

Texts in association with  
Christian Nerf's  
*itinerant studio No33 :  
Vestiges*

Johannesburg  
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**ITINERANT STUDIO  
NO33: VESTIGES**  
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**NOTES ON THIS,  
NOW. AND THAT,  
THEN.**  
Christian Nerf

project blog:  
[leaderlessystems.blogspot.com](http://leaderlessystems.blogspot.com)

**OIOJO**  
GALLERY AOP  
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Drawing is by definition 'lawless'. It is commonly defined as consisting of any type of line or a mark that exists autonomously in space. This apparent shapelessness is, however, perfect for visualizing pure cognition, and/or the pure concept of what the artist thinks and/or perceives, often devoid of any specific context as such. Nerf, ironically, thinks about his drawing as 'not thinking', a process that is not calculated, involving something rather akin to 'un-thought', and paradoxically rather 'un-spontaneous' in appearance.

Christian Nerf wants to go beyond the common definitions of drawing. He makes a significant statement in one of his numerous logs and blog entries: "I am currently preoccupied with drawing and testing its ability to be a lawless territory." What, then, is Nerf's notion of what lies 'beyond' drawing, what is 'more than the normal' drawing? These are questions he answers in his Itinerant Studio #33 at GALLERY AOP, a praxis that by definition defies any set boundaries in terms of a permanent studio space and a regular working routine and/or exhibition platform. This urge to go beyond, to pursue in drawing what is more than the normal, makes Christian Nerf's work essentially 'hyperdrawings'. This does not mean 'excessive' or 'exaggerated' drawings, adjectives that are often associated with the prefix 'hyper-'; Nerf merely wants to go over/above/beyond the norm. This is what constitutes his 'lawless' and his 'boundless' territory in drawing. The line, the mark in and of drawing is interrupted, redirected, perforated, reassembled in his art.

Emma Cocker (2012) defines Hyperdrawing as a form of "productive knowledge - or *techné*" - but not drawing technique in the normal sense of the word that refers to the skillful art of making and doing, the practical

knowledge or technical facility of craftsmanship. Rather she defines *techné* in drawing solely in spatial terms, where, as she says, "the attempt to go beyond is conceived as one giving shape to new forms, or of making - and leaving - a space wherein something unexpected might materialize." Drawing, she maintains, can also be understood temporally, "as the act of making time and of deciding how to act."

How does one 'make' time in and through drawing? How does one show the way in which one has 'decided to act' when drawing? Christian Nerf chooses not to draw in a hyper-realistic way. Rather, his drawing explores *dimensions* in a hyper-way. His drawing is of a 2D3D4D kind. Time (4D) in his praxis unfolds a sculptural (3D) form into a flat (2D) piece of paper, revealing the evidence of what might be considered to be a drawing. The collection of drawings on show, in other words, is nothing else but the *vestiges* of his praxis.

Nerf engages in four iterations of this type of hyperdrawing: the *working-with-obstacles* series of drawings; the *überrest* [German for 'remnants'] series; the *in-and-of-itself* series; and the *every-single-touch-counts* series. All these series have in common the repetitive mark. In the *obstacle* series, the line is repeated, avoiding an object of some kind that gets in the way of the 'line' that makes his drawing. In the *überrest* series, a sculptural paper structure, containing pieces of graphite, is repeatedly shaken, resulting in an intricate pattern of mark making when the structure is unfolded. In the *self* series the sheet of paper is repeatedly folded into a small, origami-like structure which is repeatedly rubbed/burnished with a block of graphite or pastel to form the mark on the paper. (Unlike the rubbing of the

frottage technique, Nerf's rubbing drawings do not rub off anything; the paper merely rubs against itself. They are vestiges of the process, not images of some phenomenon.) And in the *touch* series, protracted strands/bands of colour are repeatedly drawn over one another and repeatedly folded to form a fan-like, pleated form, simultaneously hiding and revealing both shape and colour.

Apart from the spatial and time related dimensions Nerf explores in his drawing, he adds two other aspects to his drawings, making them even more hyperreal: that of sound and of movement. Peculiar sounds emanate from his drawings while he repeatedly shakes the sculptural forms containing the graphite pieces. This is literally the 'sound' of making. But what is also immediately apparent is the fact that these sounds are made from what can be considered *violent* actions of shaking and rubbing. The marks and lines in Christian Nerf's drawings are vestiges of space and time. But they emanate from a praxis that is not contingent on space and time as such. They provide the remains of action.

