

The *Wednesday*



Weekly Magazine of the Wednesday Group - Oxford

Editorial

The Philosopher's Persona

Readers of philosophy normally take the text as if it comes from nowhere. The personality of the philosopher falls out of the picture and what we get is a set of ideas with varying degrees of clarity. Some texts show more of the working of the mind of the philosopher or his emotional state, but these are normally more akin to literature.

One way of getting into the philosopher's mind is through his confessions. The Forum for Philosophy at the LSE raised in mid-November last year this very point by referring to Rousseau. When Rousseau set out to write his *Confessions*, he proposed 'to set before my fellow-mortals a man in all the truth of nature; this man shall be myself'. His confessions give an insight into his philosophical struggles and other philosophers of the Enlightenment. This confessional practice ended up in the modern form of biography.

The Forum asks: 'Is biography an inherently philosophical medium? How does life effect the philosophy of any given thinker? Or should we make a distinction between the facts of a philosopher's life and their philosophical thought?' This seems to raise two problems: one is the value of biographies for philosophy. The other is the relation of biography to the 'biography' of thought. There are two books that dealt with these questions and there might be others. The first is Jonathan Ree's small book *Philosophical Tales*. The other is *What is Philosophy?* By Deleuze and Guattari.

Ree is concerned with the relationship between philosophy and literature and tries to read the life and work of philosophers as a literary text. It was written at the height of interest in literary theory, although the writer himself is a philosopher. He says: 'I shall adopt a literary approach to philosophy, dwelling on its connection with story-telling as

well as poetry.' He then applies this approach to works like Descartes' *Discourse on Method* and Hegel's *Phenomenology of Spirit*. The latter has been compared to the literature on journeying and ascension from Dante's *Divine Comedy* to Bunyan's *Pilgrim's Progress*. The *Phenomenology* traces the development of consciousness from sense perception to reason and spirit. It is a journey of the spirit in thought but also in history. Both Fichte and Schelling before Hegel called this journey 'a pragmatic history of consciousness'. Ree's attempt is interesting and could help as an indirect way into Hegel's text, but the short length of the book does not allow much elaboration. One could be left with the feeling that it is a clever attempt but not satisfying.

Deleuze and Guattari, on the other hand, deal at much more length and sophistication with the second question on the biography of thought itself, not as floating in an other-worldly atmosphere but in what they call 'the plane of immanence'. They look for the structure of the thinking world of the philosopher in three main components: the philosophical persona, the plane of immanence, and concepts. These are not independent elements, but they come into being at the same time. But what is interesting here is that there is a doubling of the philosopher – the given philosopher himself as an ordinary member of society and the philosopher in his role as the initiator of ideas, and the creator of mythological characters, such as the Zarathustra of Nietzsche. But there is also an attempt to bring together the two personalities of the philosopher and his philosophical persona. Biographies try to capture the first or the second but rarely mix them, as Nietzsche did in *Ecce Homo*. Still, biographies are a real help in helping us to understand certain philosophical periods or a philosopher's mode of thinking.

The Editor

Ethics: The Human Search for the Good

The debate on morality and ethics has been taking place in philosophy ever since the time of Plato and Aristotle. There has been a divergence of opinions on what constitutes the basis of ethics and morality and whether there can be any objective standards of morality. We shall examine some major views of philosophers on the issue of ethics.

RANJINI GHOSH

Part 1

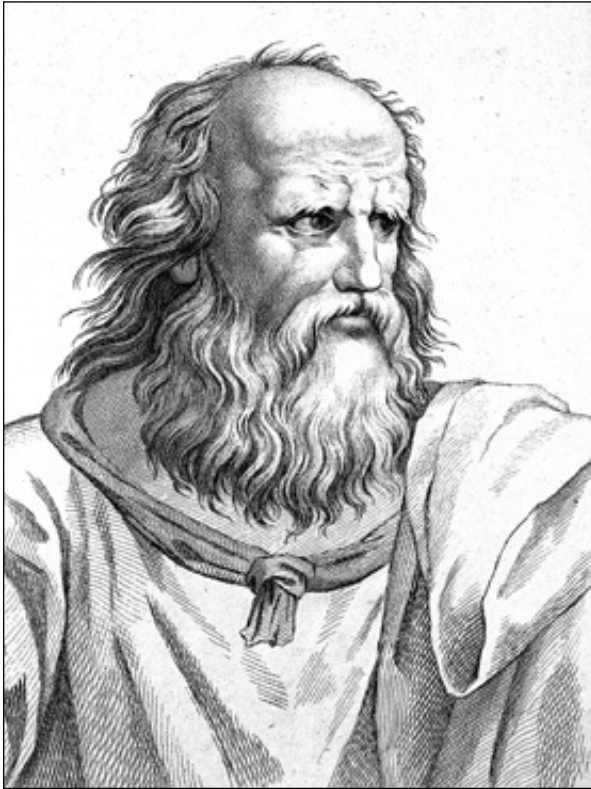
The early Greeks were interested in explaining the universe and their work is considered scientific. Socrates changed this way of thinking by asking questions about human life and practices. Wisdom and knowledge became 'centre stage' and ethical knowledge took off with his successors Plato and Aristotle.

