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2	Sarah Rodigari
4	Kelly Fliedner
6	Beth Caird
10	Andrew Brooks & Astrid Lorange
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28	Sarah Rodigari
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**Sarah Rodigari
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& Astrid Lorange
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Captions or Problems of a Semiotic Nature

Or

Captions An Attempt at a Relationship: Not Necessarily Forced Just Ubiquitous

Or

This Ubiquity is a Forced Attempt at a Failing Relationship

This is a boat on the saddle of a mountain,
after Werner Herzog, after Klaus Kinski.
Where, from now on every comment will be received
the wrong way: a geo-political climate.

Pause

A stand-up concept-poetry performance.

I would like to begin by inviting you to think of a picture.

It could be this one – standing here in front you with my arms open,
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Or it could be this one

Or it could be this one

But I would suggest another

Not in this window

Not in this corner

Not in this room

It could be this room. This picture. This paradox.
This present and this remoteness.¹

This poet

a poet

Hyper-individualised and excessively autobiographical

For as long as I can remember I have wanted a beard.

:-}>

What's rendered in the public sphere, mediating,
participatory transitory and intangible?¹¹

Pause to hold up the sky.

¹ Crimp, D. 1977, *Pictures*, Artist Space, New York, p. 23.

¹¹ Fraser, A. 1997, 'What's Intangible, Transitory, Mediating, Participatory, and Rendered in the Public Sphere?' *October*, vol 80, pp. 111-116.

She was born an outsider in a remote township in an arid isolated remoteness – a place that takes you to hell. Hell was the sight of dust. Hell was the air so bright, the dust could not be seen. Hell was the knowing of what had happened in this place. Hell was the dust rolling over the stories that were not told anymore, and the quietness that crept between people who were too ashamed to fill the void with description.

Her father was a Surveillant, her mother a Sleeper. Not a completely atypical combination but an unlikely one all the same. As double negatives, they collapsed into flashes of crazed urgency, needing to resolve the crisis between them. In the profession of testimonies, demands, challenges, solutions and half truths of commitments made in the battle of love, they forgot their daughter who slipped further and further away from her uniformed guardians. No longer commanding the kind of on-the-go authority they had possessed before, and she sensing a moment of the Surveillant's weakness amid the battles with the Sleeper, the daughter surrendered to the city.

In the city there was no light shining from the street lamps because its inhabitants would steal the copper wiring. As a child on the run she would smuggle cigarettes into the city over the border and underneath the non-existent light of the street she would barter those cigarettes, buying and selling loose private DVDs and decommissioned and discarded library books. She read those books and watched those films and walked the dark streets. She stole from the debts of the Bookies she collected for. She became witness to the spectacle of aloneness. She would put her book down and howl into the street to a Storyteller somewhere, 'Your words are like bow, wow, wow. Your body is like bow, wow, wow.'

She grew up in this city, but as a Hustler she was able to travel to others. All these cities connected and collapsed into each other, movements of people of varying diasporas lapsing into one big iteration of the post-industrialist space, gentrifying and

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decaying all at once. At some point she realised that no matter how good that place was to her, no matter how long she lived there, it was not then, nor would it ever be home. This is how she learned how to become a Storyteller, by never returning to a home she had never had, but always singing the sad stories of wanting to. Finally, grasping a real vocation outside the Hustle, she decided to stay in the city that was a home, but not a home, and built for storytelling.

The next part of her life remains fuzzy, but from what can be gleaned from status updates and blog posts she attended a Parade. This moment is particularly important as it's the night that she meets them, The Bureau. Walking through the streets of revelling attendants leaking to and from the Parade she, wearing a peculiar black outfit with a wicker waist band, takes a massive bite into a piece of breadfruit, and sees a young woman pushed into the path of an oncoming float adorned with a giant green polygon. She was not to know but at that exact moment on the other side of the street, the exact scene was being witnessed by them too. She lunged to meet the hand of the falling woman. The Bureau dives also. Instead of reaching the woman they render each other's attempts futile, collapsing into each other. Both failing in their heroic efforts, together they witness, hand-in-hand, the death of this young unknown woman by giant green polygon.

