

SCRIPT
FOR A
STUTTERING
EXHIBITION

(Part III)



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She clears her throat. The exhibition STUTTER, which took place at Tate Modern Level 2 Gallery between April and August 2009, is a project that seemed impossible to re-present through documentation of the actual exhibition. *Clears throat.* Using this impossibility as a starting point, I decided to attempt to present again the exhibition in a way that would suit the format of a conference and that would create an appropriate space for the display of the artworks that constituted the initial curatorial proposition. *Coughs:* The context of the conference offered a new range of possibilities to explore STUTTER anew, and moved the curatorial and theoretical investigation of this idea forward. In turn, the space of the publication forces me to think once more about how the physical context in which a curatorial project is articulated stirs new artistic and theoretical investigations.

She begins. This new curatorial dispositif (apparatus) is in itself a form of stuttering, in at least two different ways. On the one hand it is the exhibition repeating itself again, stumbling once more on its existing ground, yet producing a new project. *To the audience.* It desires to offer the audience or the reader an experience of the initial project while inventing the exhibition again, through a radically different orchestration of the works presented. *Reconsiders.* On the other hand this presentation is a stuttering exhibition, a discourse interrupted, formally and conceptually, by a number of works by the artists

Anna Barham,
Jesse Ash and Ben Cain,
Cally Spooner,
Will Holder,
Sven Augustijnen,
Dominique Petitgand,
and Linda Quinlan.

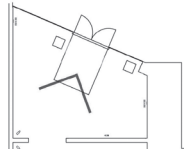
These works have guided the production of the text, determined its flow in some way in order to interrupt it. *Pauses, then reads quickly.* The text itself also stutters, constructed from multiple fragments, ideas, citations from thinkers, writers and artists whose discourses

have explored the idea of stuttering directly or have proposed something very close to the idea of stutter in my own understanding of this complex notion. *Returns to the text.* In a sense, the construction of this text echoes, if not mirrors, the curatorial process: autonomous fragments brought together to compose a discursive object that could be compared to a map or a constellation, whose coherence does not lie in a sequential reading but needs to be grasped as a whole, with its gaps, interruptions, silences, breaks, surprises, meaningless sounds... the curator as a stutterer in his own language.

She begins. The exhibition **STUTTER** at Tate Modern quickly crystallised around different artists whose practices really grounded its investigation. *Assertively* One of the key artistic project within this context is **TOURETTE'S**, conceived by Will Stuart, the compound name for the ongoing collaboration between Will Holder and Stuart Bailey. *Adamantly:* With **TOURETTE'S** Holder and Bailey acknowledge the repetitive nature of knowledge and language, and stress the importance of privileging other people's voices rather than their own, allowing a hospitable conversation between divergent opinions and works from different times and places to occur. They state that *With complete conviction.*

"TOURETTE'S still believes
that a lot has
been said already,
and if we all keep trying to
repeat and improve ourselves
in new ways,
Some of the nicest
things might get
lost in the resulting pile."

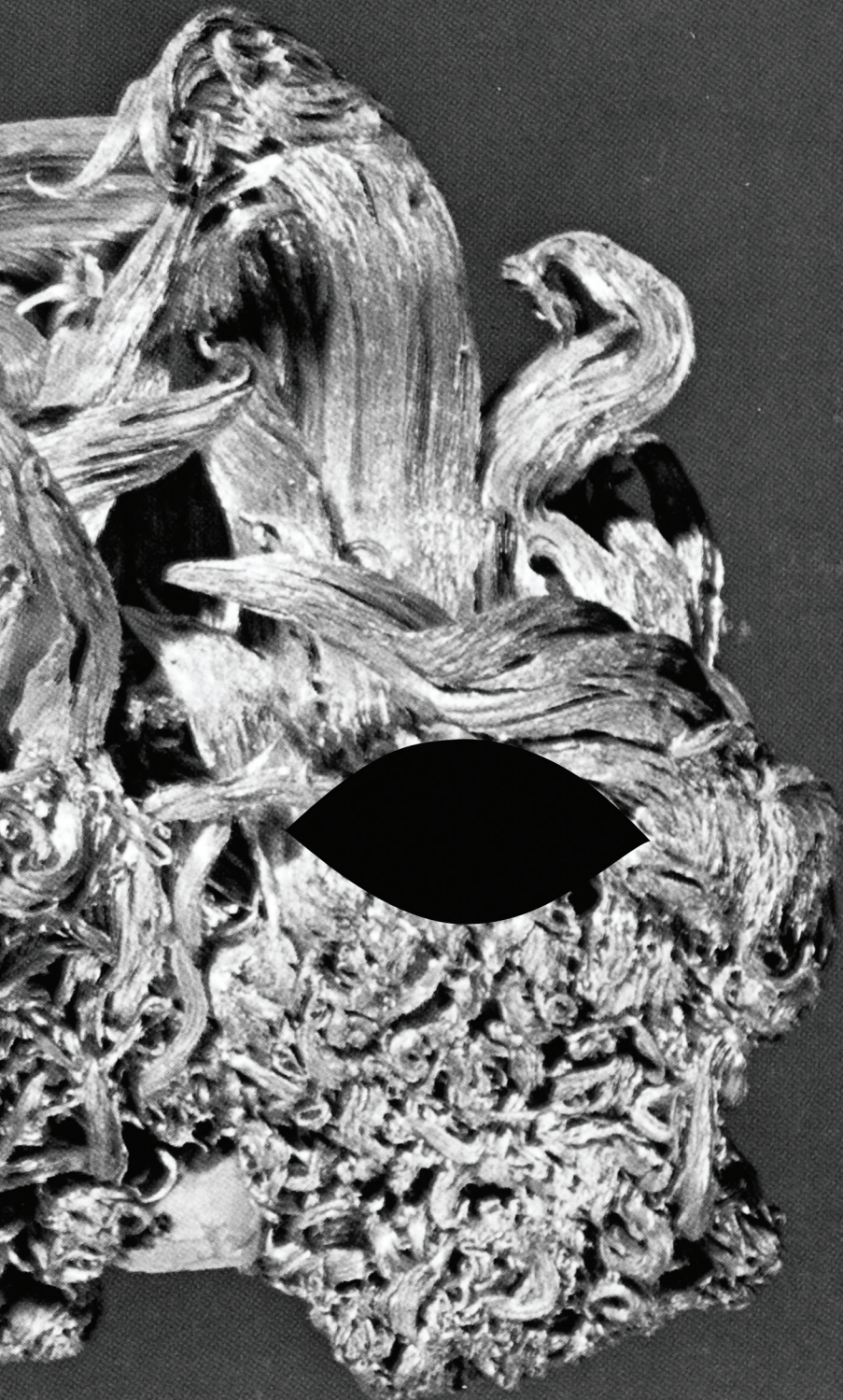
At Tate Modern, Will Stuart presented **STRUTTURA PER PARLARE IN PIEDI (STRUCTURE FOR TALKING WHILE STANDING)** (1965-6), a work by Michelangelo Pistoletto that belongs to his series of **MINUS OBJECTS (OGGETTI IN MENO)**. Pistoletto's work was accompanied by a public notice, which investigated the original intentions behind borrowing the work, and how subsequent negotiations with the various parties involved reflect its ambiguous doubling as furniture (for the public to lean on) and metaphor (for the politics of conversation).



