

Speculative collaboration as a practice in the appraisal of time.
(Written component Master thesis)

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Abstract:

‘Speculative collaboration’ is framed here as an investigation guided through an artistic dialogue with the late artist, poet and philosopher I. Rice Pereira, positioning itself as an experimental practice that probes the entanglements of time, identity, and the porous boundaries of authorship. This research does not approach collaboration as a straightforward cooperative act, but rather as a generative space for the coexistence of distinct temporalities and identities. Drawing upon Jean-Luc Nancy’s conception of identity as relational and perpetually in a state of *trembling*, speculative collaboration engages with Pereira’s legacy as a cultural worker whose practice merged abstraction, technology, and philosophy—without seeking to overwrite her artistic voice.

The first chapter focuses on Pereira, offering biographical context and a closer look at her discursive practice, particularly the independent interplay she fostered between artistic creation, poetry, and philosophical inquiry. The next chapter considers collaboration as an inherently uncertain terrain, highlighting its capacity to transmute the spaces between individuals. It presents the work of Lithuanian artist Darius Mikšys, specifically his project *Pinocchio*, and exhibition *Hayward & Tamayo* (2016), Munich Kunstverein, as a case study in experimental collaborative practice. Mikšys’s work is evaluated through the lens of presence, drawing from the thought of Jean-Luc Nancy and Mladen Dolar on the interplay between presence and the voice. Additionally, my own project *How We Betrayed JD Salinger* is introduced as a prior engagement with the dynamics of collaboration.

The third chapter outlines the mechanisms of my proposed collaboration with Pereira, grounded in her self-published book *The Transcendental Formal Logic of the Infinite: The Evolution of Cultural Forms* (1966). In this text, Pereira advances an interpretation of perception and culture as co-evolving phenomena, expanding in tandem through metaphysical inquiry and the human pursuit of the infinite. This chapter also articulates the distinctions and affinities between speculative collaboration and the *Archival Turn*, as articulated by theorists such as Hal Foster and Claire Bishop, and places it in conversation with the notion of *parasitical practice* outlined in the essay *A Productive Irritant: Parasitical Inhabitations in Contemporary Art* by Post Brothers and Chris Fitzpatrick (Fillip 15, Fall 2011).

Ultimately, speculative collaboration emerges as both a critical and poetic mode of artistic inquiry—one that unsettles narratives of authorship and offers a reflexive space for rethinking what it means to work with, through, and alongside another.

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Forward: A Brief unpacking of the artistic voice through a reading of Mladen Dolar and Jean-Luc Nancy

“The voice would not be responding to the void, as that person was saying, but it would expose the void, would turn it toward the outside. The voice would be less the rejection than the ejection of an infinite void opening on the heart of the unique being, of that abandoned being. What voice would thus expose, as it offered up the void, would not be a lack. It would be that want of plenitude or of presence which is not a shortcoming, because it most properly constitutes existence itself: it is what opens existence, ever and always beside itself. In voice there would be this: that being is not a subject, but that it is an open existence spanned by ejection, an existence ejected into the world. My voice is above all what projects me into the world”.

Jean-Luc Nancy, *The Birth to Presence*

“Ultimately, the two, the two of the Other, the Other that doesn’t exist but nevertheless insists, the two would be the division into one and den—not something, not nothing, not one, not being. Enough to stake our hopes on? The object of our perseverance”.

Mladen Dolar, *One Divides into Two*

To speculate is to dwell in uncertainty, to imagine without a clear resolution, an opening in thought towards the not-yet and the never-fully.⁴ To collaborate, meanwhile, is not necessarily to unify, but to co-exist, sometimes uneasily, with another. It is a mode of relation that holds space for difference, rupture, and echo. This project aims to bring these two spaces together, not as a seamless method, but as a field of artistic and philosophical resonance. At its core is a sustained engagement with Irene Rice Pereira (1902 – 1971): a modernist artist and thinker whose work fused abstraction, science, poetics, and metaphysics. Rather than treating her as a subject, this project approaches her as an inquisitor, as a presence to think and create alongside.

Throughout this paper, we return to two theoreticians whose ideas quietly offer scaffolding for the propositions and gestures made within: Jean-Luc Nancy and Mladen Dolar. I turn to them not for fixed definitions, but for a kind of conceptual atmosphere, for ways of thinking with and through relations, voice, and the edges of subjectivity. They are not cited for authority, but for their resonance. Their words create spaces that can be entered into gently, speculatively.

For Nancy, identity does not reside in the self, but unfolds only in relation, as he defines the *tremble of being-with*.⁵ This notion of *being-with* unravels the idea of the autonomous self and introduces a form of coexistence that falters, always open to interruption. And it is in this *trembling*, this shared exposure, that existence becomes possible. There is no solitary “I,” only a continual becoming beside others. This project takes up Nancy’s formulation as an invitation to treat collaboration as a proximity. A

4 This phrase loosely echoes Derrida’s conception of *différance*—the perpetual deferral of meaning and presence. It is used here poetically to gesture toward that which resists final articulation.

5 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O’Byrne (Stanford: Stanford University Press, 2000). Nancy proposes that existence is always co-existence, that “being” is never solitary but constituted through relation—through being-with—which destabilizes any fixed notion of selfhood.

reverberation between presences that is never fixed. It is in this light that working with Pereira is not retrieval but a resonance.

Dolar, meanwhile, approaches voice as something that slips through language—as what remains and resists.⁶ For him the voice is not meaning, but its excess. It populates the places where presence cannot be stabilized, where speech trembles. In Dolar's view, to speak is already to divide, to echo. This notion of the voice informs how we might think of speculative collaboration; not as dialogue in the conventional sense, but as a shared condition of uncertainty and deferral. To collaborate with Pereira, then, is to dwell in that echo, to speak from and into absence, where something still insists on being heard.

Nancy's words speak to an approach to collaboration that I am seeking for this project—a dialogue that respects the integrity of Pereira's voice, while allowing for a speculative space of exploration. How to achieve a coexistence with the deceased, how to inhabit her words and ideas with a respectfulness, rather than overwriting her legacy? To borrow Nancy's idea of the voice, I fear that my exploration will not be able to fully transmute the life and work of Pereira, but perhaps borrowing upon her ideas and knowledge can create a new shared form of speech akin to a stutter.

The voice would not respond to the void—it would expose it. Jean-Luc Nancy's articulation of voice not as a rejection but as an ejection, an opening of being toward the world, reverberates through this project. His words are not merely philosophical ballast but a way of approaching what it means to speak beside another, especially when that other no longer can speak back.

This project is an attempt at a speculative collaboration—less an act of excavation than of attunement. It seeks to inhabit the work and writing of I. Rice Pereira not in homage, nor as critique, but as an uncertain and ongoing conversation: an exchange of breath across time. I do not claim to resurrect her, nor to resolve her. I only ask: how might we share a voice?

In the language of Mladen Dolar, there is always a “two,” a splitting—a not-one and not-nothing. This schism is the place from which this collaboration begins. It does not aspire to coherence or consensus, but rather to coexistence: the respectful friction between the temporalities of Pereira's metaphysical investigations and my own artistic inquiries.

To collaborate with the dead is to stutter. The voice breaks, doubles back, trembles. It falters. And in that faltering, something else may be heard—not a lack, but a space of projection. Not absence, but possibility.

Speculative collaboration, as I have come to understand and attempt it, is not a method but a stance: one that engages with uncertainty as material, and treats the archive not as resource but as relation. It is a practice of listening, of being shaped by another's thought, of letting one's own authorship be partially eclipsed.

