



Écriture
mescalinienne
(Writings with
Mescaline)
Henri Michaux
1956
Graphite on
Paper
10.47" x 8.19"

O - Their energy is muffled and frenetic, with symbols and marks containing inbuilt obsession through their indivisibility and maybe even honesty.

X - Ilya Kabakov's 'School No. 6', at the Chinati foundation in Marfa, TX, is a staged Soviet school that in its implied narrative is abandoned.

J - Handwriting contorts into scribbles and back and back again, existing on a spectrum from alphabet to the asemic.

U - We might expect these shelves to contain something, but they are fundamentally in the state of having-contained, where the information has been pillaged.

M - The sigils and language that I read into it populated some other realm that he was transmitting back from, reminding me heavily of the language made for Shaun Tan's 'The Arrival'.

P - The onus of decryption for the viewer is still horribly futile, though. What are we even meant to do? We have no codex. We will just float and experience a fragment of another fictitious place, lightless, abandoned, at the behest of

S - Svoboda's painting background, the qualities of the dowels and pegboards make them somehow modular. Each individual part of the structures could theoretically be swapped, in a linguistic and probabilistic way.

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V - It is an odd staging of a fictitious event, to show shelves devoid of things. I find that the combination of the two flips the script on 'correct placements' of each media - floor drawings and wall sculptures -

E - He delineates the goal of: 'Je voulais dessiner la conscience d'exister et l'écoulement du temps. Comme on se tâte le pouls.', translating to 'I want to draw the awareness of existence/counsciousness in existence and the passage of time. Like feeling your pulse'.

R - As they are sculptures in themselves as opposed to previously straddling an actual spectrum of use, and take on surface treatments that come from

T - Are these shelves phrases, built up with Svoboda's sculptural syntax? The archival bent is important in as much as it relates to Voss' work and information transfer (or lack thereof).

H - where parallel lines and parallel objects, indefinitely repeated, and all the more so when one thinks of them, breaking the head of one who vainly wants to find himself in the general proliferation. ('Vitesse et tempo' 1957).

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Atlas 03
Ben K. Voss
2023
Pen on
Newsprint
30" x 35"



descriptor
Al Svoboda
2023
Acrylic on Wood
20" x 14" x 7"



School #6
Ilya Kabakov
1993
Permanent
Installation at
The Chinati
Foundation in
Marfa, Tx.

L - Michaux is a psychonaut, and returns with findings from imaginary lands, maps and scores to follow. Can we interpret them? I always considered, before Meeting, whether Voss' work would be demystified as I got to know him.

A - I remember when the Royal Mint started the transition from paper note to Plastic.

Z - I think maybe this show in this space could have been a library of maps, a navigation room, pillaged of the very valuable knowledge it was meant to protect, with coded scraps and their containers still remaining

Y - Disordered classrooms house bookcases and desks replete with Russian notebooks and scattered mementos, telling an elliptical tale of another place and time.

D - Michaux's "Dessin mescalinen" from 1956/1957 are india ink drawings made under the influence of mescaline (as he experimented with while writing). The lines in the have this seismographic quality of capturing movement, frenetic, climactic movement, which in 'Vitesse et tempo' (1957)

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G - In the previously referenced text he talks of a rhythm which was 'making everything different, unrecognizable, senseless, unleashed, making everything slip away, that one cannot follow, that one must follow, [...]

Meeting

Al Svoboda and Ben K. Voss

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Q - The cycle of the sun and the passing of time. Svoboda's work, continuing from his NADA New York presentation earlier this year with April April where the shelf-as-sculpture idea debuted, splices together archival operation and the poetics of an empty container.

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I - To think of scores with these drawings is interesting because it preempts a usefulness for the viewer, either for their regurgitation in another form or for a path to be taken, which they have in common with maps.

C - If you listened closely, or sandwiched it between your hands in prayer, you felt vibrations amplified through the membrane of the banknote.

K - This brings up questions around the nature of interpretation when markmaking occupies the space in between direct communication and subconscious.

B - Apart from the obvious ironies of see-through Money, there was towards then something like an urban legend, where the corner of a fiver could replace the needle of a record player and capture the encoding of the grooves.

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W - And in this way bias their objecthood towards references that are more about use and misuse, but also teasing a narrative where that use is flipped on its head, rifled through, left to rot.

N - The new drawings are floor-bound and feel so much like maps that I trip on categorizing them as such, because I don't speak his language yet.

F - This references to pulses (thinking metronome and timekeeping) and recording some axis of time gives us an in to think about these drawings structurally as scores.