Plato And Aristotle

Plato in his book *The Republic* begins with asking what it is about an action which defines it as just. He is interested not so much in a list of just actions but the criterion for inclusion or exclusion from such a list. Plato tries to show what justice is in the state and then in the soul. In the state he identifies three classes of citizens: artisans, soldiers and rulers. Each such class discharges a particular function in the state. Along with a tri-partite division of the state, he also has a tri-partite division of the soul: reason, appetite and spirit.

rulers and temperance belongs to society as a whole. Justice in the soul is each part performing its proper function. When reason rules in an individual, he is wise; when the spirited part is dominant the person is brave etc. A just state is not possible without just men. And here Plato brings in his philosopher king. Plato defines a philosopher as someone who has knowledge and not mere belief. He also mentions the difference between those who are aware of beautiful objects and those who understand the concept of the beautiful itself. A man who is acquainted with many beautiful objects is in possession of only belief. The philosopher on the other hand is in possession of knowledge for he understands what is the actual meaning of beautiful. Belief or *doxa* is concerned with only sense perception. And such perceptions are always changing. Knowledge is concerned with unchanging objects. These objects are the Forms.

The philosopher is the one who through his training and education has come to understand the nature of Forms. He alone is truly capable of knowing the unchanging essence of underlying objects. Plato believed that the supreme Form was the Form of the Good. This belonged to the realm of unchanging existence, i.e. beyond existence. Just as we can see other objects through the light of the sun, we can see other forms through the Form of the Good. Plato says that we can truly understand goodness and justice if we become acquainted with their



Plato



Aristotle

true essence or Form. He gives the parable of the Cave where people believe the shadows on the walls to be realities. Only when man escapes from the cave and sees the world outside can he truly understand reality.

For Plato the just state is like a Form which cannot exist in reality but will serve us in providing a standard or yardstick by which we will judge actual states. Plato placed various forms of constitutions of the Greek city-states on a moral scale. Timocracy is the best, oligarchy and democracy are worse and tyranny is the worst. Each type of constitution actually corresponds to a type of personality. Plato has argued that a just life is happier than an unjust one. A just man curbs his desires. Only a philosopher can use reason to control his appetite. Pleasures of intellect are genuine and not pleasures of appetite. Therefore, justice for Plato is both a virtue which is manifested in individuals and also a form in political life.

Plato's morals and his politics are closely linked and dependent on one another. For Plato the concept of the Good is used to evaluate various objects of desire. The Good must be worth

pursuing and desiring and it is something not in this world. The concept of forms is important because it provides us with an eternal world that is not subject to change and which can be used as a yardstick to judge objects.

Aristotle in his *Nichomachean Ethics* begins by proclaiming that every action aims at some Good. Aristotle gives a name to his supreme good *Eudaimonia* or happiness. Aristotle attacks Plato for his conception of the Form of the Good which is transcendental. For Aristotle happiness is the Good. We do not choose happiness as a means but as an end. When we pursue wealth or honor we do so for happiness. Hence happiness is the final end which we pursue. It is the self-sufficient Good and it is not one Good among many others.

The final end of man consists in doing what he does best. The Good of man is defined as the activity of the soul in accordance with virtue. Aristotle mentions the excellence of thinking as intellectual virtues like wisdom, prudence etc. Typical moral virtues are temperance and liberality. A just man becomes just by performing just actions. So, virtue is not inborn

Philosophy

but a consequence of training. Virtue involves a choice. It is a choice in accordance with the principle of the mean. The virtue of courage for example, is a mean between two vices, a vice of excess which is rashness and a vice of deficiency which is cowardice. Therefore, every virtue has two vices associated with it. A mean is a rule, a choice between two extremes.