This paper, then, is not the final product of a research process, but a site of negotiation. Between mediums, between selves, between worlds. In Nancy's sense, it is a trembling—an identity articulated only through its permeability, its relational unfolding.

I hope not to speak for Pereira, but beside her. Not to resolve the voice, but to let it echo.

6 Mladen Dolar, *A Voice and Nothing More* (Cambridge, MA: MIT Press, 2006).

Chapter 1: The Praxis and unravelling of I. Rice Pereira

Section 1: A short biography

Section 2: A look at Pereira's Writing: The Nature of Space

Section 3: An overview of her artistic practice

Section 1: A short biography

Pereira's effort to integrate abstraction, philosophy and poetics prescribes the basis for speculative collaboration that unfolds throughout these pages. Her artistic and philosophical practice offers a fullness that reaches beyond the frame of art history. It is Pereira's refusal to separate abstraction from metaphysics, her folding of light into poetics, and her deep belief in the evolution of perception, that I locate the conditions for my collaborative efforts.

I came to I. Rice Pereira randomly, in the most contemporaneous of ways, not by word of mouth or citation, but in a multitude of tabs, and search results, and hyperlinks. Through the fog of the browser, that is to say, I no longer know the topic of my original inquiry. Pereira is still an enigma for me, as it is completely arbitrary to define her in any historical sense. It seems simple to describe her as a pioneering modernist artist whose independence of aesthetics and thought saw her standing in art history diminished.

I. Rice Pereira was born Irene Rice in 1902 in Chelsea, Massachusetts, a suburb of Boston, moved to Brooklyn in 1918 upon her father's death. Having to financially support her family, she attended night classes at the Art Students League of New York beginning around 1927, under the tutelage of the Czech-American modernist painter Jan Matulka. During her studies with Matulka, Pereira would be introduced to modern theories and artistic approaches developed in the European avant-garde. As a counterpoint in her development, Pereira was engaged with a range of thinking, from Western and Eastern philosophy to psychology and aesthetic theory. From the work of art historian Karen A. Bearor, we know the list of authors Pereira was reading during this time included Ananda Coomaraswamy, Carl Jung, Immanuel Kant, Wassily Kandinsky, and Alfred North Whitehead.⁴

In the early 1930s, Pereira traveled to Europe, a trip that would be pivotal to the development of her artistic practice. She was able to view much of the work in person that she had been exposed to during her studies with Matulka: Picasso, Kandinsky, Mondrian, and Constructivism, which deepened her commitment to abstraction as an impactful expression of thought. On her return to the United States, we can see the influence of the trip, her canvas from this time takes on a cubist appearance not too dissimilar from that of the French artist Fernand Léger.

The 1940s were active for Pereira as she began to gain recognition. She participated in the influential show *31 Women*, curated by Peggy Guggenheim at the Art of This Century Gallery in New York. In 1946 the Whitney Museum of American Art gave Pereira her first major solo exhibition; additionally, she would exhibit in major institutions such as the Museum of Modern Art and the Brooklyn Museum and the commercial gallery Samuel Kootz Gallery known for exhibiting Abstract Expressionist including Willian de Kooning, Jackson Pollock, and Ad Reinhardt.

In the 1950s, Pereira's practice became increasingly philosophically driven. Her experiments with material expanded with the use of glass, plexiglass, and plastic, which she viewed with a symbolic relation to the spiritual and cosmic. Her publication *The Nature of Space* (1956) was instrumental in introducing her spiritual beliefs and interest in Kant and Jung. This period saw the peak of attention in Pereira's work and the beginning of her creative isolation.

The last decade of Pereira's life was marked by professional dormancy, she continued working in an increasingly personal manner and eventually withdrew from the art scene. Yet she persisted in writing and publishing her philosophical texts on the nature of abstraction. She died at the age of 68 in Marbella, Spain in 1971.

Pereira is not the subject of biographical reflection, but as a gravitational pull that orients my relation to material. And the use of her publication is a conceptual device meant as a demarcation; as a prototype of a discursive practice. I am intrigued by how parallel practices, such as writing, can stand as a departure from the artwork itself, as the locus to better interpret the production of an artist. Pereira is a precursor to artists such as Robert Smithson, Etel Adnan, Jeff Wall, and Amy Sillman, among many other artists whose words resonate outside their work and time.

As a figure, Pereira stands as an archetype of artists forced to navigate between a career in the public and a deeply self-reflective artistic practice of discovery. How does one hold steadfast to their convictions to be a maker, to play a part in a constellation whose taste changes with the wind? The art historian Judith K. Van Wagner posited that “part of the reason for Pereira’s ‘demise’ lies in her independent, uncompromising attitude toward the rest of the art world.”⁵ I can’t help but also speculate that this is also connected to her gender, there is no shortage of *uncompromising* male figures in art history, but I feel safe to speculate there is likely a large number of *difficult* women who never had a chance to be written out, but more easily forgotten. Van Wagner’s words give a vision of a conceptually determined artist, “it was not her manner or her intention to cling to the stylistic whims of the herd or its shepherds.”

5 I. Rice Pereira: Vision Superseding Style, Judith K. Van Wagner, *Woman’s Art Journal*, Vol. 1, No. 1 (Spring - Summer, 1980), pp. 33-38 (6 pages)

Section 2: A look at Pereira's Writing: The Nature of Space

Pereira began to write in the 1950s at the latter end of her popularity in the artworld. Her output as an author is essential to her broader creative philosophy and plays a significant role in the reading of her work. Van Wagner points out this significance, "Pereira wrote her own theories and interpretations of art and philosophy and came to feel that her prose and poetry were an integral part of her creative expression."⁶ It is here that she articulated a distinctive voice on the topics of Aesthetics, philosophy, spirituality, and science.

Here is a list of Pereira's publications which were mainly self published:

Light and the New Reality (1951)
The Transformation of Nothing (1952)
The Paradox of Space (1952)
The Nature of Space (1956)
The Lapis (1957)
Crystal of the Rose (1959)
Space, Light and the Infinite (1961)
The Simultaneous 'Ever-Coming To Be' (1961)
The Infinite Versus the Finite (1962)
The Transcendental Formal Logic of the Infinite (1966)
The Poetics of the Form of Space, Light and the Infinite (1968).

The central preoccupation for this project is *The Nature of Space* published in 1956, a philosophical and aesthetic exploration into the construction of space as both a physical dimension and a dimension of consciousness. It posits that the human understanding of space evolves in parallel to the cultural and mental development of societies, progressing dimension by dimension.

Pereira analysis of historical shifts in understanding space from prehistory through the 20th century, demonstrates that cultural stages of human history are reflected in that period's understanding and experience of spatial reality. She divides human consciousness into two axes, the vertical axis where man's *spirituality* is oriented and the horizontal axis that makes up the tangible world. Her reading of the development of our relationship to space can be read as a dialectic that is an interplay between the material and the mysterious. This is maybe most pronounced in her juxtaposition between *Primitive⁷ man*, who "had first to orient himself in his particular environment before he had any sense of space at all... *Primitive man* himself is the object in relation to the other object,"⁸ and the Egyptians who, "became so obsessed with the mysteries of the unknown that most of life's energy was geared to the hereafter."⁹ I will come back to this text again in the third section of this paper, as it is the defining articulation of Pereira's art and writing that I will be exploring in my speculative collaboration. Here it is important to point out that from the text that I have gathered this is the one that I most strongly relate to. And, only now do I suspect this may have been the publication that my professor Andy Patton may have been referring

6 Judith K. Van Wagner, "I. Rice Pereira: Vision Superseding Style," *Woman's Art Journal* 1, no. 1 (Spring–Summer 1980): 36.

7 I have consciously preserved Pereira's terminology as a guise or cultural marker for the passing of time, changing societal norms and worldviews.

