

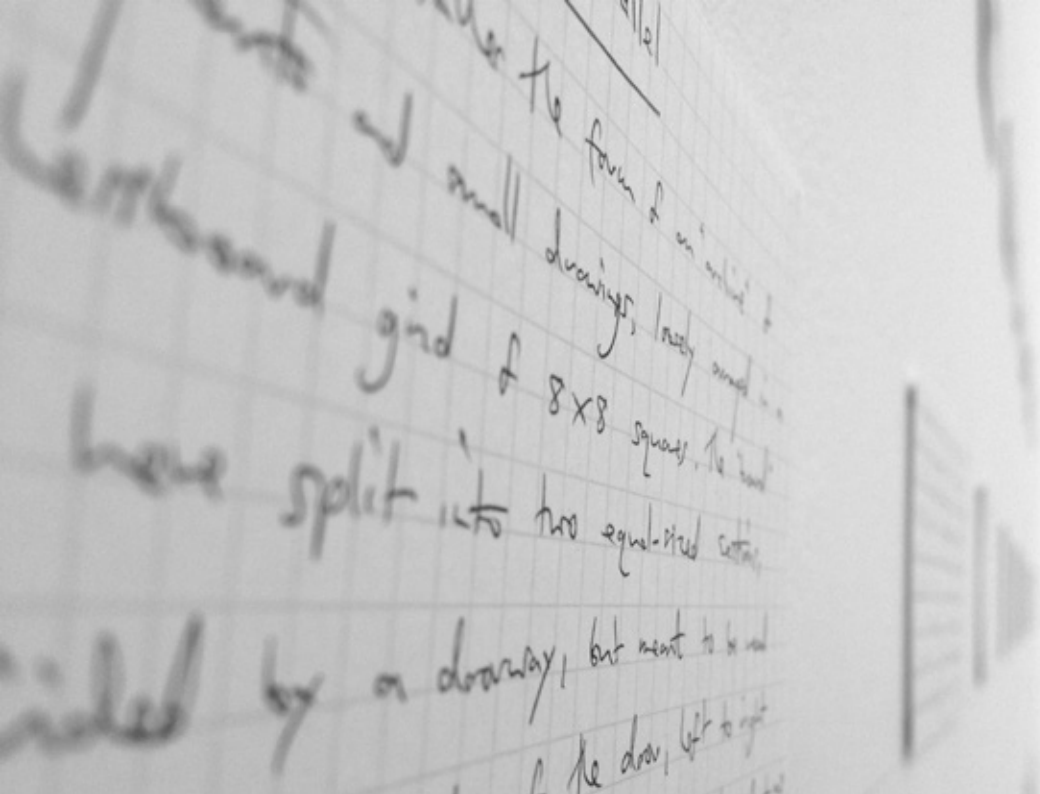
Alan Dunn and Peter Suchin

The Eighty-Eighth Parallel

2016







STILL
1.8.81

2	[1]
4	[1]
44	[2]
88	[2]
88X2	[4]
7744	[4]

INFINITY [8]
DIVISION [8]

F⁰OUR [4]

398 策 8 EK

8 8

1.8.81 [4]

I W A S [4]
FOURTEEN [8]

1.8.81 [4]

MTVLAUNCH [9]

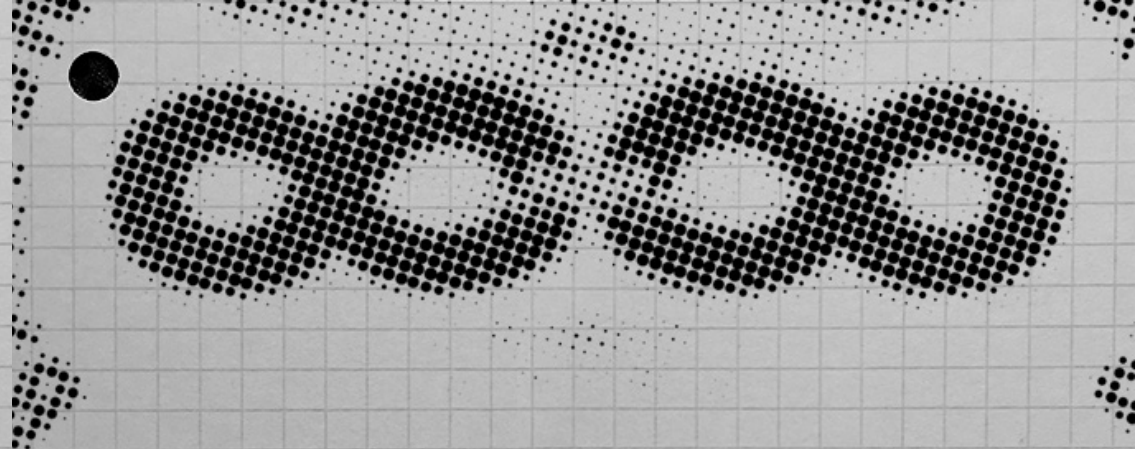
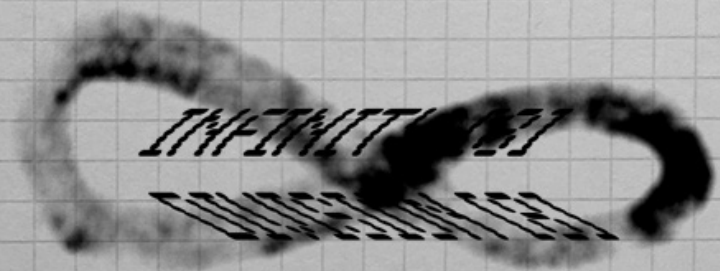
LADIES [6]

AND [3] [6] [9]

GENTLEMEN [9] [1] [8]

[18]

