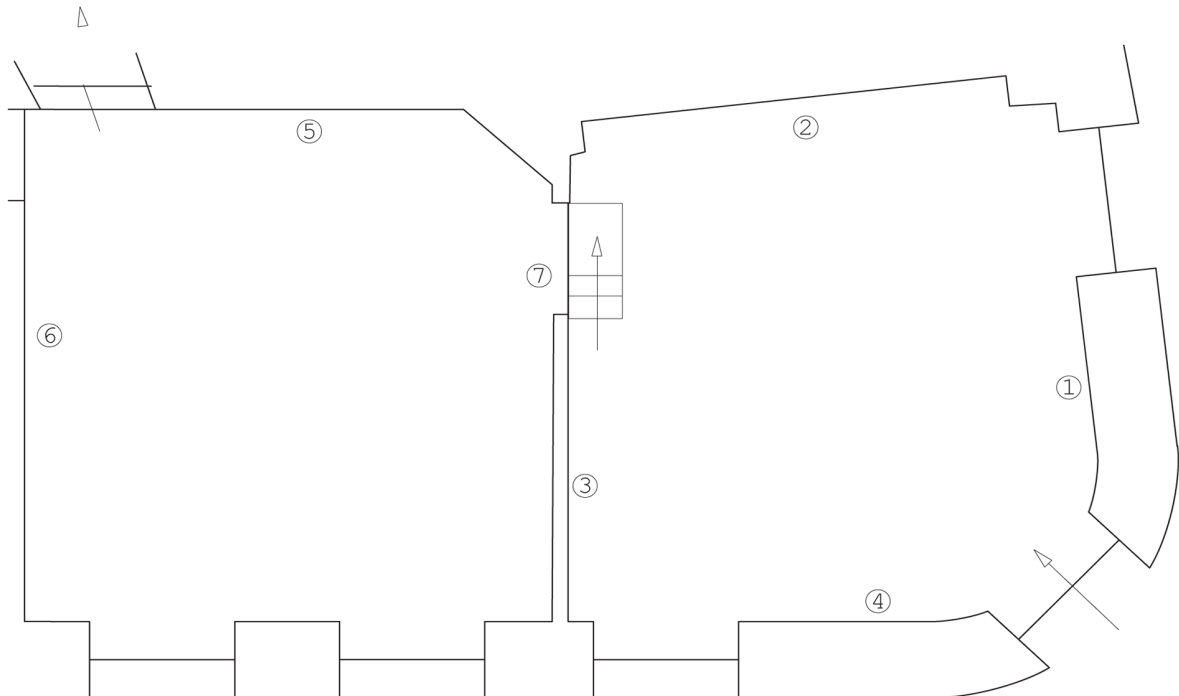


Mitchel Cumming, Alex Gawronski,
Shane Haseman, MP Hopkins, Del Lumanta,
Zoë Marni Robertson, Rachel Schenberg

Say it Again

16.09. – 30.09.2020
new jörg Wien



1.
Del Lumanta
Untitled, 2022
Permanent marker on paper

2.
Alex Gawronski
Silver and Gold (after MS), 2022
Glued felt on acrylic backed curtain
fabric

3.
MP Hopkins
Page 38/1 & Page 38/4, 2021
Pencil and correction tape on laser jet
print
(Each A4)
(NB: These are scores used for Hopkin's
radiophonic work Page 38 (language wrin-
kles) that was commissioned by the Radia
network and Radio One91FM, Dunedin, New
Zealand, January 2022)

4.
Mitchel Cumming,
Unders anding, 2022
Acrylic on (and removed from) gallery
wall

5.
Zoë Marni Robertson
Technofeudalism I:
Meta Cephalophore, 2022
Lime wash on (discarded, soiled, 1980s
futuristic) bed sheet
(Approx 2100 x 2100 mm)

6.
Rachel Schenberg
or, an orange, 2019 & (gold), 2019
Copper frames, miniature OLED displays,
HD videos
45 x 50 x 15mm (each)
edition of 2 + 1AP
Looped (infinite)

7.
Shane Haseman
Untitled (Pappenheim), 2022
Folded 17C etching (wedged)

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Habitually we assume that what we read and say neatly corresponds with what we see and experience. Language and speech however rarely fully align with what we attempt to express or describe. Language communicates but frequently elides our total understanding. This is not so much a question of the sublime, but of the limits of communication. For example, formally considered language is an abstraction of a 'figure' and 'ground' relationship, it describes and appears. Words conjure value and suggest measurability, while simultaneously being ineffable and imprecise. Naming suggests permanency, but names can be used (and re-used) for different ends. Technology alleges to grant us greater access to everything, yet the practically infinite welter of online information frequently creates ever greater distances between reader and read. Words are also material and bodily, a mouth enunciates sounds as words, just as it tastes and consumes, spits and kisses. The sound of words repeated over and over dissociates meaning for the pleasures (and annoyances) of aurality. To 'say it again' is to invite repeated pleasures, or to beg for comprehension when knowing is lacking, or to intimidate when too much has already been said.

Alex Gawronski