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THE
AUTOMATIC
ART
of
MARK REEVE



Revised & expanded third edition
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Introduction

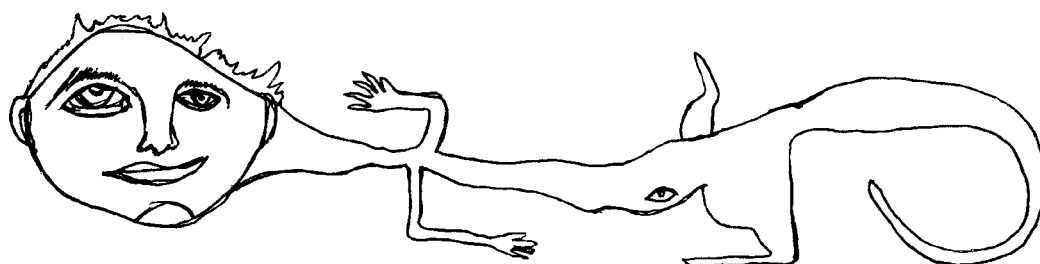
So-called “automatic drawing” is rarely, if ever, totally automatic, but rather, in the best examples, something like seven-tenths unconscious, ore more and three-tenths conscious, or less. Some of the untitled works collected herein approach this ideal, we think. Indeed, the artist, Mark Reeve, has told us that most of these (no doubt widdershins) dancing lines “seemed to be pre-existent,” and “just came out as if they wanted to, like a werewolf at the Full Moon. I wasn’t that involved in steering the pen, the birth simply had to be.” They are certainly primal and vibrant.

They were drawn between the late-1990s to around 2000 AD, especially during a most particularly intense week-long altered state (trance) of varying degrees of delirium in August 1997, the climax (forgive the pun) of a five-year period of undesired celibacy, punctuated (antidoted) by irregular “(b)reaches into the depths of the real mind.” This may, or may not, explain the preponderance of bizarre sexual imagery in many of the pieces (and please omit any psychoanalysis, because one cannot anchor the ego).

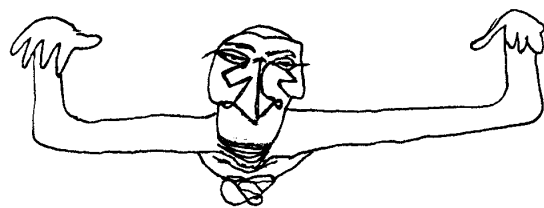
Critics may note similarities to the work of Mr Austin Osman Spare, but there you go. Mr Reeve certainly acknowledges Mr Spare as a great influence and has the utmost respect and gratitude for this master automaticist and his Zos-Kia philosophy, the theory and practice of which the young and old Mr Reeve has made an extensive study. But the action contained herein is the product of said artist’s own unique vision, that speaks for itself, and out of it.

