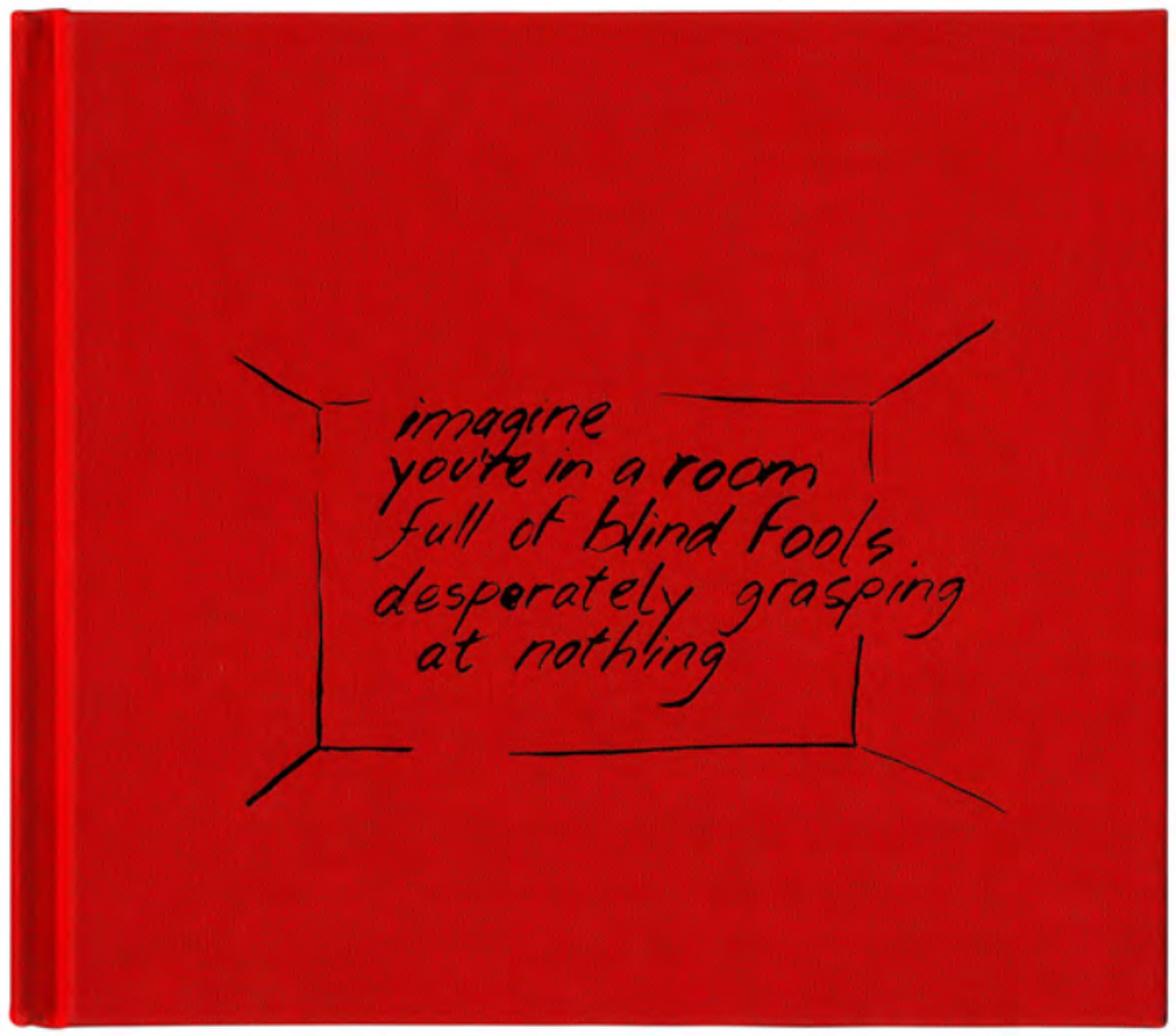


imagine
you're in a room
full of blind fools
desperately grasping
at nothing



imagine
you're in a room
full of blind fools
desperately grasping
at nothing

DAVID
MACKINTOSH

IMAGINE YOUR IN A ROOM FULL OF
BLIND FOOLS DESPERATLEY GRASPING
AT NOTHING

Introduction

THERE ARE IMAGES OF DEATH AND VIOLENCE; OF SEX, BODIES, TORSOS AND LIMBS; OF HAYSTACKS, LAMBS AND BEARS IN THE WOOD. THERE ARE ALSO IMAGES OF A BIRD SITTING ON A MAN'S HEAD, OR OF A DOG STANDING UPRIGHT AND SPITTING. SOME OF THESE IMAGES SEEM TO BE TAKEN DIRECTLY FROM DREAMS:

A TORERO, READY TO SINK HIS LAST SWORD INTO THE FLESH OF AN ENORMOUS BEAST, FACES ONLY A TINY CHICKEN; THE ROUGHLY PAINTED FORM OF A HEAD FLOATS BENEATH A SCRAWLED BLACK CLOUD AND THE LEGEND 'KILL FRANK'.