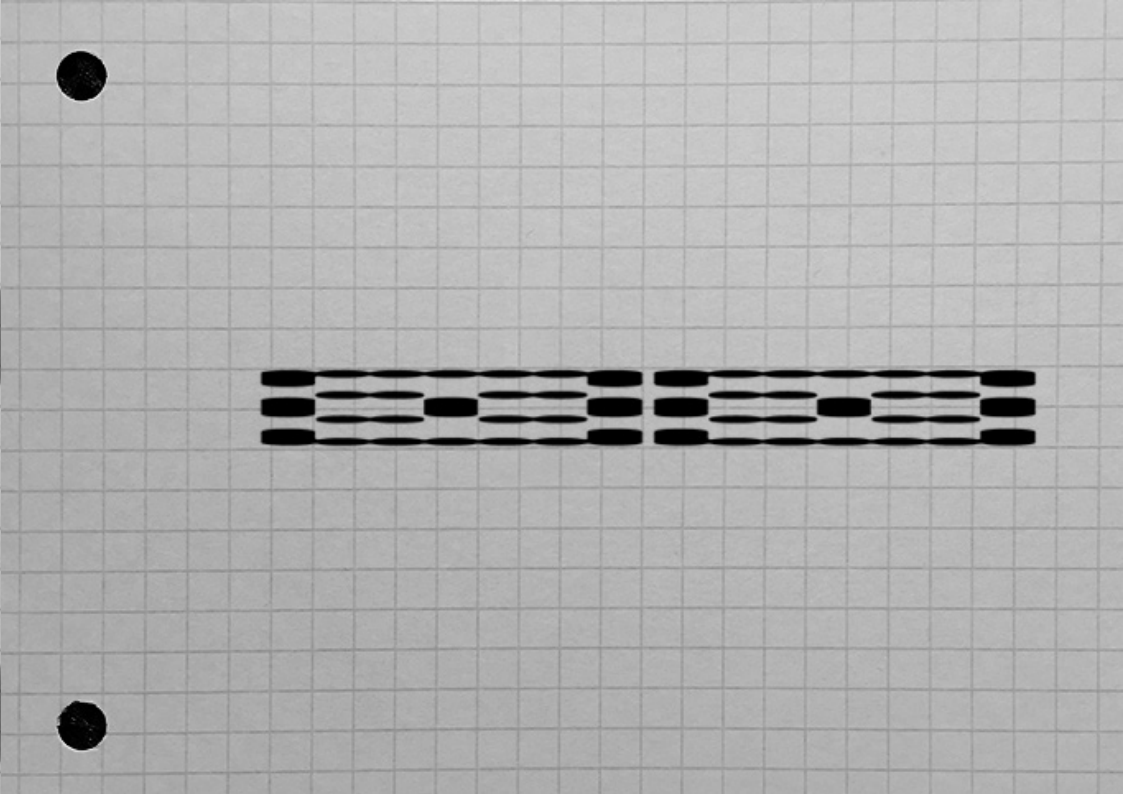
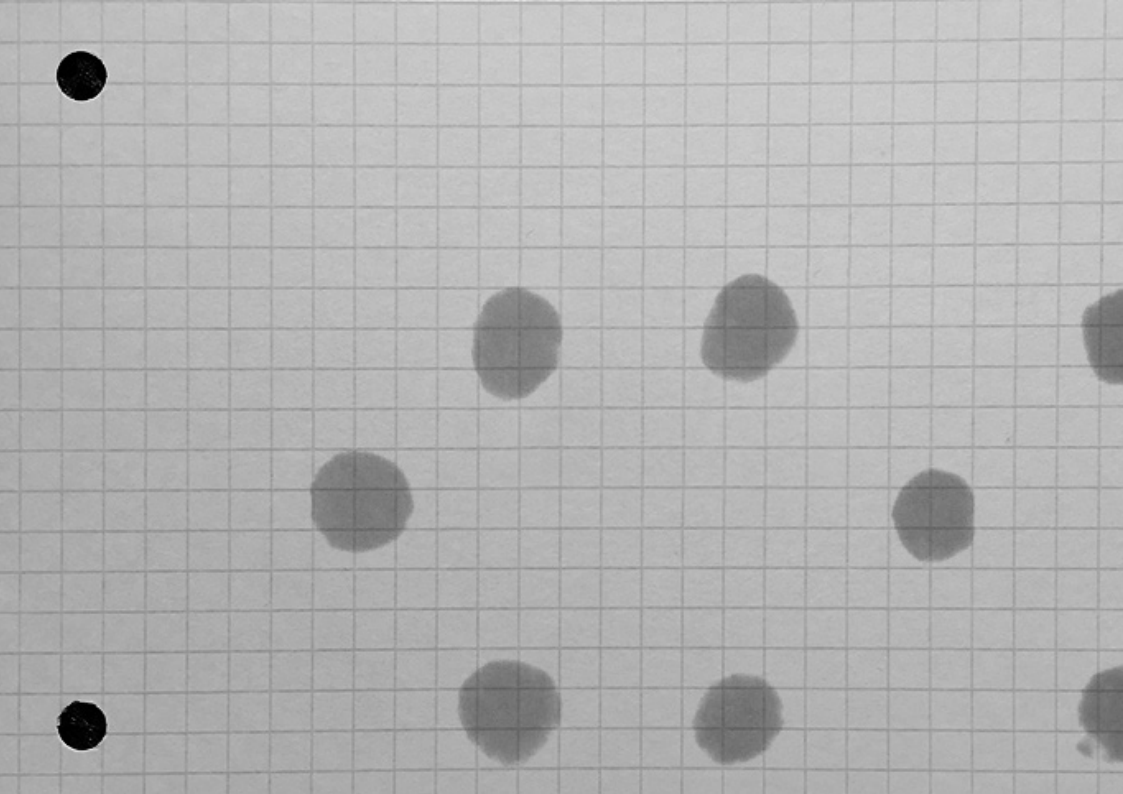
ROCK'N'ROLL! [9]



