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Sorcha Dallas

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THE SOUND OF SPLITTING HAIRS

YOU WALK into a show and look at an artist's work. You pick up a sheet of paper containing a text. (This is that). Your eyes scan the words and the images of the letters on your retina are passed to your visual cortex where the symbolic combinations are decoded into a series of images and concepts. These then act as a kind of adjunct to the art.

The text goes on to talk about form, saying how all art has a formal dimension and describing briefly how even the most conceptual work cannot exist outside of a larger formal structure. It then goes on to talk specifically about the work in the gallery space. The work that you would be looking at if you weren't reading the text itself.

The work is described by the text in terms of how it approaches its own form. The text says that the work is, in a way, obsessed by its own form. And that it is formal. But it is not formalism. This distinction is academic (in all senses of the word) says the text. But, it points out, it is a crucial distinction. It is part of the mechanism within the work that allows information it has gathered from itself to escape.

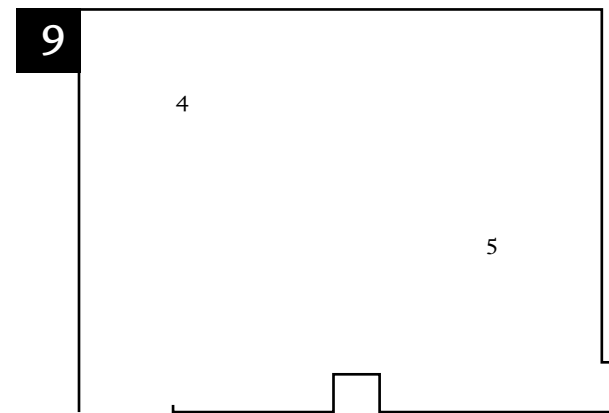
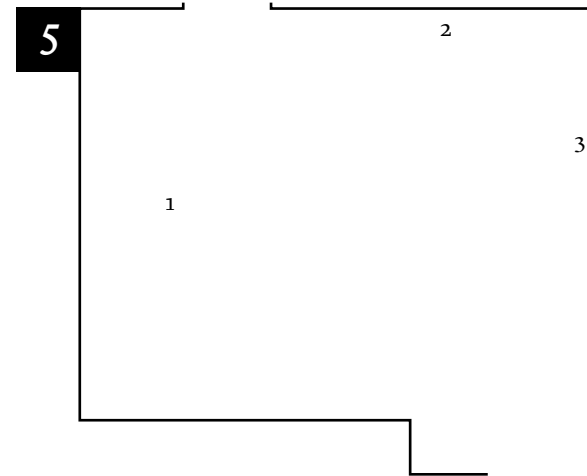
You skim the fourth paragraph and remind yourself that the text is largely unimportant compared to the work itself. After that, the text repeats and you realise that the words themselves are easily corrupted with surprisingly little disruption to their status as discrete information carrying units.

YOU WLAK into a sohwa and look at an arsitt's wrok. You pcik up a sheht of paper coiatinnng a text. (Tihis is taht). Your eeys sacn the wdors and the imgeas of the ltretes on yuor rtniea are psseed to your vsiual crotex wrhee the siymbolc cmbiantions are dceded itno a sirees of iamegs and cnopcets. Tehse tehn act as a kind of adjcnut to the art.

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The wrok is debserid by the text in tremis of how it appaorchres its own from. The txet syas taht the wrok is, in a way, oebssed by its own from. And that it is foraml. But it is not folmaism. Tihs dtistnicion is acmdaiec (in all sneses of the wrod) syas the txet. But, it ponits out, it is a crucial ditiitsoconn. It is prat of the mecahsnim wthiin the work taht alolws infromaotin it has gatrehed form isltf to esacpe.

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1. *Models x, y, z*, 2005
(glazed terracotta)

2 & 3. *Untitled*, 2005
(coloured polyester resin over paper rope)

4 & 5. *Pieces of the dialectical terror machine*, 2005
(coloured polyester resin over plaster and polystyrene on steel stand)