

paperless

Small Editions, Brooklyn, NY
60 Sackett St, Brooklyn, NY 11231

July 29 – September 10, 2017
Reception July 29th 7-10pm

Max Fowler and Rachel Haberstroh, Sujin Lee, Nyeema Morgan
Performance of “ligg-ehn ah-figgy” by Benjamin Santiago, August 18th, 2017 at 7PM

Paperless. What traces are left when we burn our words, allow them to dissolve? What do we hear in the silence of a pause or a period? Although silence, redaction, and erasure emerge as different forms of not-knowing, each divulges a narrative. Omissions are never necessarily mistakes and redactions are proof that nothing can truly be unsaid; we read these grey boxes like expressions or inflections of voice, as palpable and revealing as lips parted to speak. Haberstrah and Fowler, Morgan, and Lee create rhythms in the transparency of strike-throughs and the opaqueness of the backspace, leaving the lines between to speak volumes. Through this work the apparent violence of erasure becomes a means of continuing to converse.

Rachel Haberstroh and Max Fowler's *Infinite Wishing Well* (2016) is fed by a twitter account that periodically retweets wishes sourced from across the media platform. As printed tweets unfurl directly into a clear basin of water, the *Well* realizes these dreams for only so long as it takes for paper and ink to dissolve. Nyeema Morgan's *Forty-Seven Easy Poundcakes Like grandma Use To Make* (2007-2012) layers the titular recipes in different configurations with each other and with the actual recipe that Morgan's grandmother habitually baked. The resultant brambles of text are illegible instructions that compel action without allowing for it. In these constellations that burn out in an excess of ink, Morgan illustrates the attempt to achieve a quality that no permutation of these recipes can teach. Sujin Lee enacts a similarly futile struggle in *This Voice* (2013), attempting to articulate the character of another voice. Lee's own tones and expressions become as a redolent mirror to those of the other individual, who grows increasingly abstract in the subjectiveness of this description. In overwriting their subjects, Morgan and Lee express how unfit are our words when confronted by the ineffable, by the human.

These works test the failures of communication, from social forums to private notation. Although destructive in nature, the gestures themselves become new loci of speech. Set at the beginning of this curatorial project, this exhibition acknowledges the moments when words are insufficient; the two following shows will find ways of making do without.

Artist Bios (1/2)

MAX FOWLER

is an artist and programmer living in Brooklyn. His work involves open source software and interactive installations often with the intent to criticize technical infrastructure. He is currently working on a civic tech collaboration <http://callparty.org> and participating in Cyborg Futures.

RACHEL HABERSTROH

is an artist, writer, and researcher based in NYC. She enjoys playing with light, building games, directing faux exercise videos and developing interdisciplinary curricula. She is one half of Wavy Dash, a loving administrator to Millennial Focus Group, and an education programmer at Pioneer Works. Her work has recently been shown at Flux Factory and the Wassaic Project.

SUJIN LEE

makes work about language using a combination of text, video and performance. She was awarded artist residencies from the Millay Colony for the Arts, Blue Mountain Center, I-Park, Newark Museum, and Zarya Center for Contemporary Art. She participated in the Artist in the Marketplace program at the Bronx Museum of Art and the Emerge Program at Aljira. She was selected as a Robert W. Simpson Fellow at Millay Colony in 2009 and an A.I.R. Gallery Fellow in 2012. Lee exhibits internationally.

Artist Bios (2/2)

NYEEMA MORGAN

is a New York based interdisciplinary artist. Through her references to familiar artifacts Morgan's conceptually layered works address authorship and the intersections between personal and cultural economies of knowledge. Her works have been exhibited nationally and internationally at Art in General (NY), The Drawing Center (NY), CSS Galleries at BARD College (NY), The Studio Museum in Harlem (NY), The Bindery Projects (St. Paul, MN) and Galerie Jean Roche Dard (Paris, France). Morgan has been the recipient of awards from the Joan Mitchell Foundation, the Art Matters Foundation and residencies at the Skowhegan School of Painting and Sculpture (ME), Lower Manhattan Cultural Council (NY) and Smack Mellon (NY). Her work has been reviewed and featured in The Wall Street Journal, The New York Times and ArtForum. She earned her MFA from the California College of the Arts and a BFA from the Cooper Union School of Art where she is currently an instructor.

BENJAMIN SANTIAGO

is a multidisciplinary performance artist currently residing in Ridgewood, New York. He graduated from the Cooper Union for the Advancement of Science and Art (when it was free) and the Cranbrook Academy of Art in the 2D department under Artist-in-Residence, Elliott Earls. Benjamin Santiago's work includes performance, pranks, lectures, animation and hacked Super Nintendo games. He once purchased a copy of the kung-fu movie Survival of a Dragon only to find that the VHS contained in the packaging was, in fact, the "z-grade" "martial arts" "movie" Ninja Empire directed by the notorious Godfrey Ho. It was a very formative experience. Benjamin Santiago has performed alongside, or in close geographic and temporal proximity to artists and musicians like Jaime Warren, The Fall of Troy, and DJ Rupture. Benjamin Santiago is half-Filipino and half-Puerto Rican, but speaks neither Tagalog or Spanish, respectively. His most current body of work is a set of performances and videos in Spaundou, a language of his own design. One of his performances was named a "Must See Event" in Art F City. Benjamin Santiago has spoken about his work at Cranbrook Academy of Art, Wayne State University, Virginia Commonwealth University, and Kunstlerhaus Bethanien.