1/8/81

8

88



EIGHTY88

1.8.88 140

1.6.88 140

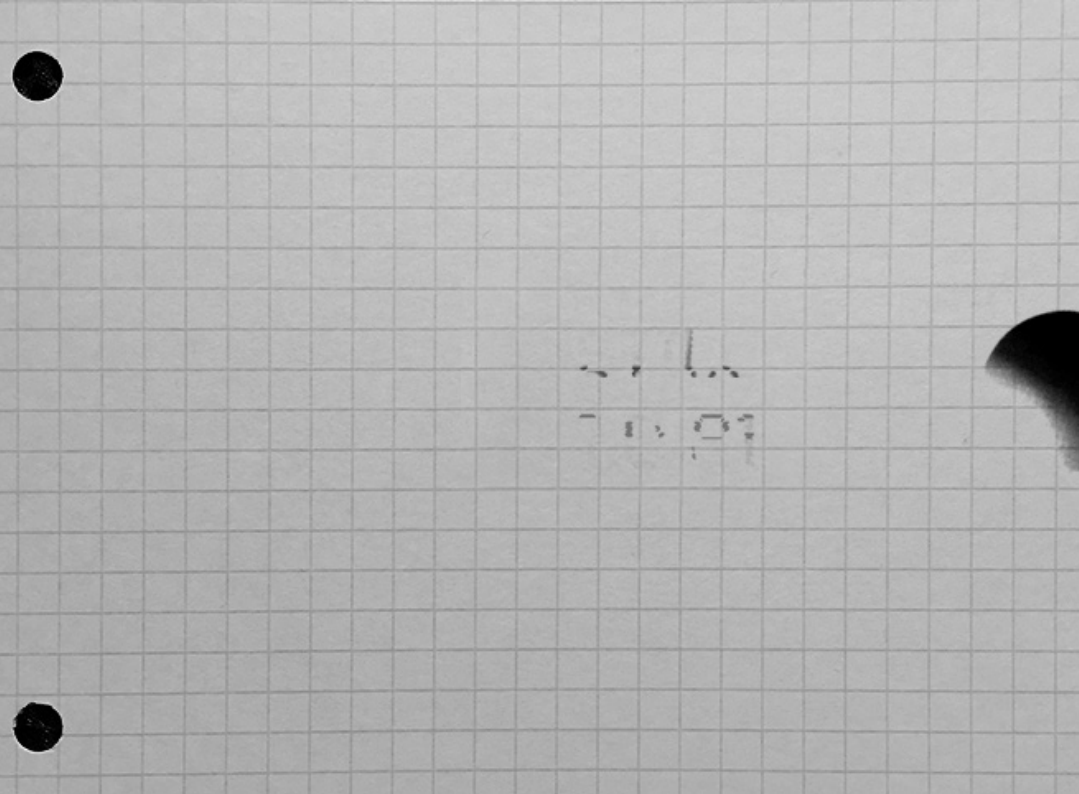
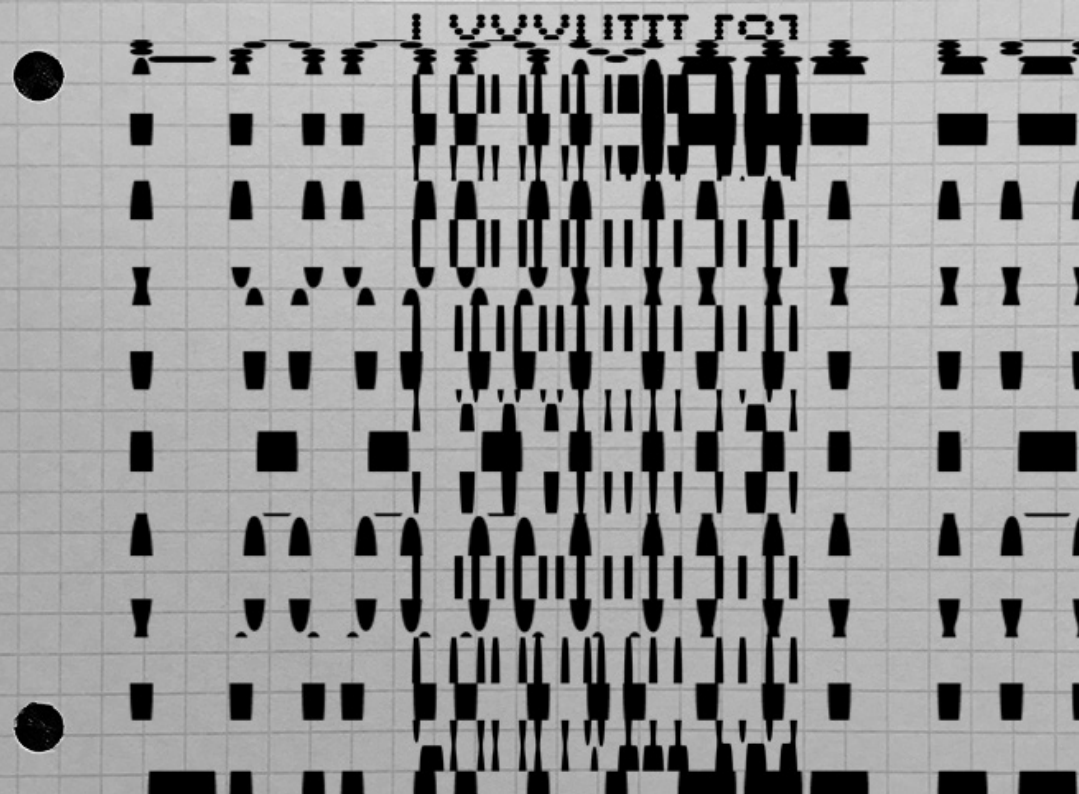
FOURTEEN 180