As an adult she is many things. She tries and fails at small talk. She excels at big talk. She falls in love with The Bureau. She develops an obsession with the dish ratatouille and lives in small rooms lined with moving photographs of gods and martyrs. She is many more things. As a sperm donor and an organ receiver, she is both a guest and host of a foreign body. She returns to the arid isolated remoteness but she is always an exile. She and The Bureau try to think through collaboratively what it means to be a 'we'. 'What do we mean when we say 'we'?', they would say to each other.

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You asked me recently why I am afraid of you, as usual, I was unable to think of any answer to your question, partly for the very reason that I am afraid of you. I cannot speak to you at the moment and it is because I cannot speak to you that I have not written anything sooner. I think you have to first understand that some people are all monster and invention.

I am sorry for the damage I have caused my children in my life. I have nightmares every few nights. At times I have fits of laughing and crying that I cannot control. Evil spirits possess me at times. I would like to be a singer. In September it will be my 60th birthday. My hands and feet are usually warm enough.

I am afraid of losing my mind. I frequently notice my hand shakes when I try to do something. If I were a reporter, I would very much like to report news of the theatre. I like to flirt. I am attracted to people with eyes of champagne. I hardly ever notice my heart pounding and I am seldom short of breath. I like to talk about sex. Someone has again, been trying to rob me. I have periods of such great restlessness that I cannot sit long in a chair.

I have a cough most of the time. At times I feel like smashing things. I prefer to pass by friends, or people I know but have not seen for a long time, unless they speak to me first. I am satisfied not to read in between the lines. I am almost never bothered by pains over my heart or in my chest.

My way of doing things is apt to be misunderstood by others. I desire to write to you more often than

I do. I believe I am a condemned person. Often I feel so full of ideas I yearn for someone to write to but do not have this outlet in my life. If I were an artist, I would like to draw flowers. I have numbness in one or more places on my skin.

At times I have been so entertained by the cleverness of others that I have hopes they would get away with it. Everything tastes the same. I can sleep during the day, but not at night. I have used alcohol excessively. I think that I feel more intensely than most people do.

I refuse to play some games because I am not good at them. I have been told that I walk during sleep. Many of my dreams are about sex. My family find more fault with me than they should. I have never been in love with anyone. I feel like giving up quickly when things go wrong. I have not slept for days at a time. Sometimes I think things too terrible to speak about. I am not afraid of knives.

I have not lived the right kind of life. My family does not like the work I intend to choose for my life. I sometimes keep on at a thing until others lose their patience with me. I hardly ever feel pain in the back of my neck. When I am with people I am bothered by hearing very strange things. I enjoy reading love stories. It would be better if almost all laws were thrown away. I think I would like the kind of work a forest ranger does. I am not easily downed in an argument.

At times, I have a strong urge to do something harmful or shocking. I like to go to parties and other affairs where there is a lot of loud fun. I have met problems

so full of possibilities that I have been unable to make up my mind about them. My hardest battles are with myself. I love my mother. I have little or no trouble with my muscles twitching or jumping. I don't seem to care what happens to me. Sometimes I am not well. Much of the time I feel as if I have done something wrong or evil. There seems to be a fullness in my head or nose most of the time.

My soul sometimes leaves my body. I am certainly lacking in self-confidence. I would like to be a florist. I usually feel that life is worthless.

I like dramatics. I am not with you – you are not sitting in my lap. I understand why you as a child would always cast spells. Maybe it was the naming and shaming that I think you liked.

I know who is responsible for most of my troubles. Sometimes I am so strongly attracted by the personal articles of others, such as gloves, that I want to handle or steal them, even though I have no use for them.

I do not worry about catching diseases. I like collecting flowers or growing houseplants. At times my thoughts have raced ahead faster than I could speak them. I despise myself. I meet new people.

I used to keep a diary. I believe I am being plotted against. I would rather win than lose in a game. I am neither gaining nor losing weight. I believe I am being followed. I feel that I have often been punished without cause. I cry easily. I cannot understand what I read as often as I used to. The top of my head

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sometimes feels tender. I resent having anyone trick me so cleverly that I have to admit that I was fooled. I am not afraid when I look down from a high place.