She clears her throat. **STUTTER** now appears reflected in a number of processes in cultural practice such as curating, editing, replicating, commenting and conversing. As a response to the excessive performativity of this presentation and its context, Cally Spooner has proposed to draw a frame around my fragmented intervention using stage directions she gave to an actress who delivered one of her own academic texts. *She studies her script and looks thoughtful.* The work is titled **STAGE DIRECTIONS FOR A PUBLIC SPEAKER**.

She begins. This exhibition is a chance at bringing together more explicitly many forms of stutter that were already present in our thinking of the exhibition at Tate Modern, and this multiplicity of stutters and agents of this stuttering has been the fascinating aspect of this ongoing research. Throughout this text, stutter will lead me to other ideas that gravitate around it, such as *glossolalia*, *laughter*, *interruption* or *repetition* through texts by Gilles Deleuze, Michel de Certeau, Jean-Luc Nancy or Arne Melberg, drawing on ideas in Raymond Roussel, Kafka, Gherasim Luca, *Clears throat.* Baudelaire, *She tidies her hair.* or Kierkegaard... *She begins.*





My work through these ideas show *stutter* as a pathological problem and a formal motif, ^{MOVE ME} but also as a mechanism intentionally used to trigger certain emotions or affects, ^{MERCURY} as well as a tool for reading, *Coughs*: constructing *-Coughs-* and ^{MIMETIC} interpreting certain processes, *Continues*. ^{MINERALOGY} be they artistic creation, curating, criticism, fictional or poetical writing. And I am intending to perform these different artistic and theoretical positions using ^{SHAKE} this presentation as a device. ^{AGITATE} ^{MOVE ME.}

Finds a dramatic voice. The question “who stutters?” has remained a central point of articulation of ideas, brought up in my interview with the artist **Dominique Petitgand** who stressed that ^{MOVE ME} the stutterer could be himself as well as the narrators of his fragmented stories, or the ^{MAKE ME} listeners of his work. *Factual voice.* Gilles Deleuze in his text **HE STUTTERED** (in **ESSAYS CRITICAL AND CLINICAL**) also clearly poses the problem when he states: “However there seems to be a third possibility: when saying ^{FORMED IN} ^{A FRENZY} ^{IGNITE} ^{UNHINGE} ^{SAPPHIRE} ^{SINGE.} is doing. This is what happens when the stuttering no longer affects preexisting words, but itself introduces ^{OPAL EYES} the words it affects; these words no longer exist independently of the ^{ARCHIVE} stutter, which selects and links them together through itself. It is no longer the character who stutters in speech; it is the writer who becomes a stutterer in ^{IRON ORE} language. He makes the language as such a stutter: an affective and ^{OUTPOUR} intensive language, and no longer an affectation of the one who speaks.” ^{ENTER} ^{THE NEW}

Lose the voice. Deleuze does not rule out the possibility of ^{MINERAL.} confusion between the stuttering of the character and the stuttering of the writer (or by extension artist or curator), the moment of this confusion being the impossibility to discern between the two. He talks about the two stutters of Romanian poet Gherasim Luca, whose texts somehow combined the affection of the tongue and the affect of language. Similarly in **Petitgand’s** work, the language of the artist and the speech of the narrator become indistinguishable. In one of his short written notes, titled **LOSS**, **Petitgand** states:

LOSS

•

The feeling of loss,
as applied to each protagonist.
There are my substractions.
Through a cut editing (clear-cutting)
which interrupts the speech
(the sentence hanging over the void,
on the very edge of the cliff)
and the silence it entails.
Through the voice-recording
device (outlined figures floating
with no background, with no scenery)
and their diffusion
(the non-visibility of the bodies).
The listener will feel all the more
as he will have cherished
and followed those whom he can
no longer hear (to give in order to take back).

Dominique Petitgand
Le bout de la langue
Installation sonore pour 1 haut-parleur
1994 / 2003

Dominique Petitgand
The tip of the tongue
Sound installation with 1 speaker
1994 / 2003

Le bout de la langue
extraits

voix : **ah non, attends,**
 j'ai oublié un truc,

oui,
 qu'est-ce que c'était ?

ah, je ne sais plus,
 tu vois pas ?

ah les, attends,
 ah, ça m'énerve,
 je ne sais plus,

ah, qu'est-ce que c'est ?

oh, c'est comment ?
 ah,

oh, je l'ai sur le bout de la langue,
 et ça m'énerve,
 c'est,

ah,

ah, ça m'énerve,
 je ne sais plus,

ah,

il est parti,
 comment ça s'appelle ?

tu vois pas ce que je veux dire ?

traduction Chet Wiener

Le bout de la langue (The tip of the tongue)
excerpts
(voice) no wait / I forgot something / yes / what was it ? / ah, I don't know / you see ? / oh, wait / ah, I can't stand when this happens / I don't know / ah, what is it ? / ah, what was it ? / ah / it's on the tip on my tongue / and I can't stand it / it's / ah / ah, I can't stand it / I don't know / ah / it's gone / what is that called ? / you know what I mean ?

LE BOUT DE LA LANGUE
Dominique Petitgand

In Petitgand's piece titled **LE BOUT DE LA LANGUE**, (THE TIP OF THE TONGUE), a French woman is trying to remember something but cannot find it; she is annoyed, she has it on the tip of her tongue but we have no clue what it might be...