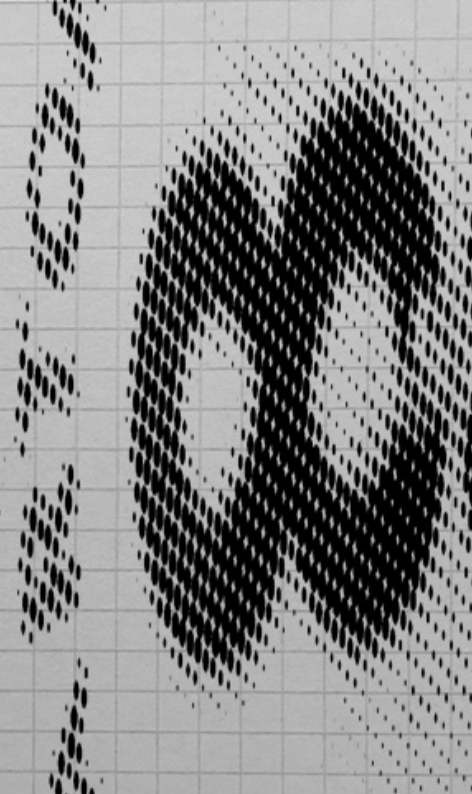
WORK RESERVE

1/8/81

FACT 40
EIGHT

STILL
1.8.81





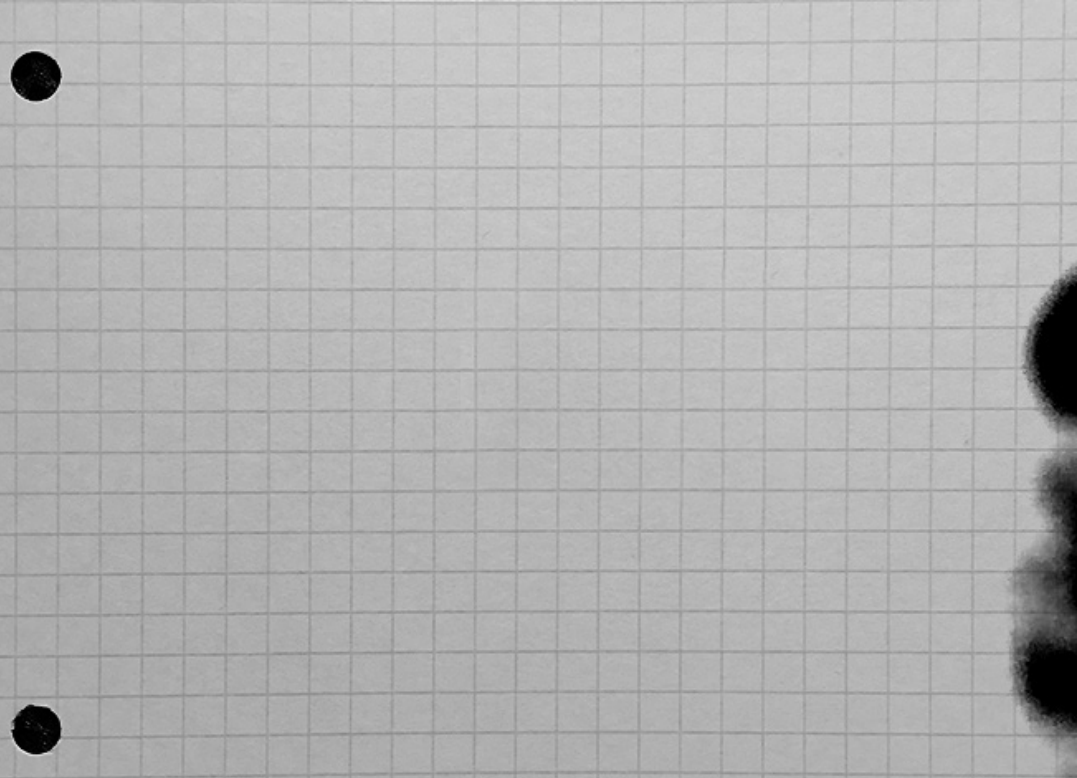
LYXXUTTTT 197



SCREEN-P [8]