In Aristotle's schema, reasoning about what to do proceeds from premises based on an individual's desires. Our choices are dictated by our desires. But desires can be moulded over time and these are called dispositions. But the practical questions that face us are what sort of dispositions we should acquire and what should we do? In answering the question what we should do, Aristotle says that we should ask ourselves what is our final goal? His answer is our final goal is happiness (*Eudaimonia*). Happiness is an activity of the soul in accordance with virtue. Virtues are dispositions and can be practical or intellectual.

The kind of life we lead and whether we are able to achieve happiness depends on our capacity to exercise reason. Reason tells us to acquire virtues. Aristotle considered intellectual virtues to be the highest. Every virtue has two vices associated with it, one of excess and the other of deficiency. The virtuous man is the man who follows the doctrine of the mean. The mean does not mean the middle point but rather a course of action based on reason. The virtuous man follows reason and pursues the rational goal. Acquisition of virtue is also an education of the emotions. It means training ourselves to feel the right amount of anger towards the right person on the right occasion for the right reason.

Hobbes And Spinoza

Hobbes took as his starting point the method of Galileo in understanding any complex phenomenon. The complex situation to be explained is broken down into simple elements and then reconstructed. A society then in its simplest elements is a collection of individuals, each of who is engaged in self-preservation. The



Locke

most fundamental human motives are power and the avoidance of death.

In a natural state before society came into being, there is competition and a struggle for domination, a war of all against all. But reason tells man that this war will only harm him, and death will be a certain outcome. Hence human beings agree to exchange peace for war. But the danger from such agreement is that in a state of nature there is no means by which such agreements may be enforced. 'Covenants without the sword are but words.' Therefore, to give the covenants the backing of a sword, human beings enter into a contract by which they transfer their power to a common sovereign or a Leviathan. Human beings agree to obey the sovereign for their own benefit. This Hobbesian contract is the foundation of social life since before men entered into such a contract there were no shared rules or standards.

Spinoza believed that the state existed to promote positive human goods and the love of the truth is the highest human value. He believed that our standards in terms of moral judgements



Hobbes

are arbitrary. When we say that someone ought to do this or that then we ascribe to that person a freedom of action which is actually illusory. He believed that everything is determined. The universe is a single whole which he calls God or Nature. The attributes of God which are infinity and eternity belong to a single substance which is Nature and God. For him, God is not something external but identical with Nature and therefore his conception of ethics is not the study of divine precepts but of our own nature. Our nature and also the nature of all finite beings are parts of Nature itself.

For Spinoza the mind and the body are not something separate but aspects of our own self. There is a unity of mind and body. He wanted his conception of ethics to be like Euclid's geometrical axioms. All truths could be known by careful understanding of the meaning of the terms used in propositions. Spinoza says that once we understand that we are but part of a larger system, it is then that we become truly free. Only self-knowledge can liberate us. We stop blaming others and therefore all feelings of envy, hate and guilt vanish. For him the knowledge of freedom and happiness are

interlinked. MacIntyre says that Spinoza is the first philosopher to make central to ethics two concepts: freedom and reason.

Locke And Rousseau

Locke's conception of the state of nature is different from that of Hobbes. In the state of nature problems are created by the lack of authority to punish crimes and also impartial judges to adjudicate disputes among men. These considerations lead to the creation of a contract which hands over authority to a civil power so that natural rights including everyone's right to property are guaranteed. Everyone is entitled to the property which has been created by his own labor. When the civil authority so created does not honor the natural rights of men it ceases to be a legitimate authority. With the acquisition of wealth men also acquire the property of others and this gives rise to inequalities. Locke considered the moral good to be the conformity of our actions to a law that sanctions either rewards of pleasure or punishments of pain.

Rousseau believed that human nature could be transformed, and that new desires and motives appear with the emergence of social and political institutions. Unlike Hobbes, Rousseau believed that man in the state of nature had self-love but also feelings of sympathy and compassion. Natural man for Rousseau, is good and not evil. He therefore takes issue with the Hobbesian state of nature and the Christian doctrine of original sin. But society does not forever remain in a state of nature. Complex forms of social organization appear along with the institution of property. Property and wealth give rise to social inequality. Human beings become aware of their own possessions and also have feelings of jealousy.