- *Reading clearly, in a factual voice*- In the text **VOCAL UTOPIAS: GLOSSOLALIAS** Michel de Certeau precisely expresses a similar feeling of loss, of vulnerability of speech. He writes: "The act of speaking, fragile to circumstance, subject to difficulty of beginning and to the peril of failure, introduces schism and dissent into the harmony (supposed by language) between sound and sense."

Clutching her script. The term *glossolalia* is defined at the beginning of de Certeau's text as "a class of related deviant linguistic behaviours characterized by discourse fluid and mobile, divisible into phonetic units, and entirely or almost entirely constituted of neologisms" and further in the text as "to babble, to jibber-jabber, or to stutter in the tongue". De Certeau's exploration of *glossolalia* questions both the nature (or form) and the function (or meaning) of *glossolalia*, raising a lot of concerns shared with our own exploration of stutter. *Furiously.* It is particularly troubling to read the following question months after the exhibition closed, a question that Nicholas Cullinan and I had phrased in a very similar way when working on our project. *Bangs the table.* De Certeau

asks: "Why does this game, which is normally diffused in the daily exercise of speech, become focused in vocal utopias at certain historical, socio-cultural, or psychological moments?" *Bang!* De Certeau's question seems to anchor the discourse related to *glossolalia*, and by extension to stutter, in a certain urgency of the contemporary context, not only artistic but also as he suggests, social and psychological, therefore linking these dimensions together within the same concept.

Stutter is understood as a speech impediment, the possible consequence of a mental or physical pathology; *Reconsiders*. as well as a rhizomatic concept whose ramifications expand every time we think about its theoretical and formal possibilities. *Revises*. The plurality of contexts within which stutter might exist is an aspect that we have tried to embrace in our project. *Repeats*. These contexts are pathological, social, cultural, but also auditory, visual, linguistic (phonetic, lexical...). The onomatopoeic word *stutter*, which phonetically performs what it wants to signify, haunts the investigation, playing an infinite masquerade, constantly re-inventing itself.

In Petitgand's short text titled REPETITION, we find the expression of a similar idea:

REPETITION

•

The haunting repetition of a motif.
After a certain time, disoriented,
we cannot say, although we are
under the impression that it keeps
evolving, whether it is what
we are listening to
that modifies itself or whether
it is our listening that moves
and changes its focal point.

The intentional stutter, through formal experimentation within artistic practices, which is the particular interest of our research, can be described, with de Certeau again, as a fable or fiction of speech, which he eloquently defines in the case of glossolalias as vocal utopias. *She becomes very animated*. Through de Certeau, we understand that these experimentations with and within language allow for what he calls a *vocalization of the subject*. These fictions of speech require according to him an *abjection of meaning*; *Prods the air*. they render the use of signs meaningless *Gestures*. and nonsensical *With hands*. in linguistic terms; they operate a divorce between signifier and signified. Meaning is nevertheless to be found in a different dimension. *She lowers her hands, then drops them*. De Certeau asserts that "as an invention of vocal space, glossolalia in fact multiplies the possibilities of speech. No determination of meaning constrains or restrains it. The decomposition of syllables and the combination of elementary sounds in games of alliteration create an indefinite space outside of the jurisdiction of language. This vast space, artificial and entrancing, this virgin forest of the voice, is supposed to have *meaning* as a whole, as a *totality*, but one can circulate freely within it, without encountering the limits that condition any articulation of meaning." - *Reading clearly, in a factual voice-*

We may understand this second meaning in de Certeau as closer to Deleuze's idea of affect; as the distance between de Certeau's two iterations of meaning appears as similar to the distance

silver silver silver silver silver silver silver met her lips lip slip slips lips lip slip slips lick
 met a lick meta lic metallic meta lips flection metal slick flection metal slick flection metal
 slick angle dip angle lips to lip slip angle dip angle lips to lip slip lips inked lips inked
 lip synched lip synch lips to it lips a tight fleck lips still angle lips at lip slip still it at lip
 slip a tight fleck angle lips at lips still angle lips at lips lips met slick lick lips slick to slip
 slick to slip slick lick met lips lip slip slips slick flection slick flection slick flection slick flec-
 tion lip slip slips sight slip angle met at tight lips angle met at slick met slick met lips a
 met a met slip a met a met slip a met a met slip a met a met a met a met slip to slip at
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 part apart apart apart part part part part it a lick it a lick italic italic apart verse flecker
 reslip verse flecker reslip verse flecker reslip tight to ink tight to part at part apart tight to
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 re part part regalled ink partition to part re partition re part part regalled ink tight to part
 re part partition part a slip part part slip at part slip part part slip at part part part apart
 slip slick slick slip met slick slip re slick slip apart part apart part it part tight to a lick
 it part tight to a lick slip a slip a part rear rear part rear rear part rear rear part rear part verse
 reverse reverse re part at slick re slicking part reverse reverse part part verse
 flick reverse flicker reverse flick relic reverse lick re tight to reverse lick re tight to repart
 reslip ellipse ellipse ellipse ellipse ellipse ellipse ellipse slicking light light light light light
 light light light re slicking reslicking reslicking reslicking still it at slick angle still it at slick
 angle still it at slick angle met a link metal light slip light tight metal ink metal light slip
 light stilled fleck stilled fleck stilled fleck lighted light still part in light light inversion metal
 lighting light still part instill still inversion metal light an still gle metal still gle still gle still
 slicking still stilling slip stilling slip still angle light slip still in stilling light angle still angle
 still angle still still still still still light still metal slicking light still metal slicking ing slicking
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 sight slick slicking ing tipping ing sighting fleck

SLICK FLECTION
 Anna Barham

between Deleuze’s affection and affect, the affection of the speaker and the affective language. *Lose the voice.*

Takes a position. A fascinating relationship exists between the stutterer, the producer of an invented language, or of an outside of language, and its listener. *States the position.* As de Certeau explains: “The history of glossolalia is made up almost entirely of interpretations that aim to make it speak in sentences and that claim to restore this vocal delinquency to an order of signifiers.” *Knows the position.*

This illusion of meaning, and the fabrication of interpretation that it entails, may nevertheless constitute another fiction or fable, and produce another kind of political agency and vocalization of a subject. *Proves it.* This fabrication of interpretation is precisely emphasized in Petitgand’s piece ALOOF.

DOMINIQUE PETTIGAND — ALOOF

VOICE 1: *child sighing and singing a high-pitch note*
VOICE 2: she's saying a lot of things

VOICE 1: *child singing a low-pitch note*
VOICE 2: she just says things that are...

