

## *Landscapes events reproduced*

Curatorial statement by Christof Migone

*Speech is an edifice built out of blocks of space. Words do not exist; there are only movements in space and their parts—points and areas.*

- Velimir Khlebnikov (1)

*The power of time is always accompanied by the event which destroys it.*

- Georges Didi-Huberman (2)

In Seripop's first major solo exhibition the duo of Yannick Desranleau and Chloe Lum shape posters into immersive ephemeral spaces; transform the galleries into ur-urban landscapes—Kurt Schwitters' *Ursonate* rendered into form, nod also to his Merzbau; layer proto-messages of agrammatical gibberish—the word *reproduced* doesn't exist, but is close enough to recognizable to cause confusion, this opens the door to the other instances of written glossolalia throughout the work; manifest a distaste for Le Corbusier's sterile modernism—Le Corbusier is both the villain and the reference; play with possibilities until monomania sets in—once the idea has been tested and tweaked, stick the repro machine on repeat and see what the abundance produces; cover the white cube and the black box with repetitive patterns of noise print—minimalism in the shape of maximalism; trace the viewers' erosive steps—put art on the floor and force the viewer to trample the commodity and thereby ruin it; sculpt with soft materials—the fragility of paper suggests a playful craft-based skill rather than one predicated on a mastery indexed by perennial Classicism; ink flows and fluxes—committing ink to paper is not as stable as the Law would profess, Seripop refuses to sign; structure an erratic conversation—dialogue, yes; conclusion, no; reconstruct constructivism with a punk ethos; reference the streets of a dystopian Montreal—post-Drapeau, post-Expo '67, post-Referenda, post-post; devise DIY architecture as a place where the local is everywhere—be simultaneously specific and general; compose palimpsestic texts to read time into space; poster in three dimensions; map askew—a cartographer's nightmare; savor pleonastic tendencies—verbose run rampant; mine the sinuous—ouroboros curves; pupullate forms; screen the cinematic into stilled installations; occupy every inch of space like space gluttons; concrete amorphous abstraction; relish in operose excess; overwhelm over and over—overoverwhelm; differentiate between background and foreground no longer—flat depth; fester the synaptic firings until they splatter the walls floors and ceilings—out of brain storm; disturb and derange 2d into 3d; synchronize symmetries while causing head tilts—using visual dissonance in order to break expectations; and inject structure with improvisatory tears and rips—plan to unplan. In short, the Blackwood Gallery is proud to present *Landscapes events reproduced*.

(1) Velimir Khlebnikov, "Zangezi: A Supersaga in Twenty Planes" in *The King of Time: Selected Writings of the Russian Futurian*. Harvard University Press/Dia Art Foundation, 1990, 205.

(2) Georges Didi-Huberman, *Génie du non-lieu*. Paris: Les Éditions de Minuit, 2001, 18. Translation mine. Original: "Le pouvoir du temps ne va jamais sans l'événement qui le déchire."