Installation Images

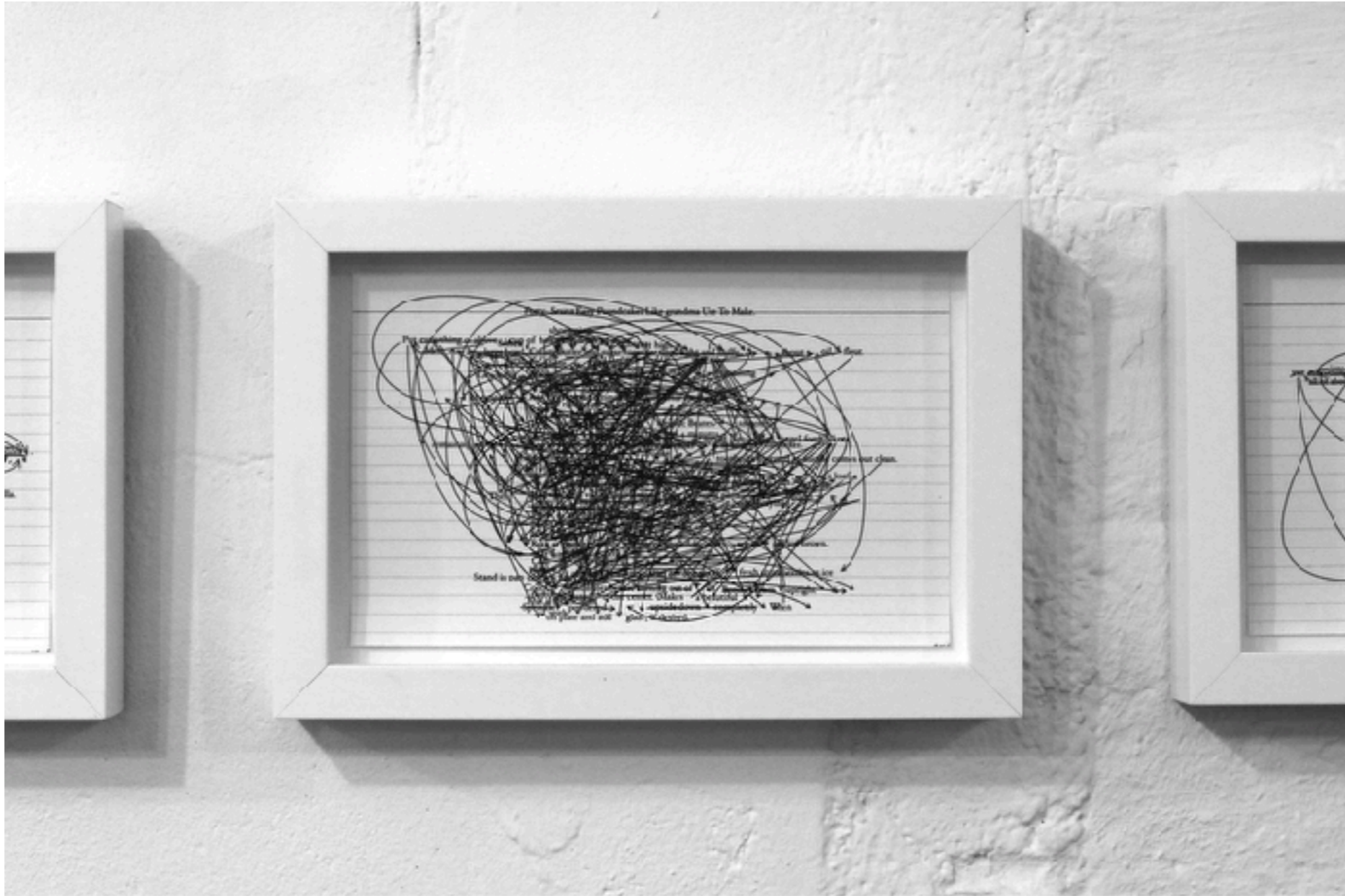




Film still. Sujin Lee, *This Voice*, 2013. HD Video, Color, B&W, Sound.



Film still. Sujin Lee, *This Voice*, 2013. HD Video, Color, B&W, Sound.



Detail. Nyeema Morgan, *Forty-Seven Easy Poundcakes Like grandma Use To Make*, 2007- 2012. Inkjet prints on index cards. Dimensions variable.



Detail. Nyeema Morgan, *Forty-Seven Easy Poundcakes Like grandma Use To Make*, 2007- 2012. Inkjet prints on index cards. Dimensions variable.