VOICE 1: *child singing a high-pitch note*
VOICE 2: she says you can't justify them so easily, it's as if they were visible links

VOICE 1: *child sighing and singing a high-pitch note*
VOICE 2: she's talking about links that link you to them

VOICE 1: *child breathing, sighing and making low pitch sounds*
VOICE 2: she's just said "and"

VOICE 1: *child making breathing noises*
VOICE 2: she says it's really a part of you

VOICE 1: *child sighing and singing a low-pitch note*
VOICE 2: she's just saying she doesn't know

VOICE 1: *child singing a high-pitch note*
VOICE 2: she says "close", "nearby"

VOICE 1: *child singing a high-pitch note*
VOICE 2: she says yes, really really close

VOICE 1: *child laughing, sighing and singing a low-pitch note*
VOICE 2: she's just said "oh no"

VOICE 1: *child singing a high-pitch note*
VOICE 2: she says it's close, it's close

VOICE 1: *child singing a high-pitch note*
VOICE 2: she says it's the same kind of links, the same kind of connexions

VOICE 1: *child laughing, sighing and singing a high-pitch note*
VOICE 2: she says it's different, it's strange; she says it's hard to explain, it's not obvious

VOICE 1: *child breathing and trying to sing a low-pitch note*
VOICE 2: she's just said "yeah"

VOICE 1: *child sighing, breathing and singing a low-pitch note*
VOICE 2: *she says it's more or less a part of you*

VOICE 1: *child trying to sing a note*
VOICE 2: she's hesitating a little bit

VOICE 1: *child singing a high-pitch note*
VOICE 2: she says it's like if you take someone's hand and then you take it away

VOICE 1: *child sighing and singing a high-pitch note*
VOICE 2: she says it's like something taken away

2005/2006

Sound installation for 2 speakers, Transcribed by Vanessa Desclaux

Very quickly. These inventions, visual, textual and auditory experiments, touch on the question of the limit of language, of communication and of the production of sense or signification. They are essentially poetic operations that question our prosaic relationship to language, bringing the exceptional and the extraordinary within the everyday. Deleuze describes the great writers as being foreigners in their own language, developing minor uses of major languages. He also describes these operations as: "(...) a limit of language that put the whole of language in tension, a straight line of variation or modulation that brings language to this limit. And as the new tongue is not exterior to the tongue, the asyntactical limit is not exterior to language: it is the outside of language, not outside language. It is a painting or music, but a music of words, a painting with words, a silence within the words, as if the words were now spilling out their content, flamboyant vision or sublime audition."

This outside of language or its minor use produces artistic experimentation as much as political positions, making evident

C

And all that supported these words—signed lectures, with the enthused, excited eyes that steal attention from the subject. The washable markers that dotted slave routes on acetate—hot from the whirring Overheard Projector, those (these) cables full of metaphors and dates. Did you roll your sleeves up ever? Or consciously itch your ear I wonder? When you reached Guatemala? Or York?

As I stand here in front of you without speech, I wonder how many have stood with a microphone and said nothing. *at all*

And then, at a quiet table we asked what this was about. All this saying nothing. We talked about establishing an independent structure which does not rely upon on the network you're offered... all those wires and projectors and amplifications. What if you used a tapping and a glass and a knife and some circles on paper?

And what came before those who spoke, maybe they stood and caught your eye? A second of pause to acknowledge that we are here, together waiting for something.

Extend a hand, move a figure forward, retract a poor wounded thought, pause; and again, try with an image, repeat it, move it to the right, replace it with another, pause for a response, listen for the signal to continue. Ok, now.

These movements like those photos of the bodies playing letters. A straight back and stretched arms high for an I.

Can you see my hand from there?

And Morse code. The dits and dahs which refer to the shapes of letters. You know... a B is dah dit dit dit. Dah as the long spine of B and dits as the loops... like an S with its loops too... dit dit dit. No backbone.

That circle at the back there is now a square, there's more shapes now parading together.

And even before that pause that so lovingly looked at you before the words, did you check the microphone? Did you raise the stand? Did you tap to see if the amplification of your voice carried your words to the peripheries of this room—our room with black circles...••

a position of minority or marginality within a culture through language, stressing the domination of one culture over another, and highlighting the alienating hierarchy between sense and non-sense, rustle and stammer, the sane and the mad..

With complete conviction. STUTTER appears as the paradigm of the live utterance, it is pure presence, shifting our attention on the interruption, the break or the surprise. Time as instant breaking into time as sequence. By breaking the illusory sequential continuity and harmony of language - *Gestures*. something that Roland Barthes describes as the ideal *rustle of language* - the stutter embodies discontinuity, *Prods the air.* dispersal *Prods the air.* and repetition. *Bangs the table.* Jean-Luc Nancy does not directly talk about stutter or stuttering, yet he has extensively discussed the idea of presence and presentation (in contrast with the idea of representation). And in his text WILD LAUGHTER IN THE THROAT OF DEATH, taking as his object of study Baudelaire's poem THE DESIRE TO PAINT, the bursting laughter embodies these very concepts of presence and repetition. *Pauses, then reads quickly.* Nancy wonders: "How can desire laugh? How can presence come into laughter? And what does it mean for presence to come, that is, to come into appearance or to be presented?"

And later in the text, he writes: "Neither face nor meaning, laughter is the giving of an infinite variety of possible faces and meanings. It is, in a word, the repetition of this offer (the mouth does not burst permanently into laughter, but rather opens itself, and laughter occurs repeatedly, every time the woman is presented, every time the poem is read - better yet, it opens a repetition of reading within a single reading; laughter in general is perhaps repetition pure and simple.)" *Pauses, then reads quickly.*

STUTTER thus suggests an emphasis on all the repeated interferences, silences, bodily noises (breathing, sighing, coughing, swallowing...), and fragments of other voices that interrupt discourse as much as they structure it in some way. It is the interruption that disturbs the fluid articulation of the whole, although it does not exclude the whole, which it depends on.

VARIOUS TEMPORALITIES

The story. The linear pieces, with a beginning
and an end: it moves on, has a beginning
(A) and a destination (B).

Then being stuck. The cyclic pieces,
the ones that stumble, with the integrated
notion of the loop, mimicking infinity.

Entrance and exit of the listener,
his attention, without any incidence.