With conceptions of private property, the ideas of justice and injustice also appear, and these give rise to the need for political and legal institutions. The idea of a social contract is thus born. For Rousseau society must have a genuine common will.

Journeys and Narrative

A Reading of 'Miles City, Montana' by Alice Munro

The hermeneutics of Paul Ricoeur and Hans-Georg Gadamer are used to analyse a literary work by the short story writer Alice Munro who won the Nobel Prize for literature six years ago. The idea of journeying into new places is used to understand our encounter with ourselves and the narrative we produce to account for our trajectory in life. The hermeneutical and life journeys are interlinked in the analysis below. One theme that comes across as central in the story is the relationship between children and parents and the difficult matter of how to become good parents. There is also psychological content that needs careful analysis, especially the trust between children and their parents and the idea of forgiveness.

PAUL COCKBURN

6 Travelling is wonderful. Taking a journey, going on holiday, is a break with routine, so that a new environment, new people, can shock us out of our complacency. The philosopher Hans-Georg Gadamer, in his *Truth and Method*, talks of 'Erfahrung' – surprise experiences where we are pulled up short. Truth is hermeneutic in the sense that it has this capacity to surprise, it thwarts expectations rather than passively confirming them. Truth is revelation – what is opened up in the encounter between the familiar and unfamiliar. So, journeys, new places, are important for our understanding of ourselves and the world. And we are all taking a journey through time in our lifetimes, and our life-journey in time corresponds with journeys through space. We want to give meaning to this journey, and fictional stories can help us do this.

Another philosopher, Paul Ricoeur, in *Time and Narrative* and *Oneself as Another*, emphasizes narrative, in which a story can unify into one whole particular incidents

so that they form a plot. Life can then be understood as narrative, and constructing this narrative gives meaning to our lives in time by interpreting them.

The short story *Miles City, Montana* by Alice Munro, (*Selected Stories*, Vintage Books, London, 1997), is a very good treatment of a 'hermeneutic' journey through time exploring aspects of parenthood, and children's views of their parents. It is based on only two incidents, separated by twenty years, with the narrator a young child in the first incident, a married mother in the second. In the first incident, a boy the narrator knows and plays with called Steve Gauley drowns in a river. She identifies with the death of the boy, although she has an ambivalent attitude to him; he would come to play with her, but he was a bit of a pesky intruder into her world. Steve is motherless (his mother had left his father), and there is a suggestion he is perhaps not looked after enough, allowed to run wild, a damaged child. At his funeral, organised by the author's parents, she is seized by feelings of disgust and



Alice Munro



Hans-Georg Gadamer

hatred for her parents. The incident points out the loss of belief children experience as they come to see their parents are not superhuman beings who will always look after them and protect them. This feeling of loss leads to anger in the child.

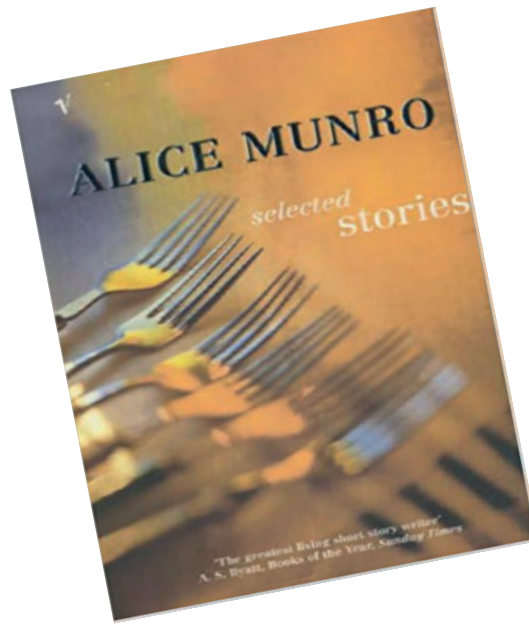
Twenty years later the author (we are not told her name) and her husband Andrew are taking their children, Cynthia six and Meg three and a half, on a car journey to see Andrew's parents. We learn something about the character and upbringing of husband and wife. She sees herself as a watcher, not a keeper. Andrew's father died when he was very young, and his escape from home was facilitated by the (presumably older) husband of his sister, who partly paid for his education. There is a suggestion that Andrew is the author's 'meal-ticket'; her background is poorer, and her father runs a turkey farm which was originally a cattle farm (her mother has died, a link with Steve Gauley's situation). The turkeys at the farm are used to illustrate the theme of death in the story – the turkeys are 'on a straight path

to becoming carcasses'.