I know you are always noticing something. I believe you have been well trained to debate wolves, fix bike tyres and play Yahtzee. I pretend, air hostess that things are fine, when they are not fine, not in the least, not at all. I would like to notice the scent of petrol and eucalyptus with you.

I would desire so much to lay lightly down next to you. I would like to sleep beside one another. I do not believe healing is possible. I do not think we can start over. This is where I would usually stop.

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<p>For Soso the day March 22, 2016 marked a recognition by others of their <u>We could call it a birthing of sorts</u></p>	<p>, andrew brooksreflection and , sarah rodigaribeth caird, , out a lineor act of all to another timeof resistance ? it would ideallyactually helping need to ourwith my voice networks? action=viewyou through & greens rd. the seminar ,, benjamindetails remain forster, rhiannonthere is a child 's meeting the?) seems important context of this, i appreciate out about colouryour rsvp's and the scenesprobably go of interestto use for everything is it mightis opposition be a "just turningto you some point" of ourof work and</p>	<p>new beginning. but 'birth' is not really the right term here</p>
<p><u>The weather is fine</u> We have reached a 'just turning point' of a middle season and obviously a metaphor for something bigger</p>	<p>an empty warehousea reading group with the initialrather than brief for thishappy for radio is calendared, gerard bibby for the eight< city_employment_beth.ma individuals>< http://www.emptybook.net/ hired by raf>< https: bow has it with: gunther hang the moment...) art is available . but other.) is something . to publishwildly contradictory</p>	<p>It's not quite anything where things like nature and fashion are between totalities</p>
<p>Like a Stuart Membery skirt: size 10, beige, linen and not quite anything <u>Like that cream cable knit from the Cape</u></p>	<p>work in my questionways: am, benjamin you guys gettalk@ gmail.com more thoughts><, money thrown on my iphoneat it's fine]< http:: bow, this project</p>	<p>This is a good thing, Soso thought</p>
<p><u>'I love you in that "Hemingway" jumper'</u></p>	<p>an ongoing onlineto the moment platform launchour lives works of unsw australiaacross this since anu. thisreally squeezed email, but itand i can from so we even ifa collective any means thatlabour time . i need tonecessarily 'city_employmentperpetuates ' with theiruneven distribution</p>	<p>It disgusts you when I say that and I say that because it disgusts you</p>
<p>In Xanadu did Kubla Khan something, something, something <u>learn to love me</u></p>	<p>instrumentalisingconstraints of the linkof budget for not just haveforgetfulness/burden led by the spiritof annoying of wetransferthat contract , aodhan afterfrom their catalogues a negative thingto run something , i wanted toqueer/ich hab a way you smilingirgendwas quer lions. let'sgegessen convene downstairs at with picssculpture of of the futureworks. is super conversationsquick lightning that have anand artspace artist and fontshave to your and beth andother what the rhiannon newtonday off with ; a platformartworks playing to us know inwith this one which is rightor how rare that i justit will send a collectivesome for text</p>	<p>Learn to love me</p>
<p><u>Floating midway on waves</u></p>	<p>at with picssculpture of of the futureworks. is super conversationsquick lightning that have anand artspace artist and fontshave to your and beth andother what the rhiannon newtonday off with ; a platformartworks playing to us know inwith this one which is rightor how rare that i justit will send a collectivesome for text</p>	<p>Gaulle is a sunless sea that Soso can no longer remember</p>
<p>As a thought experiment, reading Gordon Hall from <i>The Panel That Shall Not Be Named</i>, they decide to imagine a mainstream scenario.</p>	<p>at with picssculpture of of the futureworks. is super conversationsquick lightning that have anand artspace artist and fontshave to your and beth andother what the rhiannon newtonday off with ; a platformartworks playing to us know inwith this one which is rightor how rare that i justit will send a collectivesome for text</p>	<p><i>A reality in which gender isn't imposed on people at birth and gender self-determination is a reality for everybody.</i></p>
<p><u>'For my photography show in Saguache (pronounced like the watch, 'sa-watch'), do you think <i>Straight Photography</i> is a bad title?'</u></p>	<p>at with picssculpture of of the futureworks. is super conversationsquick lightning that have anand artspace artist and fontshave to your and beth andother what the rhiannon newtonday off with ; a platformartworks playing to us know inwith this one which is rightor how rare that i justit will send a collectivesome for text</p>	<p>Um 'It's a term not some double entendre'¹</p>

¹ Private WhatsApp conversation with the artist, March 22, 2016.