Publicly. Repetition remains a central idea to go back to when thinking about stutter. REPETITION is a work by Soren Kierkegaard, written under one of his pseudonyms Constantin Constantius in 1843. *Privately.* I was drawn to this text because of its peculiar structure, dividing the essay in distinct parts in order to combine fictional narrative and philosophical discourse. *Professionally.* In his essay REPETITION (IN THE KIERKEGAARDIAN SENSE OF THE TERM), Arne Melberg affirms that "Repetition thus installs now as the impetus of existence and becoming as its movement". Repetition is a temporal figure, going back and forth, backward and forward, between movement and standstill; it is the instant, the now, and the production of the new. In Kierkegaardian repetition,

ON THE LABELLING OF EXHIBITS

Transcript of paper read by Will Holder on 12th February, 2010, at Living Clay, held at the Whitechapel Gallery, at 77-82 Whitechapel High Street, London E1 70X. Note.-The original Paper* has been abbreviated (by about a third).

I. I wish to put before you a scheme which for a long time I have had at heart.

Briefly stated, it is that in Exhibitions the Exhibits might be accompanied by informative LABELS.

The information in these Labels would approximately be Technical, Functional, and Intentional. The Label attached to any Exhibit would reveal to other Craftsmen, and to the Public—and to the Critics—things which were not obvious in the Exhibit itself, things about it not generally known, or known only to Craftsmen, special Conditions attaching to the Exhibit, and, where possible—the most difficult and the most important revelation—the Intention of the Craftsman who made it. In the case of nearly every Exhibit these things are best known to the Craftsman who made it. Whether he can become vocal about it, in the necessarily limited space of a small Label, is another question. To that question I have largely devoted this paper.

II. I give an extract from a Letter which I wrote to the Honorary Secretary of the Society of Scribes and Illuminators, in March 1921, proposing "that Exhibitors should write critical and explanatory, or possibly apologetic, labels to accompany their work. Such labels might give briefly,

1. Technical notes on Construction.
2. The Design in relation to the Data and/or the Scribe's Intention.
3. The Scribe's opinion of the Result—what he thinks good and what bad in it.

Such labels would add greatly to the value of any Exhibition and tend enormously to mitigate its drawbacks. The Craftsman knows these three things about his own work better than anyone else does, and most Craftsmen should be able to attempt a brief statement in the universal medium of words, besides the 'Statement' in effect, that they have already made in the Work itself, in the Medium of their own Craft."

III. Now let us consider some of the disabilities of Exhibitions which might be mitigated, at least, if such Explanation by Craftsmen could be made.

There is something necessarily artificial about a formal Exhibition. The objects are posed in a gallery to be looked at, and the Percipient—i.e., the 'Public'—can use only one of his five senses in appreciating them. On his own family goods and chattels all five senses confer in daily judgment. Here he must be content with Sight alone.

My contention is then, that though each one of us Craftsmen speaks by Signs in his own special branch of the language of Creation, and with his own special accent, yet—even to those who are technically ignorant of both—our Works can, and do, speak: and further, and this is my principal claim, that we can give a partial Translation of our Works into Words which will assist understanding.

We are, in fact, all potential poets—most of us in rather a small way, but still appreciators of beauty and Makers of word arrangements by which we exchange ideas. If it be possible, by Words, to assist understanding in our Public—and even among ourselves—it is well worth while attempting this. Each of us can, however, be sure of one thing—that to try to explain his Craftsmanship in words, or to put his Intentions into words, will assist his own understanding.

V. With a view to collecting evidence bearing on the idea of Explanatory Labels for Exhibits, I interviewed four of my craftsmen neighbours in Ditchling. Subsequently I wrote out my notes in the form of Statements concerning their work or a particular example of it. These statements were then checked or corrected by the craftsmen.

At first they were in doubt or mildly sceptical of the idea, but, after further discussions (the total number of interviews was twelve or thirteen), they seemed to think that there was something in it. They were shy, however, of trying to write specimen Labels, so I myself made suitable summaries of the Statements, etc., which they checked and approved.

The example 'Statement' which follows is intended to suggest some of the information which a Craftsman can give about his work. The 'Labels' are intended to exemplify the sort of brief and interesting notes which could easily be given in a small Label. Though much more interesting Labels than these could (and, I hope, will) be written.

VI. MR. PARTRIDGE, a JEWELLER and WORKER in WOOD and METAL, explained the purpose, making, and material of a particular Example of his work, a Table Reading Lamp Stand holding an electric bulb and a shade. This Lamp was designed to stand in the centre of a particular Table in the Craftsman's home and to light a book, read comfortably by a sitter at that table. The stand, to which a 'flex' was attached, had to be steady and of the right height, and the angle and position of the Shade and the bulb were planned exactly for that particular table and purpose.

The Stand consists of a five-sided wooden box upholding a central part on which are the bulb and shade attachments. This 'Box,' of Siberian pine (which planes well and is free from knots), is five-sided because this Craftsman thinks "fivesided more interesting than six—and much more interesting than four-sided." On each side is fixed a piece of the same wood whose outer side is rounded pillar-wise; between these 'rounds' the

But even the sense of sight is restricted to viewing motionless material effects—often little more than one-sided views. The Exhibits cannot by action demonstrate their fitness for use. We may not touch, still less handle or try the use of Things meant to be daily used and handled. An Exhibition is, in fact, apt to be a kind of lying in state—of Talent at rest: the action must be imagined. Broadly speaking, all is left to the eye and to the imagination of the Public.

Is there any way in which we can assist eye and imagination—the Public what he sees and hint at how it works—bring him more nearly face to face with the great question why?

Something has been done with catalogues and catalogues raisonnés, but as a rule they go little beyond naming the Thing, the Maker, and the Owner. Some of the original members of our Society—William Morris, Cobden Sanderson, Lethaby, and a number of others—produced a little book called "Arts and Crafts Essays by Members of the Arts and Crafts Exhibition Society" (published in eighteen ninety-three, and again, by Longmans, Green & Company in eighteen ninety-nine)—intended to enlighten the Public. We might push this book, if it is still in print, with advantage: or we ourselves might produce among us another set of brief essays.

We can't afford to expand the catalogue with individual notes: its function is practically limited to Naming the Thing. But a Label, giving an Explanatory Expansion of the Name, could be directly attached to the Exhibit, by the Craftsman himself. And this would undoubtedly assist public understanding and appreciation.

IV. Now let us consider the question of whether the Craftsman can make Verbal Explanations. It is true that his work is a sort of special language, and that it 'speaks' for him, and with his special personal accents, and that, by virtue of Material, Purpose, and Place, it says more, and even other than he himself would say. That is, the Thing he makes not only speaks for him, but also speaks for itself.