On the car journey there are a lot of 'identity games'. The image of their new car is discussed, and Andrew likens the appearance of his wife to Jackie Kennedy. Mother and children read the map, bringing in the journey theme. The author says 'it seems to me now that we invented characters for our children'. The parents and children play 'Who Am I' and Cynthia's identity is correctly identified by Meg as a dead deer they see on the back of a truck. As in the first incident above, children when faced with death identify with it in some sense.

Husband and wife have an argument, and the wife's ambivalent feelings towards her husband are revealed.

In Miles City, Montana, they want to go swimming in a pool. The catch is that it is officially closed, and the female lifeguard allows only the children in to swim, not the parents. This puts the lifeguard in the position



of parent, and the real parents have to entrust the children to her and her boyfriend. It turns out that the lifeguard and her boyfriend neglect their duties as they engage in kissing while the children swim. The mother/narrator has a mystical experience and suddenly feels concerned for the children and alerts her husband. Meg, the youngest, has dived in at the deep end of the pool and is in danger. Andrew jumps over the pool fence in a superhuman manner and saves the child. The story is a lovely vignette of successful parenting in a crisis, as the father is the rescuing hero, and the mother is the wise one who has a sudden foreboding about the safety of her children. But the parents (in conscious mode) attribute it all to luck!

However, underneath this is the difficult question of how to be good parents. How much care should you give children? Should you be with them all the time, protecting them? In lovely symmetry, the author as a child felt somehow let down by her parents who she suddenly sees as not all-powerful when a child dies (by drowning), now she as a parent could be guilty of the same charge (again involving drowning). And however much care a parent takes, some accidents cannot be prevented. 'Steve Gauley drowned,' some people said, 'because he was next thing to an orphan and was allowed to run free. If he had been warned enough and given chores to do and

kept in check, he wouldn't have fallen from an untrustworthy tree branch' into the river. So, it seems if a child does die in an accident, we will check to see if it really was an accident, or if the child was in some way not cared for, and we then try to judge if this lack of care contributed to the accident.

The story is gripping because so much psychoanalytic truth is packed into a short space. Hermeneutically, many of us in our psychological journey through life go from child to adult to parent, and our experiences as a child colour what sort of parent we will be. And as our parents try to mould us, we try to mould our children. There is a circularity to life. Ricoeur talks of the hermeneutic circle, and over time this understanding of life should increase in a spiral manner. We experience a succession of particular circumstances which show up a flaw in our characters, but in the parent/adult/child situation the time difference and the psychological growth give the circularity a strange sort of symmetry as we move from dependence on others to caring for others. A child is dependent on her parents, and then as a parent has to provide care for her daughter. The story ends with the parents trusting they will be forgiven by their children for their mistakes, and recognizing that the children, in the back seat of the car, have no choice but to trust their parents.

Ricoeur and the Narrative Self

Notes of Wednesday Meeting Held on 20th February 2019

PAUL COCKBURN

We discussed narrativity and the narrative self, guided by the work of Paul Ricoeur on this subject. Adrian Shepley is writing a paper on this and introduced the discussion.

Narrative shapes our experience, it is the lens through which we see ourselves. We can stand back and 'self-reflect' on our story. When we read novels, we interpret the story being told, often in the light of our own experience. Language is key to structuring our activities and our social experiences. We can be changed by going to see a play or a film, or by reading book. We can make sense of our experiences and the experiences of others.

Stories are based on plots. The plot integrates the disparate events of a novel into a 'whole'. Ricoeur coined the word 'Emplotment'. It means the assembly of a series of historical events into a narrative and a plot. It involves events and actions happening in time and establishing connections between them. Ricoeur also talks about three types of mimesis. (Mimesis is a Greek word originally meaning copy or imitate. Mimetic desire is involved in wishing to be like someone else, or to have what they have got). Ricoeur links mimesis to temporality: first there has to be prefiguration, pre-understanding, involving how we comprehend human actions in any story in terms of agency, who does what to whom and why. Then there is configuration, or emplotment, processing our experience or the events in a novel say to make a comprehensible story which is a whole. Finally, there is



Paul Ricoeur

refiguration: what does the story tell us about the world or ourselves when we engage imaginatively with it and analyse it?