Wilhelm van Rensburg

In 2004, I participated, along with a number of young aspirant artists, in a workshop conceived of and facilitated by Christian Nerf. A component of the workshop required participants to embody Nerf's ongoing public performance *Polite Force* for a few hours. The performance comprises participants wearing what appear to be police uniforms, emblazoned with the words *Polite*, to enter into a public space tasked with the sole purpose of being polite. Fuelled by a sense of being a part of something larger than oneself, the group entered into the streets of down-town Johannesburg, extending lighters, carrying goods for informal traders, sharing smiles. The formal register of the uniforms, caps and bullet proof vests, were open to misinterpretation, and many polite gestures were misconstrued - offering evidence of the unequal power dynamics into which we as participants were implicated. In this performance, Nerf operates as a kind of remote conductor, placing in motion a constellation of objects and bodies, yet the score is unwritten, unfolding differently in each iteration. *Polite Force* does not simply provoke a social commentary (on the precarious nature of social trust among informal traders, for example) but also a reflection on the process of art-production: firstly, that art and its artefacts have a social life, and secondly, that the outcome of the process is not always known beforehand.

Later in Nerf's studio, the group were asked to apply paint to three existing paintings making the exact alterations in triplicate to a triptych entitled *Simply Better Faster*. This process was simultaneously a kind of undoing of an existing artwork, and an ongoing collaboration, upon which someone else may continue the process. The co-authoring of this work required the relinquishing of authorship, negotiating the process of a

conversation in paint, while disinvesting in the outcome. As in *Polite Force*, process was primary, with the remaining object a by-product, a tracking of, a trace. Until participating in Nerf's workshop, many of the students that constituted the group had not imagined an art education might happen outside of the formal art school context and would continue outside of it, through a process of 'not-knowing', of 'undoing', of 'unlearning'<sup>1</sup>. It is this methodological infiltration that has been consistently at the core of Nerf's practice.

Nerf's practice is essentially experimental, guided by process rather than by predetermined outcome, setting in motion a constellation of objects and events based on parameters of his own choosing, and of contingent circumstance. Collaboration has therefore been an important mode of practice for Nerf over the past decade, including productive collaborations with artists such as Francis Burger, Barend de Wet and Josh Ginsburg, among others. Nerf now describes himself as "post collaborative", his most recent body of work developed as a consequence of not being permanently situated in any one place over the last few years. Perhaps as a consequence, the collaboration is here evident as one between Nerf and the microcosm of the studio itself.

The drawings that constitute the exhibition are a result of meditative reiterative actions, residuum of ritual repetitive acts in which Nerf negotiates the flux of the itinerant studio, in efforts to remain in the present moment, the resulting works or by-product tracing an action and a temporal process. Here, Nerf questions not only what it means to be an artist but what it means to mindfully

occupy the present. "I try to be thoughtful, to be human and to make public these insights and ways of dealing with living in the now"<sup>2</sup>.

What results is a meditative and personal body of work. Nerf arguably more explicitly so than in previous work is confronted by the implication of his own body in his work, both in its trace and its physical and conceptual constraints. As with his practice more broadly, the exhibition as moment of finitude is continually resisted and implicated in processes of production and reiteration. Nerf literally inhabits the exhibition space, producing work in urgent resistance of the gallery's entropic reversion to a space of mere display. It is perhaps not surprising, therefore, that this current body of work marks a very infrequent encounter between Nerf and a commercial gallery context, an encounter that Nerf admits sits somewhat uncomfortably - not dissimilar to my own discomfort at the challenge of having to engage work through text. I am well aware that this too is another pedagogic performance that Nerf has set in motion. It's evident years of 'unlearning' are brought to bear on this body of work.

Amy Watson  
Independent Curator

1 Garret, L., (2013), *An-artist, Unlearning*, <http://davidrobertsartfoundation.com/projects/an-artist-unlearning-inarchive/>, [accessed 7 September 2013]

2 Nerf, C., (2013), Artist statement, <http://thingsareodd.blogspot.com/>, [accessed 7 September 2013]

## INTERPOLATIVE DANCE

A chair (a comfortable chair), an orchestra accompanying ballerinas under lights. A spectacle. But the dancers with fixed smiles and carbon copy bodies are mechanical. For the first timer, the dancers are machines.

body of memory. When I thought of the feet contacting the floor, I thought of Christian and his drawing tools marking the paper, and I landed here.

Josh Ginsburg

This is not a bad thing. I enjoy watching machines perform their tasks. I am decoupled, adrift like an astronaut cut loose of the research vessel heading to nowhere in particular (but still somewhere). And this is a happy disconnect: productively daydreaming of projects and pressures, plans and propositions. And I could be elsewhere, perhaps in another theatre, on the table before a general anaesthetic, or in a thought trajectory during the transition to sleep.

But this meditative spell is broken by feet. When the orchestra is quiet enough, the sound of the dancers feet touching the floor is heard. And in this tightly cropped intersection, where the body interacts with the brute surface of the floor, I become alert to the humans exerting themselves fifteen meters from me. I become present, in my body, my feet also touching the floor.