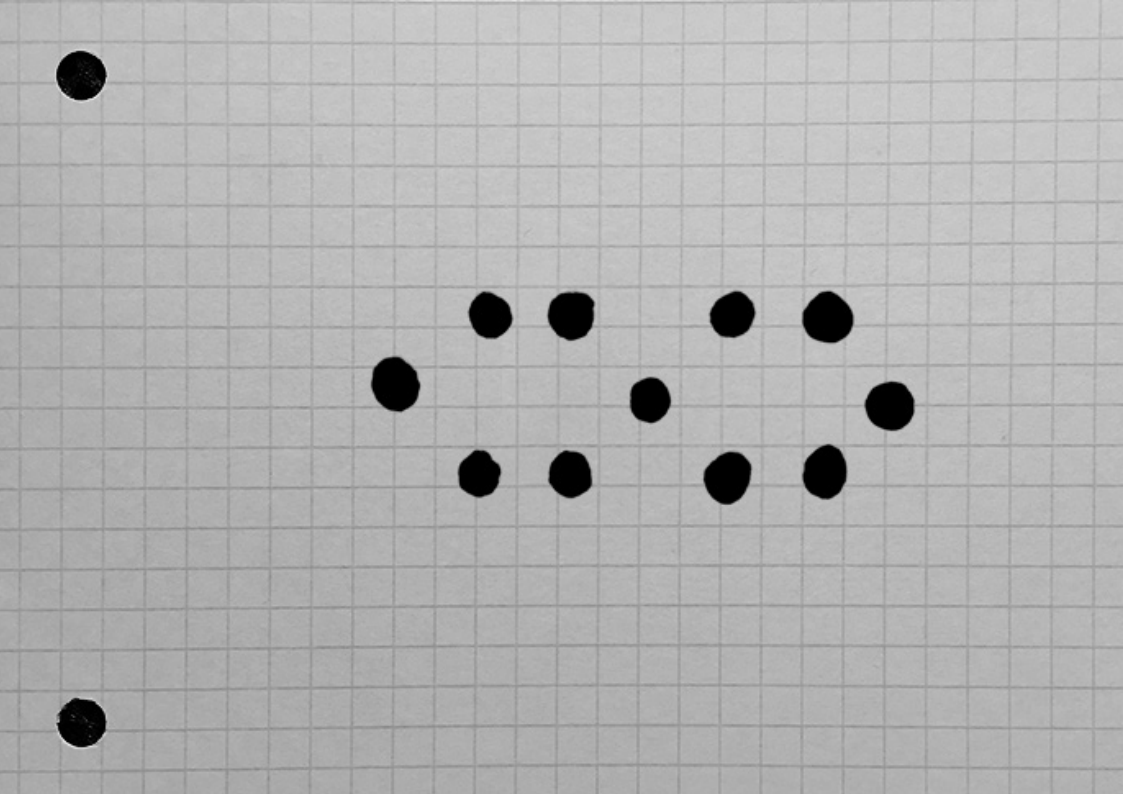
RINTEDON

8-8-2016



DATA31TVCA-CHED
18.8.163SCREENPRINT
TELEPATHICALLYIND
UCEDBBS-SCREENED



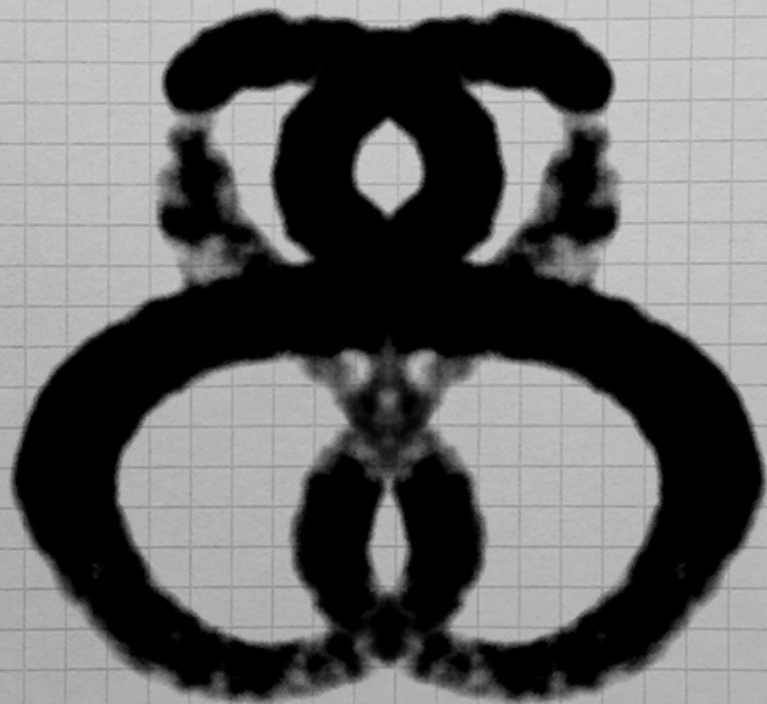


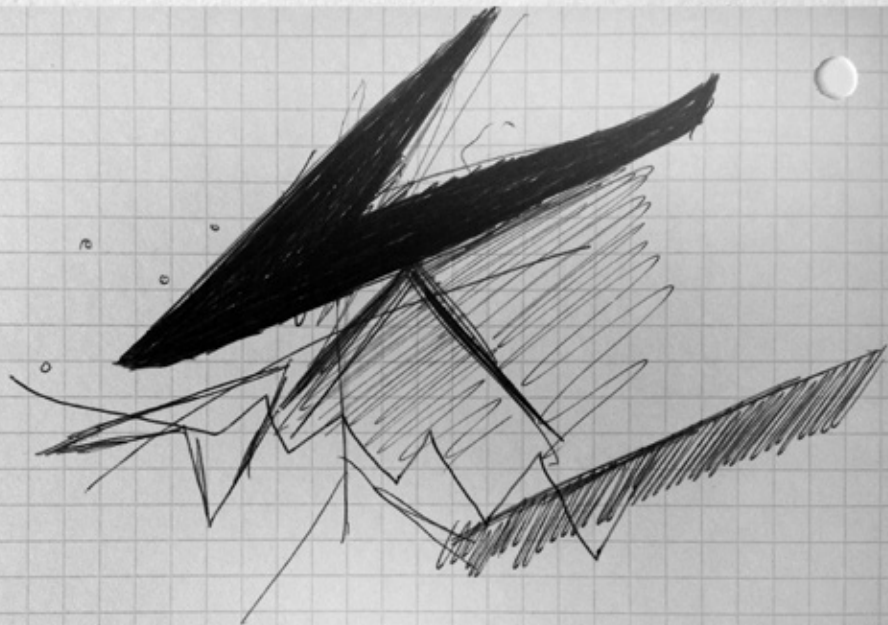
WORK RE

1/8/81

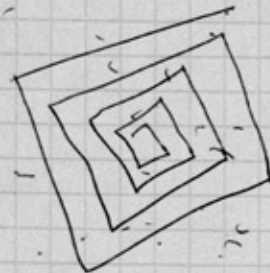
FACT 40

S T I