The Handicraftsman, unless he be a poet, cannot translate into Words all that he says in his Works. But he can discuss his Works with another of his own Craft. And because the different tongues of the different Crafts are branches of one language of Creation, the workers in the different Crafts understand each other's words to a great extent. If this were not so, there would be much less point in our Society.

And because, to be Human is to be Creative, besides being many other things in common with humanity, the Public can understand to some extent what the Craftsman says through his Work. And also (I maintain) the Craftsman can to some extent communicate to the Public his knowledge or feeling about his Work, in words. If other mortals were Craft-blind or Craft-deaf there would not be much point in our having Exhibitions. If we could not put some of our thoughts into words,—we had better give up talking.

five angles of the box project, and are emphasised by a narrow fillet of 'Purpleheart,' making ridges which give a better grasp. The Base is 'leaded.'

The five 'rounds' are charmingly decorated with marquetry work in a simple pattern suggesting flowers and leaves. The Marquetry is made in four woods, namely: Sycamore (Natural), 'Blackwood' (i.e. Stained Holly), Mahogany, & 'Greywood' (i.e. Stained Sycamore).

The Marquetry parts are sawn out very freely. Such free sawing besides giving reasonable speed, gives a pleasing natural irregularity and an obvious key to the proper position of resembling parts. Black soot was mixed with the glue which squeezes up into the saw-cut between inner and outer parts and into any irregularities in it, giving a pleasing outline which hardens and is polished along with the Marquetry surface. Parts of the Marquetry are effectively diapered or decorated with (home made) heated, simple-line punches.

The genesis of the finished shape given to the 'Box' of this Lamp Stand is interesting and significant. The craftsman had among his things a suitable piece of iron 'guttering', of convenient size, and sufficiently smooth and regular to be used as a tool for pressing and holding Marquetry, till set, on a rounded surface. The possession of this shaped iron led directly to the conception of a 'stand' having its sides decorated with columnar slices of Marquetried Wood. (E.J. 2-7 June, 1933).

VIII. The following specimen LABEL for the Work described I have condensed from the interviews, statements, and discussions. The LABELS are meant to exemplify the sort of brief Statements suitable to accompany such Exhibits. Their size is that of a lady's visiting card—three by two—and it is suggested that this size might be the ordinary maximum.

A READING LAMP STAND made for a particular Table & a particular Reader (Heights & Positions of its parts, & Angle of the Shade, planned for this). Made of Siberian Pine (a Wood free from knots) & Marquetried in Sycamore (natural), 'Blackwood' (i.e. stained Holly), Mahogany, & 'Greywood' (i.e. stained Sycamore). There are 215 separate pieces of wood in the Stand (The Marquetry *scutes* amount to 525 pieces). The five corners of the Stand are each emphasized by a 'Purpleheart' (a Brazilian Wood) Fillet which gives a good grip. The Base is Leaded for steadiness.

E.J.p.p.F.J.P., 7.vi.33.

XI. To conclude, it is evident that at first there would be difficulties about Labelling, but the enterprising would attempt it. And, of course, it would be optional. Later, when the idea had become more familiar, Craftsmen would become more skilful in making brief definitions.

The general idea of Verbal Explanation might also be carried out in other ways. Framed Broadsheets might be displayed, containing brief explanatory essays on each particular Craft, with diagrams and illustrations. Or such frames could be expanded into shallow case-frames, containing typical Tools and Materials. Tools and Materials might even be grouped in the manner of a demonstration—e. g., Needles, Stuffs, and Threads, illustrating half-finished Embroidery, or an engraving tool in position, as though in the act of cutting a line, in a piece of boxwood.

But at present I attach more importance to the idea of individually Labelled Exhibits. If this were permitted, I believe that we could count on obtaining at our next Exhibition a sprinkling of Explanatory Labels sufficient to add definitely to the interest of it.

I hope that you will think this over—this idea of helping people to see what they are looking at. And I hope that you may have already found, in my disjointed thoughts and examples, some promise of possibility and value.

ADDENDUM TO PAPER READ BY EDWARD JOHNSTON ON 13th JUNE, 1933

It had been my intention that one or two of the three photographs shown with this paper should, if it were printed, be reproduced with it. But some of our Council asked me to give instead an Example of my own work and a suitable 'Explanatory Label' for it.

I recognise the justice of the request—"Physician heal thyself." And I have attempted to respond, although my Craft-by its apparently less Substantial and less Useful nature—presents special difficulties in the way of descriptive labelling.

PRELIMINARY STATEMENT.

The three essential principles of Formal Penmanship are 'Sharpness,' Unity, and Freedom. When embodied in a Manuscript these virtues make themselves felt—to our immediate consciousness—as Explicit Form, and Uniformity and Ease of Writing. An apprehension which goes below these surface appearances will recognise in them the principles underlying all the Crafts.

To achieve sharp and explicit Form the Pen Nib must be sharp-edged and sharp-cornered, and the Ink and the Writing Surface must be suitable. The Writing Surface must be supple and be supported by an Elastic Writing Pad so that the surface adapts itself to meet the Edge of the Nib and to receive the sharply-made—or clean cut—Writing Strokes.

The larger pens used in the example were Steel Nibs (about

Incidentally I reintroduced the long ss of the original (though perhaps the second s of "compasse" may have been round).

The narrow Square Frame (12 by 12 inches) was taken first. It was chosen partly for its own sake and partly to fit the Sonnet. The Sonnet then was made to fit the frame—the manuscript, being frequently tested in the frame during the writing of it.

The Secondary Intention, in the whole treatment of the Thing, was to produce a richly Decorated Panel complete in itself—rather than the effect of a piece of writing 'framed' (as it is called) as an afterthought.

To my thinking I have been fairly successful in carrying out my intentions in this Thing. But there is one rather serious fault—which, however, is not so apparent in the original manuscript, in its brown ink, as in the photograph—the Texture of the manuscript is too uneven (e. g., lines 8 and 9 have been too much compressed). An approximately Even Texture is always a virtue in Writing, and, though some latitude may be taken in closely filled Broadsheets, any necessary extra compression is best allowed to happen under compulsion at the Ends of the lines. There is also another fault to confess, namely, the omission of a comma after "barke."

Some of the above data are compressed into a suggested 'Label.' (Edward Johnston, 11 March, 1934).