In his drawings, his works in wood and films, David Mackintosh presents an array of impressions through which the whole world seems to reverberate. All of Mackintosh's work is based on his drawings, as all of his images are first invented on paper. Using a brush and black gouache, he explores and notes his ideas on landscape format sheets of A1 cartridge paper. He draws them in studio sessions that last many days, or even weeks. These drawing periods are times of sustained concentration on the process of visual exploration. In them, Mackintosh will produce tens and tens of drawings, but most will fall as casualties during his brutal editing. The resulting drawings are by and large placed centrally on the paper - only a few filling the format. Occasionally, a little colour is added or some text inscribed. Most of them, however, are black line drawings, but some are executed in a more painterly manner, with different concentrations of black creating both a surface and structure of beguiling depth. In *Fiend*, 2001, for example, what initially appears to be a crude form reminiscent of the upper part of a figure is only revealed to be the black creature of the title when the viewer is close enough to touch the drawing.

The *Fiend* - which bears more than a passing resemblance to Saturn in Goya's painting of the God eating his children - is pulling his mouth open with his hands, as if ready to consume the viewer it has lured beyond the safe distance of the conventional gaze.

Mackintosh's visual vocabulary appears familiar but simultaneously unsettling. The encyclopaedia of his visual concern sees the machinery of war placed next to scenes of the everyday, diabolical fiends next to doomed animals, and the natural world is often overwritten with misanthropic slogans. But where do these images come from? Mackintosh explains them as the result of a "stream of consciousness". During his studio sessions, he executes one drawing after the other, there by almost emulating serial Surrealist techniques of providing a form for the unconscious. Mackintosh believes this method allows him to access imagery that social convention may lead him to otherwise repress. And although contrary to Salvador Dalí's stance, that there is a "complete absence of interpenetration between reality and images", rendering them unrelated and incomparable, Mackintosh's drawings are very much rooted in contemporary reality. Images of a car crash, of a caravan, or a dead body may be inventions in the sense that they are not accurate depictions of factual events. They may be altered, simplified and composed, but they are still reflections on our environment and thus in their coalescence also create a picture of it.

This picture is, however, not a literal document. It includes some very personal elements, like dreams and fantasies. It does also not construct a continuous narrative, as Mackintosh's drawing is not a linear development of one theme or one story - unlike, for example, Charlotte Salomon's *Life? or Theatre?*, which tells a largely autobio-