For all the joys of abstract thinking, of associative meanders of mind, for me there remains a rare and refreshing measure of calm when the world appears in its uncompromising, unflinching mundanity: the floor indifferently exerting a force on the feet, and the feet indifferently exerting force on the floor. A happy collaboration born of pure purpose. And I feel relieved.

A ballerina's feet in performance are hardly mundane, but in the context of a life of commitment to the discipline of ballet, the primo ballerina's feet execute responsibilities with the same assumed obligation as my lungs inhaling and exhaling air to breathe. Practice, ritual, body memory or a

**CHRISTIAN NERF : :  
THE.FORGETFUL.  
COLLECTOR.**

A. .B

A drawn line can be no more simplified than as a connection between two points or a movement from a to b.

A.- .....B

It is these points that are the elements of his collection, a heterogeneous repertoire that is to be carefully arranged into a bundle of relationships, at once with themselves and the forgetful collector, if it is to mean anything at all. Data into information.

. . . . .  
. . . . .

It is the sum of this collection, as an expression of order and of silent information, through which the lines and points come to define themselves. The more points, the more lines, the more definition.

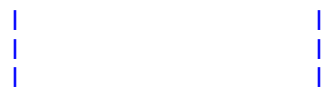
A. .B

By taking the longest distance between any two of these points,

-----A. .B-----

it is the forgetful collector who meanders along this route touching everything along his path, encircling it, in a sense bringing it with him as his goes on his way.

-----A. .B-----



But this cannot last for long, much like a thrift shop always accepting of donations but never reaching its capacity, his collection never becomes saturated for he is forgetful.

-----A. .B-----

Unable to keep track of this collection, he exposes its webs of relations to disconnection.

A. .B

What were centrepieces now fade from view of the collection, receding into the architecture of the space that once housed it – a lost novel propping up a donated cabinet missing a foot. Reconnection.

A. .C .B

*Forgetting is a motion.*

-----A. .C-----

*Forgetting is his motion*

-----A. .C-----



**Nathan Gates**

## A BIOGRAPHY

There are many adjectives that describe Christian Nerf's practice and each does so accurately: maverick, agitprop, mythic, absurdist, astute, formal, conceptual, secular, profane, playful, serious. That these adjectives appear to contradict each other is a good thing: binaries shut down and confine, and Nerf's practice is characterised by a radical multivalency that extends through concept and material.

He describes himself as a 'public investigator', a phrase which captures both the banality of workaday activities and the serious focus of social research. As Damien Hirst has pointed out, artists are always 'on their way to work'.

Coming of age at the apex of Apartheid's darkest moments, Nerf attempted formal tertiary education but ultimately chose the freedom of a practice-led education before the phrase became fashionable. At this mercurial political moment, the streets became both studio and gallery, shaping a practice in which long-term projects that rely on nurturing relationships with artists and non-artists alike, develop alongside a form of visual thinking that produces rather iconic formal objects, including prints, sculptures and drawings. His *Working with Tom* (1999), in which a homeless panhandler used a novelty beer-can-shaped camera to photograph passing motorists doing their best to ignore him, is an arresting portrait of prejudice. It also evidences Nerf's approach to collaboration and authorship, and his critical awareness of the ethics embedded in working with others.

But it is *Polite Force* (2002 - ongoing) that remains his most celebrated work thus far. Inspired by a high school English teacher who was an advocate of passive resistance, and who carried a bucket of bricks instead of a rifle during his enforced

conscripted, Polite Force members represent a range of policing services from a riot squad of one lone officer to a street patrol unit, all wearing uniforms modified to read 'Polite' instead of 'Police'. Training includes the art of complimenting strangers, finding parking spots and informing people what time it is. The documentation of this project, in various locations and iterations, reveals the possibility of genuine public interaction, effectively debunking the myth of the artist as hermetic egoist, commenting on society but not engaging with it.

For the better part of his adult life, Nerf has simply been working, steadily and with the sparest of means. And for the most part, completely invisibly to the mainstream art world. It has taken several observant artists and curators - Brad Hammond, myself, Tumelo Mosaka, Bettina Malcomess, Clare Butcher - to draw him out and provide a critical space for what he has described as 'scenarios, interactive events and situations that break the so-called natural rhythm allowing for time out, a time for reflecting.'

An artist's artist, his innately experimental and 'otherwise' position is clearly evident in the work of younger artists like Anthea Moys, Francis Burger, and Josh and Jared Ginsburg, and senior figures like Barend de Wet, Penny Siopis and Willem Boshoff have also recognised and acknowledged Nerf's quiet but incontrovertible demand for 'uncalled-for newness' and 'unnecessary solutions'. What artist, with no theatre experience whatsoever, can decide to enter a theatre performance event (*I Didn't Like It When I Was There But Now I Recall It Fondly*) and then win it, to the disgruntlement of more seasoned practitioners?