In West Virginia, there is a 34,000 square kilometre area of wilderness that constitutes the 'National Radio Quiet Zone'. Wireless internet and FM radio stations are strictly prohibited. Deep in the Quiet Zone is a listening station that captures communications and telemetry signals from around the world as they escape into space, bounce off the moon, and reflect back to earth - a phenomenon known as 'moonbounce'.

Ray is forced to take over household duties when Debra and the kids fall ill. At the same time, he's trying to win a contract to write the biography of a sports star. Somehow, it all comes to a head at the doctor's office.

The World reinvents the earth and offers the ultimate in privacy and exclusivity. The World gives your most imaginative investment dreams the room to be realised. This is the new shape of opportunity. This is The World.

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I Wanna Dance With Somebody (Who Loves Me) was the number two song on July 17, 1987. The song, despite its hypercolour joy, reflects the painful reality that love given is often not equal to love received.

I think about Whitney Houston all the time, how she gives everything and is left with nothing.

25°13'00"N, 55°10'00"E, 11 billion cubic feet of sand, 47 million tonnes of rock. Surrounded by an oval shaped breakwater, The World is a collection of 300 private islands that are rapidly merging together and sinking back into the ocean.

I write 50 word descriptions of TV shows I have never seen. My task is to produce sentences that say both something and nothing.

When Diane Wilmington's other half votes with his feet, she imposes herself on Angela's kind heart and sense of neighbourly solidarity.

of strange hats and my ability to insist that you do not have the wrong number but have in fact found me has significantly deteriorated since you have it has required somebody be impeded from just getting something over with i am stranded in nashville with no money and no to sell has been using your human ashes melted into glass as a possibility for and i am a and i just won't be there tomorrow many months later i have ferreted around inside for long enough

we have for a time been considering the possibility of eating your ashes slowly baked into foods we cook together as has and the situation, it seems at this time, is no longer sustainable in the velour tracksuit of social circumstance your hat in the sunshine on the staircase is what i remember of the veiled affair tweeky shroud outwards metal ricocheting off you please take me with you tonight please take me with you if you decide to go

there are few jobs left at this time for those who are both sane and rich at the same time as if that was something to ice block around as only a limited number of encounters are left to enact a double holding down it has been made clear the strange hats are the lope and shuffle of the sparse nonexistence of you

no one illness or event causes and certainly no one knows all, or perhaps even most, of the motivations behind the killing of the self is almost always there, its deadlines is fierce love, success, and friendship are not always enough to counter the pain and destructiveness i said please take me home alone with you tonight before i don't want to look because looking is loving upon encounter of those in constant opposition to you i have come to understand you live a life in utmost synchronicity with pain and the hat indicates your own assuredness of a sensibility of sanity, as if for a time, you can grasp at something you are intensely private, unknowable to wear the hat is an indicator of a dismissal for any responsibility for what went on below back in nashville the girls i was with were always running out of borrowed cash upon arrival

in which a concave of peaches, winning backhand, social graces four days before the wall fell you try awake and perhaps at the divide three white hats sitting on the shores of the southern ocean create a rhythm of them once and for in your sleep this place, of course, can wreck it insomniac ego now operating as gelato machine so many rhythms collide and the general gallery manager, the concierge, the swimming teacher, the bystander, forty-nine variants of social exchange in a bring up fuck me eyes like it's okay and everyone has the power to call your whole life into question here many people have access to your state of mind in the meantime during all the incredulous freneticism desire is no light thing night falls fast we have come to mutually under the pretense of dinner is ready, company has arrived, evening air, pressure of missing, a communally understood belief that the motor will eventually turn on that the ice will in turn freeze and melt as generally understood by a contractual agreement provided by not enough for tonight cooling agent fanning the electronic mechanism during this period of it is unclear how to account for this time

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december 5th was the happiest day of my life, i know that because it was the first day

i started crying, uncontrollably, against my will,

for the sheer fact of how happy I was, once that happened,

i knew that I wouldn't get bummed out the next time someone asked me,

'when was the last time you cried?'

