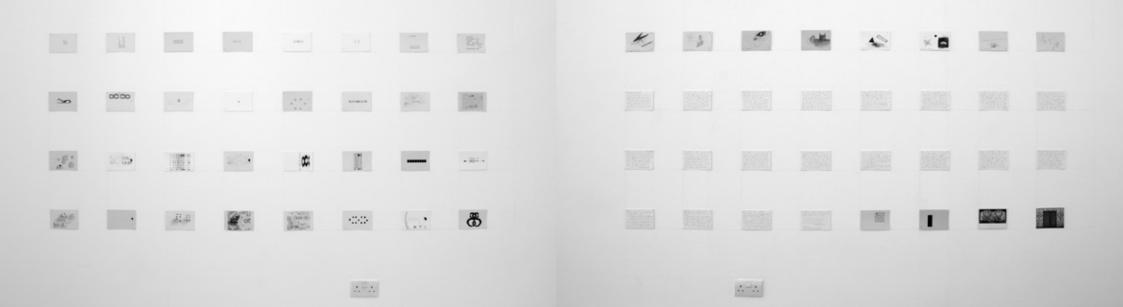
### Alan Dunn and Peter Suchin

The Eighty-Eighth Parallel







44 [2]
88 [2]
88X2 [4]
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[1]

[1]

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4

STILL

1.8.81

# INFINITY [8] DIVISION [8]

6 6 0 U R [4]

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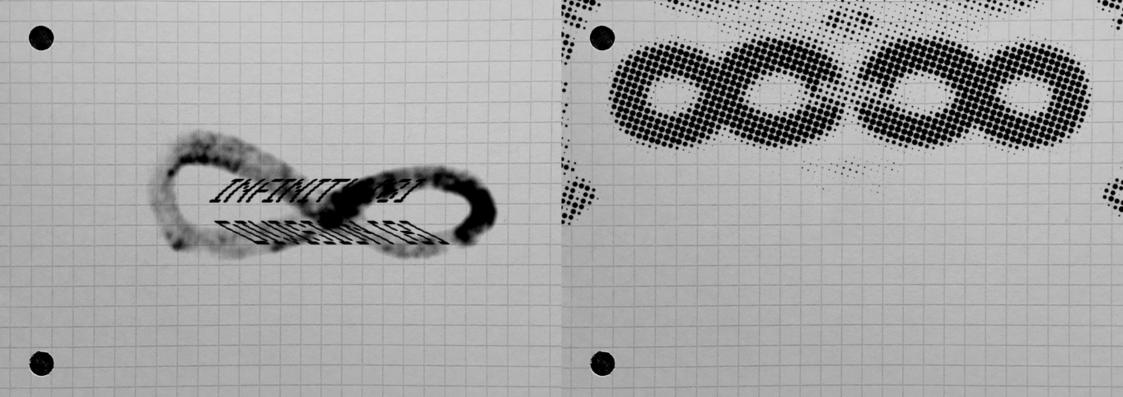
# I W A S [4] FOURTEEN [8]

