

*...and this book is a straight line in space*¹

This exhibition grapples with the difficulty involved in expressing the inexpressible. This process can take multiple forms, such as: writing about and/or towards ephemerality; making visible the un-said/un-word; articulating what is hard to define; complicating the boundaries of comprehensibility, etc.

The often inaccessible and elusive dimensions of the inexpressible are not merely a result of its very nature. Sociocultural factors can also inform, control and define what is deemed expressible/legible, and what is inexpressible/illegible. Tensions abound in attempts to access, grapple with and convey inexpressibles as well as how inexpressibles are defined and by whom.

The content on the wall incorporates the following topics that, through their visual juxtaposition, demonstrates the aforesaid themes.

- 1) Robert Walser's microscripts represent a literature of ephemerality, fragility and fragmentation. Walser writes towards the margins, marginalia, marginality, etc., and creates a work that is artefact. The use of the hand-written word (versus the published word) further enhances the compelling nature of such literary experimentation. Walser's literature desires to disappear, to be imminently lose-able, to fold in on itself. His works are placed alongside portraits of Walser himself.
- 2) Transcriptions from a collective exercise of Kevin Davies' poem "Excerpts from an Ongoing Narrative of Some Length" are presented in ways that provoke contemplation about comprehension, the visibility of content, and semantic stability. The visibility of 'error' in the presented works is especially provocative in pushing the boundaries of the above themes and how they interact.
- 3) There are many difficulties that can interfere with the realization of an amorous utterance. These difficulties, which can be understood as a 'weight', are explored through written and visual form in which the artist meditates on the nature of this weight and how to navigate it. The weight suppresses the mobilization of specific amorous utterances. You are invited to take and mobilize the presented un-utterances.

...and this book is a straight line in space assumes the form of an open book. It is open because of its visual display and interactive components. The content is not rigidly bound/fixed; it is punctuated with moments of collaboration in which the viewer can take specific pieces off the wall and make their own book. Through this process, authorship is dislodged and distributed.

You are invited to construct your own book. You may take pieces that are loosely hole-punched. Do not take those that are fixed to the wall. Use binder rings to hold the pages together. Due to COVID-19 related restrictions, if you touch a take-away piece you must take it. Scan the QR code to experience the exhibition from a different perspective.



¹ Clarice Lispector (1973) *Agua Viva*, pp. 20