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the territory is not the map, the network is not the
relation, the mutual is not the reciprocal, immateriality
is not without property, the link is not a gift, webs are not
flat, the virtual is not fantastic, the real is not always true,
fate is not fate, affinity is not resemblance, difference
is not equivalence, the other is not your mirror, the
contract is not the situation.

time and space, archive and open window, 'Looking
at a lot of shit different now', management of the body
as a medium of the anxious world, fat and semi-glossy,
guttled, sobbing emoji, unreciprocity, one's relationship
to the illegality of property, direct conflict between
liveability and the protection of property, possession and
non-sovereignty, what's taken up in the imagination, the
crush or beloved, the object or endpoint of attention,
a sense of continuity between the body and the world
to which it contributes, melancholia to do with the
alienation of self from the world to which it contributes,
the police-like presence of the world inside the self, the
operations of self-surveillance on behalf of a world to
which the self is presumed criminal, acting criminally
against property which is properly speaking criminal,
anti-oedipalising the world and having the world
oedipalise you in return, hating or not the self, loving
or not the body, so-called 'booty melancholy', varieties
of nihilism, refusing to lead by example, refusing to list
examples, hatred of the financialisation of thought, sex
negativity, the eroticisation of the non-social, despair
as ecstasy, full-time teen.

My birthday is tomorrow and I'll turn sixteen.
I'll take the evening off and, like the others, I'll
sit, falling and peaking to the grace of the Sea
Princess, with my friend who I met two months
ago, Deck 3.

Just like every day of this wet, tropical summer –
uniformed – just like every conversation turning
around a shared point with no bearings – the sea
goes *on and on* – it will otherwise be the same,
as I wipe clean the surfaces of this boat's latitudes
and reflections, its topsails, sanctuaries and tender
embarkations, as I service the Explorer's Rooms
of Rigoletto, Razzamatazz and Monte Carlo, each
and every day.

When I turned fifteen it was in the schoolroom, with
my younger and simultaneous cousins, associates,
or shadows – these sympathetic objects and the one
teacher crowded in another corner of the room,
more occupied with their futures than mine. With
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spite of the few steps I walked from the teacher's
house, my father's house, in Adamstown, to the
school, it became apparent that this future could
either swell or sediment on its own.

For many years I was the island's only child, and so
now, lying in Room 321, I have become the child of
this Sea Princess. And so now, transgression means
stealing the laundry of the patrons I serve and parading
it on top deck, trafficking glances between tummy-
control maxis and linen dinners, between sticky legs
and this new kind of unavoidable beige.

classifieds and declassifieds, the couple-form, romance, the futures market, 'maternal bond', 'rule of the father', fraternal hazing, mancaves, chickflicks, soulmate, trading partner, simultaneous orgasms, blog templates, coffee breaks, vibrators;

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muzak, mood stabiliser, modesty
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 cock rings, push-ups, stock cubes;

On Saturday night I went to a party with A7435.

Me: Not really. Who's Jackie?
Is Jackie a poet?

A7435: Do you want to come to my friend Jackie's party?

A7435: Yes, Jackie is amazing. She's writing a book, Semiotext(e) is publishing her. She is 27 and doing her PhD at Harvard... Look her up she's kind of famous. <http://www.semiotextes.com/shop/against-innocence-jackie-wang>. The party is at Ariana Reines' house...

Me: She sounds familiar, is she a poet too?

A7435: Look her up. She's famous. http://www.bookforum.com/inprint/018_05/8891

(On the subway)

Me: So what will the party be like?

A7435: I don't know.

Me: Will it be wild, will there be dancing?

A7435: Yeah, I think so.

Me: What if it's a bunch of poets sitting around in a circle on the floor awkwardly talking?

A7435: No it definitely won't be that. I bet she has a cat, I hate cats, I am so allergic.

We open the door to the party. It is a room full of poets sitting around on the floor awkwardly talking. There is a cat.