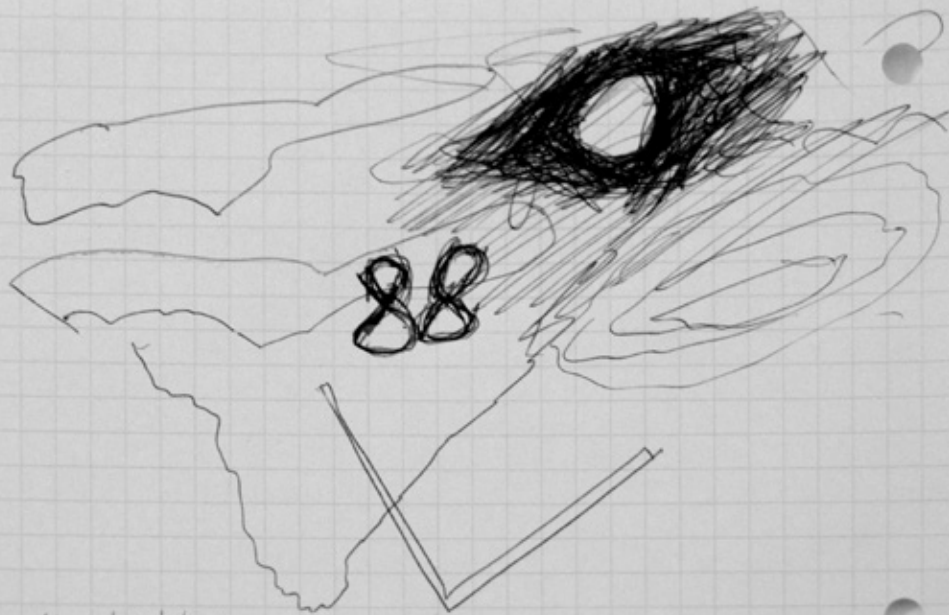




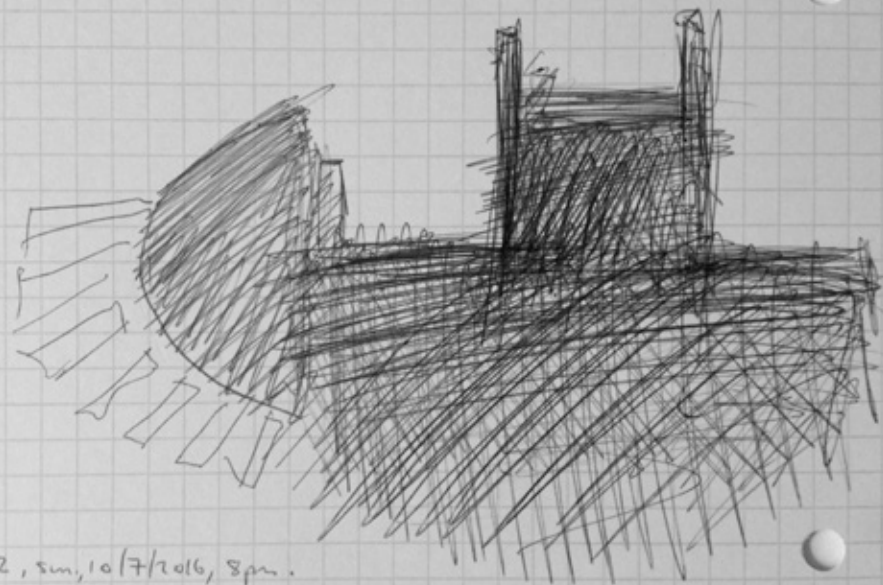
Blue card 1, Wed, 7/7/2016, 8pm.
[thru]. (Fri, 8/7/2016)



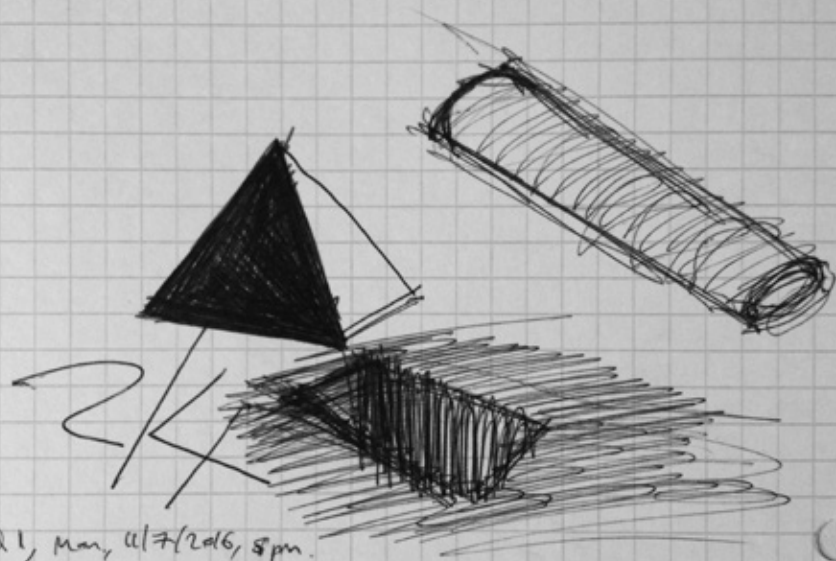
Blue card 2, Friday, 8/7/2016, 8pm



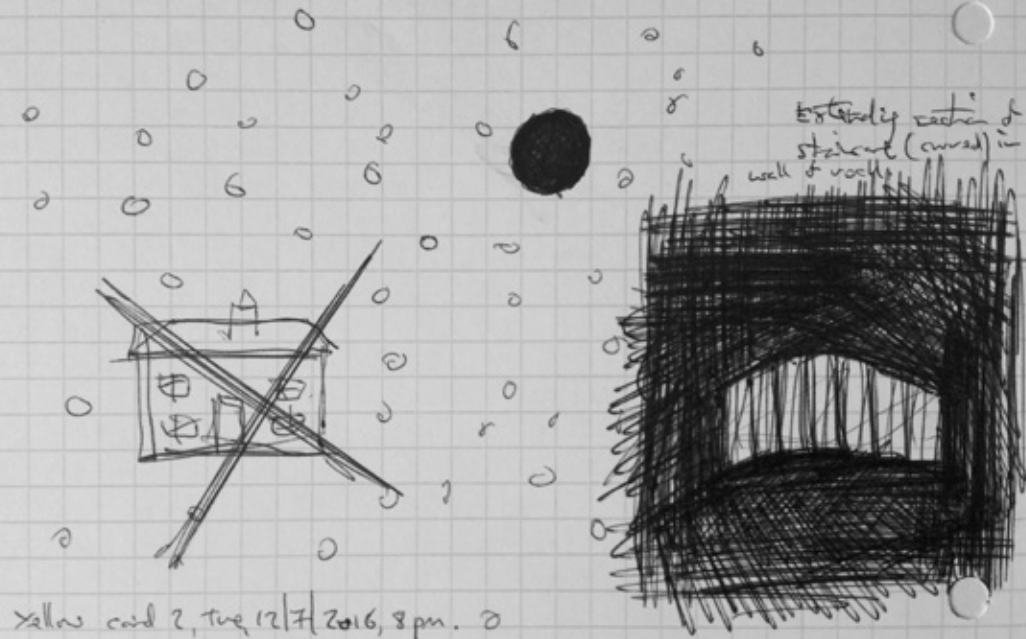
Pink card 1, sat, 9/7/2016, 8pm.