In the late capitalist quandary in which we find ourselves, cash may still be king, but in

Nerf's world, barter has always been smarter. This ability to operate from the margins is his greatest asset, and has provided the mental space in which witty word play and mathematical puns (*The Thing in Breathing, /+\=X*) sit alongside his visual aphorisms, whose often apparently simple form belies real complexity; of concept, process and method.

Kathryn Smith

**STUDIO TIME:  
PONDERING  
"PRODUCTIVE  
PROCRASTINATION  
" WITH NERF/  
KENTRIDGE/  
SOYINKA/SELLARS**

One Sunday, during the popular Arts On Main market at Maboneng, some visitors wandered into Goethe-on-Main looking for food. This wasn't altogether surprising. With a large cardboard handwritten sign hanging at the entrance boasting the show's title, Things are Odd, it appeared like a makeshift shop – an extension of the market. In a way, Christian Nerf was delighted that this misinterpretation occurred; he revels in rewriting the function of a gallery and blurring the boundaries between art and life.

It's not quite an anarchic impulse, but more about transforming a space to suit his idiosyncratic needs. For Nerf galleries, rooms in suburban homes, even seats on an airplane or long-distance buses have become home to his itinerant studios. He treats these diverse settings equally, thereby undercutting the gallery's status. They are not venues to exhibit work but to make work, a place for an artist to inhabit, rather than occupy fleetingly.

"The idea of arriving here putting some things up on the wall and walking out and leaving it was unthinkable," he says. The gallery should be a living, breathing space, a place of action rather than (detached) meditation. This facilitates interaction, between Nerf and visitors, a rarity in the rarefied art setting. Whether this has enriched his practice is uncertain, but it has made for some unexpected exchanges with people unfamiliar with contemporary art.

For the duration of his show, Nerf spent his days in the gallery, making work, experimenting and reading – I spot a copy of Susan Sontag's seminal *On Photography* on a shelf. On the occasions he worked through the night, he slept on a thin mattress in the corner of the gallery. This makeshift bed appears to be part of what could be termed an

installation of sorts, though, of course, it has no meaning other than rooting the space as a living space rather than just a gallery. But because it is a gallery, a table populated by tubes of paint, brushes, and a beer bottle, everything in it is subject to the kind of scrutiny that may be undeserving given they are everyday objects. But there are other kinds of objects in the space that look as ordinary but aren't – if you inspect them closely or become aware of their history. Like a torn vest hanging from a nail.

It's a remnant from a phase when Nerf went out and "shot" fashion objects, not with a camera but with a weapon that would destroy the surface. There are also more recognisable art objects such as large white papers with colourful painted lines. They are not finished works, more like preparations for something, or just experiments in of themselves.

Above all, Things are Odd presents a window into the process of art making. As the title suggests, all things have the potential to be "odd". Maybe this is the lens that artists bring to bear on "things".

Nerf's unconventional approach is "odd" in the sense that he has collapsed the space between the process of making work and showing work, which allows the former to become transparent.

For some time William Kentridge has been attempting to bring the activities in his studio into the public realm. Presumably this was prompted by constant queries about his working process as he become more and more famous. Ever the theatre-maker, he turned some of these public presentations into performances, most notably in the piece *I am not me, The Horse is not Mine*, which showed at the Market Theatre as part of the *Refuse the Hour*

festival in 2011. In this production he "acted" himself, evoking a split self; the irrational character that responds viscerally during the art making process and the logical, analytical one that explains the work.

During an informal talk last weekend dubbed *Getting Started* at the Baxter Theatre as part of the Rolex Mentors and Protégé Arts Initiative, Kentridge referred to another divided self that manifests in the studio; the one half is deeply immersed in the work he is making, while the other embodies the critical eye – or the role of the critic – surveying his work from a more detached position. He illustrated this duality with a short film portraying two Kentridges; one was working on a drawing of a rhinoceros while the other stood behind him observing and judging the proportions.

There can be quite a disjuncture between what the artist perceives to be a success and what a detached observer might deem interesting.

"Often the works that I think are amazing people think are complete failures, what do I know?" observes Nerf, who has made peace with displaying everything he makes. Because he has 'folded' the studio into the gallery, everything he does is immediately on display. Like his recent "paintings around objects", a process by which he is prevented from painting a straight line because of a physical impediment – a chair, table placed in front of the canvas – that shifts the line. "It's like life, you have to work with obstacles."

Nerf doesn't much care how these painterly experiments turn out. "It's what I learn in the process that matters." Perhaps there is more at stake for Kentridge because of his international status, or how he conceives of the value of art as being defined by its end-product, but for him

arriving at the point of making the first mark (for a drawing) can be quite a drawn-out process. It is one that he termed “productive procrastination: it’s about gathering the energy before making a mark”, he explained.