FIG. 2



FIG. 5



FIG. 4

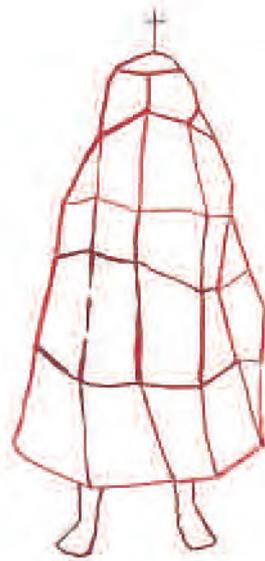


FIG. 5



FIG. 6



FIG. 7



FIG. 8

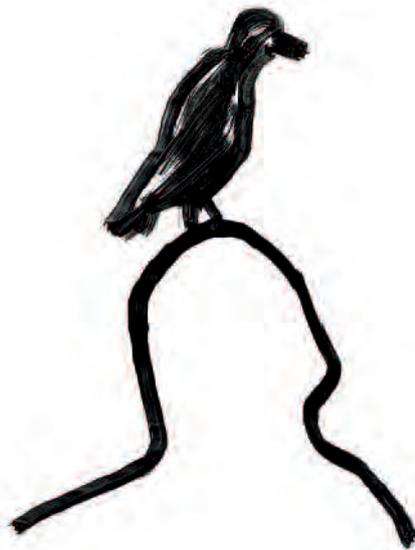


FIG. 9

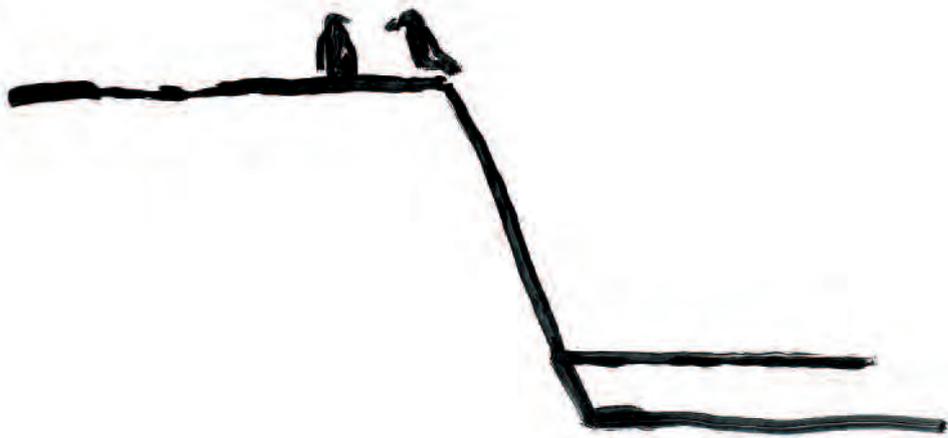


FIG. 10



FIG. 11



FIG. 12

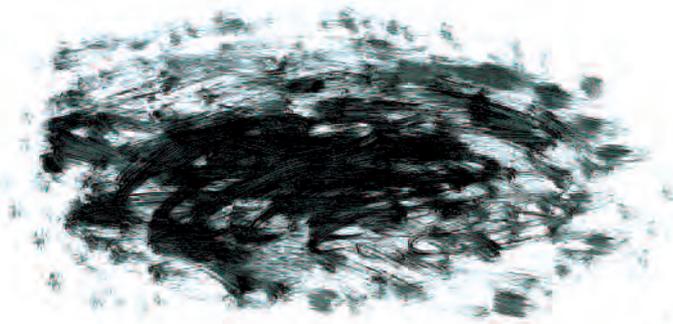


FIG. 13



FIG. 14.



FIG. 15



FIG. 16

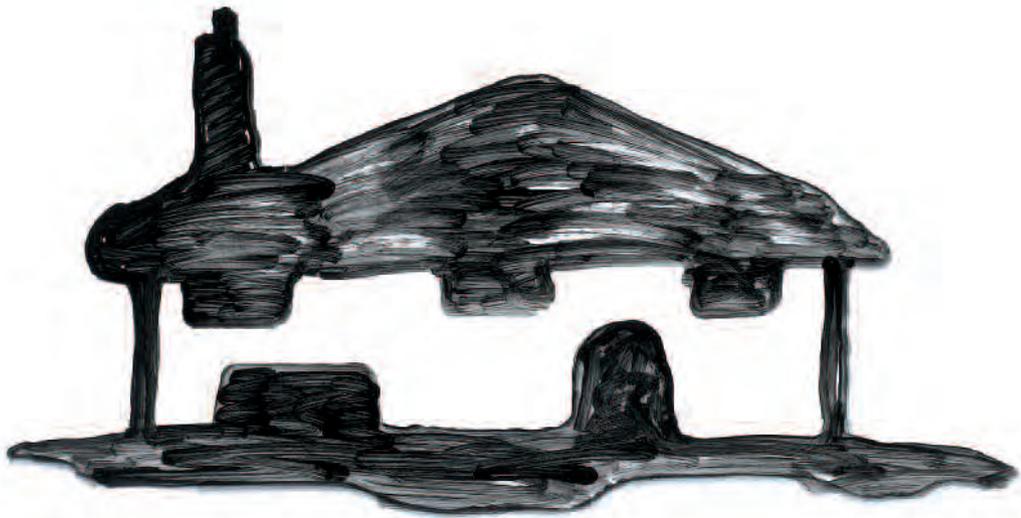


FIG. 17



FIG. 18



FIG. 19



FIG. 20



FIG. 21



FIG. 22

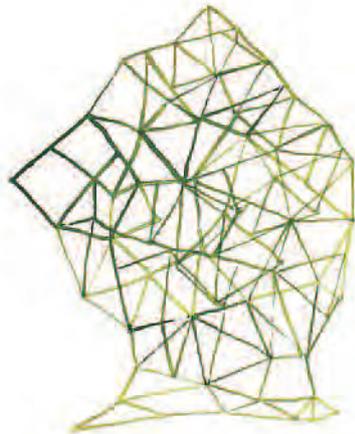


FIG. 23

FIG. 24



FIG. 25



FIG. 26



FIG. 27



FIG. 28



people will notice me.