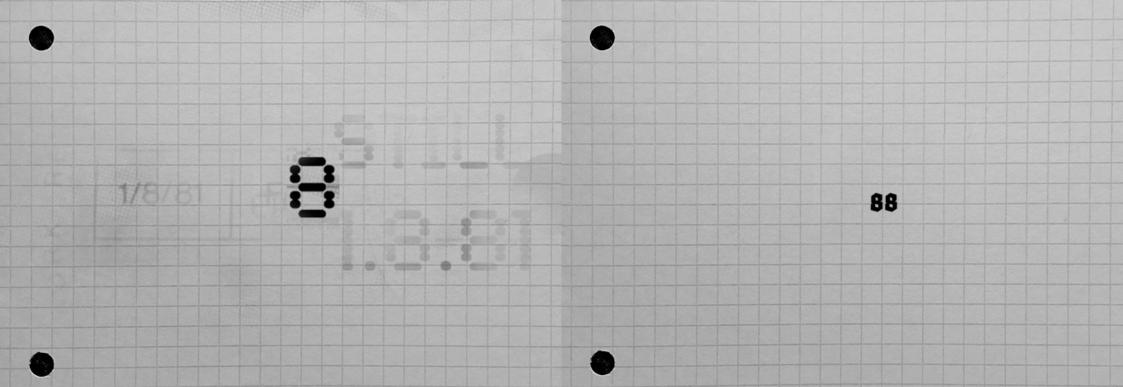
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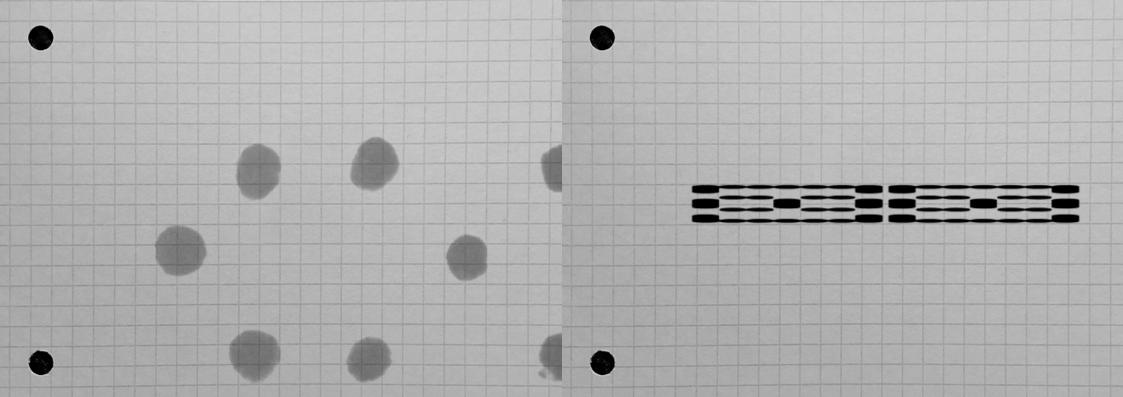
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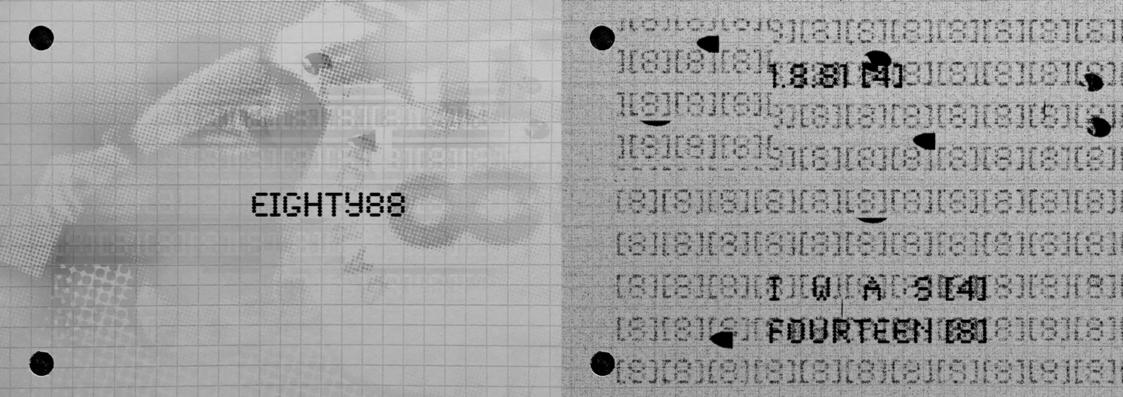
1.8.81 [4] MTULAUNCH [9] [6] LADIES AND [3][6][9] GENTLEMEN [9]<sup>[1]</sup>[8] [18]

