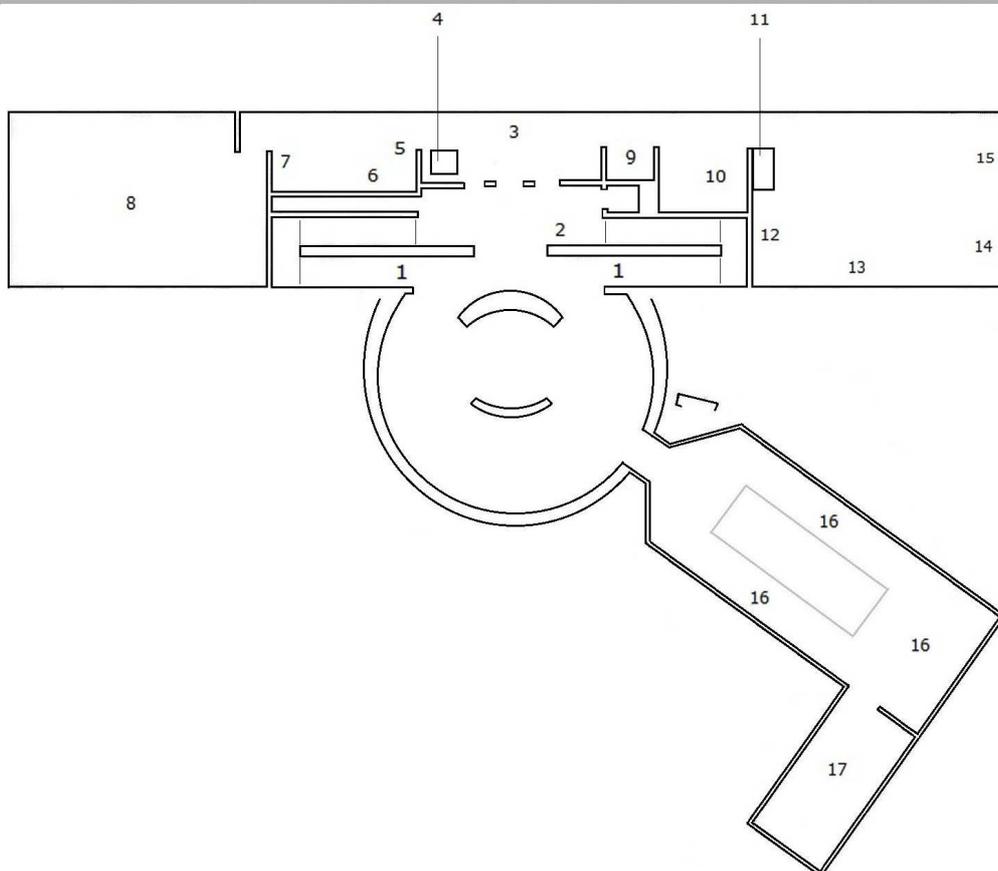


FORMAS BREVES, OUTRAS, 25



LIST OF WORKS

- 1 Amélie Dubois. *El balcón*
- 2 Nina Beier & Marie Lund. *The Imprint*
- 3 Alejandro Cesarco. *Index (a reading)*
- 4 Amélie Dubois. *Aléa*
- 5 Alejandro Cesarco. *Footnote #5*
- 6 Helen Mirra. *Rearranged Incidents, 3*
- 7 Ewa Partum. *Active Poetry, Poem by Ewa*
- 8 Charles Sandison. *Living Rooms*
- 9 Ján Mančuška. *While I Walked... In my studio in ISCP, 323 W 39th Street #811, New York*
- 10 David Lamelas. *Reading of an Extract from 'Labirinths' by J. L. Borges*
- 11 Claire Morel. *L'image*
- 12 Claire Morel. *Constellations*
- 13 Tania Mouraud. *Frise II: percevoirdiscerneridentifierreconnaître*
- 14 Anna Barham. *Narrate Lotus Pigment*
- 15 Dora García. *Todas Las Historias*
- 16 Fabio Kacero. *Nemebiax*
- 17 Alejandro Cesarco. *The Two Stories*

FORMAS BREVES, OUTRAS, 25

PRESENTATION

D'ailleurs, je te demanderai d'interrompre la lecture de ce livre aussi fréquemment que possible: ce que tu penses pendant ces intervalles sera peut-être, ou presque sûrement, ce que mon livre aura de mieux
[Felisberto Hernández, 'L'histoire d'un gangster', *Oeuvres complètes*, p. 484]

Digital book, electronic book, or e-book, are all terms designating the new forms given to the book, paperback, printed matter, or the manuscript. The creation and distribution of new reading tools undermine traditional modes of writing and reading which are facing a great challenge today.

To enter a three-dimensional book: this is what Anja Isabel Schneider invites us to do with this exhibition. 'SHORT FORMS, OTHERS, 25' is conceived as a reading in itself, subject to interruptions and suspensions generated by the architecture of the space. The selected works examine the relations and interactions between the text and the reader, the condition, the act, and the process of reading which give rise to meaning.

'SHORT FORMS, OTHERS, 25' questions the notion of reading in its various modalities of experimentation, experience, and structure. Particularly, this exhibition explores the question of 'fragmentary' or elusive reading — that is, reading which resists and unsettles the reader. Every reader/visitor is thus given an essential role — that of an active reader. As a secular literary form, the *forme brève* privileges certain artistic genres: fragment, index, word play, wisecrack, haiku, maxim, etc. It solicits the imagination of the reader who is no longer a passive audience but becomes a producer.

This exhibition finds its pre-text (or fore-text) in **Felisberto Hernández** (1902–1964). Read as a line taken from an (imaginary) index, the exhibition's title *short forms, others, 25* refers first and foremost to the writing of this author, being the exhibition's starting point.

Between the texts and their readers, the spaces generated by *short forms* — blank or latent spaces — thus become a pause, a reflexive moment. Inscribed within the spaces of FRAC Lorraine and MARCO, this exhibition invites the audience to discern, decipher, construct... and imagine.