

## WRITING ON THINGS

'poetry in which the knowledge of the world tends to dissolve the solidity of the worlds'.

Italo Calvino (on Lucretius, 'on the nature of things'),

The desire 'to connect', and to work with possibilities' and enunciation (Deleuze, Dialogues II) 'writing on things' combines the potential of language and form; the fictions of re-enactment; and the disquieting nature of control.

I ponder the differences between how we 'read' and understand text on a 2-D plane, and text on a 3-D plane, and like many artists I work with processes of layering and staging, and re-identifying objects. The solidity and stability of the objects mutate, their indeterminacy, leads to experimentation from which other connections may emerge. Creating disjunction, between object and text, parable, and narrative histories create mimetic links between entities and their instantiations (objects).

Words can be as concrete as the objects that they are placed upon. The work of playing with the stuff of life (things, objects, and their meaning) does the job of 'dissolving meaning'. This in-betweenness is described by Bachelard as:

'duality of inside and outside but real experience, kinetic, fluid and interchangeable'.  
(The Poetics of Space)

Objects are 'metaphors of the self' (James Olney, 1972) : we know ourselves through things, objects are containers for our stories, pivots for reflexivity and introspection, which combined with poetry create 'new planes of ....mutually distant realities' (Max Ernst from Walden, D., 1992). Imagination and the sub-conscious blurs and inverts our experience of 'in and out', and play with narrative fantasies that combine and recombine human activity endlessly, weaving together memory, reason and sensation.