8 Irene Rice Pereira, *The Nature of Space* (self-pub., 1956), 6.

9 Irene Rice Pereira, *The Nature of Space* (self-pub., 1956), 11.

to when he speculated in a lecture, to paraphrase, “Painters of the middle ages depicted perspective as they did not as a narrative device, but instead because that is how the world was articulated to them through their physical relationship to space.”¹⁰

10 Andy Patton is a Canadian Artist, who was guest professor at Emily Carr Institute of Art and design, Vancouver CA, during BFA studies in painting. His unique perspective and relation to painting was pivotal to my own understanding of medium specificity.

Section 3: Radiant Layers: Light, Perception, and the Glass of Pereira

In Pereira's *Reflection* (1943), the medium is not merely a support but an active participant in the act of seeing. Glass, which is layered and painted with non-objective forms, does not frame the image; it composes a field where light performs. Her work resists stasis—it exists in flux, calling attention to the interstitial. What we see is never static. It is a configuration of visual possibilities, perpetually rearranged by light, shadow, and the angle of one's view. Pereira does not present light as symbol, nor metaphor. Light here is operative; it radiates, refracts, glances, and withdraws.

Reflection is not a picture of light; it is the sense of light happening—shared across bodies and planes. Nancy's thought on being-with¹¹ underlines this condition: the work is not self-contained, but co-constituted with the gaze, the movement, the temporality of perception. Pereira's glass functions as a surface of exposition—offering not meaning as content, but meaning as relation.

Pereira herself spoke of “new visual formulations,” and *Reflection* performs this directly. There is no single vantage point from which the work resolves. Instead, it fragments the spectator, pulling them across transparent layers and bouncing it back as glint and shadow. The image never stabilizes. This aligns, in a curious echo, with the art historian Alois Riegl's emphasis on the “optics of surface tension,”¹² in which the eye is compelled not to rest but to move across planes of form. Pereira's surface is likewise animated—less by contour than by the behavior of light itself.

One might also hear Dolar's argument that the voice is never pure signal but always entangled with excess, noise, and presence.¹³ Similarly, Pereira's image never merely transmits light, but interrupts it. It delays, bends, and diffuses. It insists on opacity within transparency, on interference within clarity. *Reflection* also destabilizes the conversions of pictorial perspective. Unlike the linear system Erwin Panofsky identified as symbolic of the Renaissance rationality, Pereira's spatial language is neither monocular nor geometrically fixed. It unfolds in parallax, in shifting glances and mirrored overlays. If perspective, in Panofsky's reading, anchored the subject in a centered position, Pereira undoes this—offering instead a polycentric space in flux.¹⁴

There is no vanishing point here. Only interstices.

In this way, *Reflection* is a diagram of consciousness—not as interiority, but as extension. It is not merely about light, but about the conditions of seeing, the physics of presence. Pereira's layered glass does not reflect the world back to us. It absorbs and reshapes it. What emerges is not a fixed image but a field of potential.

11 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 4–6.

12 Alois Riegl, *Historical Grammar of the Visual Arts*, trans. Jacqueline E. Jung (New York: Zone Books, 2004), 188–89.

13 Mladen Dolar, *A Voice and Nothing More* (Cambridge, MA: MIT Press, 2006), esp. 15–35.

14 Erwin Panofsky, *Perspective as Symbolic Form*, trans. Christopher S. Wood (New York: Zone Books, 1991), 29–30.

Chapter 2: The collaborative form

Section 1: Flowery Statements on collaboration

Section 2: Darius Miksys' Pinocchio: a parable

Section 3: How We Betrayed JD Salinger

Section 1: Flowery Statements on collaboration

The predilection toward collaboration is aroused not from clarity, but from a series of dispersed encounters, unfinished conversations, gestures misread, moments of closeness that dissolved in their naming. Over time, these fragments accumulate into a kind of grammar: not of consensus, but a drift, imitation, and asymmetry.¹⁵ It is through these loosely threaded experiences that the operation of collaboration began to take form—not as agreement or mutual aim, but as a maturation shaped by divergence, silence, and the strange intimacy of being somewhat out of step.¹⁶

There is a chasm/hole (a missing sequence) in the two, and there are tools between them, there is a bridge that manifests and completes their span. I have been uneasy with the voice, the presentation of oneself and the selection of what to make visible. There's an attraction in being uncertain, like eyes fixated on the wobble of a top – with only seconds left. There is a slow uncertainty that the mind allows, a topic of fixation, a slowed time, the time of shuttering as past inertia and future progress pulsates with possibility. There is excitement.

When two individuals meet to facilitate an act, also under a circumstance of agreement or understanding they are working towards a common ambition, uncertainties remain present. It was this uncertainty, and the possibility to share it with another individual that brought me to collaboration. To forge understanding and build new uncertainty.¹⁷

I began to collaborate with the Canadian curator and writer Francesca Bennett around 2005 during our third year of studies together. At the time, our practices did not seem complimentary. She was studying photography, while I was studying painting. But our interest in each other's work and thought coincided with my distrust of painting as a medium to fully flush out ideas.

My first step out of painting and into what could be described as a post-conceptual approach was a project of notation around how art was perceived by the public. I became an avid eavesdropper, I would listen to conversations on the topic of art in cafes, restaurants, parks, galleries, and museums. At this time I needed a more social definition of art and I thought that I would better come to one through the interactions and experiences of others with art.¹⁸

It was here, among the pages of quotes, that Bennett and I would begin to collaborate. I don't know what drew her into this practice, but I can only surmise that as art students we were both trying to come to a

more natural, that is to say less academic, relationship with our own work. And it was through our

15 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 4–6. Nancy develops the notion that being is always being-with, never solitary, but unfolding through “spacing,” interruption, and proximity—not unity.

16 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1962), 153. Merleau-Ponty describes perception as dialogic and partial—never direct, but always immersed in ambiguity and structured by the body's shifting relation to the world.

17 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 8–10. Nancy insists that community and sense are not built from clarity or identity, but through shared exposure and non-coincidence.

18 Robert Smithson, “A Museum of Language in the Vicinity of Art,” in *The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 78–82. Smithson's reflections on linguistic play and casual speech as art-adjacent material align with my own early interest in overheard commentary and art's vernacular reception.

collaboration that I was able to find a form for what had been an aside to the work I was making within the painting department.

I will look for one of the drawings that we made together, and set it here as a symbolic act for everything that came after, that is to say as a pretense for this paper.

Section 2: Darius Miksys' Pinocchio: a parable

Darius Mikšys is a Lithuanian artist whose work frequently stages indirect systems of participation, structures in which collaboration is implied, deferred, or refracted through institutions. In *Behind the White Curtain*, which represented Lithuania at the 2011 Venice Biennale, Mikšys brought the archive of artworks of artists who had received state funding between 1992 to 2010. Visitors were given a catalogue and could request individual works to be temporarily revealed from behind a curtain that divided the audience from the archive. He turned the exhibition into a relay of micro-encounters, delays, and mediated viewings. The artworks existed not in a fixed state, but as a set of conditions not only activated by the visitor, but also by the state, as the grant established what the Lithuanian government considered art and the living and working conditions of artists over time. As a gesture, part proposal, part disappearance, addresses how collaboration can be indirect, structured through absences and the disappearance of authorship.

Darius Mikšys is an artist, but his interest in 'art' lies primarily in its adaptability - as a sphere of production and discourse with a revolving door. In other words, to be an artist is to pick the locks on every other field and continually trespass.