For writers, procrastination might involve making a trip to a nearby bar, quipped Wole Sokinya, the Nigerian author, during the final Rolex Mentors panel, Turning the World into Material.

“You have to work with or without a spark. You can’t wait for a divine spark to begin working, though you can’t force it either. The best thing to do is to engage the brain: read,” he advised, while keeping his own struggles private.

The best starting point for artists is to think about what is missing in public and artistic domains, proposed Peter Sellars, an American theatre practitioner who, like Soyinka and Kentridge, has served as a mentor for Rolex’s Mentor and Protégé Arts Initiative.

“So much of what we see is vastly over-represented. Anger too can be the spark. Artists should transform anger into a solution.”

Kentridge views the studio as a place of transformation. He compared the process that occurs in this space to the way the world/reality is digested through a camera; material is gathered through one lens and something different is produced from it. In this way he views art “as a membrane that sits between you and world”. In other words, art is like a filter, a veil that can enhance, exaggerate or create distance between reality. This latter function became the focus of an exchange between Kentridge, Sellars, and Sokinya, in the final panel, Turning the World into Material.

The conversation was sparked after a screening of a short, but powerful animation of an

atomised body, torn apart by a violent act. It formed part of Kentridge’s Ubu and the Truth Commission, a production that dealt with the Truth and Reconciliation Commission (TRC) through the lens of an Alfred Jarry play. The puppets that featured in that production allowed for a kind of separation (from the real) that enabled catharsis, while evoking “the burlesque of the grotesque” said Kentridge.

“Art provides a strategy of distancing that helps us exorcise unbearable memories,” remarked Soyinka. Following on from this idea vis-à-vis the TRC, he suggested that reconciliation is impossible without restitution, a necessary act in “the archway of healing”. He believes that artists are ideally placed to create symbolic acts of restitution, which he distinguishes from “punishment”.

Soyinka’s suggestion that artists should be involved in creating symbolic acts of restitution resonated with Sellars, who uses theatre to concoct rituals to come to terms with unspeakable acts. These rituals needn’t be large gestures, particularly when audiences have become desensitised to mass spectacles, proposed Sellars, referring to a ritual performed during his adaptation of Aeschylus’s Persians, where Martinus Miroto, a Javanese dancer and specialist in spirit possession, hosted the spirits of the thousands of Iraqi soldiers who died in agony on the infamous “highway of death” at the time of the Gulf War.

Nerf doesn’t deal with trauma or violence in his work, nor does he seek anything so grand as cleansing a society of issues weighing on their conscience. He is looking to bridge the gap between reality and art rather than enhance its separation, by using it as a mode of distancing. This is largely because Nerf doesn’t deal in trauma but in the ordinary

vagaries of living and questioning how we live our lives. He does this by living an alternative life himself that is in full view in a gallery space.

By ‘folding’ the studio into the gallery, he not only blurs the line between art and life but work and life. This message echoes through most of the work in the gallery; like the large mindmap pinned to one wall where he has plotted out all the people he knew when he used to live in Joburg and how they are interconnected. It’s a sentimental act too; he often succumbs to nostalgia.

Part of the display on one wall consists of objects from his past; they are either artworks, like a video dubbed *Elvis is Alive* and in Joburg, a short film he made a while ago where he made Joburgers dress up as Elvis, or a small plastic bag with a styrofoam object that has been packaged and labelled “garbage” and has a bright orange price sticker on it, indicating that it sells for R30. Can art be garbage? Is art garbage? There are almost always moments when you look at Nerf’s “art” and wonder whether it’s all bullshit. These moments are pleasantly surprising, allowing the objects in the show to just be “things” rather than “art things” - his work almost always undermines what art should be; can a life well-lived be art?

Certainly, there seems little point in really focusing on individual objects, but rather the overall impression his installation generates. Because Nerf doesn’t dwell at the level that Kentridge, Soyinka and Sellars do, it’s easier to have doubts about what he does. If Nerf suddenly found world fame, his work would lose its uneasy status. In some ways it seems unlikely that this would occur, for the simple fact that he doesn’t appear to be driving towards creating resolved finished products.

“Everything is mid-flight,” he says with a grin. He’s maybe permanently caught in the phase that Kentridge so fondly calls “productive procrastination”. Through his short films and performances of his process, Kentridge is indirectly making art from this stage of procrastination - it’s a rich seam, where he admits that moments of failure become the seeds of success. During an informal exchange, Sellars confesses that his best works are those that have denied coherency.

“When something fails to come together, the work is about that failure. That is the most interesting work there is, though critics hate it.”

