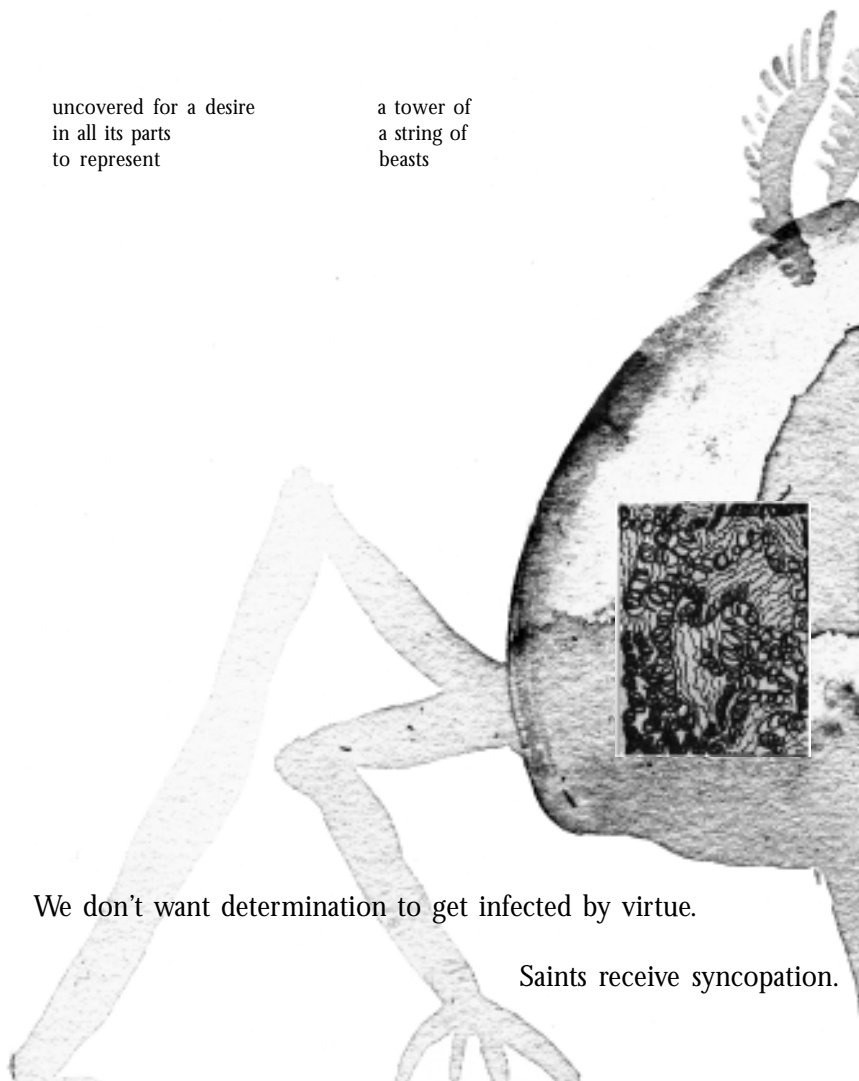


EMILIE CLARK & LYN HEJINIAN  
from *Predella*

uncovered for a desire  
in all its parts  
to represent

a tower of  
a string of  
beasts



We don't want determination to get infected by virtue.

Saints receive syncopation.



Saints get dramatically conveyed up the ladder of logic perhaps by despair but they don't feel that.



the perimeter closing  
in seams, then sternum  
the inverted reflection

Things we grandly know are phenomena of the very  
chancy world that makes its own meaning bound to  
prevailing tendencies perceptible as things.

Saints face readily

Our "Predella" is based on the predellas that play so important a role in late 13th and early 14th century Siennese painting, and our first discussions were inspired in particular by Duccio's *Maestà* (completed in 1311). The term *predella* originally referred to the stair leading up to an altarpiece, then to the platform on which the altarpiece was placed, and finally to the set of small paintings set sometimes beneath and sometimes beside and beneath a central painting of the Madonna, of Christ, or of a particular saint. The *predella* depicts episodes from the life of the central figure, and characteristically the different episodes are juxtaposed without regard to chronology—the point being that a saint's life is eternal, and therefore her visions, miracles, periods of bewilderment (we imagined our "saint" as subject to bewilderment), martyrdom (we rejected martyrdom for our saint), death, etc. occur simultaneously and always. They also seem to occur under pressure from the world's cruelty, but nonetheless, as we see it, a proper saint does not reject the world. Our *predella* is intended as an entirely secular depiction of natural and unnatural incidents out of which a non-narrative ethics (the substance of which we leave to the individual viewer/reader to determine) might develop. Our first conversations about our "Predella" took place as we were finishing *The Lake* in October, 1999, and a number of conversations followed. Actual work began in October, 2000; it is currently still a work-in-progress. We are both contributing text and both contributing visual material to the work. The "Predella," when it is complete, will consist of 64 panels bound into a book in such a way that no panel will stand alone and individual panels can be juxtaposed.