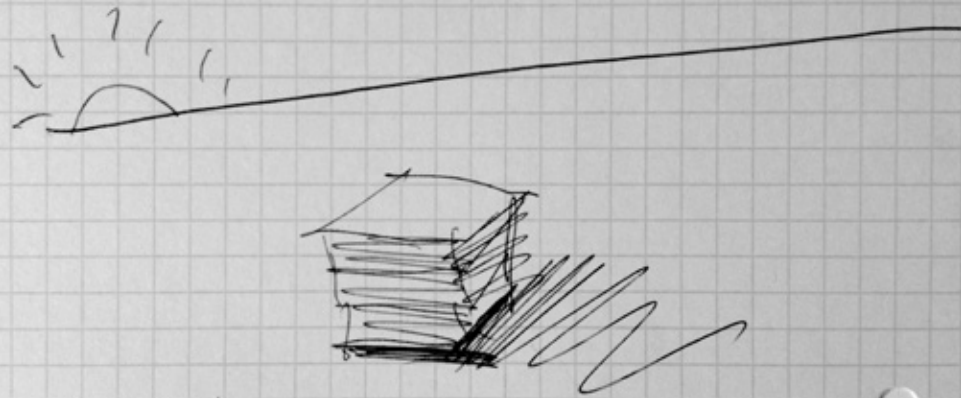
Pink card 2, sun, 10/7/2016, 8pm.



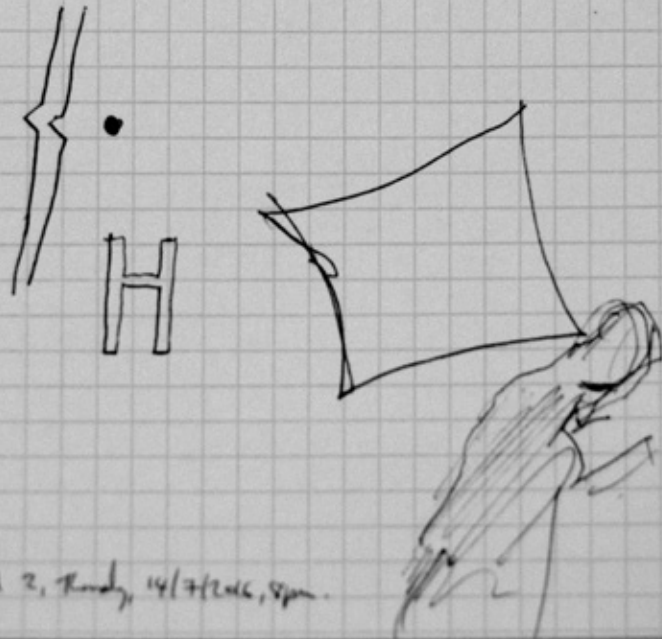
Yellow card 1, Mar, 11/7/2016, 8pm.



Yellow card 2, Tue, 12/7/2016, 8pm.



glacier road 1, West, 13/7/2016, 8pm.



glacier road 2, Roady, 14/7/2016, 8pm.

The Eighty-Eighth Parallel

This work takes the form of an "archive" of fragments and small drawings, loosely arranged in a clipboard grid of 8×8 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 Dan and myself held our first related meeting—in London, on Saturday 25th July, 2016. I had suggested, but without being consciously aware of certain earlier work Dan had made that we use the numbers 8 and/or 88 as a point of departure; it only then became apparent that Dan had some considerable time before made work employing the number 4 and

44 — and of course 8 and 88 are "double" of^{3.}
these numbers — the "incompleteness" 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
well sign for infinity and, by way of its
closed, endless structure, repetition or return.

In his novel of 1958, The Voyeur, Alain Robbe-^{4.}
Grillet in effect deploys this cipher (known as the
"lemniscate") as a recurring trope or motif 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 arbitrary aspects of the shapes and^{5.}
signs deployed in his work, preferring to foreground
their literal, "phenomenological" disposition as
markers, units, or "flat" circles, 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-Eight
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,^{6.}
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 toward certain types of
coherence over other possible alignments. Viewing
to work as "one" producer of or work, working
together, ~~that~~ is, to make a piece ~~that~~

goes beyond what either of us would make if⁷
work alone, the implication here might well be
that the viewer/reader is placed in the position
of the "artistic double", guest, shadow or ghost.
Seeing one's double is supposed - at least in the
literature of the doppelgänger - 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 it⁸
sufficiently engaging, so as to set them up -
the pun is intended - as active makers of the
work. If one calls the 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 use - ~~to~~ be used in the future,

by those who come later. One might therefore⁹ contrast 'archive' with 'museum', which term is linked, by Adorno in his essay "Valéry Poet Museum" (Primer, 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 material for further - and potentially unpredictable - use.

