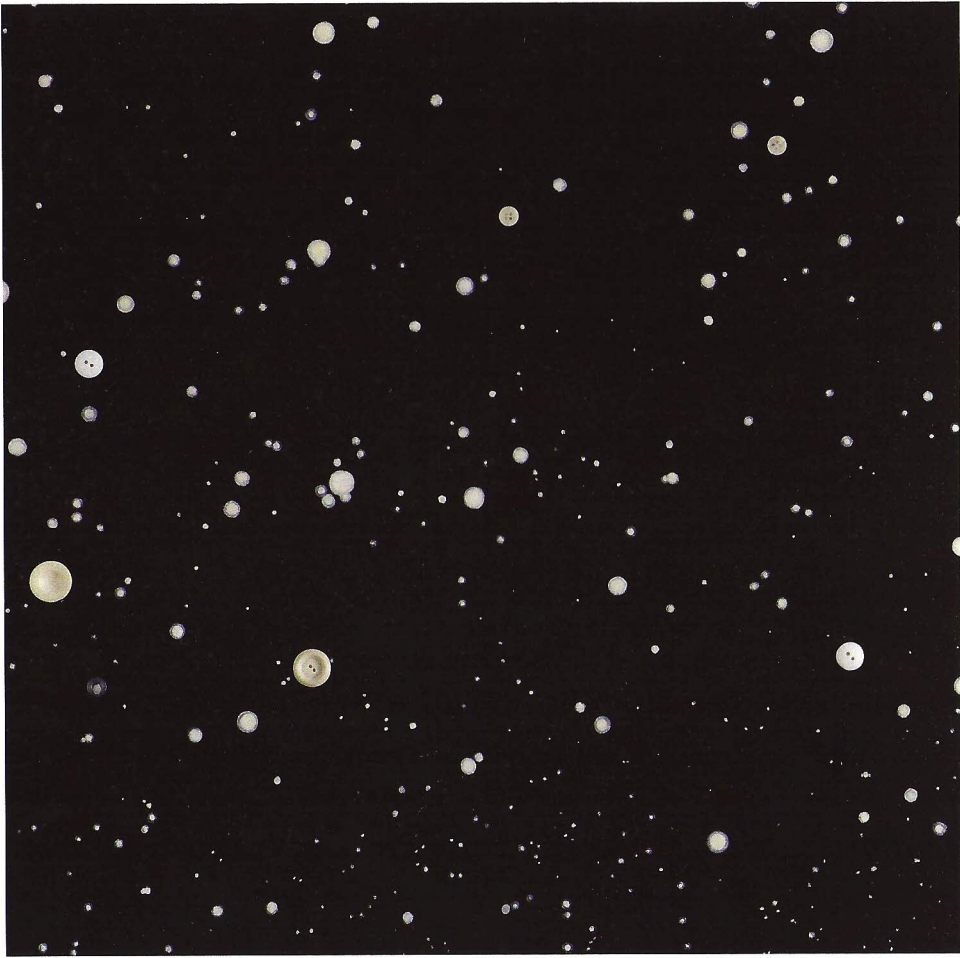




patrick pound

GRANTPIRRIE



18" x 18" 2005  
oil on linen and buttons,  
diptych  
65 x 130 cm

## rear vision - looking at Patrick Pound's new work while listening to soft rock from the 1970's Dr. Leon Noel

"In this Colonization period, it is a pleasant thought with all of British race, that though the emigrant going southward leaves behind him the North Star, and the faithful Bear which circles round the Pole, yet he never loses Orion, Sirius and the Pleiades.

As the vessel proceeds towards the Line, the voyager cannot but regret his departure from loved ones at home, while night after night he sees the gentle but sure decline of the stars of his native land. The Great Bear slowly descends, lamp by lamp, till the last spark is quenched in the ocean depth, and the Polar Star has but a few night's struggle before its final disappearance in the same tomb.