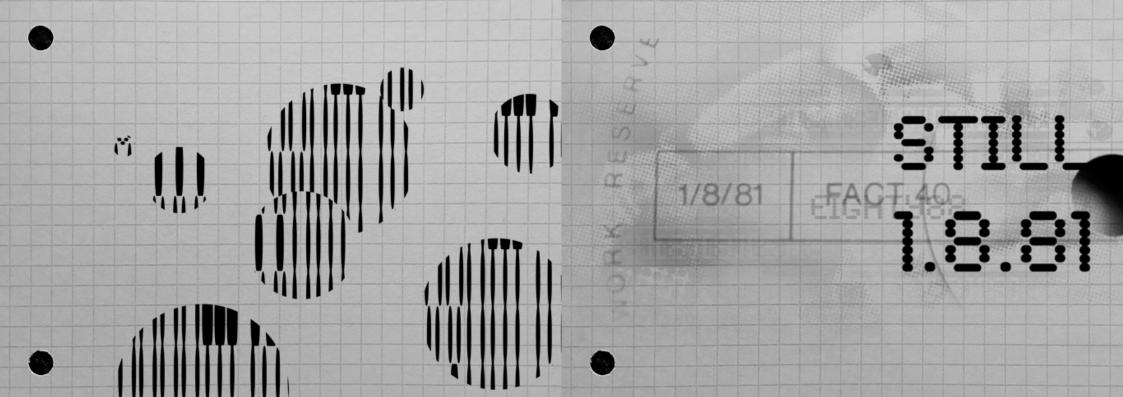
ROCK'N'ROLL! [9]