Press Release for *Hayward & Tamayo*
Kunstverein Munchen (2016)

I will begin here since this passage from the Press release for Darius Mikšys exhibition *Hayward & Tamayo*, at the Kunstverein in 2016, comes so close to my own appraisal of Mikšys' evasive practice. He has been a figure in the contemporary art field that has both confounded and inspired. His practice is not easily defined or grasped either as a whole or in its parts; however here I would like to examine it through the way Mikšys handles collaboration as a kind of motif in building worlds.

In his text *Pinocchio (working title, subtitle) in detail*, Mikšys lays out his concept for an artwork conceived, realized, and exhibited outside the normative structures of the artworld. The project proceeds under the premise that because institutions handle a wide-variety of art and artists over protracted periods, that somehow these artistic energies accumulate in these spaces, constructing something akin to a meta-artist through this mingling. Mikšys proposes a model of art production whereby institutions act as knowledge filters¹⁹ and producers of artworks, while artists are free to push the boundaries of culture by producing slow art that is produced without the need for an audience and thus unbridled by expectations placed upon creative form.

This view is exemplified in Darius Mikšys' practice, and particularly in his exhibition *Hayward & Tamayo* at Kunstverein Munich in 2016, where the artist invited the Hayward Gallery in London and the Museo Tamayo in Mexico City to collectively produce and present artwork as if they were each singular authors. Mikšys' approach echoes Nancy's idea of trembling identities by continually engaging and disengaging with various fields of knowledge, creating a practice that remains evasive, uncontained, and perpetually shifting. In his conceptual piece, *Pinocchio*, Mikšys proposes a model of art production that exists outside conventional art institutions and structures. He argues for a slower mode of artistic creation, unburdened by audience expectations, thus aligning closely with Nancy's notion of identity and

19 Darius Mikšys, *Pinocchio (working title, subtitle) in detail*, unpublished manuscript, 2016, 2–3.

meaning formed through relational and unstable interactions.

Nancy articulates a genius as something as not being an isolated aspect of an individual but rather as the transmission through relationships with others, an imparted aspect of the self that shapes and reshapes one's identity. He writes:

The Genius is not the individual, because it imparts him: it makes him tremble, and it imparts him from and with the other. This is not an immediate and total community-as if there were a single Genius of humanity for the Genius is the difference of the individual, without being the individual himself Birth takes place in a community of impartation-that of the mother's womb, that of love, that of being together-among-many.²⁰

Here we can see Nancy introducing the idea that identity is inherently unstable, much like Mikšys' *Pinocchio* which takes on its forms through an ongoing dialogue. Its existence is constituted by a state of 'trembling.' He further elaborates:

The trembling of the 'same' is its identification. The soul trembles to be the soul itself—and to be it through the other. That its determination occurs in trembling means that this determination is not imprinted on it by an alien force, but that it takes place only as the perturbation of substance by the other—which is its self. The soul trembles because its subject is other to it, and because its identity takes place only in the alteration of its substance.²¹

Nancy argues that identity emerges in the interaction with others, echoing his concept of 'being-with'²², where identity is relational rather than embodied in the individual. This is paralleled in *Pinocchio*, an artwork manifest through societal rhythms, which is made to play a harmonic register as so many dispret artworks. It is the trembling of Nancy, as an active process defined by interaction and change.

To position Nancy against Mikšys, we can see parallels in how meaning operates. Art, like identity, is not fixed but festers between intention and interpretation. For Nancy, art creates a space where meaning emerges precisely through its failure to articulate clear, definitive answers. This inherent *failure* is not a shortcoming but rather the defining characteristic of art; it operates precisely at the limits of understanding. Art thus does not depict a coherent world but instead reveals the frayed edges of the frameworks we use to understand experience.

Nancy further explores this idea through his concept of 'deathwork,' introduced in *The Birth of Presence*:

It is certainly neither false nor excessive to say that all production of sense—of a sense making sense in this sense—is a deathwork. It is thus with all 'ideals,' with all 'works,' and it is also thus, remarkably, with all philosophies. Philosophy distinguishes itself by the unique way it profits from death—which is also a way of assuring its own perdurability. Philosophy is ignorant of true mourning. True mourning has nothing to do with the 'work of mourning': the 'work of mourning,' an elaboration concerned with fending off the incorporation of the dead, is very much the work of philosophy; it is the very work of representation. In the end, the dead will be represented, thus held at bay.²³

20 Jean-Luc Nancy, *The Birth to Presence*, trans. Brian Holmes et al. (Stanford, CA: Stanford University Press, 1993), 33.

21 Jean-Luc Nancy, *The Birth to Presence*, trans. Brian Holmes et al. (Stanford, CA: Stanford University Press, 1993), 30.

22 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 3–5.

23 Jean-Luc Nancy, *The Birth to Presence*, trans. Brian Holmes et al. (Stanford, CA: Stanford University Press, 1993), 3–4

Extending this idea, we might say that Mikšys' *Pinocchio* project rejects the form and sense building of a deathwork. It engages with the absence and the unreachable by situating meaning-making in the spaces outside conventional art-world structures. Although art, in Mikšys' view, cannot fully encapsulate reality, it acts as a trace, an ongoing attempt to grapple with the unattainable, constantly reframing of identity and meaning. A schism within, the presupposed, dichotomy of individual and collective practice rises to the surface—the individual as catalyst, though not as an omni-presential conductor of the larger organization; the collective, instead, takes shape as a proposed body of interlocutors, more attuned to the tenets governing the presentation of material output.²⁴

In *Pinocchio*, Mikšys has not only reimagined the silhouette of authorship and institutional critique, but has proposed a mode of artistic presence that is fundamentally relational and fragmentary. The work's refusal to settle into a fully arrived form, its insistence on being activated rather than exhibited, tells of a broader ethical position: that art, like identity, is not a possession but a passage.²⁵ It passes through others, through time, and through spaces not easily adequately charted. Within this frame, *Speculative Collaboration* emerges as both method and ethic—a way of approaching works, especially in the absence of the artist, that honors their openness. It is a form of care that neither fixes nor finalizes, but retains the work in motion, to be shaped by the reverberations of its rendezvous. By detaching from the conventional cadence of production and display, *Pinocchio* becomes a parable for this alternative practice. It is one that is less about what is shown, and more about what is shared, concealed, and continuously reconfigured in the act of being-with.²⁶ It is here, in this trembling zone between appearance and withdrawal, that Mikšys enacts the potential of art, not as a complete work, but as a condition of listening, of awaiting, of becoming.

24 Jean-Luc Nancy's notion of being singular plural reframes the relationship between the individual and the collective. Rather than treating the self as primary and the collective as something added later, he argues that existence is always already shared—being is with. The collective, in this sense, is not a container for individuals but the very condition through which they come into presence.

25 This formulation echoes the phenomenological view that identity is not a stable attribute but a process of becoming, shaped through embodied relation. Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2002), 82, 206.

26 Nancy, *Being Singular Plural*, 3–5.

Section 3: How We Betrayed JD Salinger

Shortly after the writer JD Salinger's death, Roger Lathbury who ran a "tiny publishing house," Orchises Press wrote of his brief encounter with Salinger in 1988 while they were in the process of publishing Salinger's novella *Hapworth 16, 1924*. The Novella was originally published in the pages of the New Yorker magazine in the 1960s. Salinger, being a famous recluse and known for his wariness of the publishing world, had made an explicit demand regarding the sales price of the book. Lathbury tells how an unforeseeable discretion on the part of a book seller led to a misunderstanding and the final cancellation of the project.