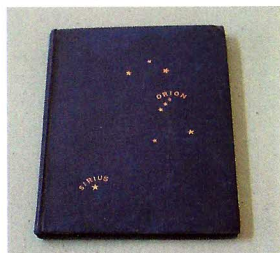
The melancholy is not dispelled when the man is told to gaze at newly-rising constellations. What knows he of them, or what associations can they bring up before him?

But Orion, though ever changing in position, is still his friend. It mounts upward until it stretches forth over his head a canopy of gems. Passing the Line he sees it gradually sinking again, as the ship ploughs further southward, and he has to turn to the north for his observation, instead of to the south, as he used to do in Britain."

**Orion and Sirius 1888. James Bonwick F.R.G.S. England.**

*"When you got to Andorra the sun set on your left  
all the mountains pointed, to the black clouds in the West  
Hey there's a darkness and the sky that's not quite right  
Hey there's a raincloud there that's shining out a light.  
What do I tell you it's always the same  
When you run for the sun you catch the rain.  
As soon as we reached Barcelona, cold wind touched the beach  
The sun we left in London is way beyond our reach."*

**Colin Blunstone, Andorra 1973.**



The cover of this old book shows Orion and Sirius, the stars that can be seen from both hemispheres. Here they are seen from the earth placed on the blue sky of the linen cover. Pound's painted versions of these arrangements of stars on linen covers torn from books return the stars to this site. These are stars, as read about in books. Some of these painted views have the painted frame of a television set as their boundary. The stars here then, are as seen on television.



In another version of the **Orion - Sirius** arrangement Pound has painted the stars on a pair of stretched canvasses. In the first panel of this diptych we see the stars from the earth, and then, in the second panel, we see them reversed, as if from afar, looking back, as it were.



In another take on this idea Pound has taken an old drawer and placed a model double-sided bench in the middle of it. Two model figures are seated, one on each side. Each figure is looking in the opposite direction at the side walls of the drawer as if at the walls of an art gallery. The floor is rendered to echo the gallery's concrete floor. On each respective wall is a model painting of the Orion and Sirius stars. Again they are represented from both points of view - one way on the left, the other on the right. The drawer is enclosed with a sheet of glass, and hung on the gallery wall.

*"Trying to make some sense of it all but I can see it doesn't make sense at all... Clowns to the left of me, jokers to the right, here I am, stuck in the middle with you."* **Stealers Wheel, Stuck in the Middle With You, 1973.**

### Looking up (books)

In a stretched canvas diptych Pound has painted 18° X 18° of sky scaled up from a sky Atlas. Each and every star is in its right place. In the second canvas he has the same 18° X 18° reversed, as if seen from the other side - a heavenly point of view. The pairings, in a very simple yet elegant way, draw our attention to our exact place; the place where we stand between things. The artworks activate the space between things in the manner of the palindrome or the pianist's contrary scales.



Of all these stars a handful are represented by various cream coloured buttons as if the sky were somehow a pattern to be sewn together, like the patterns of the constellations.

### Looking Lost

In the series **Seven Lost Birds** we are drawn to look up, forlornly. This is a collection of seven "found" posters, culled from the streets. Each poster seeks the recovery of a lost bird. A seemingly impossible, melancholy ask.

**Lost and Found** is a pair of these posters blown up. We stand dwarfed in front of them. It is as if the giant posters redress the balance of the tiny lost birds being found against the vastness of the sky. One describes a lost bird. The other describes what seems to be the same bird, now found by someone else. After years of collecting Lost and Found posters Pound seems to have solved the puzzle. It is as if in the giant world picture at least some of the dots have been joined.

His serial photos of vacant lots and his photos of empty rooms culled from the real estate pages, are a record of emptiness. Like his hundreds of photos of hard rubbish grouped in categories: chairs, tv.s, mattresses and so on, and like his photographed collections of found, screwed up pieces of paper, old tv remote controls, empty old knife blocks, and empty containers, and just like his photographed collection of found balls, they are, a sentimental index.