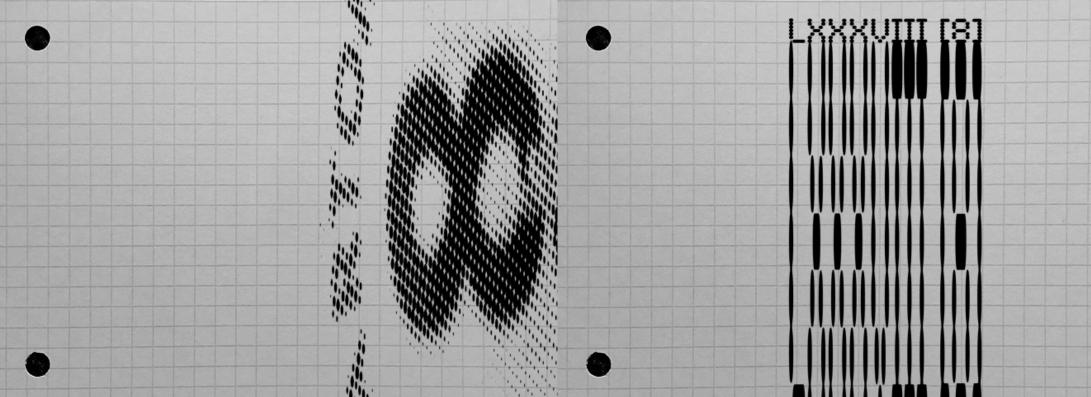






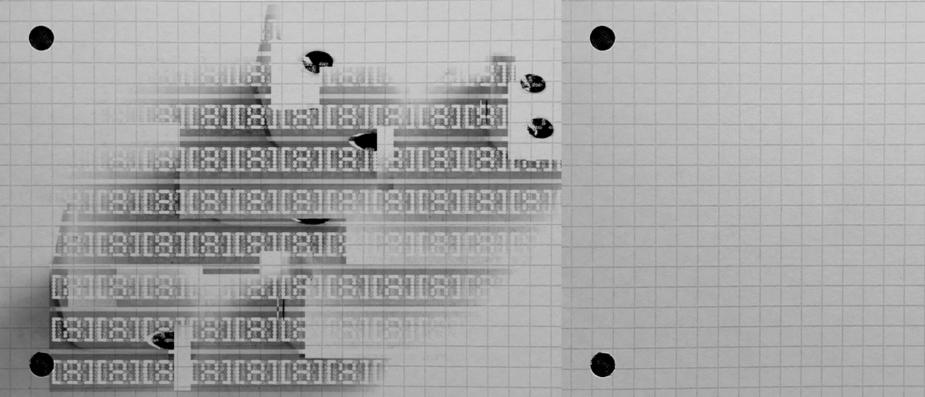
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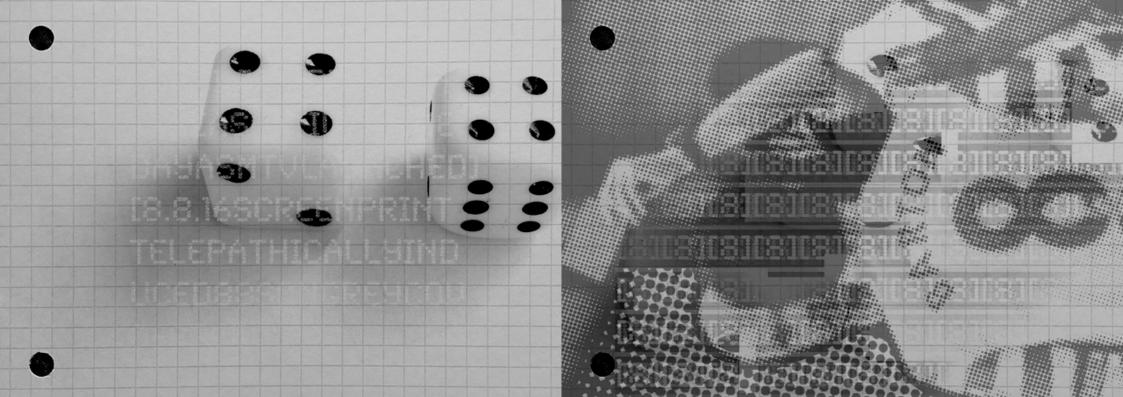
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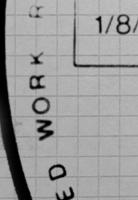












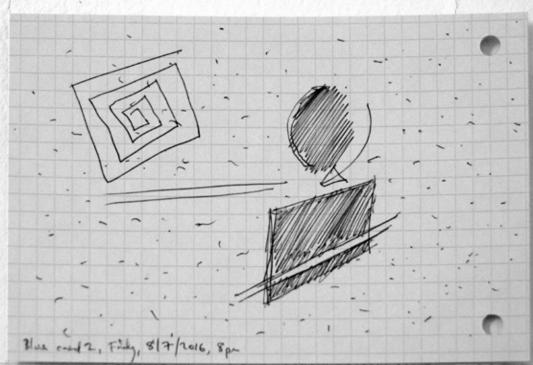
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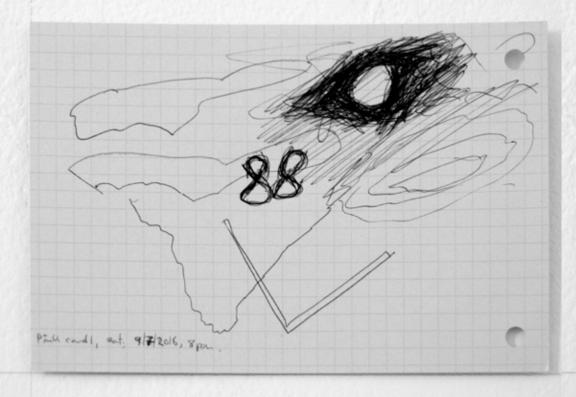
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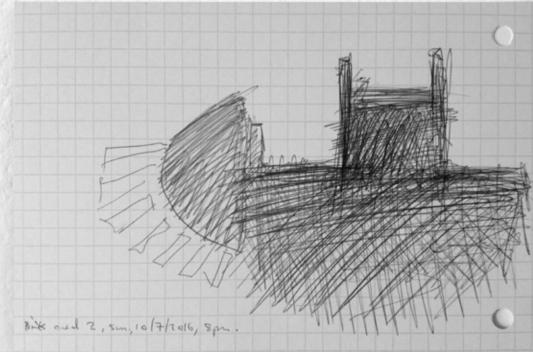
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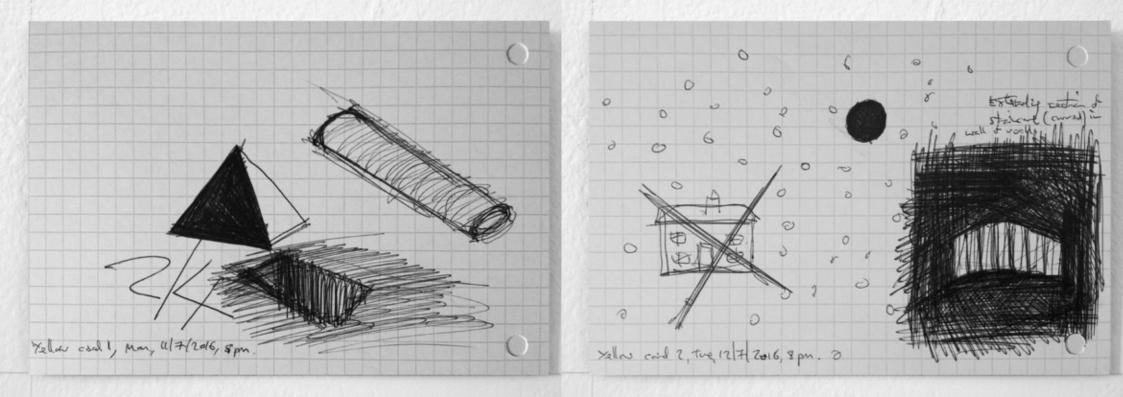
# 1/8/81 FACT 40

