

In the end, we'll all become stories," - Margaret Atwood

Reciprocal art taking part, making place

Sophie Corso's work *Personal Indifference to a Spotted Line* invites one into and through an architectural place. A compelling montage of props, shapes, lights, lines and still and moving images coalesce for the crafting of your own ludic associations. A (spotted) line of thought might emerge from the artistic references there, as historically significant artworks including Minimalist film, images and literature from the 1960s charge the work with a sense of déjà vu. Perhaps they are looming atmospheres or colour combinations of other times, subliminally referencing the past, while fragmented and new in Corso's constructed associations. One might make these associations with artworks of certain canonical giants amid this experience. Yet the artist speaks rather of personal indifference: a paradoxical preference for dissociation.

On the matter of indifference, we can recall Marcel Duchamp's insistence that Readymade objects should be selected without recourse to likes and dislikes but rather trusting the ambivalent ordinary thing and the "neutral choice". For there is, in the same way a certain antinomy between everyday life encompassing this activity called art and its contradictory and special "apartness". Axiomatic testimony to its distinctive qualities is the very existence of the word "art". Toward reconciling these antinomies, the later writings of Duchamp reveal an interest in what he called "using canonical art works for ordinary purposes" apropos his example (in a 1913 New York lecture) being the use of 'a Rembrandt as an ironing board'¹. This was not for reasons of disrespect but rather, to suggest that a Reciprocal Readymade as Duchamp called it, might change the relationship to the work from "spectatorship" to involved /invested "usership" of art in a kind of everyday, regenerative post production. Art is not just consumer commodity here but deployed again; available for becoming and re-activation as

¹ Marcel Duchamp *Apropos of 'Readymades'* from Lecture at the Museum of Modern Art, New York, October 19, 1961. Published in *Art and Artists*, 1:4, (July 1966).

new screenplay but also as utilitarian object. Art and life as a 1:1 proposition (a double ontology) through user involvement².

Like the sprocket holes of the old-style film the dotted line/ spotted line segues into the provisional quality of meanings in art, in life; all moves and choices, feeling the way and continually in a state of self-correction. Searching for the right words and then in finding them, perhaps, the dotted line of ellipsis as pause in train of *thoughtaction*; motion sensed, arrested and stood quite still. We linger here in the gallery for something self-revelatory of course even if it is a momentary immersion. Corso offers us this interval, suspending and delaying us as sensory users; at once respectful of art here immersed on a 1:1 scale with other things past and present, made and social and opening us therefore to productive postponement³.

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² Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven; Van Abbemuseum, Netherlands, 2013)

³ *ibid*