The 'THING': SHAKESPEARE'S SONNET 116 written on Vellum—A glazed Panel for Wall Decoration.
NIBS: Steel, ground sharp & Turkey Quill, cut fine.
VELLUM: scraped & 'pounded' to keep Pen-strokes Sharp.
INKS: Oxford Ochre & Gum & Ivory Black & Vermilion, & Rubrics in Orange Vermilion & Gum.
CHARACTER: Black letter as reminder of Antiquity, and to compress MS. laterally, & for weight & force, &—indirectly—to delay the reading, & for its rich appearance.
THE FRAME was chosen first & the MS. made to fit it.
MY INTENTION: 1st A proper Graphic Presentation of the WORDS, suited to the 'Thing'; 2nd A Decorated Wall Panel.
COMMENT: I think Intentions fairly fulfilled. But a serious fault is *Uneven Texture* (v. lines 8, 9). E.J.11.iii.34

* "PAPER READ BY EDWARD JOHNSTON on 13th June, 1933, at the Annual General Meeting of the Arts and Crafts Exhibition Society, at 6, Queen Square, W. C. 1. Note.—The original Paper has been abbreviated (by about one quarter). Part V has been partly rewritten to explain better the notes and examples (VI to X)."

3/32 inches wide, and specially ground sharp by myself); the smaller pen was a Turkey's Quill sharply and finely cut.

The Writing Surface is Vellum (calf skin), the best and most receptive Material for Formal Penmanship. And the hair side, which gives the most perfect surface, is used when the writing is on one side only, as in broadsheets like the example shown. The Surface is scraped with a sharp knife (by the scribe) until a fine velvety nap is produced and, either after or before ruling, is pounced with finely powdered resin (gum Sandarach)—both processes promote sharp-edged Pen-strokes by repelling the ink from all but the track laid down by the broad nib or the pen.

The Dark Brown 'Ink' of this manuscript is a mixture of Oxford Ochre (powder) + Gum Water + some Ivory Black (cake) + a little Vermilion (cake). This makes a solid and opaquely uniform and 'gritty' ink (a 'gritty' ink gives sharper strokes than a 'slimy' ink). The Red 'ink' (in the three initial words and in the Footnote) is Orange Vermilion (cake) + a little Gum Water. The Writing Pad used was a quire of thick Blotting Paper.

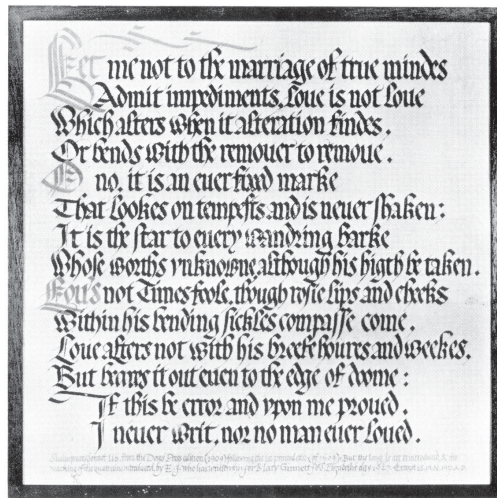
In all my manuscripts my main Intention is to give Proper Presentation to the Words, in a form suited to the purpose of the Thing or object which bears them. I think primarily of the Words—and the Thing. The Appearance of the Thing is an important but secondary consideration. I study the words and consider their meaning carefully, sometimes for a day or more, before writing them. And I take some pains to get an accurate or good version of the text to be transcribed.

My method is consciously eclectic. The manuscript is deliberately planned and adorned in an attempt to give a faithful and chosen Graphic Presentation of the Words. This is more interesting than simple transcription to the Scribe, and, perhaps, to the Reader also. Though it may be taken as a scribal interference with a given text, I take the risk of its actually being so, or of its being thought so by some readers.

The thing or Object illustrated here was made as a Present for a particular person and occasion. It may be described as a Square Panel containing Shakespeare's Sonnet 116 written in Dark Brown and Red, and meant to be hung on a Wall. The text of this Sonnet is taken from the Doves Press Edition of "Shakespeare's Sonnets" (1909), reprinted "from the first edition—1609."

In the primary intention of giving this Sonnet a proper presentation I marked the (separate Senses of the) three Quatrains by Red Initial Words and inset the (separate Comment of the) final Couplet. The Initial 'if' of the Couplet is flourished for several reasons—chiefly it is intended to separate the Sense of the Couplet from, and at the same time to attach its Form to, the rest of the Sonnet.

While most of my manuscripts, are written in an 'italic' or in a free 'roman' hand, for this manuscript, I chose 'black-letter,' partly to convey the sense of an earlier day (although Shakespeare's works were all printed in roman type, I believe), partly to compress the Sonnet's shape laterally, partly for weight and force, and—indirectly—to delay the reader (so that each word should sink in), and partly for its rich appearance.



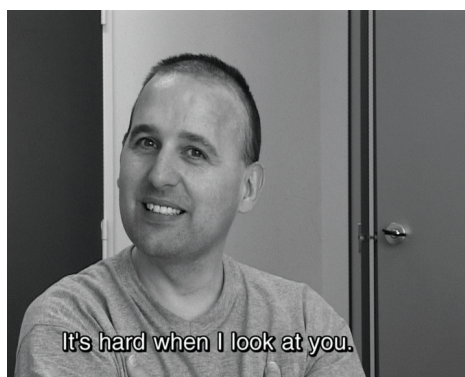
* "PAPER READ BY EDWARD JOHNSTON on 13th June, 1933, at the Annual General Meeting of the Arts and Crafts Exhibition Society, at 6, Queen Square, W. C. 1. Note.—The original Paper has been abbreviated (by about one quarter). Part V has been partly rewritten to explain better the notes and examples (VI to X)."

we find again the idea that repetition – this now and this new – is outside language, it is “*beyond language*”, belonging to a “*non-linguistic non-order*”. It materializes so to say in noise and silence. Yet it is also outside of time and is bound in Kierkegaard’s thinking to the sublime figures of the abyss and the stars.

As Melberg points out in his essay, through Kierkegaard we understand that the possibilities of repetition are existential as much as textual, recalling the formal complexity of Constantin’s text between narrative and philosophical discourse, and stutter’s pathological/poetical twofold. *Illustrates a fact.* This undecided movement between textual experimentation and narrative is best incarnated in Anna Barham’s anagrammatic pieces.