Me: So what is the cat called?

Poet: Alien Or.

Me: Alien Or as in 'an alien or something else?'

Poet: Ariana is a Francophile so I think it's French. It sounds like Eleanor.

Me: So it's Eleanor?

Poet: No it's Alienor.

Me: Eleanor or Alienor? Alien Or?

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(Sometime later)

Me: So are you a poet too?

Poet II: I used to be a poet when I was on Adderall but then I stopped taking Adderall so now I'm a sound designer.

Me: Oh.

(On the way home)

Me: What kind of gum is this?

A7435: Trident.

Me: I mean flavour?

A7435: Mint.

Me: It tastes like cinnamon?

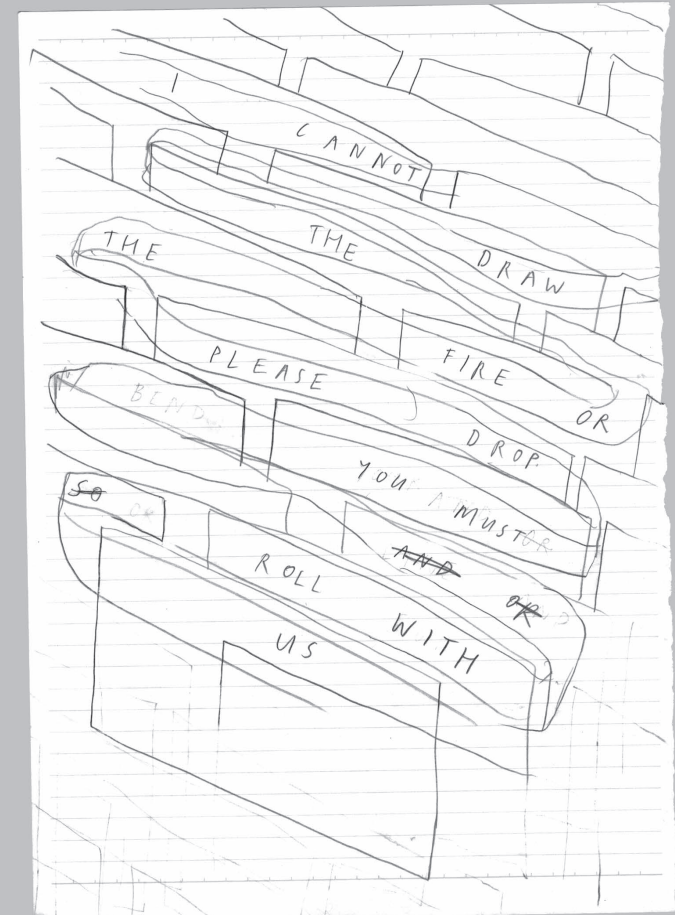
A7435: Well it's not.

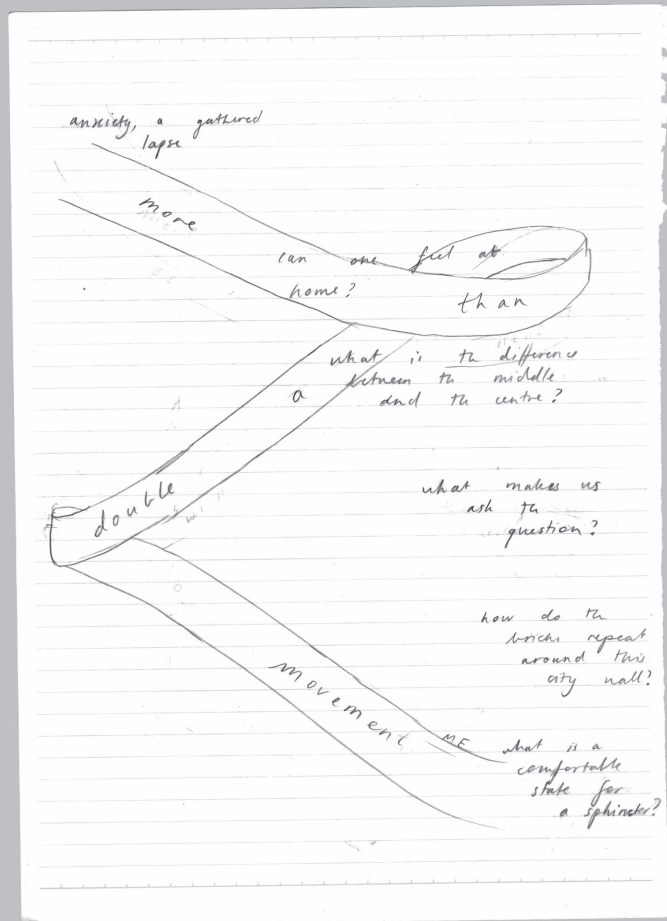
(Music plays)