Lathbury says that Salinger had also made several aesthetic demands regarding the look of the book, its binding, and typography, in addition to limiting the price; decisions that the two men agreed on. It was here that the Slovenian graphic designer Ziga Testen and I took our cues. Drinking my morning coffee one day in 2010, I opened the Guardian, a UK based newspaper, to find Lathbury's story, *How I betrayed JD Salinger*. As I read about the unravelling of their project, I began taking notes on Salinger's wishes, realizing that Lathbury was laying out in detail the very layout and design of the book. It was here that the book took its shape with Testen and I, which attempted to be true to the author's requirements and the uneasiness and sorrow that filled Lathbury's account.

It was a beautiful collaboration that unfolded in layers of time, perspective, and ethical inquiry. That we would be able to complete something that had dogged the author and his novella's suitors was itself an absurd endeavor. It would take a deeply held sense of respect to the work of both men. It was an opportunity to puzzle together with a graphic designer, a field of interest for me, but with so much mystery and science behind it that I had little firsthand experience with it.

In the end, once the books were individually handbound and embossed we had eighteen copies, eighteen objects that we understood we had no ownership of. Ethically we knew that the books had no monetary value or benefit for us, thus we decided the books would be given out free to those that showed interest and admiration for Salinger, and presented it in art exhibitions.

I refer to *How We Betrayed JD Salinger* as an incipient form for my own sense of collaboration, one that values the final artistic outcome, but is equally drawn to the processual uncertainties of the act of creation. The project opened a space in which collaboration was not defined by symmetry or direct exchange, but by the possibility of *copresence* through misalignment.²⁷ In this sense, it serves as a quiet antecedent to the current research, where speculative becomes a method of access, and the gaps between intention and interpretation are not viewed as a break in the transmission of perception, but as invitations to reimagine relations.²⁸ What began as a fictional trespass into the mythos of Salinger has become, in retrospect, a stepping stone toward a broader inquiry into how relationality is composed, not in clarity, but in trembling, slippage, and the generative opacity of the in-between.²⁹

27 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 28–36. Nancy develops the concept of being-with as the originary condition of existence, not reducible to interpersonal dialogue but grounded in shared exposure and ontological copresence.

28 Tristan Garcia, *Form and Object: A Treatise on Things*, trans. Mark Allan Ohm and Jon Cogburn (Edinburgh: Edinburgh University Press, 2014), esp. book II, "Objectively," and xxiv–xxv. Garcia frames being in terms of intensities and misalignment, where objects do not cohere through harmony but persist in their divergence.

29 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1962), 153. Merleau-Ponty emphasizes that perception is always situated in a field of ambiguity, where meaning is co-constituted through partial engagements with the world, never fully stabilized.

This has become sonorous in my engagement with Pereira, whose own writings navigate the convergence of abstraction and metaphysics, and whose legacy, refracted through time, forms the ground for our speculative dialogue not postulated on recovery, but on resonance.³⁰

30 Pereira, I. Rice. *The Transcendental Formal Logic of the Infinite: The Evolution of Cultural Forms*. New York: Self-published, 1966. “Generalizations” section, esp. discussion of the third and fourth principles. Pereira articulates a metaphysical structure where perception and form are produced in a continuous interplay between the senses and intellect, producing resonance rather than fixed knowledge.

Chapter 3: On my approach to the artistic work

Section 1: Finding commonality with Pereira

Section 2: Finding a collaborative form: In the Tremble of the Infinite

Section 3: Similarities and differences to the “Archival Turn” and the notion of the parasitical

Section 1: Finding commonality (or the sentence can be a corridor)

To speculate collaboratively is to dwell at the site where relation precedes identity³¹—where one does not act with another from a place of fixed certainty, but rather acts toward something common, however shifting. In this sense, identifying commonality is not a means to erase difference, but to articulate the terms of mutual exposure, though scattered and transitory. As Nancy reminds us, the common is not a substrate we stand upon, but a spacing between us.³² What is shared is not a fixed point of accord, but a meter, a resonance that shifts and unsettles. It is this tenuous sense of alignment that opens the space for collaboration to unfold, not as conclusion, but as a kind of gesture toward proximity.

Writing begins as a residue. Gathering at the margins of observation, where our attention thickens and settles. It is less a transcription of what is seen than a negotiation with space—physical, conceptual, and affective. Pereira's writings hold similar intentions. Her language, pulsing with attention, constructs a dimension where thought is not merely reflection but structure.

Like Pereira, I write in space. Navigating by shifting vanishing points, tracing architectures that don't yet exist. The sentence can be a corridor. A paragraph, a terrain. There is no fixed logic in composition—rather, a constellation of relations, rhythms, and ruptures. Through this lens, writing becomes an articulation of perception, a way to translate the evolving, often unstable, encounter between the self and the world. Writing, like painting, becomes a plane of consciousness.

In her *Transcendental Formal Logic of the Infinite*³³ Pereira refuses the dichotomy between the material and the immaterial. She proposes a unifying structure, where the mind and the world are co-creators. There is commonality in my writing, about artworks, bodies, architecture, collapses, and thresholds. Text is not merely a response, but a cohabitation. A dwelling in the idea that form and content dissolves and reassembles as needed.

Where Pereira finds in number a symbol of eternal recurrence and energy, I look to rhythm, repetition, and a refusal of resolution. Writing that does not explain or clarify—it unsettles, circulates, drags the reader through sediment, water, storm, and light. It is a porous field, one where critique and poetics share breath.

To write in this way is to enact an artistic practice, a *demonstration* rather than an *explanation*. It is to resist the framing of writing as secondary to image, and instead to see it as material in flux. With Pereira, I find not answers but scaffolds—language as an instrument of inquiry, and space not as emptiness, but as potential form.

31 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 1–6.

32 Jean-Luc Nancy, *Being Singular Plural*, 5–6. Nancy defines the “in-common” not as a shared essence, but as a spacing that opens each singular being to the other.

33 In her *Transcendental Formal Logic of the Infinite*, Pereira refuses the dichotomy between the material and the immaterial.

Section 2: Finding a collaborative form

The gesture to publish the second edition of *Transcendental Formal Logic of the Infinite* is not a recovery, but akin to an attunement. Not a resurrection, but a listening. We do not return to Pereira's work, but allow ourselves to be returned by it. To engage with her text now is to trace the edge of an encounter already underway, to enter a conversation that resists temporal finality. It is not a historical debris, but the living inertia of an idea still being exhaled.

Nancy gives us a way to speak of this encounter — not as unity or synthesis, but as a trembling proximity. "Being is always being-with," he writes, undoing the illusion of solitary authorship.³⁴ This reprinting, and the displays that accompany it, are collaborative acts, not between two fixed subjects, but in the field of reverberations. We meet Pereira in intervals, the spaces between gestures and echos, between logic and its undoing.

In *Transcendental Formal Logic*, Pereira writes the infinite not as a destination but as a modality. The infinite is not what lies beyond the frame, it is what unsettles the form within. Her metaphysical inquiry becomes spatial. Light is both a material and a metaphor: the energy that is disclosed, and the veil that obscures. She proposes a logic not of certitude, but of ambiguity.

Dolar's writing on the voice speaks here. The voice, for him, is not reducible to speech or meaning. It is the medium of their articulation, the remnant that exceeds their clarity. "The voice is presence as withdrawal," Dolar writes — a remainder, a trace. Pereira's logic moves in this same threshold. Her metaphysics is poetic and her clarity comes from opacity.

My displays developed alongside the republication is an extension of this ethos made material. Plexiglass panels hold suspended layers of clay slip. A diluted earthen material suspended in acrylic medium. This suspension is not merely a formal device, but it touches upon Pereira's method of layering transparencies. The slip does not settle; rather it hovers in a state of *postponement*. Light passes through these forms, but not without distortion. The works become temporal filters, sculptural scores for Pereira's interrupted vision.