- published in *The Sunday Independent*, April 14, 2013

Mary Corrigan



**NOTES ON THIS,  
NOW. AND THAT,  
THEN.**

33328. *I look for you in untidy places. Wearing gloves has never been an option before but now if I want to sustain the search I may need a layer of protection. I want life to be long, longer, long enough to sit comfortably again. With you, the Truth.* (Miami 2013)

2298. Systems of agility.

176.2. I do not want to be your 'Judas Goat'. I don't want to lead you down the garden path. I don't want you to merely follow me here. Do you follow me? Do you understand. I want us to be in this together.

3319. The uneasy balance of maintaining / retaining something to be away from.

198.1. Retain a non-stance stance.

2289. Found time. It is through drawing that I have made and found the time to think unhindered. Alone time. Cycling and other common physical endeavours offer the same time. Thinking softly and consistently.

2231. Slowly, forcefully, repetitively. Massage the pigments in.

3388. by·prod·uct or by-prod·uct (bprdk) n.

1. Something produced in the making of something else.  
2. A secondary result; a side effect.  
3. the result of another action, often unforeseen or unintended.

3321. The life I have lead has been an uncomfortable one. I have tried various ways of living, from total openness to tunnel-vision dedication. Wonderful experiences.

3329. discomfort... where do these new drawings come from? Part of my therapy [self medication], they are

byproducts of physical workouts which I do in order to clear my mind. The thing that I achieve whilst drawing is an uncluttered space, the works are vestiges.

3332. They are crammed with 'tells', if I were a gambler I would be easy to read. Anyone who has done this kind of work before will fly through my portfolio in one sitting.

3351. Coming out of nowhere.

2303. and only to return...

2211. Notes to you (those that I have worked with and learnt from). It is all about you. You will recognise us in these drawings. Not the technique nor the style. Embedded in these work is pace, approach and attempts to be finished. You know.

2213.1. iaoi  
It is what it says it is. Integrity.

2213.2. ü  
Emphasis on the confined space, definable edges, beginnings and endings with a unified middle. Unfolded all these middles, trajectories are redirected outwards. Towards the viewer.

2213.3. estc  
The hidden areas talk of missing things, forgotten potentially superfluous experiences. Breaks, blackouts.

3362. Unthought- whilst I am leaving these marks, preoccupied, I am allowing the unthought to emerge.

2201. Like minds. Greg and Max (brothers).

2292. Being approached is not as an appealing an idea as one might think.

2254. The actions involved in physically folding paper. It enjoys being folded. A large sheet (1.5m x 3m) is almost unmanageable. To single handedly fold it down is almost as difficult to fold as

it is to fasten to a wall. Once mastered the paper submits happily. Without a practiced hand and body it is futile. The small sheets (writing paper) are immediately willing- their only hindrance is that they are begging for words and are usually only folded in preparation for being enveloped.

2209. "A blunt tool is a dangerous tool." SCrouch

2287. A flipped plate on top of a plate = [].

2263. Blemish.

2207. Air - both thick and thin.

2288. Shadow fold- where forgotten things procreate

2229. Try to start on an up beat.

2285. Folds- hidden parts, forgotten parts. The disruption breaks continuum resulting in a need to acknowledge the use of assumption.

2237. Not all games end with a winner let alone end.

2219. Drawing as a coping mechanism. I have always written notes- a repeatable daily task- no need to relearn unlearn ever time. Eating and shitting hold the same territory. Yes there are options- I recently changed my handwriting to a clearer style. Anyhow, drawing fits in here- a thing that gets done daily, a repeatable thing that is unique each time. It is not the alphabet that hinders us but our use of it?

3393. Solitary tasks- drawing and writing. The collaborative aspect has not been abandoned- the drawings act as a conduit, a point of departures and pauses.

3342. Et al And I... I was never any good at being anything other than myself. It got me into trouble as a youngster, holding a position that was not of my own making consciously. Working

with extremely different types, learning to get along with others. Putting my self last. Literally - et al and I.

3347. A dilemma with play is being a toy. Being toyed with.

3398. A time and a place.

3365. I used the word opulence several times regarding the wastage in studio. What is it that I am frustrated by?

3333. ... *in the fold of the turning point.*

I seek this place; it is a place where *uncalled-for* newness and *unnecessary solutions* dwell.

