



ARTIST

Hollis Frampton; Marion Faller

TITLE

How Shall We Know the Dancer from the Coat Rack? from series 'False Impressions'

DATE

1979

DIMENSIONS

8 in H x 11 in W

MEDIUM

Copy Art

IMAGE NOTES

Color Xerox

CATALOGUE NUMBER

1982.022

CURRENT LOCATION

1620-2X

DESCRIPTION

Frampton, Hollis & Faller, Marion Notes for 'By Any Other Name'

Language and image, each trespassing in the other's house, secrete disquieting disjunctions, conundrums, circularities. We are accustomed to the poetic strategy, within language, of bracketing a noun within the genus of yet another noun, which may come from an alien phylum, a foreign kingdom. Translation of that strategy into the economy of images yields artifacts....savagely grotesque, arch, silly....that seem to flee the rigors of self-reference; contradictory images, far from coalescing in a dialectical encounter, annihilate one another in a gesture that sweeps language clean of specification and seems on the point of suggesting a raw map of the preconscious work -- the material ACTION -- of language.

It is as though the formation of the meaningful had some ultimate chemical origin, 'parts of speech' combine into propositional molecules through electrovalent attraction, or, where that attraction is lacking, remain in solution as free radicals. If art has had a scientific mission, we find it in the exposure of such mechanisms, in a nonlinear display of the OCCASIONS of meaning. For meaning is not, for image or word, in things; it is in people. But there are other grounds on which to hunt those occasions besides the precincts of art.

One such artless place is the supermarket, an ocean of modularized substance where everything in sight is meant only to be consumed, destroyed, wasted, returned as quickly as possible to the domains of amorphous or thermodynamic affinity. Where everything goes down the drain, anything goes. A certain appetite of mind can, then, find more nourishment in the label on the can than in its contents, a poetic, if wayward, feast. That appetite began in photography, and grew with film. It has not found its limit. Rather, it seeks it, in a METAPRAXIS of observation, analysis, and production.

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