

# MOLLY SAMSELL | *INTERFACES*

26 Jan - 5 Mar 2011



Un point de départ, association pensée vertigineuse, de la maladie mentale, de la consommation, de la dépendance, de la faute, du souvenir, de la répétition, de la liberté, de la foi, de la pauvreté et la richesse, de la guerre et la paix, de fragilité, désespoir, l'humilité, du jugement, de la perte, l'accuse de réception, de la mort, de joie, de l'amour, et le romantisme.

# ALEXANDRA KENNEDY | *ANISOTROPY*



# SOME THINGS TO PONDER...

## Molly Samsell | Interfaces

Of Exactitude in Science

...In that Empire, the craft of Cartography attained such Perfection that the Map of a Single province covered the space of an entire City, and the Map of the Empire itself an entire Province. In the course of Time, these Extensive maps were found somehow wanting, and so the College of Cartographers evolved a Map of the Empire that was of the same Scale as the Empire and that coincided with it point for point. Less attentive to the Study of Cartography, succeeding Generations came to judge a map of such Magnitude cumbersome, and, not without Irreverence, they abandoned it to the Rigours of sun and Rain. In the western Deserts, tattered Fragments of the Map are still to be found, Sheltering an occasional Beast or beggar; in the whole Nation, no other relic is left of the Discipline of Geography.

Jorge Luis Borges and Adolfo Bioy Casares. English translation quoted from J. L. Borges, *A Universal History of Infamy*, Penguin Books, London, 1975 from *Travels of Praiseworthy Men* (1658) by J. A. Suarez Miranda.

## Alexandra Kennedy | Anisotropy

References such as “Color Masses in the Fourth Dimension” in the subtitles of Malevich's Suprematist paintings were mechanistic devices that disclosed his intuitive understanding of the concept. Indeed, the inauguration of Suprematism, coinciding with the end of Futurism, marked the institution of a new kind of reason in the visual arts. The annihilation of the sun in the Futurist opera meant the destruction of old and worn devices in art, but it also enfeebled a worn vocabulary no longer capable of defining a reality beyond this world. Kruchenikh's “transrational” language (*zaum*) obfuscated a lexicon of crude utterances that could not contain the emphatic iconographic “logos”—the coherent, complete, and compact message contained in icons. With the old notion of “style” presupposing a manipulation of discrete painterly elements suddenly obliterated, style and its vocabulary began to assume one and the same form where only the laws of pure form presided. Thus, Suprematism is not a subjectless art. It divines the conquest of chaos through the power and mystique of a vast and absolute nothingness—the ultimate reality.

Mudrak, Myroslava M. excerpt from ‘Suprematism’, *Oxford Art Online*, [www.oxfordartonline.com](http://www.oxfordartonline.com), accessed 29/01/2011.