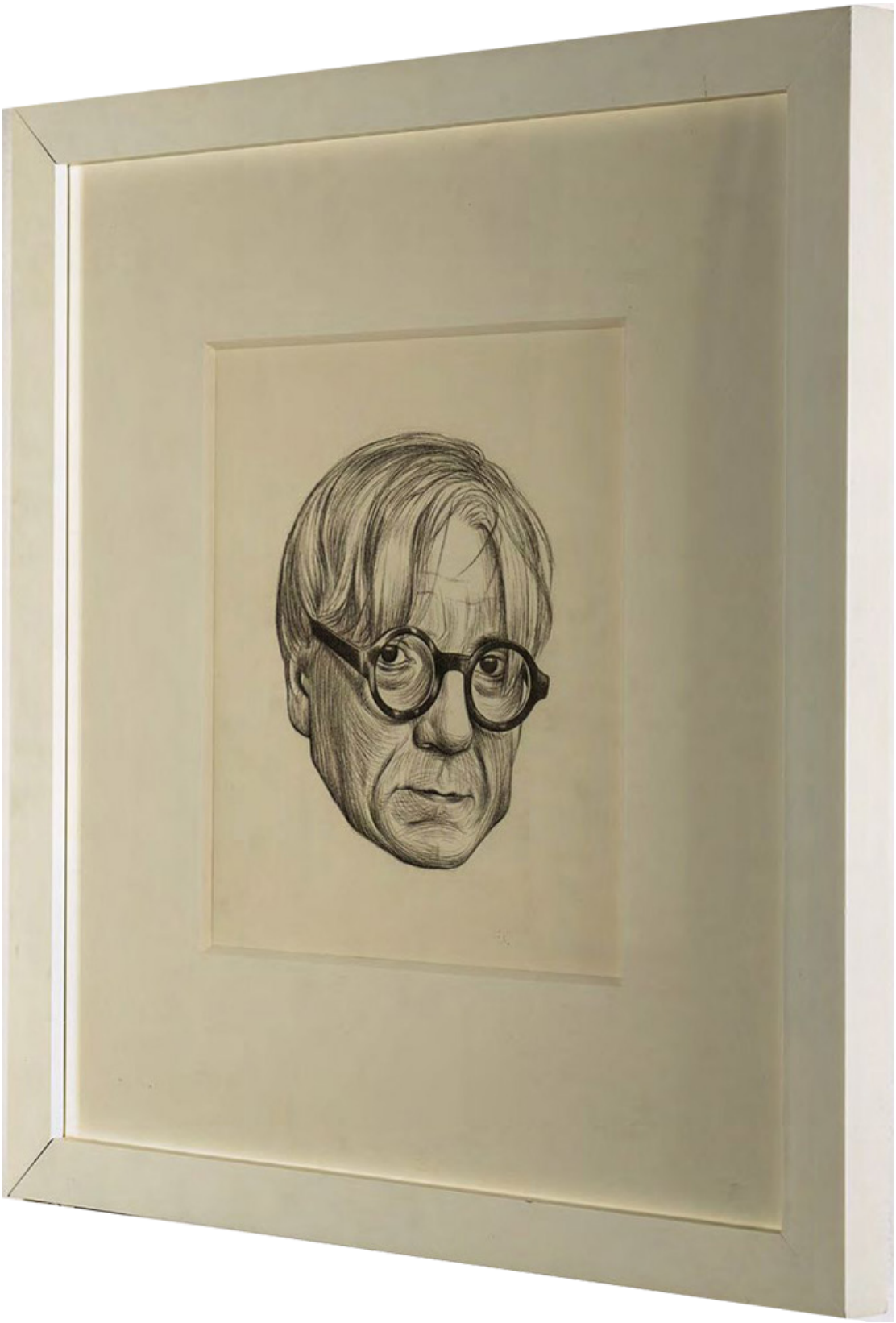
77 - FRONT / BACK PORTRAIT OF ROBOT GILBERT ADAIR



77 - FRONT / BACK PORTRAIT OF ROBOT GILBERT ADAIR

James
Let me begin with the same question as before. You have accounted for the history and status of the transtextual, but how did you proceed practically? What were the mechanics of appropriating Lewis Carroll's voice, for example? How did you begin?

FoundGilbert
Were one to see a horse with a man»s head, one would not cry, "Look! A horse with a man's head!" but "Look! A centaur!" 'And were one fo see a woman with a fish's tail, one would not cry, "Look! A woman with a fish's tall" but "Look! A mermaid!" A centaur is a centaur, a mermaid is a mermaid. Mythological (in the word's more orthodox usage) as they are, such creatures have come fo possess in our eyes (or in our imagination) their own compact and specific identities: if they are "singular," then it is in the sense both of uniqueness and oneness.

–"Gilbert Adair Continued," James Langdon, Bulletins of The Serving Library #7, 2014

Simon Manfield,
Front / Back portrait of robot Gilbert Adair,
2011, pencil drawing on paper, 42.5 x 39 cm