Each composition is a speculation: what will perception be if it bears the traces of its own instability? What if the logic we inherit wasn't stored, but a dispersal, a recombination, or a drift?

This trembling is not merely affective, nor a symptom of doubt. It is, in Nancy's terms, the very movement of being. A pulse that signals exposure to what lies beyond the self. In *The Birth to Presence*, he writes that identity trembles not out of weakness but because it is always-already open, on the verge of the other.³⁵ Identity not as a container but a contour, a body ever shifting, permeable, drawn again and again in relation. To occupy this trembling as a method of collaboration is to resist conclusion. It is to approach the other not as a cipher for recognition, but as a seismic field — unsettling, generative, unresolved. Speculative collaboration in this sense, is not an alloy of voices but an adjustment to the unfinished, to the recurrent intervals of co-presencing.

34 Jean-Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 3.

35 Jean-Luc Nancy, *The Birth to Presence*, trans. Brian Holmes et al. (Stanford, CA: Stanford University Press, 1993), 9–10.

Pereira's infinite braids into this trembling with its own asymmetrical logic. In *The Transcendental Formal Logic of the Infinite*, she evokes a cosmology in which perception and culture spiral outward, not forward

in a line, but diffused, toward a horizon unreachable and only felt.³⁶ Here, form is not that which limits, but which cascades—a crescent of the infinite cast inside the finite. To engage with her across time is not to restore, recover, or resolve. It is to linger in the act of holding open, to sustain form at the inception of its undoing. Between Nancy's trembling and Pereira's infinite, a methodological rhythm emerges which is tentative, recursive, and unfinished. Not an act of unearthing the past, but letting it reverberate. Of listening as it trembles.

The materials chosen respond to Pereira's aesthetic and conceptual vocabulary. It is important for them not to be illustrations of her text, but parallel forms of thought, each held long enough to be witnessed.

This is a leaning-in, a tilting toward a work that never finished arriving. A continuation. An invitation.

The book and installation are not a closure and they do not frame Pereira—they allow her light to spill outward, refracted through us.

36 I. Rice Pereira, *The Transcendental Formal Logic of the Infinite: The Evolution of Cultural Forms*, self-published, 1966.

Section 3: Similarities and differences to the “Archival Turn” and the notion of the parasitical

My engagement with the writing and artistic practice of Pereira is meant as a speculation, and should not be seen as conventional research or homage, but as a process of embedded interaction³⁷—a kind of cohabitation of her text and art and my contingent and subjective understanding of each. This approach shares affinities with the *Archival Impulse* described by Hal Foster and *A Productive Irritant* outlined by Post Brothers and Chris Fitzpatrick, yet its departures are integral to my project.

The artists that Foster references in his paper are motivated by the desire to bring lost and displaced histories into the present.³⁸ In some sense, my engagement with Pereira echoes this sensibility. Her writing operates not as a stable text to be cited, but as a living fragment—as a system of ideas, impressions, and resonances that I return to, physically and conceptually, as I work. Like the artist Foster describes, I accept anomic fragmentation³⁹ not as a problem to be resolved but as a condition that invites *partial, affective, and provisional associations*.⁴⁰

However, where Foster’s artists often use these fragments to produce *socially charged critiques or ironic juxtapositions*⁴¹ (as in the work of Sam Durant and Thomas Hirschhorn), I am not making reference to media-saturated gestures. I am not seeking to *rechannel the energies of spectacle*, nor to foreground a collapse of meaning. Rather, my interaction is rooted in a durational and material entanglement with Pereira. More akin to listening than to excavating, more influence than assemblage.

While the archival turn and speculative collaboration may both conjecture towards the past, they do so with different navigational tools—different temporalities, different ethics of contact. The archival turn, as Hal Foster has framed it, often seeks to retrieve and reframe, to cast the artist as a kind of forensic figure, busy with the assembly of fragments under the light of critical distance.⁴² But speculative collaboration does not collect. It listens. It does not restore what has been interred, but dwadles beside what continues to vibrate. The archive, here, is not inert material waiting to be articulated. It is a site of ongoing tremor.

The parasitical model, as drawn from the philosopher Michel Serres and expanded by Post Brothers and Fitzpatrick, offers a more resonant metaphor. Their framing of the parasite—not as antagonist but as irritant, disruptor, and agent of change—captures something of my method.⁴³ Pereira’s thought inhabits my process as a kind of *productive interference*: her metaphysical inquiries and poetics subtly recalibrate my decisions, shift my rhythm, and reroute my intuitions. Yet, I do not aim to expose ‘loopholes’ or weaknesses in her writing, nor to manipulate its context. If anything, I am *mutually altered*⁴⁴ by this encounter—less a parasite than a symbiont.

37 Hiroshi Ishii and Brygg Ullmer, “Tangible Bits: Towards Seamless Interfaces between People, Bits and Atoms,” Proceedings of the ACM SIGCHI Conference on Human Factors in Computing Systems (1997): 234–241.

38 Hal Foster, “The Archival Impulse,” October 110 (Autumn 2004): 4.

39 Hal Foster, “The Archival Impulse,” October 110 (Autumn 2004): 5.

40 Hal Foster, “The Archival Impulse,” October 110 (Autumn 2004): 5.

41 Hal Foster, “The Archival Impulse,” October 110 (Autumn 2004): 5.

42 Hal Foster, “An Archival Impulse,” October 110 (Fall 2004): 3–22.

43 Post Brothers and Chris Fitzpatrick, “A Productive Irritant: Parasitical Inhabitations in Contemporary Art,” Fillip 15 (Fall 2011), <https://fillip.ca/content/parasitical-inhabitations-in-contemporary-art>.

44 Post Brothers and Chris Fitzpatrick, “A Productive Irritant: Parasitical Inhabitations in Contemporary Art,” Fillip 15 (Fall 2011), <https://fillip.ca/content/parasitical-inhabitations-in-contemporary-art>.

This differs from the examples offered in *A Productive Irritant*, where parasitical strategies often involve institutional critique, camouflage, or contextual manipulation. My approach is less about strategy and more about attunement—allowing my own authorship to be decentered by the text I’m in dialogue with. Pereira becomes neither host nor archive, but collaborator, and the work that emerges is the byproduct of this entangled relation. In this way, the practice moves away from both the critique-driven archival artist and the parasite, toward a mode of poetic inhabitation—where the past is not excavated or interrupted, but lived with.

In tracing speculative collaboration as a modality of temporal restructuring and co-emergent authorship, this thesis aspires to venture beyond conventional frameworks of participation, toward a field of relational intentionality where identity, perception and time interweave in proximity. Here, collaboration is not the harmony of selves, nor a negotiated compromise, but an exposure, an act of appearance across disjunctive timespaces. Through an appraisal of Pereira’s propositions and artistic fragments, I have sought to enact a conversation that befuddles the structures of chronology and the enclosure of the singular voice. This work operates not within the logic of accumulation, but within a poetic nexus where presence is traced rather than asserted, and time ferments and splatters in unexpected directions.

In such a space, the boundary between archive and invention soften, and the act of *working-with* becomes a form of temporal world-building. Drawing from Nancy’s notion of *being-with* as a condition prior to any individuated ‘I’, this research proposes that collaboration must be rethought not as a method, but as a condition of being—an ontological surrounding in which listening becomes an aesthetic act. To collaborate is to touch the untimely and remain open to the unfinished.

In this, the thesis contributes to existing theoretical dialogues not by addition of yet another voice but by shifting the tenor and revealing how the collaborative might serve as a speculative apparatus for the appraisal of time, not as a linear pathway but as the *Moirai* grasping *contingent encounters*.⁴⁵ This is not merely a conceptual undertaking, but a call to dwell otherwise—with the past, with the not-yet, with each other.