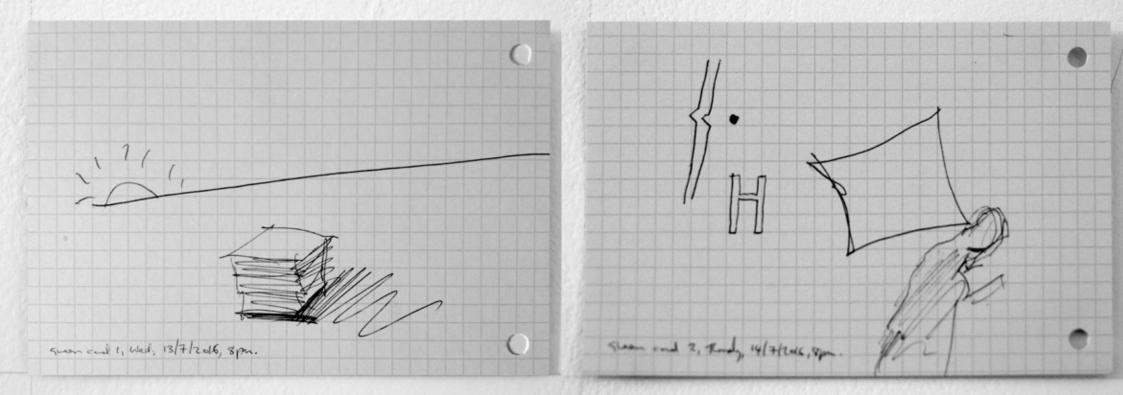












The Eighthy-Eighth Parallel

This would take the form of an "archive" of

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a collaborative work, the first explicit act of doubling because apparent when Dure and moself held our first related meeting - in london, on Saturday 25t July, 2016. I had maggerted, but inthat being conscionly aware of center earlier works Durn had made that we use the numbers & addar 88 as a point of departure; it only then became appart that Due had some considerable time before made worth employing the number 4 and

