paperless

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

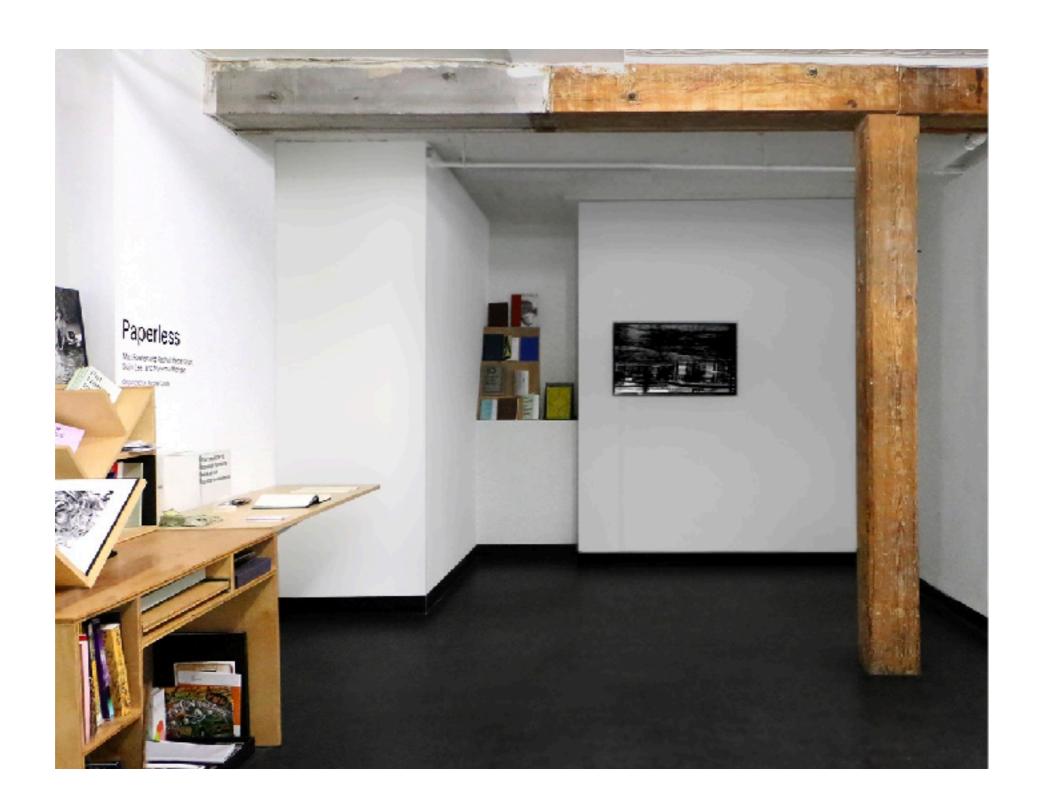
July 29 – September 10, 2017 Reception July 29th 7-10pm

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.

