

Monomonomore

More and more plastics flow into our oceans each year — an estimated 8,000,000 tons annually. Plastics corrupt all bodies they encounter: bodies of water, bodies of sea animals, human bodies.

She sells seashells by the seashore

Tongue twisters test the plasticity or malleability of the mouth: the ability of the tongue, teeth, lips, and breath to bend, align, and coordinate movement and position through unnatural speech formations. In this way, they corrupt the reproduction of language in the mouth, most often resulting in malaprop, or in more extreme instances, arresting the ability to speak at all. Tongue twisters were originally designed to improve the social and economic status of the speaker by forced muscular reform — as illustrated in *My Fair Lady*. Although today we can consider this process of institutionalizing the mouth a form of biopower practiced on those who don't linguistically conform to dominant cultural standards — who aren't naturally "easy to understand," who might require more focused listening and attention. In the early 20th century, this form of rehabilitation was connected to social and economic advancement and elevation. The same can be said of plastics in the

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same era: they were regarded as a wonder-material and unfettered conduit of progress.

She shells sea hells by the seashore

Plastics are strings of monomers configured into polymers that exhibit extreme malleability and the ability to take any imagined form, but once hardened hold shape for 1000 years or more. As plastics begin to degrade, these same chemical compounds drift into the waterways of human and animal biology, inhibiting endocrine function and ultimately reproduction. Likewise, tongue twisters are synthetic compounds, phrases that are not naturally occurring. Focused more on sound-forming than logic-making, these engineered strings of phonemes result in absurd (or absurdly banal) statements: “How can a clam cram in a clean cream can?”

The origins of plastics and the origins of tongue twisters parallel one another in time: both began in the mid-1800s; having a major surge in the early 1900s (tongue twisters in vaudeville acts and a world of plastic in the form of bakelite accessories). For the scientists developing plastics in the early 1900s — at the same time as these linguistic therapies — the idea of a plasticsphere exerting massive global damage most would have been received as an absurd proposition.

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In Mononomore, plastics waft into common
tongue twisters. Simulating cellular mutation in
the mouth, they embody the ecological corruption
wrought the world over by ocean plastics.

She shells PVC swells by the sleashrre