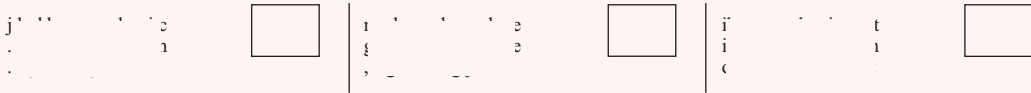


27, 28, 29

Jaargang 9 NO. 40



BRUSSELS 8 JAN. The new year starts with a show by Ian Wilson, which will be his third solo presentation since the gallery began to work with Ian in 1999. This time two works will be shown: a new set of 20 books from the 'Perfect'-series and a work related to his well known Discussion Pieces which will be presented here for the first time.

The gallery will almost be empty and this made it the perfect moment to introduce the new colours Joe Scanlan has chosen for the interior and façade of the gallery. The white for the gallery walls is called 'white heron', the colour of the façade 'persian violet'. In the meanwhile Joe is working on his design for the office furniture which should be realised before the end of Spring.

For the third part of *The Gallery Show** we invited graphic designer Paul Elliman who already participated in the DIY-show (Feb. 2002) and made the sign for AD46. Elliman's contribution is focussing on the answering machine of the gallery, or the "Public address". See his text on page 3 of this Newspaper.

As was announced before, *The Gallery Show* is organised in collaboration with Joe Scanlan. In this show, a series of elements pertaining to the operation of the gallery are highlighted. Ordinarily these elements are subordinate to the main function of the gallery, which is of course showing art. The idea of this program, however, is to focus on the physical aspects of the gallery itself; to investigate the practical decisions that cause a particular space to come to be defined as an art gallery; and to research how these decisions affect the art the gallery shows, the visitors it receives, and the traces they leave.

JM

Letter from the editor

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JM

* Title by Tino Sehgal



The Gallery Show, Part Three:

A category of language that links writing and speech

Paul Elliman

LONDON, 7 JAN. –

Voice 1: For *The Gallery Show* you are working with the gallery voice-mail system, installing the voices of other artists as if they were typefaces...

Voice 2: Yes, the outgoing message, which remains Jan's in a kind of 'first person' system, is now spoken by a range of other voices.

Voice 3: And you call this 'typographical'?

Voice 2: The human voice is not only an agent for change, it goes through technological changes of its own. The disembodied voices of audio signage – vocal announcements used on public transport, in lifts, hospitals and supermarkets – are already a familiar feature of urban public space. These are all examples of the human voice being produced according to the production modes of the typographical word.

Voice 4: I know that in some countries passengers can arrange travel schedules

and book tickets by telephoning and talking to an automated voice recognition system. 'Julie', for example, otherwise known as the Voice of Amtrak, is apparently 'America's favourite automated speech personality'. And many weather reports are also spoken by electronic voices, as if a politely spoken, geostatic satellite had suddenly decided to present the report itself.

Voice 3: Like HAL, in Kubrick's movie *2001*?

Voice 2: These are specifically machine voices, but I'm also interested in the older use of human voices for machines or infrastructure. And don't forget HAL was the voice of Shakespearean actor Douglas Rain. In Britain for example, Emma Clarke is a famous voice, even if few people know her name or what she looks like. We hear her on the London Underground, on voice-mail menus, as well as ad spots on the radio. Her voice is employed as a kind of talking typeface. In another example, the voices used on the

new New York subway trains were supplied by presenters from Bloomberg Radio. I might like the idea that you can follow these public announcements back to the Mayor himself. As if these were the voices of his authority. But I also like the fact that the voice shouting 'stand clear of the closing doors please' in an almost comical midwestern-sounding accent, actually belongs to an English guy. In a way, it's not even his voice.

Voice 5: You mean it seems to be only a voice, as if once disembodied it belongs to nobody?

Voice 2: All writing starts from and goes back to a body, but somewhere along this circuit our perceptions of what a body can be are changed. If, in a technical sense, I'm interested in the idea of a *category of language that links writing and speech*, it's because in every other sense I'm interested in who exactly a voice does belong to. ●

Working Notes

Discussions of the Absolute

by IAN WILSON

NEW YORK, DEC. 2003 – It is not necessary to know what the ultimate form of the absolute is. It is enough to know that pervading our awareness it takes the form of our awareness.

Of that perfect awareness: would it see itself as bound by a linear order of time? No. The past, present and future exist simultaneously in the awareness of the absolute. Remember Ian, this is your awareness. The awareness of the absolute is all pervasive,

there is no other awareness.

Perceiving all of the past, present and future existing simultaneously within itself the absolute 'contemplates itself as full and perfect'.*

*Abhinavagupta (900 A.D.)

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Ingevoerd en zo weinig mogelijk iets... between space... maar zoals je zou zien ook al... garanderen, rijken zonder gezien te wor...

Jan Mot... Toen ik is contacteerde met het... goed omdat ze de minste afslaten... waar... hadden het bedoel dat ze mij veel licht zou...
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zei, die muurtjes waren langs de ene kant... goed omdat ze de ruimte afsloten, maar... de gevel een enorme vuurme is geworden en



