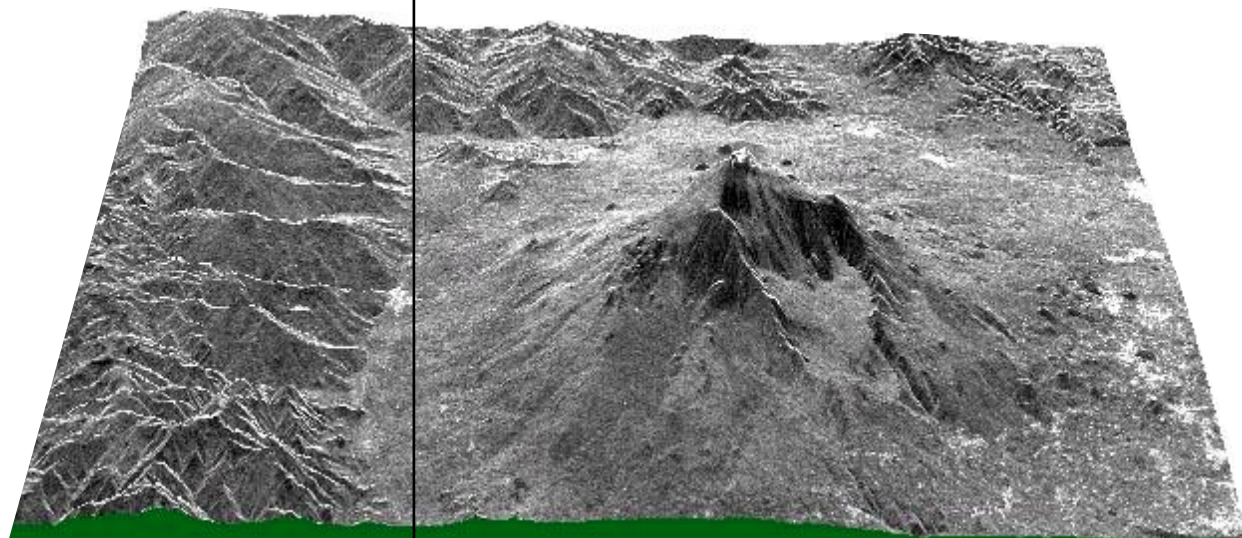




**BEYOND THE BRIDGES**  
Ellen Grieg



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### **Beyond The Bridges**

**Mediating between the orchestrated multiverse throughout the course of the exhibition, *For Inclusion in the Syllabi*.**

*Other examples include babylonian gardens,  
eruptions of mt. etna, the aphrodisiac  
effect of diamonds*

**Ellen Greig (FSP)  
in conversation with  
Julia Tcharfas & Timothy Ivison**

**EG: I guess I want to reflect on this project and engage with the process through addressing a few questions and statements that I have about the over all project and your contribution to the syllabi that I hope you can respond to throughout the course of the exhibition. As the exhibition is just being installed now, I'll begin with acknowledging how you interpreted the project when inviting your chosen contributor, Angus Cameron, as I feel that you offer not only an interesting perspective, but also lead onto an important aspect of the project that I am interested in developing further. You described the project as a 'tangential set of proposals**

and responses that attempt to model or problematise artistic collaboration', perhaps you can reflect or critique this statement now that the process is in full swing?

**JT&TI:** It seems that the nature of the project is such that we are only directly involved in one set of relationships, although we are aware of the larger scope of the project. We interpreted the invitation to produce a work for the show and also invite a contributor for the book as an opportunity to generate new juxtapositions both within the show and within the meaning of our own work. We see the curatorial prompt as a kind of discourse machine that produces work as it propagates itself.

Through discussion within FSP we sought to further examine the potential collaborative and participatory approaches explored in our devised Action Guidelines. Offering an engagement between art and the political through various responses that question conceptions of aesthetic paradigms, the boundaries between our adopted roles and conceptions of artistic authorship. I was thinking about FSP's own collaborative art practice, as well as your own, in terms of how we might offer examples of practical realisations of alternative forms of social relations, or, perhaps we can only offer representations of possibilities?

The collaborative nature of our work is important

in the sense that we have the opportunity to negotiate our research interests and our aesthetic sensibilities in ways that simply would not happen independently. Having said that, the subject of our work is not often collaboration in and of itself. In other words, our working together is not a protest against individual expression but it is strategic and enjoyable as a way of working. We also feel that in collaboration, more kinds of work are possible. So, as you mention FSP's collaborative art practice, we might also suggest our collaborative curatorial practice, which has manifested in an editorial form (Facsimile Magazine, 2011) and a group exhibition (Counter Constructs, 2011).

This perhaps leads me to your practice and why I was prompted by this poem to work with you....The very act of relinquishing control over the inspiration for the entire project, in retrospect, is a comment on the fragility of collaborative operative systems. The text was a set platform which each member of FSP took as our inspiration, an act that started the game, if you will. I abandoned the poems content on first read; rather I chose to concentrate on the poet's grounding is within mathematics and philosophy. These two subject seem to commingle within the text like sub-themes. 'Syrinx, A Pastoral Fiction' was written so as to function in pairs, implying dualistic dialogues within the framework of the poem, influenced by the set codes and systems of mathematics. What did you think of the poem?

We read the poem but did not find a direct connection with the descriptive content. Instead, we were interested in the function of the poem within the curatorial framework. The pattern of contributions in the exhibition are supposed to originate with this one gesture, or vector. The poem is raw material for the extrapolation of the project. The radial diagram of the exhibition is as important to us as the poem itself.

Are you good at maths?

No.

After reading Cameron's piece, I now see you as embodying the role of the 'trickster', creating assemblages that question the mythical, sociological and political qualities in objects and testing the accuracy of systems within our built environment. I'm interested in the way you dissect physical artefacts and embedded narratives within the urban environment. How did you respond to Cameron's text in terms of your own practice?

Even though there is no direct or apparent link, we thought that it would be interesting to invite Angus Cameron because he seems to have a similar way of mapping his ideas, drawing on diverse historical moments to bring together new knowledge. The affinity is one of process,

which we also thought was appropriate for this particular show.

Digital representations of future urban planning are contrasted within the physical environment - depicting an abandoned ruin. Are you foreseeing a future failure, creating an apocalyptic tone?

Ruin is the occasion for intervention and renewal. Modern development needs degradation in order to capitalise existing spaces within the city. In the 3d rendered future of the 'managed public realm', new developments are nothing more than tomorrow's ruins.

FSP have investigated our concerns within two physical spaces, one being the gallery space and two being the publication. These two spaces exist in my mind like the multiverse. This offers a metaphorical environment that crosses over borderlines, magnifies contingencies and develops narratives within a wider network of ideas and practices and offers a space to visit unrealised utopias. I think this vein of thought is interesting in terms of Graham Harman's theories of time and space. He suggests that together time and space do not exist autonomously, nor can it be simply relational – if anything they are only half relational, and the other half *anti-relational*. Therefore, they co-exist, but are not conjointly dependent on each other....

Smithson's notion of the decentered art object

[illegible][illegible]

[illegible]