One part of The Eighty-Eight Parallel

is comprised of sixteen colored index cards¹⁰ or files, eight of which cards were called on by Alan Dunn in late June/early 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 Snolin, one card at a time, on the specified dates, and

these "receptions", such as they were, would be ^{11.}
the subject of, or would, if one prefers, directly
constitute the driver (etc) such as produced.
The colours to be used - I mean that of
the index card - was all that was otherwise
spread vis-a-vis these supposed transmissions/
receptions. This sequence was recorded at the
bottom of each of Sudin's cards. Dunn's index
cards were in Sudin's possession at the time

of the aforementioned envelope, still sealed in the ^{12.}
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. at 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^{13.} 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 8×8 grid arrangement was agreed, we divided up the remaining number of

squares - 64 minus 16 leaves 48 squares - 24^{14.} each. A further subdivision was agreed, the 24 units becoming 4 groups of 6 categories - of "people", "objects", "activities", 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 ^{15.}
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 ^{16.}
during the month 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 spaces^{17.}
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 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

18.
hoped that such a stance will not
automatically produce something trite or non-
committal.

I have (finally) decided - surely, 14/8/2016 -
that these rapidly produced notes will make
it into the final display - Dinn has agreed
to these or only the briefest perusal of their
content and approach. A key reference point
with respect to their "methodology" - partly spontaneous,

19.
partly subject to revision - in Derrida's
pseudo-epistolary volume The Post Card: From
Socrates to Friend and Beyond (1980), in which
Derrida - as "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 words of art

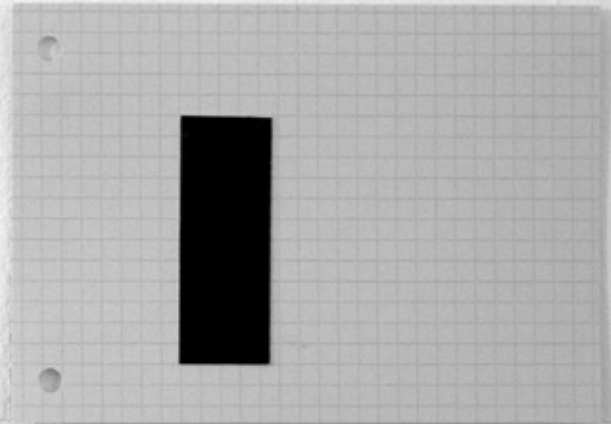
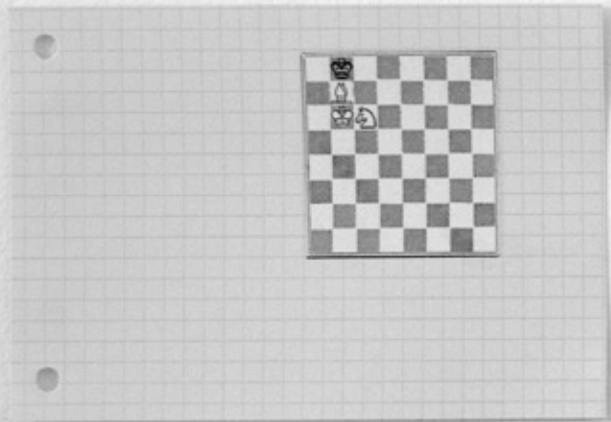
20.
be intended for a specific recipient but available,
en route, to other readers? This compact combination
of picture and text carries no restrictions.

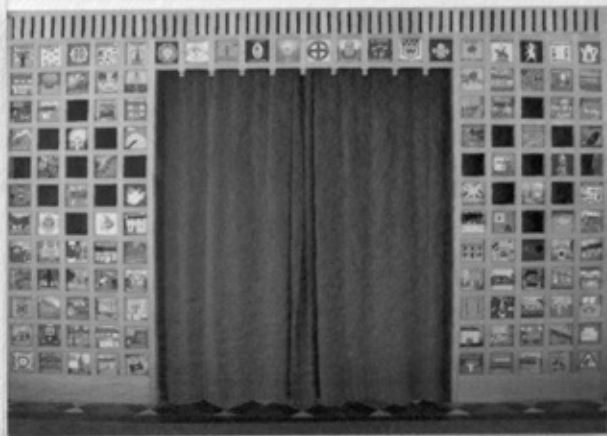
"...this time it's the end, I feel it coming...
You are with me but I would like you to
be with me, up to the last moment."

- J.D., The Post Card, p. 208.

Peter Suchin.

Friday, 12/8/2016, revised Friday, 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

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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

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"...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.

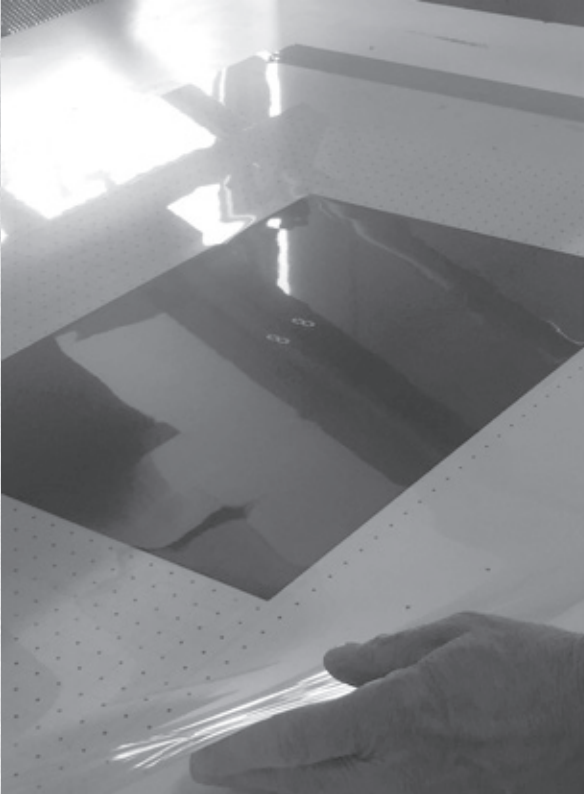
Peter Suchin

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

Alan Dunn and Peter Suchin

The Double

2016





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

2016

Produced for the exhibition Doppelgänger, curated by Brigitte Jurack

17-28 August 2016
Lewisham Arthouse, London