Installation Images

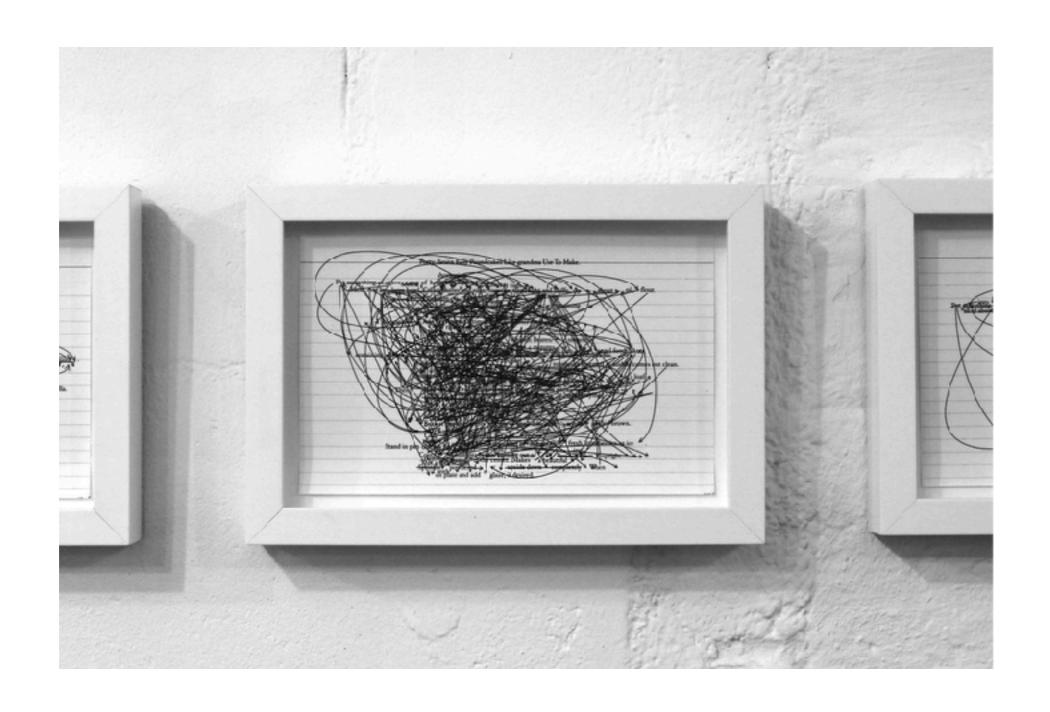




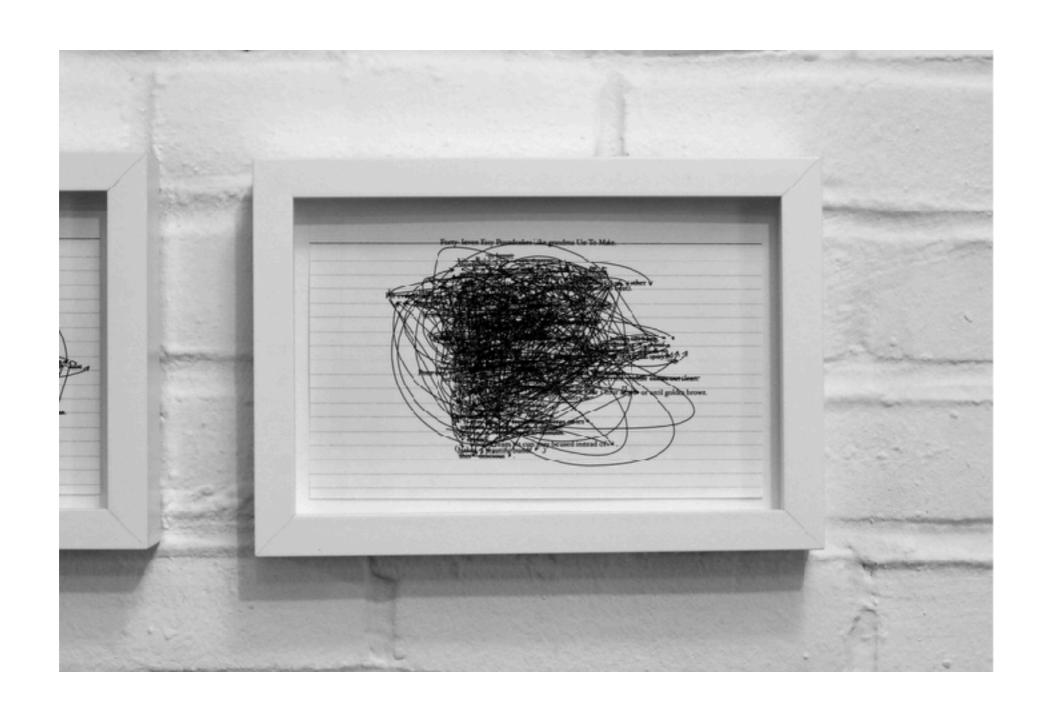
Film still. Sujin Lee, *This Voice*, 2013. HD Video, Color, B&W, Sound.



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

Paperless

Language has always rendered duality as vishical and delimitation of thought. In an engless translation between feeling and expression, language provides up with containers for meaning which are nanetheless. distinct from reaching stealt. The grist Prisonch Rittletons. claims this media's soditive property decasalishes that active obcarpropulate former thanneaved to language ? or we see their language to the notify as authenticity in expression. We dennet speak that for which we have no worth parties authorized parties and records warder from evel strokesment labeled more printers.

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Edited by Nicole Kaack

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Paperless

Drum cartridge has reached end of life.

Nyeema Morgan, Earlandin Santugo, and Sulin Lea

From these unquiet or equipp two questions

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Language has always rendered dually, as vehicle for and delimitation of thought. In an endiess 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 for maintain an authoriticity of expression. We cannot speak that for which we have no words.

Now, however, we introduce the digital render, the latse photomatism that is also, potentially, the render of breaking down. Across Google and Twitter, in the steady erosion of memos, 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 laried image. Nonetheless, there persists the conviction that such failures are important, if not intentional then at cost expressive — of urgency of direction, of the irresistible humanity of defeat. Such is the speed of a language composed of feelings when and listing to events that you didn't make time for.

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When I was conducting interviews for a project titled Theresa Hak Kyung Cha Project, I asked my Interviewess who personally had known Cha to describe her voice. The more "information" I gathered, the more elusive nervoice seemed to have become. I decided to try describing a voice that I know, and I wrote the text for

To emozeus

The profile

The pr

Voice. We exchanged a few emails and then we were on a voice 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 special This voice was repeted. This voice was remembered. This voice was written. This voice was spoken. This voice was forgotten. This voice was to written. This voice will be spoken again.

Notes on This Voice

Marguerita Duras's literary works often include notes on the voices or suggestions on how her text should be apoken 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. Small Editions Curator-in-Realdence of stataM School of Painting and Souloture (ME). Lower Manhattan Middle Reack is an artist and writer from Northern stuffed Cattlornia, currently Especial in Queens, New York, Klasck graduated with a bachelor's degree in Art History and Visual Art from Columbia University and now works as and the Dedatus Fellow in the Museum Archives at The Museum of Modern Art, New York, Kaack's writing has been published by Whitehot Magazine, arteritical, SEAO. subscript and a construction of the Advanced on the Advanced o

Papariess is part of Small Editions' /subscript series, a bimonthly publication documenting the work of its Curators-in-Residence. Twice a year Small Editions selectect 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 artist publishing, Small Editions developed a business model that provides book production services to clients as a means to funding its publishing and exhibition programs.

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Special thanks to Alexander Banenson, Harry Burke, Rebecca Cleman, Lucy Hunter, and Leslie Lasiter for their generous support as Curatorial Advisors to our residents. Commenty and Kurlstembus Debranieri.

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