

Book Review

Three Facts by Imants Tillers
Double Vision, Melbourne, 1981

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From *Three Facts* to

1. If one is keen to chart *Three Facts* at a distance – its interior might seem to be a triangle (“*Three Facts* being also the conjunction of three days, three dialogues, three maps”), or a mountain. *Three Facts*, an anecdote, a bicycle-undercover-agent-rider, sitting on the hot seat of latent grand romantic signifiers – the ‘triangle’, or homage to the ‘mountain tops’ or the duplicates of the grand master, Hans Heysen’s “*Summer*”.
On a particular image in the book – a ‘No Road’ sign (“It said ‘NO ROAD’. It was the false road leading to the mountain that denied its own existence”, said Tillers), behind the sign, apparently some peaks, and beyond them, a clear blue sky, and beyond that, the actual book, a hard cover of a somewhat ‘international’ blue colour –BLUE– and automatically, the reader poses the question: is it an “immense painting lacking any sense of dimension? or is this already where we all live?” – the hot seat of metaphysics and beyond.
2. But then, *Three Facts* is a tool-box as well. (To chart an interior of the book we end up with an extremely complex root system of conjunction and connotations subjugated by the triangle, the stem.) Surely the lines, the spaces in *Three Facts* cannot be limited to the three-structure, but at least, to *n*. We cannot help but to place ordinary facts next to the three facts in the book – the multiplicity of alternative facts (like the three) forces the normally accepted facts into greater articulation and competition (Feyerabend), whether these facts are unearthed by counter-induction, rendezvous, Surrealist ‘objective chance’.
On another particular image – by ‘origins’, the “*Summer*” by Heysen is the side of the hinge which is tightly screwed to the door frame, whilst its other side (screwed to the door), its ‘reproductions’, swings free. They are, as it were, ‘shadows’. But sometimes, by unexpected circumstances, like the existence of a billion Chinese (demanding 10,000,000 reproductions of “*Summer*” in the People’s Daily), the sheer weight of numbers can even transform original sheep into many cows! (As described by the critic Yen Mei. And *it is more natural for the Chinese mind to imagine cows than sheep.*) And one may even ask, if the sheep is natural to the Australian mind, the cow to the Chinese – what about the potato?
3. A lot more, facts will be unearthed if only the question “Is *Three Facts*...” turns towards an exteriority: the rendezvous point transformed through speed into a line. (A triangle is only static if seen one plane, for this ‘triangle’ can very well be a line between three distinct points on three distinct planes.) And this is also alluded to in the appendix.

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