She starts. Sven Augustijnen’s documentary-style films, JOHAN AND FRANCOIS present us with the artist’s encounters with two men affected by aphasia, a gradual loss of the ability to produce and comprehend language. One of the possible consequences of aphasia is stuttering, among other neurological problems such as loss of memory. *She starts.* The two portraits are very different and show that the two men are not affected in the same way by aphasia and that their personalities provoke different psychological reactions to their handicap. *She starts.* Therefore the films compose a diptych and stage a tension as much as a dialogue, bringing to the fore contradictory feelings of tragedy and comedy, pathos and irony. Augustijnen’s editing introduces subtle discrepancies between sound and image, which echoes the attrition of memory and language of the films’ main characters. These portraits combined with Augustijnen’s intentional editing precisely situate stutter between pathology and formal experimentation, and between concept and story, echoing again in my mind Melberg’s words on Kierkegaard/Constantin’s Repetition. *Returns to the text.* He states: “Constantin thereby gives us a sign confirmed by the letter: that the ways of the text Repetition are *inverse*, making the text into an ironic allegory of motion: moving, like Diogenes, back and forth between eye and ear, between irony and pathos, between past and present time, between concept and story.”

JOHAN - FRANCOIS (2001 – 3 VIDEO STILLS)
Sven Augustijnen



EXITS.

Applause from both sides.

CREDITS

A STUTTERING EXHIBITION took place at King's College, University of London, on Friday 15th January 2010 in the context of the conference "London Stutters".

Many thanks to the contributors:

Anna Barham, Cally Spooner, Linda Quinlan,
Will Holder, Jesse Ash, Ben Cain,
Dominique Petitgand and Sven Augustijnen.

Page 3, Will Stuart Positioning of
STRUTTURA PER PARLARE IN PIEDI
(STRUCTURE FOR TALKING WHILE STANDING)
(MICHELANGELO PISTOLETTO, 1965–6) 2009;
Page 4–5, Linda Quinlan THE NEW MINERAL, 2010;
Page 6, Linda Quinlan MOVE ME MERCURY, 2010;
Page 11, Jesse Ash & Ben Cain AFTER 'STUTTER' AT LEVEL
2 GALLERY, TATE MODERN 2009; AFTER 'LONDON
STUTTERS' CONFERENCE AT KINGS COLLEGE LONDON,
2010 FROM A LECTURE WITHOUT AN AUDIENCE,
DEVELOPED FOR THIS PUBLICATION.

Curator: Vanessa Desclaux

Design: Ivan Markovic, www.ivandotmarkovic.com

SCENARIJ ZA MUCAJUĆU IZLOŽBU (III. DIO)

Ona se nakašlje. Izložba STUTTER, koja je održana u galeriji Tate Modern Level 2 između travnja i kolovoza 2009. godine, projekt je koji se činilo nemogućim reprezentirati dokumentacijom stvarne izložbe. *Nakašlje se.* Koristeći tu nemogućnost kao polazište, odlučila sam ponovo predstaviti izložbu na način koji će odgovarati formatu konferencije i koji će stvoriti prikladan prostor za izlaganje umjetničkih djela koja su sačinjavala početni kustoski koncept. *Kašlje.* Kontekst konferencije ponudio je novi raspon mogućnosti za istraživanje izložbe STUTTER iznova te je pomaknuo naprijed kustosku i teorijsko istraživanje te ideje. S druge strane, prostor publikacije tjera me da iznova razmislim o načinu na koji fizički kontekst u kojemu se artikulira neki kustoski projekt potiče nova umjetnička i teorijska istraživanja.

Ona započinje. Taj novi kustoski dispozitiv (aparati) i sam je neka vrsta mucanja, i to barem na dva različita načina. S jedne strane, to je izložba koja se ponavlja, spotičući se još jednom na već postojećoj osnovi, a ipak proizvodeći nov projekt. *Gledateljima.* Ona želi ponuditi gledateljima ili čitatelju doživljaj izvornog projekta, a da pritom nanovo koncipira izložbu radikalno drugačijom orkestracijom prikazanih djela. *Iznova promišlja.* S druge strane, to prikazivanje je mucajuća izložba, diskurs koji je isprekidan, formalno i konceptualno, nizom djela sljedećih umjetnika: Anne Barham, Jessea Asha i Bena Caina, Cally Spooner, Willa Holdera, Svena Augustijnena, Dominique Petitgand i Linde Quinlan.

Ta djela upravljala su nastankom teksta, odredila su njegov tijek na neki način kako bi ga onda prekinula. *Zastaje, zatim brzo čita.* I sam tekst muca, budući da je sastavljen od više fragmenata, ideja, citata iz djela mislilaca, spisatelja i umjetnika koji su u svojim diskursima istražili ideju mucanja ili su pak predložili nešto sasvim slično ideji mucanja, onako kako ja shvaćam taj složeni pojam. *Vraća se tekstu.* U određenom smislu konstrukcija ovog teksta odjek je kustoskoga procesa, ako ne i njegovo zrcalo: autonomni fragmenti se okupljaju kako bi sačinili diskurzivan objekt koji se može usporediti s mapom ili konstelacijom, a čija koherentnost ne počiva u sekvencijskom čitanju, nego je valja pojmiti u cijelosti, sa svim njezinim pukotinama, prekidima, šutnjama, pauzama, iznenađenjima i besmislenim zvukovima... kustos kao mucavac na vlastitom jeziku.

Ona započinje. Izložba STUTTER u galeriji Tate Modern brzo se kristalizirala oko raznih umjetnika čije su prakse ustvari poslužile kao temelj za njezino istraživanje. *Samosvjesno.* Jedan od ključnih umjetničkih projekata u tom kontekstu je TOURETTE'S autora Willa Stuarta, što je složeno ime za trajnu suradnju Willa Holdera i Stuarta Baileya. *Nepokolebljivo:* U radu TOURETTE'S Holder i Bailey priznaju repetitivnu narav spoznaje i jezika te ističu važnost povlašćivanja glasova drugih ljudi u odnosu

na vlastite, omogućujući tako gostoljubivu konverzaciju između raznovrsnih mišljenja i djela iz različitih razdoblja i vremena.

Oni tvrde *S potpunim uvjerenjem.* „Tourette's još uvijek vjeruje kako je mnogo toga već rečeno, i budemo li svi ustrajno nastojali ponavljati se i poboljšavati na uvijek nove načine, neke od najljepših stvari mogle bi se izgubiti u hrpi koja bi iz toga nastala.“

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