As a precursor here are some stubby pointers (in no particular order) on how to deal with the growing pains to come: 35.3. *We fold so that we can unfold...* -18.2 ...the ability in unpredictability. 65. the *unseeable* is found in the blink. 13.1. *Hypothesizer* (and or Artist). 13.2. *Extrapolator* (and or Artist). 13.3. *Iterator* (and or Artist). 13.4. *Symptomologist* (and or Artist). -22.5. explicit = unfold. 54.1. deliberation. 54.2. liberation. 54.3. post-liberation. 63. (look to) the nth degree. 52. ... *the unfold, which is not the contrary of the fold, but the continuation of its act. The unfold is the manifestation of the action of the fold. The unfolding does not reveal a void but more folds: folds are always full.* Gilles Deleuze, *The Fold, Leibniz and the Baroque*. 36.1. Duck. 36.2. Duck! 36.3. Duck? 44.1. *Objects become things, that is, when matters of fact give way to their complicated entanglements and become matters of concern.* Bruno Latour, *From Realpolitik to Dingpolitik*. 8. Are misquotes less valuable than quotes? 21. *Thought is like the Vampire; it has no image, either to constitute a model of or to copy. In the smooth space [...], the arrow does*

*not go from one point to another but is taken up at any point, to be sent to any other point...*

Deleuze and Guattari, *A Thousand Plateaus*. 19.1. On a good day - ready. 19.2. On a bad day - unprepared. 19.3. On a perfect day - already there. 23. *(I am a) body carrying a head.*

An event, as pointed out by Badiou, leaves the dynamics radically changed; the worthless becomes valuable and visa versa and a few other configurations. Anyhow, the event has major consequences. Furthermore he speaks of how we must not imagine that we can institute a purely paraconsistent logic [yes and no] to our work... classical logic [yes or no] must be instituted on occasion to keep momentum. One has to say no [or yes] on occasion; if everything was allowed in [or out] it would bloat [or deflate] the thing thereby negating agility.

I associate the fold with change; events that bear down on me and humble me, free me and surprise me. I like to be surprised and especially to surprise myself as it makes life worth living. If you are a chancer, as I am, this is the place you want to be. Knowing I will emerge *loving my neighbour* in ways I never expected. Stripped bare by all the stumbling I grow a more able, more considerate, more thoughtful if not slightly bent self.

In the pursuit of alternate ways of doing stuff I have found that a key ingredient is being willing to kill off those beliefs / prejudices that I hold dear. Childhood advice from parents and such. And so this is what I keep in mind when entering the fold; knowing that I will no longer be myself. All I need is courage and the willingness to forget everything. The most uncomfortable thing is not the rules, desires and respects that I stand to lose but rather accommodating the new loves

that may not fit into my idea of myself.

133.2. "they acted together and alone" Police Chief Edward Deveau referring to the Boston Marathon Bombers, 2013

165.2. I write. You read. This is a kind of collaboration. Not ideal though. It would be ideal if we both thought thoughts and put the words down and read them.

6.2. *Recently I was asked what I bring to a collaboration and I responded that I bring nothing. Let me elaborate: to bring nothing allows for anything to happen, something unpredictable perhaps, versus an outcome anticipated by virtue of the combined skills of the participants. This is imperative as I attempt to find, engage with and expose that which dwells in the blind spots.* (2012-05-09)

123.9. Advantages and disadvantages of collaboration. *We learn to become carefree*  
*We learn to play*  
*We learn to forget what we know*  
*We learn to forgive*  
*We learn to fill ourselves*  
*We learn to succeed*  
*We learn to empty ourselves*  
*We learn to unlearn*  
*We learn to relinquish ownership*  
*We learn to accept*  
*We learn to make choices*  
*We learn to change*  
*We learn to lose ourselves*  
*We learn to give in*  
*We learn to take responsibility*  
*We learn to care*  
*We learn to hate what we loved*  
*We learn to feel*  
*We learn to love what we hated*  
*We learn to fail*

267.3. Approach working with others as a way of learning vs. a way of making.

176.2. I want to stop working with you.

I want to stop. Not working with you is working [with you].

112.9. Pencil+eraser=~~nothing~~

254.2. *I chose to turn away*  
*To look elsewhere*  
*In order to get closer*

114.2. *I and we are mutually beneficial stances, they are points of many departures.*

~~211.2. Anyhow, I still work with others, others as in things outside of myself, but now I work with obstacles, weather patterns and word play.~~

**387.2. hammer + nail = sound**

272.1. Working on this text I am alone. Scratch that. You are in mind. We are working on this text. Not only are we here in this moment but there are many others that are contributing... a cacophony of voices wanting to be heard, some are trying to listen.

229.3. What is labour? We tend to see this as the hands doing stuff but even the act of thinking is labour. At what point do we begin and at what point do we end?

143.1. Once we share something it is a collaboration. Many years ago I was asked if I ever did work 'alone' / 'solo'. My response was that I did and the reason I considered these works solo was because I did not share them. There was no viewer, if there was then the work would be collaborative.

121.3. Just because you work on something does not mean you are in a collaboration. It depends on what point you come in. You may be a mere participant.