Rachel Haberstroh and Max Fowler, *Infinite Wishing Well*, 2016.



Detail. Rachel Haberstroh and Max Fowler, *Infinite Wishing Well*, 2016.

Exhibition Catalog

Drum cartridge has reached end of life.

Paperless

[^]subscript

Language has always rendered dually, as vehicle for and delimitation of thought. In an endless translation between feeling and expression, language provides us with containers for meaning which are, nonetheless, defect from meaning itself. The poet Friedrich Schlegel claims that media's additive property necessitates that either our expressions form themselves to language or we sacrifice language to maintain an authenticity of expression. We cannot speak that for which we have no words.

Now, however, we introduce the digital render, the false photorealism that is also, potentially, the render of breaking down. Across Google and Twitter, in the steady erosion of minutes, the internet reveals itself as a discourse that is too fast and too vast to double as archive, home instead to the degraded image, the failed image, the useless image. In such a crisis, the question of such failure is important, if not intentional, that of least expressive and urgency of circulation of the visible humanity of defect. Such is the speed of a language composed of feelings when and fast-tagged out of shout-outs, news-feed confrontations and filtering to events that you didn't make time for.

1. The digital render is a false photorealism, the industry of engagement is the same with digital, even with the digital that only the weak and the naive believe in. The digital is a false photorealism, the industry of engagement is the same with digital, even with the digital that only the weak and the naive believe in. The digital is a false photorealism, the industry of engagement is the same with digital, even with the digital that only the weak and the naive believe in.

Edited by Nicole Kaack

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Edited by Nicole Krauss

Drum cartridge has reached end of life.

Through the work of Rachel Habicht and Max Frowd, Niyoms Moriga, Benjamin Santiago, and Quinn Lee.

Krauss, Nicole "Paperless" considers the many ways memory in text, as performance both of and to the world, has led to the emergence of new forms of language. From the translation of a single word to the complex and delimitation of thought. In an endless translation between feeling and expression, language provides us with containers for meaning which are, nonetheless, distinct from meaning itself. Theorist Friedrich Kittler claims that media's additive property necessitates that either our expressions format themselves to language or we sacrifice language to maintain an authenticity of expression. We cannot speak that for which we have no words.

Now, however, we introduce the digital render, the false phoneticism that is also, potentially, the render of breaking down. Across Google and Twitter, in the steady erosion of memes, the internet reveals itself as a discourse that is too fast and too various to double as archive, home instead to the degraded image, the failed image. Nonetheless, there persists the conviction that such failures are important, if not intentional, then at least expressive — of urgency, of circulation, of the irresistible humanity of defeat. Such is the speed of a language composed of feelings when and hashtag and shout-outs, news-feed confrontations and going to events that you didn't make time for.

Kittler goes so far as to claim that technology is the condition of language. It is the same with language which on one level is the thinking that is thinking, what we think, the meaning of vice versa, thinking meaning while losing the words. Friedrich Kittler, Grammatik der Stimme, 1986; "Unwahrheit" by Michael Wittman Young and Michael Wutz, 2011; "Unwahrheit" by Michael Wittman Young and Michael Wutz, 2011; "Unwahrheit" by Michael Wittman Young and Michael Wutz, 2011; "Unwahrheit" by Michael Wittman Young and Michael Wutz, 2011.

the car for the two days...
a film of the same...

Notes on *This Voice*

Marguerite Duras's literary works often include notes on the voices or suggestions on how her text should be spoken when it is staged for the theater or film. They remind me how intimately voices and text can be held together as well as how far apart they can be from each other.

When I was conducting interviews for a project titled *This Voice*, I asked my interviewees who personally had known Duras to describe her voice. The more information I gathered, the more I realized that her voice seemed to have become a part of me. I decided to try describing a voice that I knew, and I wrote the text for *This Voice*.



We exchanged a few emails and then we were on a video call to discuss the piece. I had initially expected a video call. During our conversation, I kept thinking about the fact that I was hearing her voice through a machine without seeing her. I may have been talking about more than one voice in *This Voice*. This voice may have been my own. This voice was spoken. This voice was heard. This voice was remembered. This voice was written. This voice was spoken. This voice was forgotten. This voice was written. This voice will be spoken again.

Small Editions Curator-in-Residence is a bi-monthly publication documenting the work of its Curator-in-Residence. Twice a year Small Editions select an emerging curator to organize a thematic exhibition series to nurture a conversation at the intersection of contemporary art and artists books. Founded in 2012, Small Editions collaborates through studio visits and conversations with artists to publish small editions bookworks and artists books. Seeking to support experimental artists publishing, Small Editions developed a business model that provides book production services to clients as a means to funding its publishing and exhibition programs. Special thanks to Alexander Benenson, Harry Burke, Rebecca Cleman, Lucy Hunter, and Leslie Lasiter for their generous support as Curatorial Advisors to our residents.

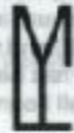
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\$10.00



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