FIG. 29

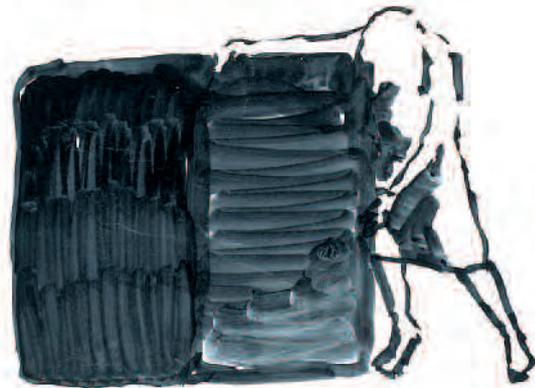


FIG. 30



FIG. 31



FIG. 32



FIG. 33



FIG. 34



FIG. 35

茶

FIG. 36

1

11

1

FIG. 37

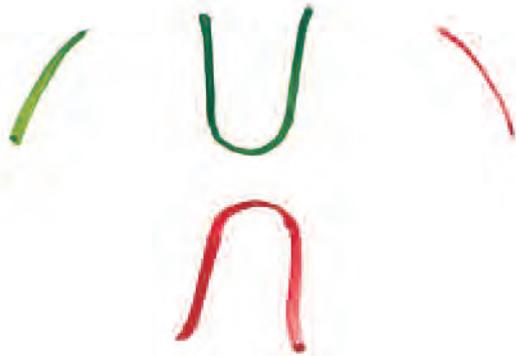
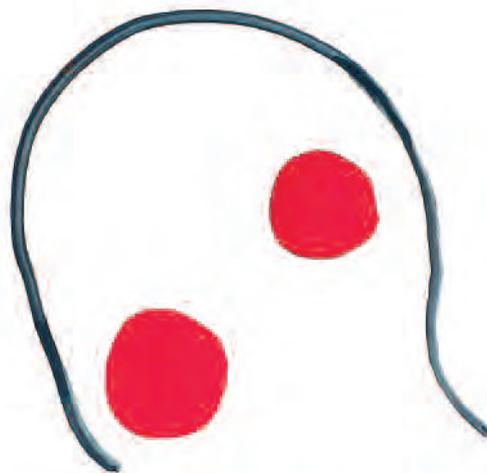


FIG. 38



I don't know.

FIG. 39



— I don't understand.

FIG. 40



FIG. 41

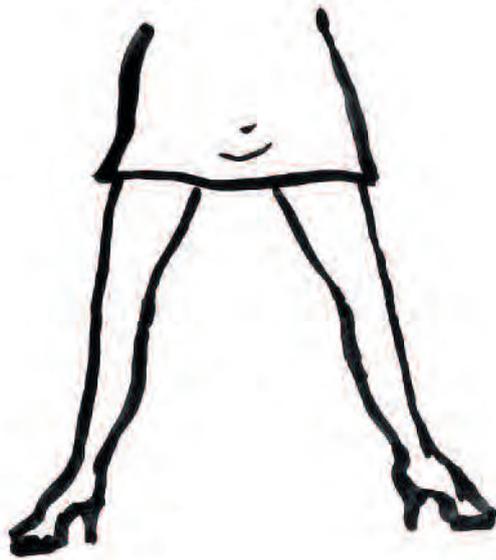


FIG. 42



FIG. 43



FIG. 44

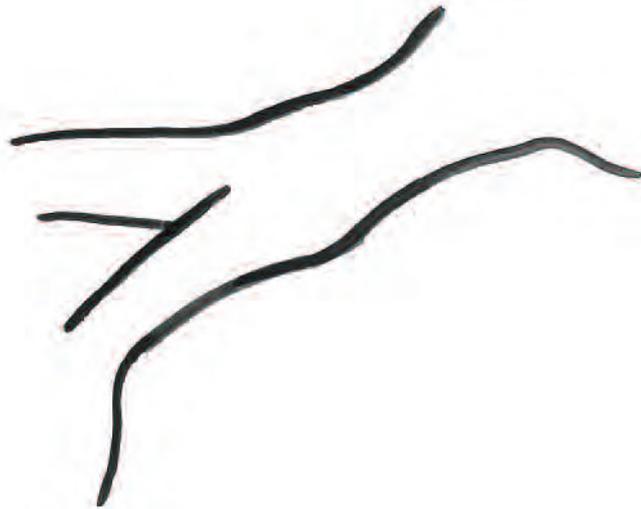


FIG. 45

何

FIG. 46



FIG. 47



FIG. 48

you are all bastards.



FIG. 49

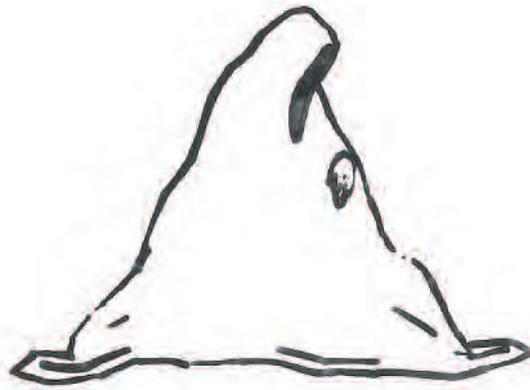


FIG. 50



FIG. 51



FIG. 52



FIG. 53



FIG. 54



FIG. 55



FIG. 56



FIG. 57



FIG. 58



FIG. 59



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