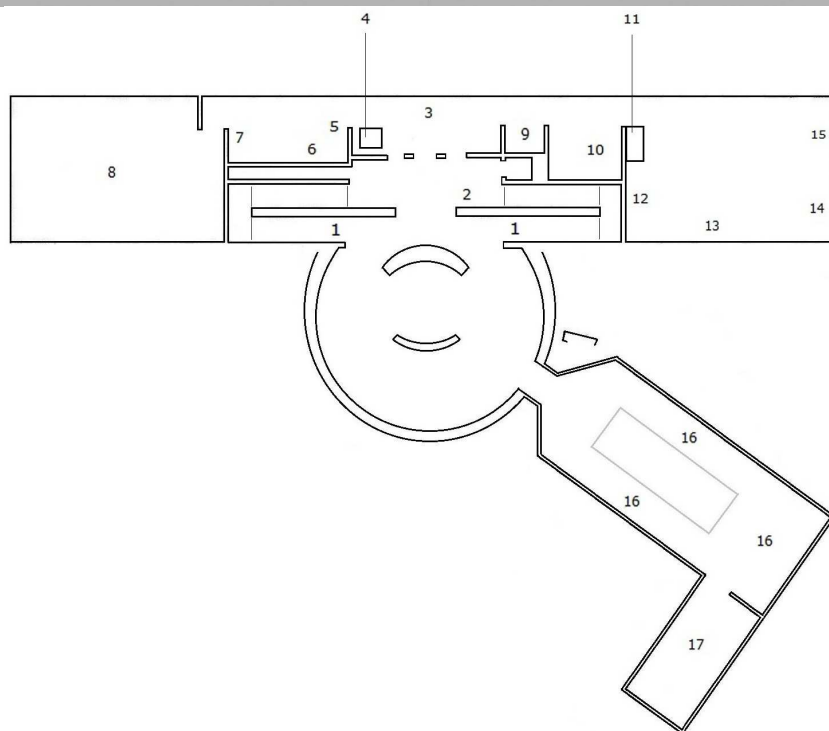


FORMAS BREVES, OUTRAS, 25



- 1 Amélie Dubois. *El balcón*
- 2 Nina Beier & Marie Lund. *The Imprint*
- 3 Alejandro Cesarco. *Index (a reading)*
- 4 Amélie Dubois. *Aléa*

Alejandro Cesarco

Montevideo, Uruguay, 1975; lives and works in New York, USA

Index (a reading), 2007-08

10 digital c-prints

76 x 61 cm each. Edition of 5

Loan from the artist and Murray Guy Gallery, New York

For Maurice Blanchot, 'literature sets out at the moment it becomes a question.' Alejandro Cesarco refers to Blanchot's *Livre à venir*, in his *Index (a reading)* (2007-08) which might be understood as an 'index of a book I haven't yet written, but probably never will' (Cesarco). *Index (a reading)* is composed of ten individual sheets, alphabetically ordered. These start with 'A' as in *abandonment* and conclude with 'W' as in *writing*. *Index (a reading)* thus refers — albeit with some clichés — to keywords, works and authors/artists as well as to Cesarco's own practice. It may be read as a narrative in its own right.

FORMAS BREVES, OUTRAS, 25

Amélie Dubois

Corbeil-Essonnes, France, 1983; lives and works in Paris, France

El balcón, 2011

[The Balcony]

Sound palimpsest

20"

Commissioned by MARCO

Coproduction ENSA Bourges

Aléa, 2010

[Hazard]

Edition, 156 pages, 21 x 21 cm, 50 copies

Rubik's Cube 7 x 7 x 7 cm, edition of 10

Work co-produced by Les Verrières - résidences-ateliers de Pont-Aven

Specially conceived for the exhibition *formas breves, otras, 25*, Amélie Dubois' piece takes the form of a sound palimpsest, audible at different points in the exhibition. All the sentences comprising Felisberto Hernández' short story 'El Balcón' are superimposed on a single audio track, taking as its starting point original recordings of Hernández. Diffused randomly into MARCO's stairways, the work features pauses varying in length between each recording. In this condensed form which results in a reversed reading, it is only gradually that a word may be deciphered. A French version based on the short story 'Filosofía de gángster' [A Gangsters' Philosophy] was produced by Dubois for the exhibition's first venue at Frac Lorraine, read by Dubois from the French translation. Both palimpsests underline the oral nature in these literary works, while at the same time rendering the text 'illegible'.

Aléa brings together 150 poems randomly composed through the help of a Rubik's cube. The cube's colour fields have been replaced by 150 graphemes, most commonly used in French. While manipulating the cube, a poem is composed at the moment a continuous line of horizontal, vertical or diagonal graphemes (oriented in the same direction) is presented on one of its sides. The entire poem is then transcribed onto paper, the graphemes being strung together in one single line, juxtaposing different modes of reading and writing.

Both works inscribe themselves in the artist's practice which interrogates language as such by exploring its signs, symbols and codes, and how meaning is constructed. Influenced by the literary group 'Ouvroire de Littérature Potentiel' (OuLiPo), Amélie Dubois explores creatively the OuLiPian *contrainte* (restriction), while embracing the fragmentation and transformation of a text. Computer programs may assist the artist to 'translate' the found or selected material into another medium. Dubois' works give way to poetic installations, photographs, drawings, and artist books, which stimulate the viewer's imagination.

FORMAS BREVES, OUTRAS, 25

Nina Beier & Marie Lund

Aarhus, Denmark, 1975; lives and works in Berlin, Germany / Hundested, Denmark, 1976; lives and works in London, United Kingdom

***The Imprint*, 2009**

Oral performance

Collection Frac Lorraine

Nina Beier and Marie Lund collaborated together between 2003 and 2009. Among the artists' joint practice which includes, among others, events, performances, films, and installations. *The Imprint* (2009) presents itself as a short text written on a label in the exhibition space, as well as a performed intervention:

The MARCO staff have memorized the description of one of the artworks that the curator wanted to include in the exhibition but chose not to for various reasons. If any visitor inquires, they will transmit these descriptions.

The Imprint becomes activated through the viewer by reading the work's label and by interacting with the institution's mediator. On the viewer's demand, the museum's mediator orally transmits the description of that artwork which did not find their way into the exhibition — for reasons of which might only be guessed! Hence, Beier and Lund's work turns itself self-referentially towards the institution (including its staff, artists, curator and audience). In addition, *The Imprint* seems to explore (the) art (of) mediation, while stressing the exhibition's discursive spaces in which dialogues are created.

Understood as a mode of discourse, the work's description — given to the mediator solely once — may invoke 'alternative histories' to be transmitted. In line with oral tradition, this chain of transmission is thus subject to possible transformations and misreadings. Despite its initial resistance for a narrative to unfold — dependent on both visitor and mediator — *The Imprint* generously provides us with artworks to be imagined. The reading of the information regarding the list of artists and their works, however, is vital to the work's enactment. Unread, the work remains 'invisible'.