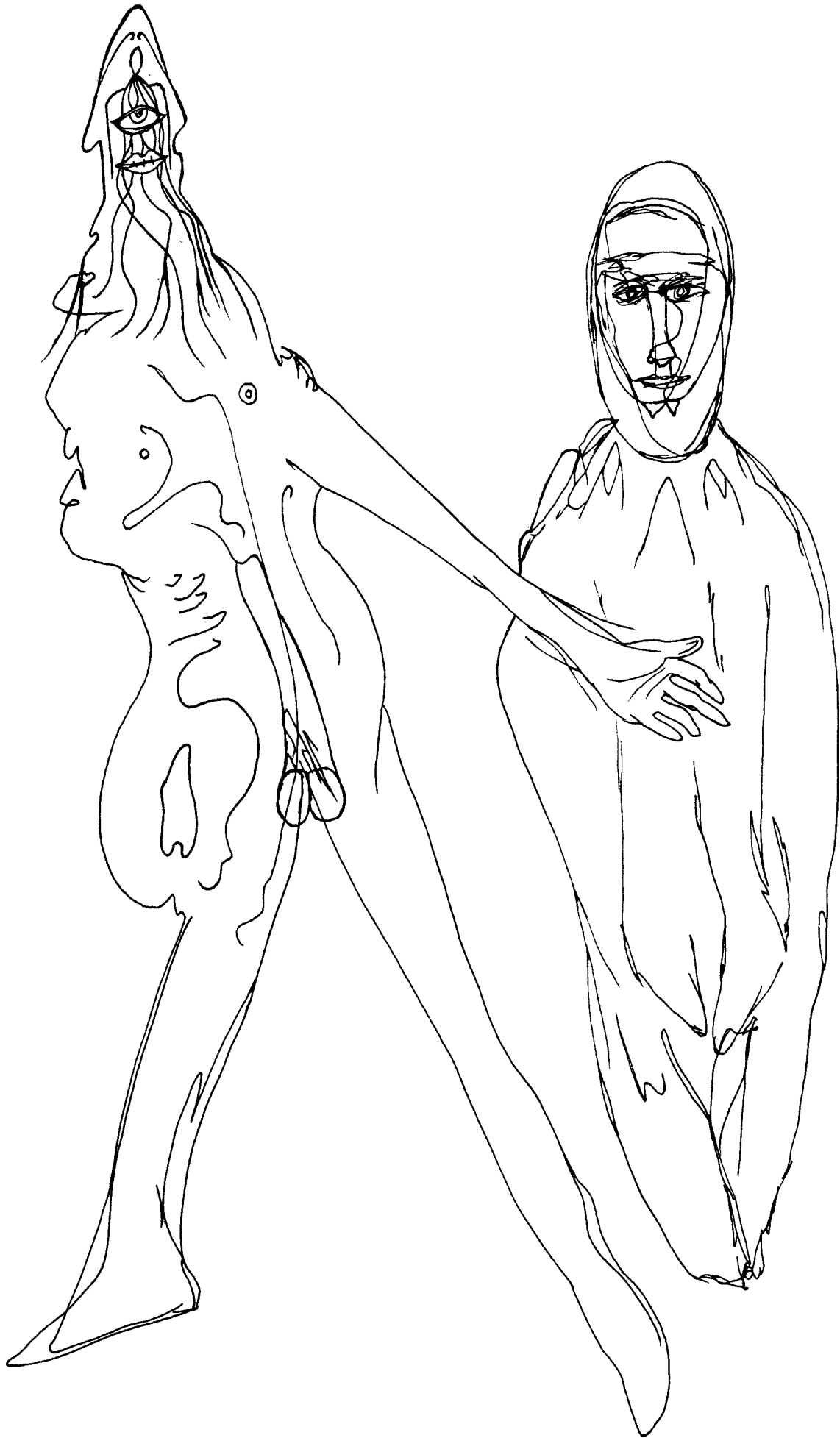
The Editors

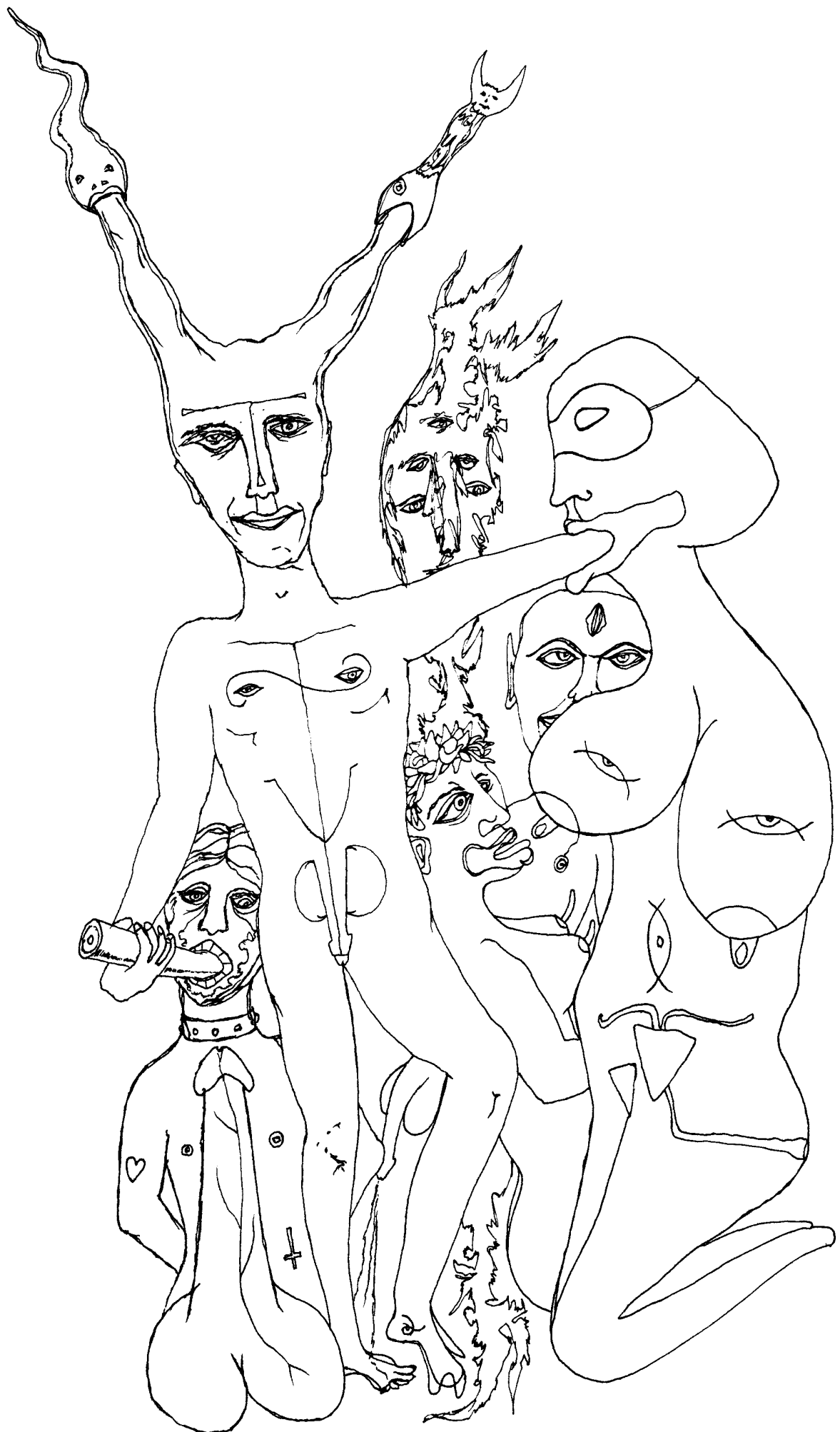