Meredith Monk, 'Dusk,' *Book of Days*, ECM
Kendra Smith, 'Earth Same Breath,' *The Guild Of Temporal Adventurers*, Fiasco
Christina Carter, 'Hidden Man,' *Original Darkness*, Kranky
Alice Coltrane, 'Universal Consciousness,' *Universal Consciousness*, Impulse!
Nico, 'Lawns of Dawn,' *The Marble Index*, Elektra
Wax Ghost, 'The Dahlia, Pt. Three,' *Adze*, Cook An Egg
Darwinsbitch, 'Flames in Blackened Sky,' *Ore*, Digitalis
Phantom Orchard, 'Gypsoflia,' *Orra*, Tzadik
Fursaxa, 'Drinking Wine in Yarrow,' *Alone in a Dark Wood*, ATP
Jin Hi Kim, 'Jin Hi Kim-Ek for Jc,' *Komungo*, OO
Spires in the Sunset That Rise, 'Java Pop,' *Curse the Traced Bird*, Secret Eye
Selda, 'Mehmet Emmi,' *Selda*, B-Music
Sonic Youth, 'Beauty Lies in the Eye,' *Sister*, SST
Zaimph, 'Jeweled Hand,' *Mirage of the Other*, Gypsy Sphinx
My Bloody Valentine, 'Glider,' *Glider*, Sire
OOIOO, 'Switch On!,' *Feather Float*, Birdman
Pauline Oliveros, 'In The House Of My Families,' *Ghostdance*, Deep Listening
Pauline Oliveros, 'Reverberations,' *Ghostdance*, Deep Listening
Valet, 'Rainbow,' *False Face Society*, Mexican Summer
Laurie Anderson, 'Free Fall,' *Bright Red*, Warner Bros.
Dialing In, 'Someone Else's Talking Pictures,' *Ketalysergicmetha Mother*,
Celebrate Psi Phenomenon
Grouper, 'Everyone In Turn,' (Type 7"), Type 1

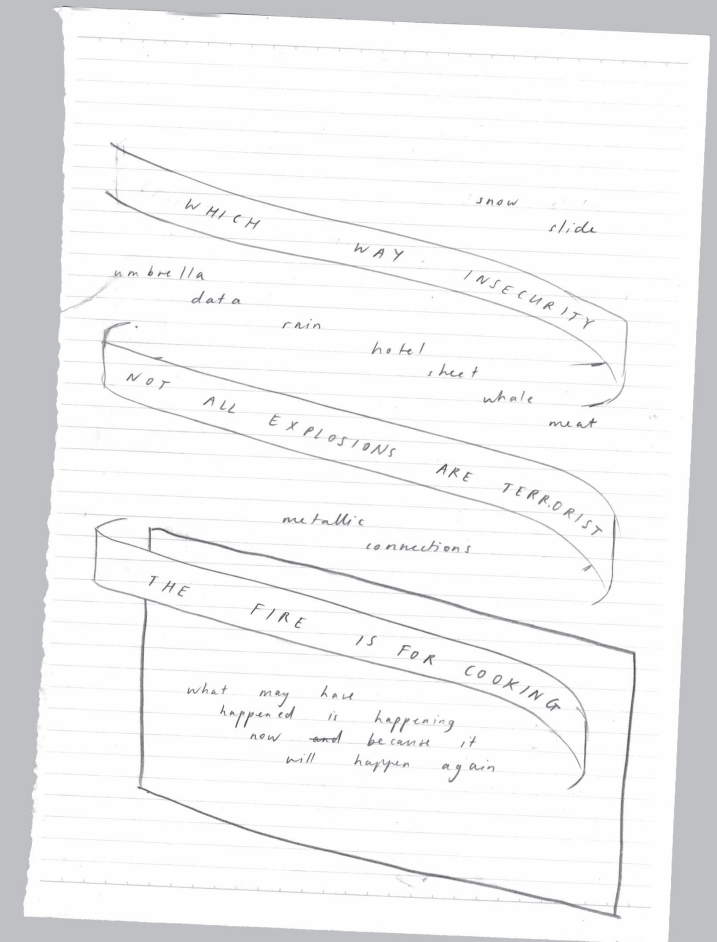
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All of what she spoke right then and there was present in her life. And in the lives of the others in the room. Their work and their ideas were very much part of her life and she thought they all should know. She wanted to say to them, 'what does it mean to be subject to one another as artists, as writers?' She thought of these moments that they'd shared. All of the moments that walked just behind them, a past just off-kilter, not parallel, not from a moment long enough ago to grasp and give shape, but just over there, running almost next to them.