121.5. Some so-called collaborations have a team leader, those that are more equal than others.

188.1. Group show = works take on new meaning as they converse with one another.	175.5. It is possible to collaborate with someone without their consent.	77.7. <i>There is nothing you won't do for me, and there is nothing I won't do for you. So we land up doing nothing for each other.</i> Willem Boshoff 18/02/2010	4182. BYPRODUCT-  Français (French) n. - dérivé, sous-produit, (fig) conséquence
102.3. Collaboration is about murmurations.	98. Walt Whitman: <b>To You</b> Stranger, if you passing meet me and desire to speak to me, why should you not speak to me? And why should I not speak to you?	287.1. The disadvantage is at once also the advantage.	Deutsch (German) n. - Nebenprodukt, Nebenerscheinung
197.1. What is not a collaboration?	5. Pitfalls of working with others... To expect your team to win is fine but you would never place unrealistic expectations on them. Picture this... before the big game you decide that after half time your heroes are going to swap roles with the streakers and spontaneously remove their kit, some will even help each other strip as the game resumes. This fantasy leads to disappointment, naturally.	139.1. Bees collaborate with plants. Et cetera...	Ελληνική (Greek) n. - υποπροϊόν, παραπροϊόν
119.2. The ethics of collaboration – some who put the individual name on a thing do so without acknowledging the other that was also involved. This is petty and has much to do with the market's demand for a hero. On the other hand some choose to hide in the group and insert an idea/task into the group as a way of achieving the task without having to take responsibility for the outcome.	[A.N.B.]38.1. Folie à deux ("a madness shared by two") [A.N.B.]38.2. Folie à plusieurs ("madness of many")  [A.N.B.]37.2. <i>Islands / Archipelago</i>  [A.N.B.]34. Who was seen sitting in the public square gluing shut the pages of a book?	122.8. We are not alone in our dreams	Italiano (Italian) sottoprodotto
188.1. Be a smudge, become a gas, refuse to be defined, find your way into crevasses. Become a crevasse even?	[A.N.B.]25.1. The pros and cons of "shared manifold of intersubjectivity". [empathy] [A.N.B.]25.2. Look into "emotional contagion".	122.6. <i>We are not alone in death – perhaps here we are least individual, we have little say in what the collective says about us.</i>	Português (Portuguese) n. - subproduto (m)
298.1. I have also come to know the value of what can come from relinquishing myself to the relationship knowing that our combination would conjure up a third voice; this peculiar voice that whispers 'unnecessary solutions'. I have been surprised, endured growing pains and been empowered by these and other co-operative actions which in turn have helped me to move on from being merely a white South African male; I am not myself and this is a good thing. If you are a chancer, as I am, this is the place you want to be. Knowing I will emerge loving my neighbour in ways I never expected. Stripped bare by all the stumbling I grow a more able, more considerate, more thoughtful if not slightly bent self. All I need is courage and the willingness to forget everything.	[A.N.B.]13.1. <i>Hypothesizer</i> [A.N.B.]13.2. <i>Extrapolator</i> [A.N.B.]13.3. <i>Iterator</i> [A.N.B.]13.4. <i>Symptomologist</i>	138.1. Is it more honest to write this text as 'I' or as 'you' or as 'we' or as 'one'?	Русский (Russian) побочный продукт
139.2. An aside... This year I expected a marriage, and got one. I expected a split and got one, etc	6.3. duumviri (Lat <i>duumvir</i> , "one of the two men"; in plural originally <i>duoviri</i> , "the two men")	117.3. Theft as a form of <del>collaboration</del> working with.	Español (Spanish) n. - derivado, subproducto, consecuencia
	119.2. Try draw with your 'other' hand. Try draw simultaneously. Try teach your naïve hand. Try learn from it.	117.5. Appropriation – <del>collaboration</del> working without consent.	Svenska (Swedish) n. - biprodukt, sidoeffekt
		187.2. Can one be alone with one's thoughts?	中文(简体)(Chinese (Simplified)) 副产品
		254.1. Working against each other is a form of collaboration. Be it in sports, business etc. War is a collaborative effort.	中文(繁体)(Chinese (Traditional)) n. - 副產品
		188.5. _____ and other.	한국어 (Korean) n. - 부산물
		293. In 1934 Ayn Rand did a play in which the audience determined the ending [ <i>Penthouse Legend</i> aka <i>Woman on Trial</i> aka <i>Night of January 16<sup>th</sup></i> ].	日本語 (Japanese) n. - 副産物
		139.2. Why do you work with others? Are you afraid to work alone?	עברית (Hebrew) n. - לוואי-תוצאת, לוואי תוצר
		139.7. Why do you work alone? Are you afraid to work with others?	139.2. There was a time that I was a body carrying a head.
		3354. If you can't look forward then stop looking.	117.2. Switch off your eyes.

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