45 Jacques Derrida, *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982), 293–316. In “The End of the Book and the Beginning of Writing,” Derrida invokes the *Moirai* and the metaphors of weaving to disrupt the linearity of philosophical time. Thread becomes a figure of *dif-férance*—where meaning, like fate, is deferred, cut, and recomposed in the interstices of reading and writing. The *Moirai* thus serve not as arbiters of fixed destiny, but as spectral agents of temporal indeterminacy.

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Appendix i:

Jean-Luc Nancy was a philosopher of openings—of relations that do not resolve, but resonate. Across writings that blur the edges of ontology, aesthetics, and political life, Nancy returned, again and again, to the question of how we exist not as selves, but as co-presences—always in the tremble of being-with. His work does not so much define concepts as linger beside them, tracing the contours of meaning as it appears, withdraws, and reappears elsewhere.

In *The Birth to Presence*, *Being Singular Plural*, and *The Sense of the World*, Nancy offers a thinking of art that does not explain but exposes—where the aesthetic becomes a field of proximity, interruption, and deferred arrival. Art, for Nancy, is not representation but reverberation; not a statement, but a space where sense is held, suspended, and shared.

His thinking threads through this project as more than reference. It becomes atmosphere—an ethics of relation, a way of staying with what is unfinished. Nancy gives form to a mode of collaboration that is not about synthesis or agreement, but about the respectful sharing of uncertainty. In this light, his presence here is not explanatory but co-constitutive: he helps hold open the space in which speculative collaboration becomes possible.

Mladen Dolar is a Slovenian philosopher and cultural theorist whose work centers on the philosophical dimensions of voice, language, and subjectivity. Best known for *A Voice and Nothing More*, Dolar positions the voice as an element that unsettles the boundary between sound and sense, presence and articulation. Rather than treating the voice as a vehicle for communication, he attends to it as a surplus—something irreducible to meaning, yet inextricable from it.

Drawing from Lacanian psychoanalysis and German Idealism, Dolar's thought is rigorous without becoming doctrinal. His writing resists synthesis, preferring to remain with the contradictions inherent to language and listening. Across his work, the voice emerges not as a tool, but as a site: where the subject falters, where meaning is delayed, where presence cannot be secured.

Dolar's inquiry into the voice offers a way to think about speech as an exposure—neither transparent nor sovereign, but marked by rupture and repetition. His work does not offer a method, but a frame for noticing what is often bypassed: that which resists capture but still insists on being heard.

Darius Mikšys is a Lithuanian artist whose work engages systems of visibility, deferral, and institutional mediation. Often unfolding through proposals, absences, or indirect activations, his projects resist categorization, opting instead for structures that reframe how meaning is distributed and where art is said to occur. Rather than producing discrete objects, Mikšys constructs conditions—inviting processes of selection, repetition, and minor disorientation.

His practice often moves obliquely through archives, bureaucracies, and art world protocols, exposing the soft infrastructures that shape authorship and reception. In projects such as *Behind the White Curtain* (Venice Biennale, 2011) and *Hayward & Tamayo* (Kunstverein München, 2016), he creates environments in which participation is partial, delayed, or mediated through others. What emerges is not a critique, but a reconfiguration—where the contours of agency are gently unsettled.

Mikšys's work often operates like a parable: suggestive rather than declarative, displacing resolution in favor of resonance. His approach is not oppositional, but parasitical in the most generative sense—inhabiting systems from within, altering them by proximity, and leaving behind forms that are less

conclusions than open arrangements.

Hal Foster is an American art historian and critic whose writings have shaped the discourse around contemporary art, particularly in relation to postmodernism, archival practice, and the politics of form. A founding editor of *October* and a central figure in the development of critical art theory in the late 20th century, Foster's work often situates artistic production within broader social, psychoanalytic, and architectural frameworks.

Across texts such as *The Return of the Real* and *Bad New Days*, Foster has examined how artists respond to conditions of historical rupture, trauma, and spectacle. His essay *An Archival Impulse* articulates a mode of practice in which artists engage with historical materials not to restore, but to reframe—treating the archive as a field of partial, affective association rather than stable knowledge.

Foster writes with a sharp structural clarity, often drawing lines between artistic gestures and ideological undercurrents. His thought is not concerned with ambiguity for its own sake, but with how aesthetic forms disclose the operations of power, memory, and desire. While his approach is anchored in critique, it has also made room for understanding how certain practices resist resolution—remaining fragmentary, provisional, and open to misreading.

Post Brothers is an independent curator and writer based in Poland, whose practice moves fluidly between exhibition-making, critical writing, and collaborative production. He has developed projects across a range of institutional and non-institutional contexts in Europe and North America, often working site-responsively and across disciplines. His curatorial work is marked by a sustained interest in discursivity, repetition, and the exhibition as a speculative structure.

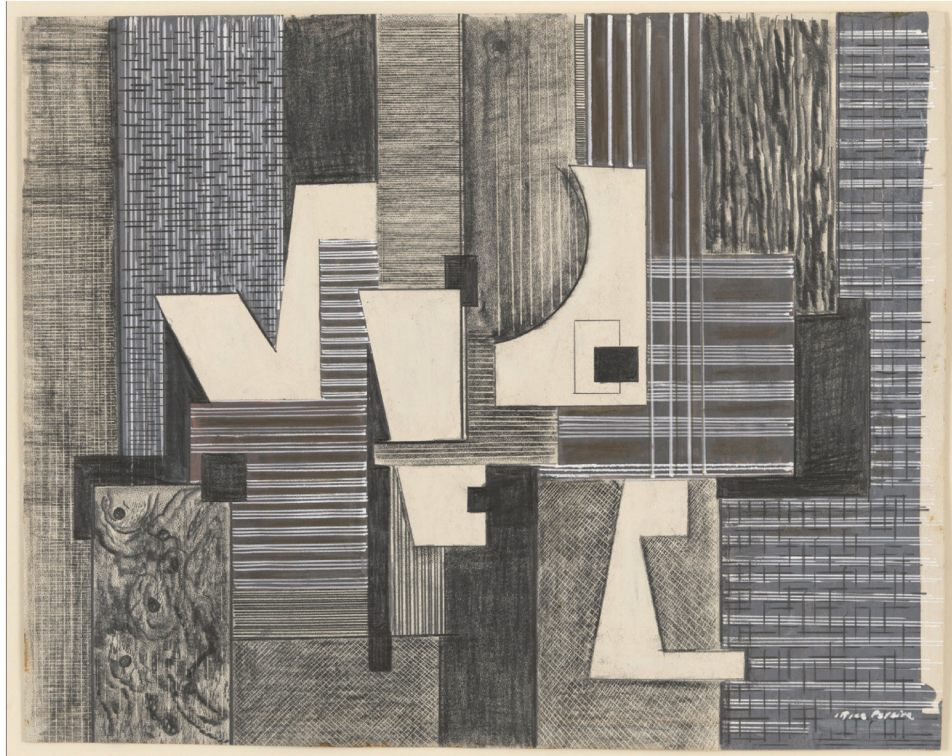
From 2016 to 2019, he served as Curator at Kunstverein München, where he organized a number of solo and group exhibitions, discursive platforms, and publications that emphasized process-based and artist-led approaches. His writing has appeared in *Mousse* and *Spike*, and frequently operates in tandem with his curatorial work—treating language not as documentation, but as a mode of production. Post Brothers approaches curating as a flexible and iterative engagement, often developed through extended dialogue with artists and institutions. Rather than asserting curatorial authority, his work constructs open-ended conditions for shared inquiry, where meaning emerges through proximity, friction, and delay.