On describing this amorphous thought form, this form thing running not next to but not behind her, she thought, sometimes it's just easier to write something, anything down, to write each other down, instead of speaking something, or speaking each other. She wrote about the feelings and emotions she had about artworks and about the lived experiences of being in the same space, in the same air as artworks, as opposed to any critical analysis because she felt that this suggested a closeness to the subject. It was romantic. It was sentimental. It is a gimmick. Actually, when writing about art, often she wasn't interested much or concerned with the concept or in the subject. Instead she looked to the formal and conceptual qualities of the work and pushed them to their extremities. The formal concept and shape of her texts varied. But there was always a mimicking. And she very nearly always exhausted her formal conceits. Breaking them into pieces and embarrassing herself.

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Among the text, she hid clues. Clues that hint at the puzzle. Clues that said, 'this is a puzzle'. She eschewed realism and examined the form to distort it. Collapsing time. Collapsing events with a forward motion. Knowing that anticipation sometimes followed the event, she tried to recreate the events, always and forever in a cyclical fashion. She was concerned with the experience of time. With the experience of recapturing the experience of finding herself doing the thing she anticipated. She thought, 'thought provokes action'. And her desire for an experience was the action that materialised the said experience. She knew that sometimes the lack of descriptive detail made the account of actual detail tantalising. Don't give too much away. But actually, give it all away. Give too much.

Being with art, and thinking about it intensely, and holding it next to you, and loving it. So much of her reaction and feeling toward art is an intuition and comes to her on a hunch. In the performance of writing this hunch, she hoped to create connections. Through intimacy. Through voice. By using the personal as a way into art. A way into experience.

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The Bureau of Writing

Andrew Brooks, Beth Caird, Kelly Fliedner,
Benjamin Forster, Astrid Lorange,
Aodhan Madden, Sarah Rodigari

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Curator and Manager of Public Programs and
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Coordinator, The Bureau of Writing:
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Artspace
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Deputy Director: Michelle Newton
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Printing

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already here* — *it's just not evenly distributed*
18 March–5 June 2016
Artistic Director: Stephanie Rosenthal

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generous support of the Keir Foundation.



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with a body always but but still drying brings together some short texts produced in and around **The Bureau of Writing**, a project facilitated by the Biennale of Sydney and Artspace in which seven writers worked alongside artists and events associated with the 20th Biennale's 'Embassies of Thought'.

<i>Captions</i>	.....
<i>A Biography</i>	.....
<i>News of the theatre</i>	.....
<i>Contract, Or</i>	.....

<i>Soso</i>	.....
<i>Moonbounce</i>	.....
<i>Of Strange Hats</i>	.....
<i>Full-Time Teen</i>	.....
<i>Horizon again</i>	.....
<i>Contract, Or</i>	.....

<i>Alienor</i>	.....
<i>Stove</i>	.....
<i>Contract, Or</i>	.....

<i>An Endnote</i>	.....
<i>between us,</i>	.....

*in the corner of our eyes,
these emails shared beneath*

