

Berlin Roundup

VARIOUS LOCATIONS, Berlin

September 20, 2016

Studio for Propositional Cinema, "(To the Spectator:)," Tanya Leighton

Also eerie, though more beautiful and not funny at all, was the opening of Studio for Propositional Cinema's "(To the Spectator:)" at Tanya Leighton the following night. SPC is a conceptual group effort and therefore consists of an intentionally confusing set of strategies. I arrived late, and it appeared that the exhibition was closed, but everyone was still hanging out. It turns out there are no lights in the show. Natural light and darkness as a gimmick gives visitors the added, and rare, possibility to feel connected: to nature, to cycles bigger than ourselves and our fears and our agendas. In the dark, I could make out stenciled texts above doorways in the gallery. Struggling, I read one: "BEING OBSERVED / SHE TURNS HERSELF INTO AN IMAGE / FOR HIM BUT FROM WHICH HE IS CROPPED." Like this poetry, supposedly written by SPD, there's something ambivalent about reading in the dark. It's at once a private indulgence, like looking for food in the fridge in the middle of the night, and, when public, it's also a small outcry, demonstrating a kind of angst to know, like a Bildungsroman. I went back the following Saturday to see the works in unusually hot sunlight. In addition to the stencils, there's fragile and sentimental poetic text printed on different metals and foils. The combination of self-evasiveness and somatic violence is very complicated and difficult to understand: "THEY ARE ABSORBED ONLY LONG ENOUGH TO SUGGEST WHAT COULD HAVE BEEN & REMEMBERED ONLY INsofar AS THEY SUGGEST WHAT STILL COULD COME: A LENS AS A CONDUIT CONSTRUCTED TO BE FOGGED A SKIN AS A PRECIPICE DESIGNED TO BE FLAYED)."



Studio for Propositional Cinema, TO THE SPECTATOR:, 2016.



Studio for Propositional Cinema, BEING OBSERVED / SHE TURNS HERSELF IN TO AN IMAGE / FOR HIM BUT FROM WHICH HE IS CROPPED, 2016.



Studio for Propositional Cinema, A QUANTITY OF LIGHT . . . / A REVERBERATING OF METALS . . . / A SEQUENCING OF MOMENTS . . . , 2016.