Chris Fitzpatrick is a curator and writer whose work foregrounds the conceptual, procedural, and often paradoxical dimensions of exhibition-making. He served as Director of Kunstverein München from 2015 to 2019, where he initiated a dynamic program of exhibitions, performances, and publications that embraced instability, play, and propositional thinking as curatorial strategies.

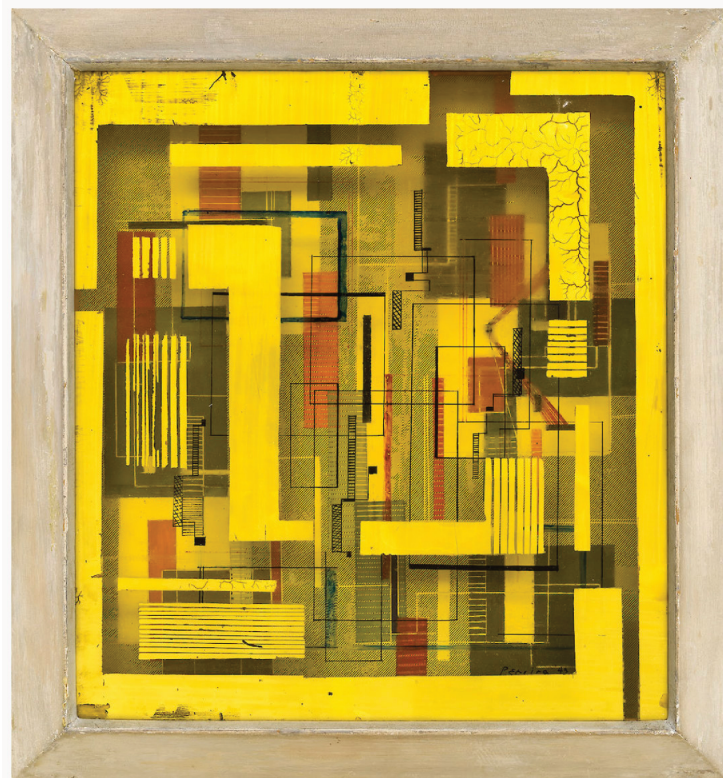
Prior to his role in Munich, Fitzpatrick was Director of the not-for-profit space *Objectif Exhibitions* in Antwerp, and has curated projects across Europe and the United States. His approach often turns on the orchestration of context—treating the exhibition as a site where meaning can be reframed, rerouted, or delayed through formal and linguistic interference.

Fitzpatrick's writing has appeared in *Mousse* and *Flash Art*, and often mirrors the qualities of his exhibitions: elliptical, layered, and oriented toward displacement rather than clarification. His curatorial ethos favors projects that resist immediate legibility, allowing for misalignment and partial reception as generative conditions.

Appendix ii:



Irene Rice Pereira. *Exploration with a Pencil.* 1940. Pencil, gouache, and metallic paint on paper, 14 x 17 1/2 in. (35.8 x 44.7 cm). The Museum of Modern Art. <https://www.moma.org/collection/works/36755>.



Irene Rice Pereira. *Reflection.* 1943. Gold leaf and oil on glass over tempera on board, 38.1 x 35.6 x 3.8 cm. Solomon R. Guggenheim Foundation, New York.



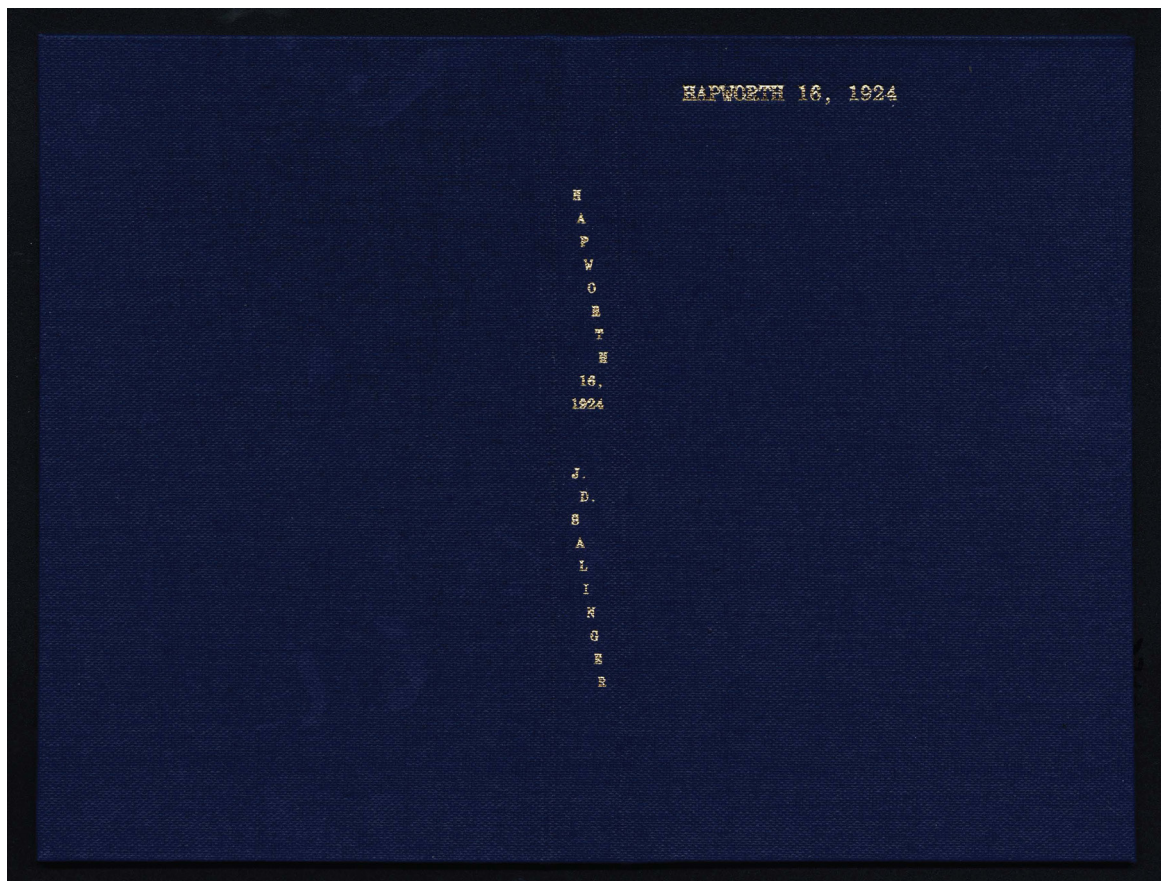
I. Rice Pereira. *Transvision*. 1946. Ceramic fluid, porcelain cement, oil paint on two planes of corrugated glass mounted on hardboard and wood. The Phillips Collection. <https://www.phillipscollection.org/collection/transversion>.



Darius Mikšys. *Hayward & Tamayo* (exhibition view). Kunstverein München. 2016. <https://www.kunstverein-muenchen.de/de/programm/ausstellungen/rueckblick/2016/darius-miksys>.



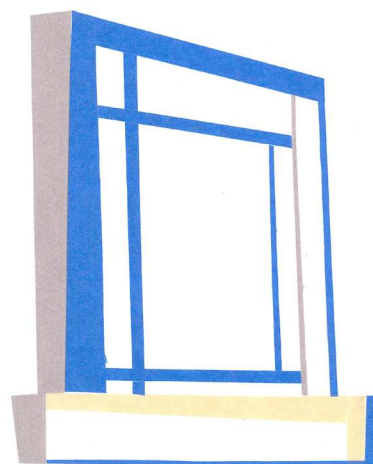
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