### Looking at the edges of things

Pound's soft focus photos of the outlines of land for sale taken from the daily papers and his photos of "soft" mattresses discarded on the street, and his soft shapes of suburban pools, picture the world as a puzzle. If we could only find all the pieces, we would have it sorted.

**Before and after** is the title of a pair of photos showing an orange so fresh you can smell it and then the same orange in beautiful green decay. As with his photo of a garage door with the sign **Car Comes In and Out** time is brought to a standstill. His photo sequence of an orange being peeled, seen from both sides, also has both the artwork and the viewer step between things.



### Looking behind

Walking into Pound's studio the first thing I noticed was an old black and white tv set. Painted on its screen was a rear-vision mirror with a loosely indicated view of a road disappearing in the glass.

### Looking around

Pinned to a wall nearby, was a torn out title page from Elizabeth Gaskell's novel 'North and South.' This page had been torn from a deaccessioned library book and with its red stamp, read: "**North and South CANCELLED**". Pinned next to this was a large photograph of a sign seen in soft focus taken from the film, as seen on tv, of '**North By North-West**'; its arrow softly pointing skyward.

*"Me and my arrow, straighter than narrow, wherever we go, everyone knows it's me and my arrow."*  
**Harry Nilsson, Me and My Arrow 1971.**

On a pin-board leaning against a little desk was an article about a man who had walked around Australia's coastline pinned next to a paint by numbers instruction board – itself a maniacal outline of a tiny detail, of the world.



*"Inside outside, up and around."*

**Gallagher and Lyle, I Wanna Stay With You 1976.**

### Looking down

In piles on the floor, there were several stacks of open puzzle boxes standing like a city skyline. In this set of 26 puzzle boxes Pound had mounted paper examples of the world in outline. Each box was at once a humble display of the limits of representation and the representation of limits. One box had a join the dots picture, another contained an outline of a piece of land for sale.

One box had a crime scene with its circles and markers photographed, another, a test photograph of a figure holding a colour balance sheet. One box had a postcard of Marie Antoinette's fake farmlet, another had a wood veneer picture of a village. One box had an empty stamp album page, another, a copy of Lewis Carroll's 'Chart of the Ocean' – a completely empty chart, a rectangle of vacant space. These boxes piled on the floor below me, were all made to be hung on the wall, under the title **Outliner**.

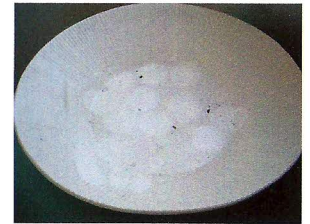
*"If not for you, baby I'd be sad and blue, Couldn't even see the floor, Baby I'd be lost if not for you."*

**Bob Dylan, If Not For You 1969.**

### Looking over

The more things I saw around me the more things seemed connected. In a list of "things overheard" typed on numerous endpapers torn from books I spotted the overheard quote: "the problem is everything is connected".

In another typed list of a **Blind man overheard** I read: "I took a girl to a movie once - and then I realized it was subtitled". This joke itself seemed to capture my feeling that all of Pound's works somehow activate the space between a thing and its representation. There is nothing precious or mannered here however. He does this with a lightness that all too easily gets lost in translation.



Working out an outline of what an artist is up to is the game of the critic. As I wove my way through his studio full of things, it finally dawned on me that he had always dealt with the very problem of representation, and of the 'alongsideness' of all his artworks, from a photo of a bowl full of residual dust tracing the outline of now absent fruit, to the photo of an accidental reflection in the shape of a heart. The artist and the viewer are left standing, at the centre of things – disoriented, or grounded.



*"Smack dab in the middle with only rock and roll to satisfy my soul."* **Ry Cooder, Smack Dab in the Middle 1976.**

rear vision noisiv 1691



remote 2005  
collage of book parts,  
model in drawer  
21.5 x 23.5 x 37.5 cm

cover image:  
rear vision 2005  
oil paint on television  
26.5 x 37.5 x 32 cm



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Thanks to Steve Cross from Beat Orgy for Crème Brûlée  
– his compilation of the 1970's soft rock revolution.