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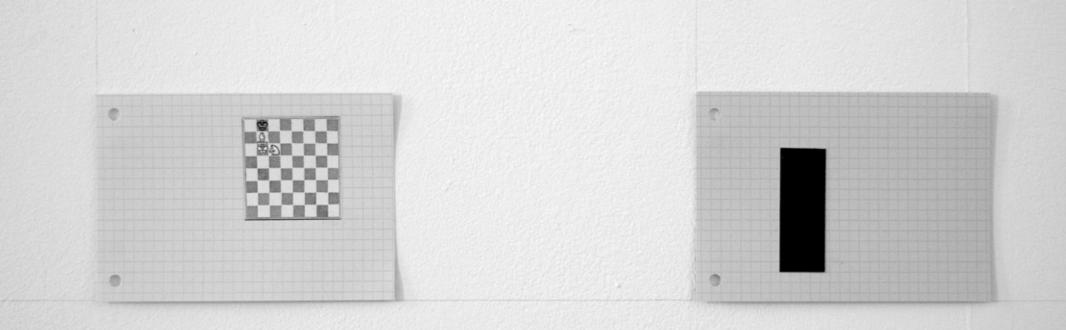
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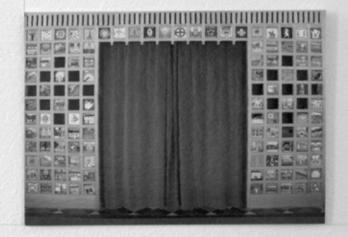
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Peter Suchin . Fridy, 12/8/2016, reviced Fridy, 14/8/2016.







#### The Eighty-Eighth Parallel

This work takes the form of an "archive" of fragments and small drawings, loosely arranged in a chessboard grid of 8 x 8 squares. The "board" is here split into two equal-sized sections, divided by a doorway, but meant to be read across either side of the door, left to right in the usual manner. Planned from the start as a collaborative work, the first explicit act of doubling became apparent when Dunn and myself held our first meeting in London, on Saturday, 25th July, 2016. I had suggested, but without being consciously aware of certain earlier works Dunn had made that we use the numbers 8 and/or 88 as a point of departure; it only then became apparent that Dunn had some considerable time before made works employing the numbers 4 and 44 – and of course 8 and 88 are "doubles" of these numbers – the "uncanny" aspect of the double therefore materialised – perhaps by mere coincidence, right at the start.

The figure 8 is itself an echo or double loop, with 88 enacting a further visual doubling. The sign of 8 may also be aligned with the Greek sign for infinity and, by way of its closed, endless structure, repetition or return. In his novel of 1958, The Voyeur, Alain Robbe-Grillet in effect displays this cipher (known as the "lemiscate") as a recurring trope or mute but apparently meaningful motif. It occurs, for example, right at the start of the book in the form of two metal rings fixed to the side of a harbour wall, and later as a double-looped piece of string or

a pattern in the grain of a wooden door. Robbe-Grillet has been keen to emphasise the non or asymbolic aspects of the shapes and signs deployed in his work, preferring to foreground their literal, "phenomenological" disposition as markers, units, or "flat" ciphers, with a concurrent emphasis upon the contribution the reader makes in terms of producing meaning in a manner not prescribed by the author. The Eighty-Eighth Parallel is thus, too, an "open work" – the term is Umberto Eco's. In one sense the work is a loose collection of highly-subjective units or, again, fragments of potentially more extensive interests which have been subjected to the rule of an imposed framework – a physical and mental structure which, in the present case, implicitly militates towards certain types of coherence over other possible alignments.

Choosing to work as "one" producer of a work, working together, that is, to make a piece that goes beyond what either of us would make if working alone, the implication here might well be that the viewer/reader is placed in the position of the "artist's double", guest, shadow or ghost. Seeing one's double is supposed – at least in the literature of the doppelganger – to elicit danger or even death. The "danger" here is in whether or not such openness can lead the viewer or reader into the work in such a way that he or she can seriously engage with it – find it sufficiently engaging, so as to set them up – the pun is intended – as active makers of the

work. If one calls this piece an archive it is partly in the spirit of Jacques Derrida's reminder, given at the beginning of his book Archive Fever (1995) to the effect that the word archive pertains to the place containing something stored for active usage – to be used in the future, by those who come later. One might therefore contrast "archive" with "museum", which term is linked by Adorno in his essay "Valery Proust Museum" (Prisms, 1955) to "mausoleum", in other words, to death, and not the life of active reading or re-erecting implied by the setting-up of an archive or cache of materials for further – and potentially unpredictable – use.