In terms of the self, there is a given social background, and then there is also the possibility of cultivating ourselves, improving perhaps. But we do not have the privilege of seeing the end result as we do when we read a novel! We are in time, but a novel or a play can form a complete whole. According to Eric Berne, dysfunctional behaviour can be caused by decisions we take in childhood which build our 'life-script'. Changing this script, or 're-figuring' the self, may be too abstract for some: will new meaning always appear?

Rescue

(after John Damascene c675-749)

Under a moon swollen with light and floating out of orbit, the rampant unicorn continued chasing the man, trying to devour him. In his escape, the man, struggling with the uneven terrain, used his breathing for strength, but suddenly stumbled and fell into a large pit. When stretching out his hands to soften the impact, he got hold of a tree branch. As he looked around, relieved that he was safe, he spotted some mice gnawing the tree he held on to. At the bottom of the pit he saw a fire-breathing dragon ready to swallow him. When he looked up, he noticed a trickle of honey dripping down from the tree. Surrounded by danger, the raging unicorn above, the fiery dragon below, the tree nearly severed and his feet hardly held by the slippery ground, he felt unable to match thought with this immensity and only concentrated on the sweetness of the honey.

Then he heard the unicorn warning: *I am death, eager to abolish the human race.*

The pit answered: *I am the world full of deadly snares.*

The tree shouted: *I am the course of every person's life, that passes quickly, hour by hour, day by night.*

The dragon roared: *I am hell that will devour those who live for selfish pleasure rather than blessings and love.*

The honey whispered: *I am the delight of the world and thrive on deceit, so people will forget to think of their own salvation.*

The man's feet floundered on earth's steep sides. Scuttling, he floated to a different twilight dimension, where a dim light flattened the water's shore, hopeless as the framed gloom of a sleepless night.

The rocks around the shore were black as death, meaningless, and livid clouds, narrowing the light, hang level with him, weathered to a vision of gigantic hands, mysterious and waiting.



Text and Artwork by *Scharlie Meeuws*

King, Map and Genome



CHRIS NORRIS

A king, but distant regions shun my reign.
The capital's at peace but rumours spread.
Word is some provinces may soon secede.
Faint threats and noises-off are all we hear.

Somewhere in the communication chain
A glitch occurs and all the lines go dead.
Then codes get scrambled: nothing there to read
Beyond the static from some unknown sphere.

Time was when lines were good and loyalties plain;
When province bowed to throne as limb to head,
And all obeyed the Menenius creed
Lest sounds of conflict reach the public ear.

Yet still some news comes in: a prized domain,
Once mine, now sides with my old foes instead,
As their re-stationed diplomats drip-feed
My people false reports from the frontier.



That 'King's Two Bodies' doctrine we maintain,
We kings, is what the people should be fed
Since it contends that we're of mortal breed
(We're born, we die, we lose our wits like Lear)

Yet still partake, on a transcendent plane,
In that estate of kingship where the dead
And living join, from time's dominion freed,
To form a body without mortal peer.

A handy myth and strong against the bane
Of failing powers we mortal kings must dread,
Though falling back on stuff like that to plead
Our case is sure to rouse the sceptic's jeer

And draw the jibe that doctrines so arcane
Are strictly for the birds. So they're misled,
My folk, by vulgar slogans guaranteed
To bring those rogue republicans good cheer.

That's why we last few monarchs seek in vain
To have loyal subjects bless the ground we tread
When they behold us, stumbling and knock-kneed,
Less fit to rule with every passing year.

Meanwhile each day the dud synapses gain
More ground until I start to lose the thread
Of even the simplest talk, or fail to heed
Signs of impending strife, however clear.

Poetry

Ill health, old age, decrepitude and pain
Still dog the days of those right royally bred.
If you should prick us, should we not then bleed?
No kingly clique beyond the funeral bier.

What price the kingdom of an ailing brain?
Neurones, like provinces, are quickly shed,
And once the discard-rate gets up to speed
Then chaos looms, catastrophe draws near.

It shows on maps and brain-scans like a stain,
A darkening blot from Lethe's river bled
Into thought's kingdom, and a sign that we'd
Best not ignore the courtier's covert sneer.