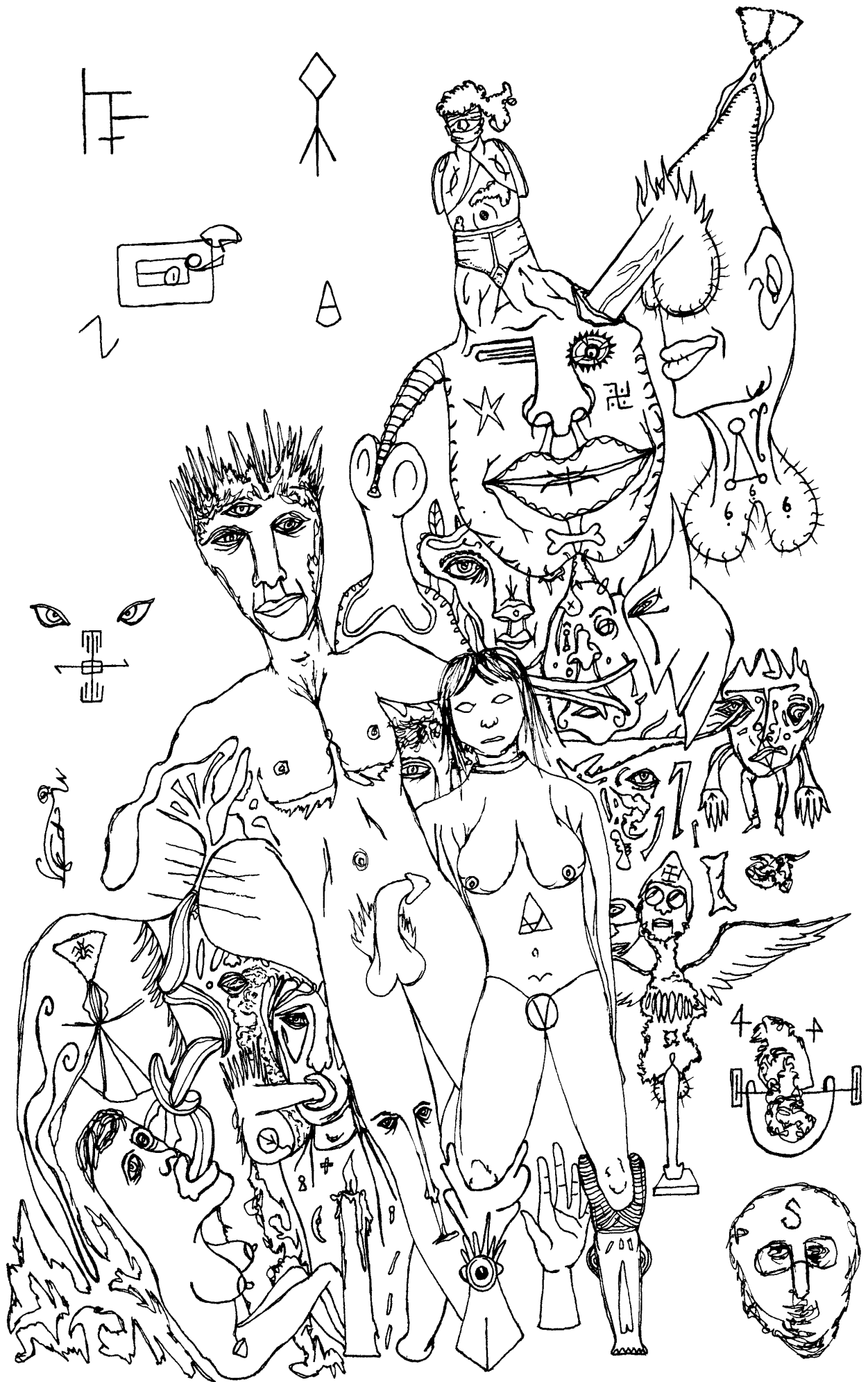