One part of The Eighty-Eighth Parallel is comprised of sixteen coloured index cards or fiches, eight of which cards were worked on by Alan Dunn in late June/July, 2016. It was then agreed that for eight consecutive days (Thursday, 7/7/2016 – Thursday, 14/7/2016), at 8pm each evening, for approximately 2 – 5 minutes, Dunn would "telepathically transmit" the imagery or other notation on the cards, to be received by Suchin, one card at a time, on the specified dates, and these "receptions", such as they were, would be the subject of, or would, if one prefers, directly constitute the drawings (etc) Suchin produced. The colours to be used – I mean that of the index cards – was all that was otherwise agreed vis-à-vis these supposed transmissions/receptions. This sequence was recorded at the bottom of each of Suchin's cards. Dunn's index cards were in Suchin's possession at the time of the aforementioned exchange, still sealed in the envelope Dunn had posted them in, Dunn using photographs of his cards as mnemonic

devices for the transmissions themselves. At no point to date (i.e. a the time of writing these notes) have we gone into detailed discussion as to the success, failure or otherwise of the telepathic element of the work. From the beginning this "experiment" was, first and foremost, intended as a means to generate a body of material. The factor of its probable and potential openness was not a problem; right from the inception of the project there was a willingness on the part of both parties to "simply" see where things would lead, what would emerge from the collaboration and what it would become.

Once the 8 x 8 grid arrangement was agreed, we divided up the remaining number of squares – 64 minus 16 leaves 48 squares – 24 each. A further subdivision was agreed, the 24 units becoming 4 groups of 6 categories – of "people", "objects", "artworks", and "places", the further corollary being that these would be pursued from an autobiographical perspective. This qualifying feature was, however, left rather vague. Dunn supplied, in photographic form, a version of the 24 cards he'd worked on, though leaving it open as to exactly how these may be added to the final display. Unable to attend the exhibition venue for the period of installation, Dunn proposed that I make whatever decisions about the cards' arrangement I thought necessary – putting them in whatever order I chose, and ignoring the autobiographical configurations entirely, should I so wish.

At the time of this writing the final layout remains undecided, it being agreed by both parties that this will be done during the mounting of the work on the gallery wall (Monday 15th, Tuesday 16th August). My own 24 cards do not echo Dunn's "card-criteria" in any direct way; in fact I have taken a somewhat liberal attitude as regards my contribution here, though Dunn himself has decidedly encouraged this "wildcard" feature of our exchange. I ended up deciding to use my share of the remaining squares as, partly, a space in which to elaborate upon our collaboration in writing.

The project has produced – necessitated even – an energetic, fluid, dialogical way of working in which the work's planning and execution has had to be both rapid and adaptable. We agreed early on that the work would be playful, "unfixed", relatively indeterminate, but one hopes that such a stance will not automatically produce something trite or noncommittal. I have (finally) decided – Sunday, 14/8/2016 – that these rapidly produced notes will make it into the final display – Dunn has agreed to these on only the briefest perusal of their content and approach.

A key reference point with respect to their "methodology" – partly spontaneous, partly subject to revision – is Derrida's pseudo-epistolary volume The Post Card: From Socrates to Freud and Beyond (1980), in which Derrida – or "J.D." – purports to reprint the texts from a long series of postcards, ostensibly sent from Oxford to a recipient in France, during the late 1970s. The

book discusses, amongst many other themes, destination, where to, or for whom something is destined. Might works of art be I sntended for a specific recipient but available, en route, to other readers? This compact combination of picture and text carries no restrictions.

"...this time it's the end, I feel it coming...You are with me but I would like you to be with me, up to the last moment." – J.D., The Post Card, p. 208.

Peter Suchin

Friday, 12/8/2016, revised Sunday, 14/8/2016.

### Alan Dunn and Peter Suchin

The Double



Cards 12 and 35 screen-printed onto sleeve of Dunn's copy of Joy Division's STILL, originally released 1.8.81

Produced for the exhibition Doppelgänger, curated by Brigitte Jurack

17-28 August 2016 Lewisham Arthouse, London