

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## SCRIBE

for Feargal

Writing the same words and  
phrases over and over again,  
he wrote through the Bible,  
layering language like paint:  
meditation or futile gesture,  
traces of what he had read,  
inky overlays and loops.

He made silent music: bands  
of ink emerged, scratches  
formed dark black wounds  
and blocks of unreadable text  
which he signed, photographed  
and filed away, words captured  
and compressed, inscribed.

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## OUT OF LANGUAGE

She seems permanently surprised by what she has written, as though it is out of her control. She needs to take more responsibility.

I have written several modules that have entered and later been removed from the curriculum.

The first time I saw the band was from a front row seat, and I now have one again for what I suspect will be the last concert of theirs I will be able to attend.

Collages require cleanliness, no oil paint or charcoal on the bench, a sharp knife and a steady hand as I arrange rescued colours from elsewhere.

What sparks creativity? Something I've read or seen, sometimes just wanting to write, the day too empty and unstructured.

Rarely do I have anything to say before I start, that comes out of language, not the other way round

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