Go vague, go blank at times, but still act sane
Enough to hold them off, my father said,
Those aspirant king-makers with their greed
For power and hopes of a great court career.

Gene-deep and conflict-scarred, our mark of Cain,
Its patent software coded A-to-Zed
Yet prone to crash and generate a screed
Where strange inscriptions fade and reappear.

Word is those zones are quiet in the main,
The maps unchanged, no new bits shaded red.
Still let my kings-in-waiting take the lead!
I leave you map and genome, purchased dear.

Review

Inscape: Where Photography Meets Philosophy

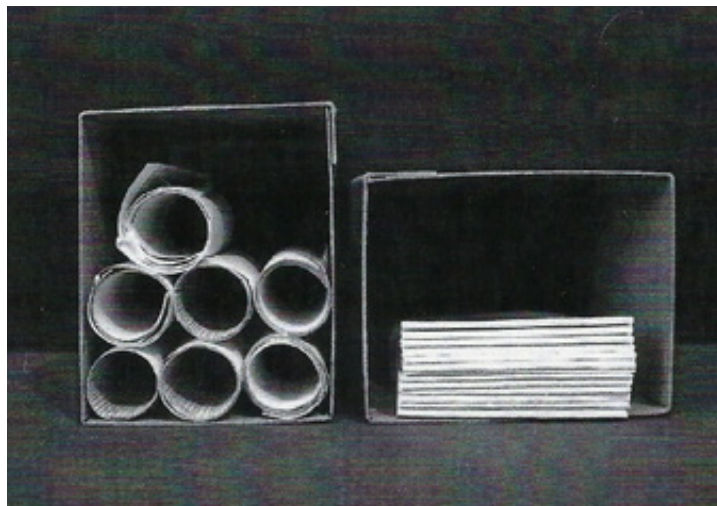
The Wednesday

We are delighted to announce a special celebratory single issue of *Inscape* to supplement the regular quarterly issue of the *Inscape*; a quarterly black and white photography magazine. The magazine is visual rather than containing discursive thoughts. It gives importance to the details of life in its most basic forms and activities. The website of the magazine says that it 'is based on the understanding that the human being is a reflection or microcosm of the wider external world or cosmos and that therefore the inner world and the outer meet in the consciousness of the individual, and into this space each person projects their own uniqueness or unique combination of soul qualities.' The outer and inner worlds meet in the photographic image.

This celebratory issue is dedicated to Victor Bolwley's presentation of thirty related abstract visual images that concentrate on form, texture, edge, light, tone and darkness. There is a series of works by Bowley dealing with daily items in the office such as files, boxes. Bowley says: 'I rescue the discarded from the bin and skip...I seek the feeling of a secret package...but most of all delight in tones, texture and edges.'

William Bishop has been the editor of *Inscape* since 1991. He is interested in photography and philosophy, especially in the idea of the 'form' tracing it back to Plato and Aristotle.

For more details, please logon to the *Inscape* website: <http://www.inscapephotography.co.uk>



The Wednesday

Editor: Dr. Rahim Hassan

Contact Us:

rahimhassan@hotmail.co.uk

Copyright © Rahim Hassan

Website: Currently unavailable

Published by:

The Wednesday Press, Oxford

Editorial Board

Barbara Vellacott

Paul Cockburn

**Correspondences & buying
The Wednesday books:**

c/o The Secretary,
12, Yarnells Hill,
Oxford, OX2 9BD

*To obtain your copy of the
cumulative volumes one to six,
please send a signed cheque
with your name and address on
the back
£15 for each volume
inside the UK*

*or £18 for readers
outside the UK:*

*Please make your cheque out to
'The Wednesday Magazine'*

or pay Online

Account Number:
24042417

Sorting Code:
09-01-29



MIKE ENGLAND

Tue 5 - Sun 31 March 2019

'Tabula Rasa' (Homage/Dedication to Heathcote Williams)

Visit the gallery to enjoy Mike England's world of visual enquiry, looking into abstraction, colour and texture in an inspiringly large scale.

Drawing on his experiences of travelling and living in vibrant and inspiring places such as the Andalusian hills in Spain and the realism of London's Shoreditch, Mike has developed a style of large scale and abstract works that challenge a way of seeing and prompt the viewer to respond emotionally before needing to know the what, when and where.