

## warmlightcomposehomeunderthetable

### warm

in dreams, so they say, home connotes body

All the times you came home, passing through the hallway toward another. . .

### light

everyday hands across the kitchen table  
Responsive before they know how  
alight

hold

plant

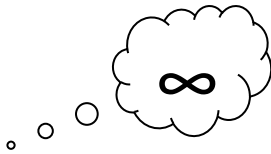
wash

harvest cook

brew

### home

it all depends



Cycle begets cycle

a compulsive re-invention:

a re-enactment of our own (tasteful) confinement

### compose

a balancing act of system connections above

\_\_\_\_\_ passing misrecognition \_\_\_\_\_

and below ground

do-it-yourself decay with

*under the table* transactions

(Recall the child's furtive divestment of greens to the family dog.)

tending the way to the outdoor

plot.

Art is what makes life more interesting than art. <sup>1</sup>

says Robert Filliou.

. . . and by the way

look for his 'Principle of Equivalence'

(bien fait, mal fait, pas fait),

**The Smiling Cedilla**, and the

aesthetic of the hook in his bricolage.<sup>2</sup>

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Assemblage '... its inherent instability . . . and its epistemological multi-valence could mean so many different things at once' and so different lines of communication can be sent to different audiences.<sup>3</sup>

Like the cities described by Michel de Certeau an assemblage is haunted by its strange material heritage in the uncanniness of the "already there". Reformulated from indecipherable pasts such materials can no longer be "pacified", nor colonized by semantics' but instead take to their existence and their wild delinquency.<sup>4</sup>

### Phototaxis

an organism's automatic movement toward or away from light...

Julie Reed Henderson

1 Robert Filliou: *Génie sans talent*, exhibition guide, 4.

2 Anna Dezeuze, 'Robert Filliou, Génie sans talent', Musée d'art moderne Lille Métropole, Villeneuve d'Ascq, 6 December 2003, [http://www.surrealismcentre.ac.uk/papersofsurrealism/journal2/acrobat\\_files/jeffreys\\_review.pdf](http://www.surrealismcentre.ac.uk/papersofsurrealism/journal2/acrobat_files/jeffreys_review.pdf) 19/10/09

3 Jonathon D. Katz, "'Committing the Perfect Crime": Sexuality, Assemblage, and the Postmodern turn in American Art," *Art Journal*, 67:1 (Spring 2008) 38-53.

4 Michel de Certeau et al. *The Practice of Everyday Life. Vol 2: Living and Cooking*. Minneapolis: Uni of Minnesota Press, 1998. 134-135