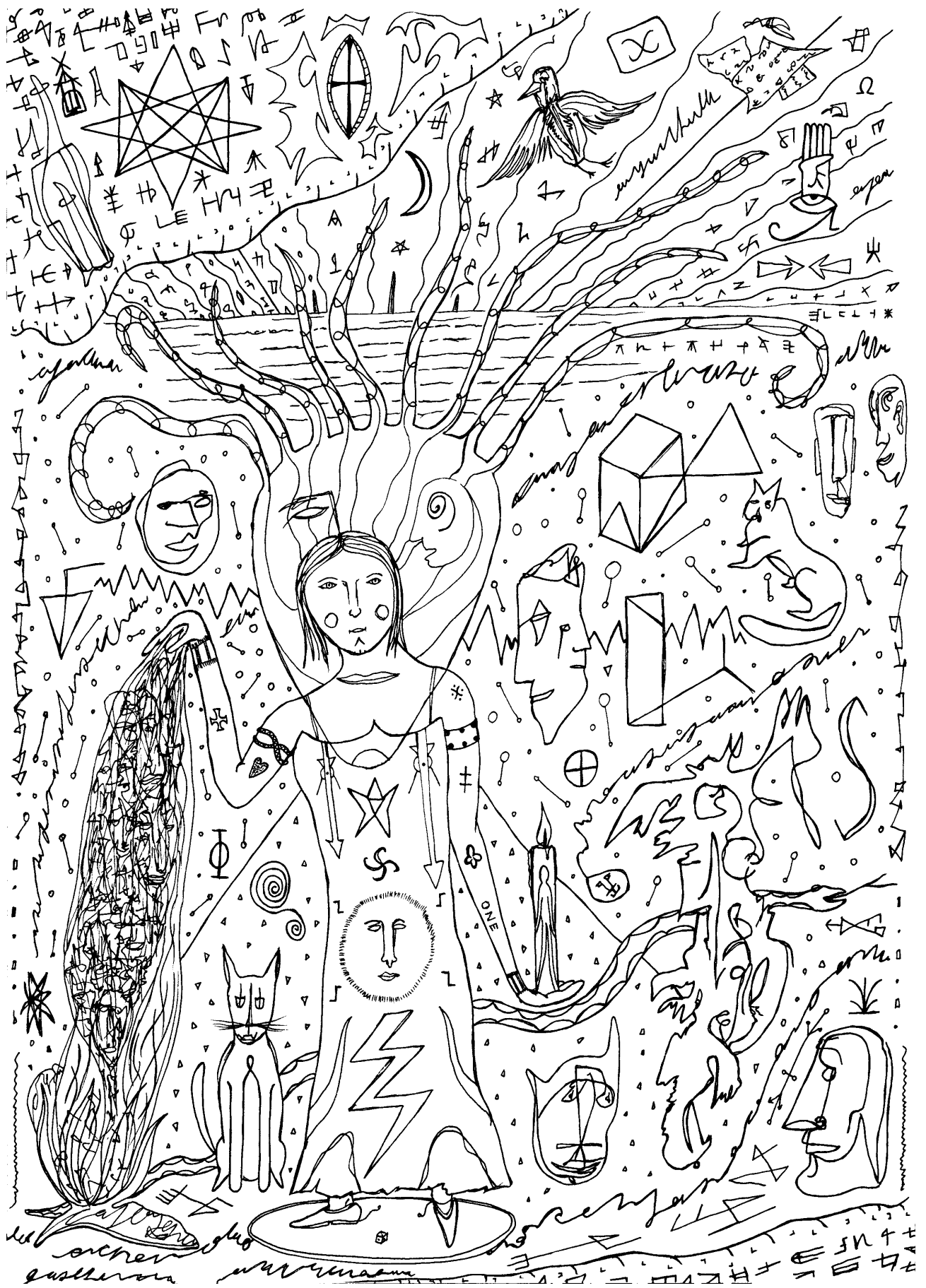








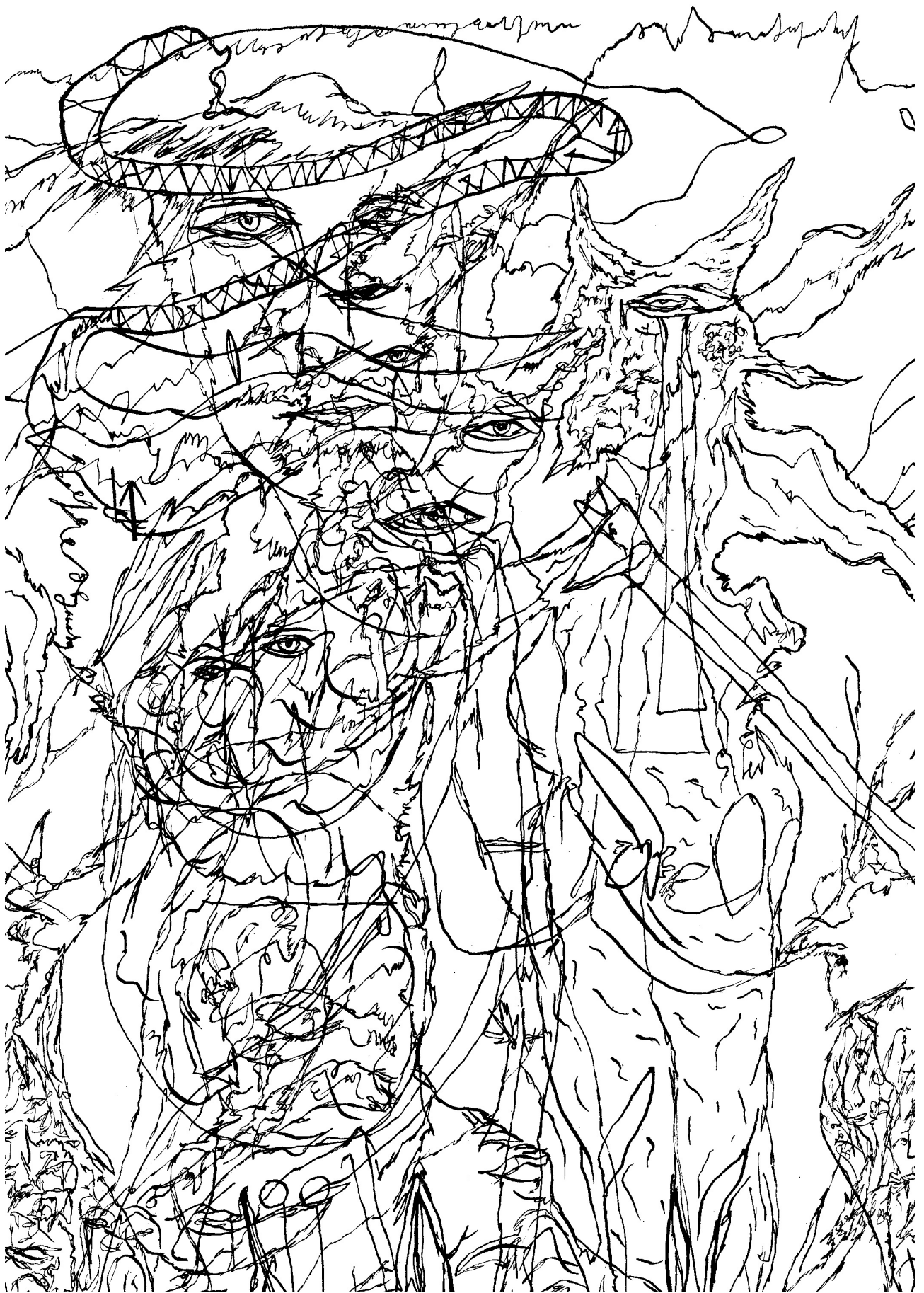








