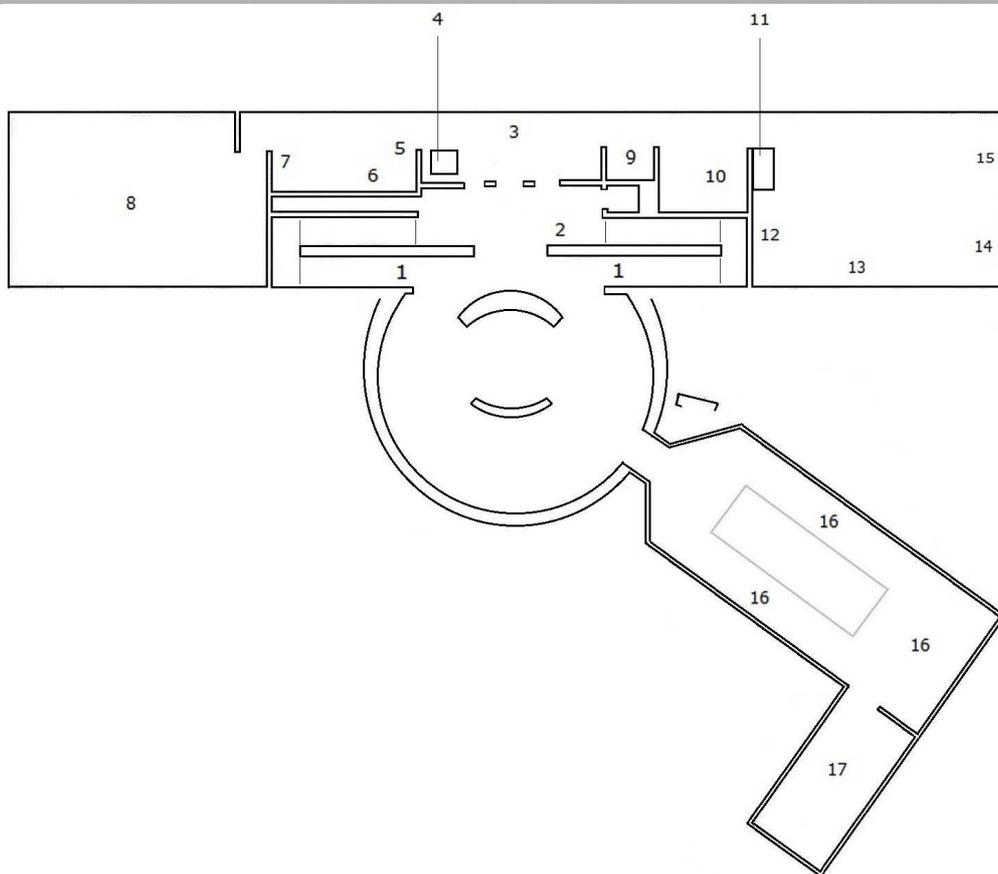


# FORMAS BREVES, OUTRAS, 25



16 Fabio Kacero. *Nemebiax*

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## **Fabio Kacero**

Buenos Aires, Argentina, 1961; lives and works in Buenos Aires

### ***Nemebiax*, 2003**

Installation, paper, sound

Variable dimensions

Loan from the artist and Galería Ruth Benzacar, Buenos Aires

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'Nemebiax: a universe as empty as the words it lacks.

[...] The invention of names. The task of repopulating the world with new entities simply by speaking them into being. Before they appear, in inanimate suspension, in the dream of nothingness, they wait to be called into existence. They arise or wake like someone answering their name.

And they say nothing more. They are not yet beings, characters, places, objects, or states. [...].'

Fabio Kacero

Fabio Kacero's inquiry into writing and reading is at the heart of his installation *Nemebiax* (2003) which features an archive of invented words written by the artist during several years, from 2000 onwards. Kacero's interest lies both in the 'illegibility' of these words and their potential to come into being. Presented as a continuous band of words, *Nemebiax* includes an audio in which Kacero reads his writerly inventions out loud. Here, the sound and silences separating each word contribute to the experience of space — which may be seen as an integral part of the reading activity. If its existence is inaccessible and infinite, *Nemebiax* may be read as bordering on the void.

A list of words; word lists. Frequently employed by conceptual artists, a list invites continuation. Understood as a 'catalogue consisting of names in a row or series,' the words wait for a meaning to be bestowed upon them. In a rhetorical question, the artist wonders whether these words belong to a *Salon des Réfusés*, 'a hall for those rejected from existence?'

In his practice, Kacero explores/interrogates language and the creation of meaning, e. g. in the artist's text and video installations, as well as in his short stories. Kacero's fiction *El viaje en trineo* [The Sledge Trip] (2010) is conceived as a chain of translations: from Spanish to English as well as to other languages, it is heading towards an infinite translation. Although bound to the materiality of the book — in the artist's publication *Nemebiax* (2004) — Kacero's work reaches far beyond the limits of a page. *Nemebiax* finds its fragmented existence in the very attempt to withstand a 'whole of meaning'.