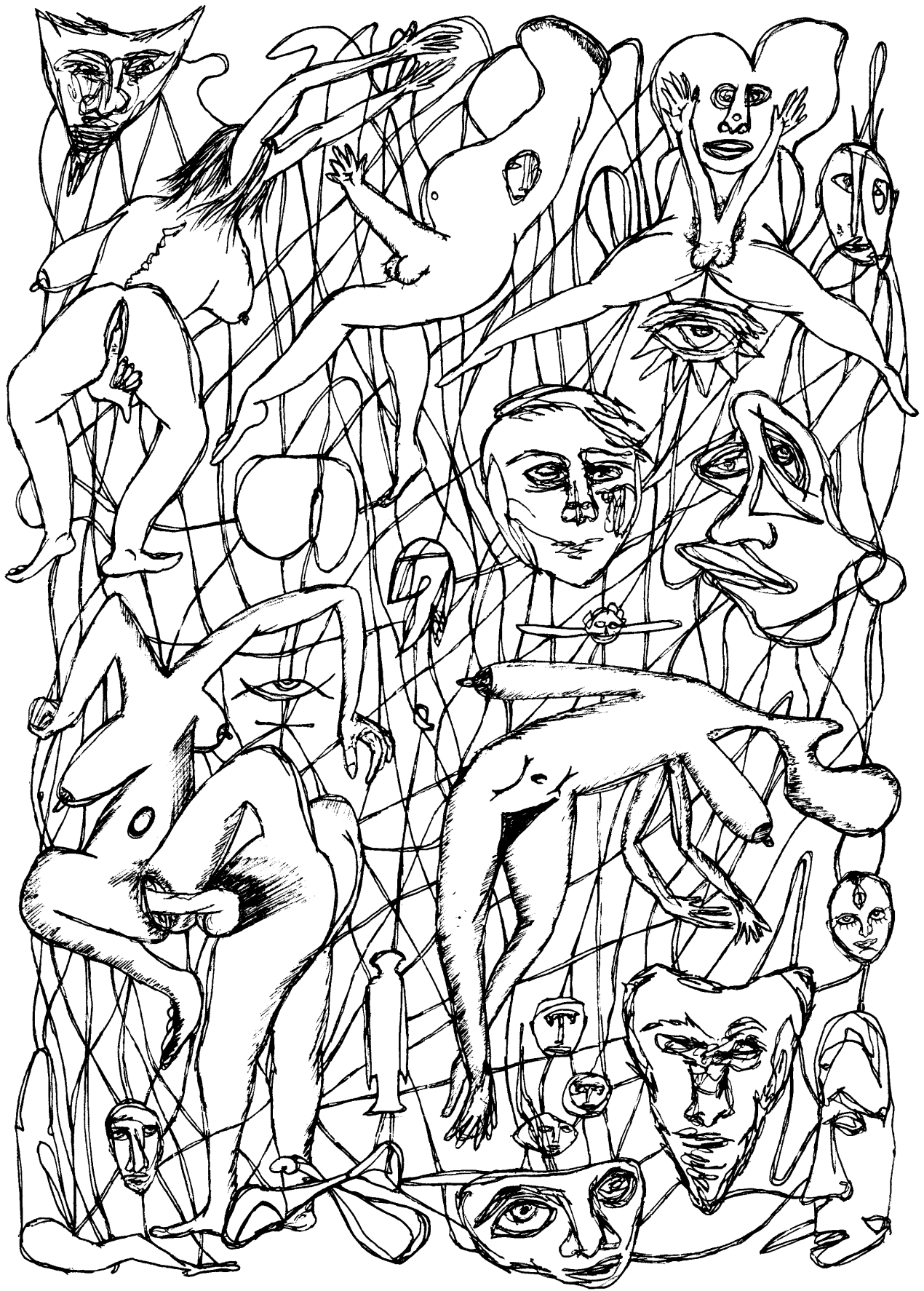


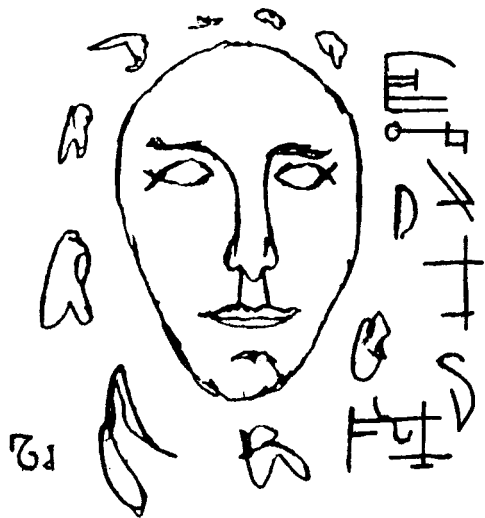
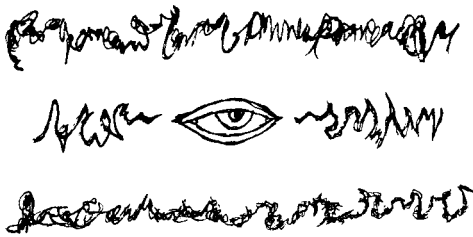
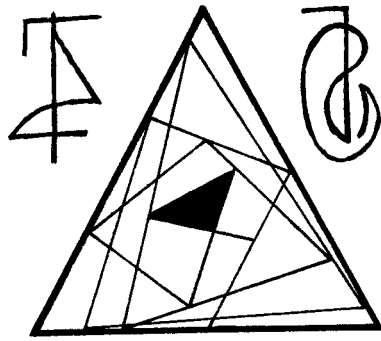












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