

Errata & Contradiction



کے بعد چھوڑ دیا اور دوسرے
کالنے سے بیوقوف کی جگہ پر تھا
ہوتے تھے جس سے آنکھوں میں
بیوقوف سمجھانے کے لئے بیوقوف
تحریر کا طریقہ بھی استعمال کیا جا
تا تھا۔

ہیں، آنکھوں کی خوبصورتی اس وقت اور بھی نمایاں ہو جاتی
ہے جب اور کوئی بھی خوبصورت نہیں۔ خوبصورت
اور آنکھوں کے حسن کو بجا رہا تھا لگا دیتی ہیں۔ نہیں چاہے
یعنی بھی خوبصورت کیوں نہ ہوں ان پر توجہ دینے کی
ضرورت ہوتی ہے اور بیوقوفوں کی حیثیت آنکھوں کے قریم کی
سی ہے اور آنکھیں اس قریم کے بغیر خوبصورت نہیں ہوتیں
تھیں۔

an exhibition of visual
poetry and artwork built
on/from/around words and
letters

dudley house
harvard university

spring 2004

Welcome

"Errata and Contradiction" is an exhibition of visual poetry and letter-inspired art.

The exhibition is open to the public from Feb 5th until Feb 29th, 2004 in Cambridge, MA; the on-line version of the exhibition will remain accessible for the foreseeable future (<http://www.errataandcontradiction.org>).

The call for submissions was advertised internationally; the response was phenomenal, beyond all expectation and the limits of our logistical abilities! Entries were chosen based on their relevance to the theme and their creativeness in playing with words as objects, not on who's featured in the artist world's "Who's Who," although many of the contributors are indeed very accomplished visual artists who have exhibited their work extensively.

The theme "Errata and Contradiction" was chosen because making mistakes is a part of everyday life, an inherent but overlooked part of who we are, how we speak, and how we interpret the world around us. Forgetting, misreading, and slips of the tongue are a topic for Freud (in his *The Psychopathology of Everyday Life*), but they are not just a sign of pathology: we risk exposing thoughts we didn't mean to expose, but the unconscious play involved in misspelling or in jumbling one's words is akin to the process connected with artistic creation. Indeed, we're supposed to stumble in language: learning a foreign language, for example, is as much about learning which errors a native speaker will make naturally as about learning not to make those errors. Errors and contradictions are quite normal, even necessary insofar as they engender new thoughts, create something wholly new synthesized from the gap between what we intended to say and what we said.

An erratum refers to "an error in writing or printing," chiefly referring to "an error noted in a list of corrections attached to a printed book" (*Oxford English Dictionary*). An erratum is thus a specifically alphabetical/linguistic contradiction between author intention and author/editor/printer handiwork. It thus lingers tantalizingly on the border between the unconscious and the concrete, where matter literally wells from gaps in an attempt to speak the world, thus seeming a perfect term for investigation when linking visual poetry, letter-based art, and the notion of contradiction. The materiality and plasticity of language have much to do with the artist's ability to play with it.

The aim of this exhibition, then, has been to group works of art, from different medias and authored by artists living in different areas of the world, that all articulate part of life's inherent confusion, that seek to echo in one shared medium (i.e. language) the noise and auto-correction that its mere use makes necessary.

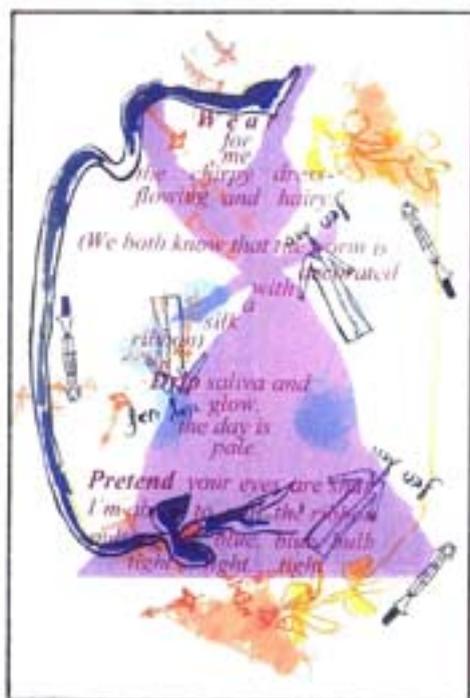
The organizers would also like to thank members of the Dudley House community who made the event possible, especially House Masters Jim and Doreen Hogle, House Administrator Susan Zawalich, House Assistant Chad Conlan, and Arts Fellow Elizabeth Rudy.

Melissa Shields and Phillip John Usher

CAPTURED (English-
Hebrew subtitles)

CAPTURED is based on my experience of growing up in Israel and serving in the Israeli military for two years. It is interesting how gender relationships are played out within the very structured hierarchy of the military (most Israeli females doing their two year mandatory service end up mostly as secretaries whose main job is to serve coffee to their boss). Women all over the world find themselves in the roles of mothers, sisters, wives and daughters of those who fight, kill and die. What does it do to our psyche? How does it affect our relationships? Our view of life? The way we educate our children? In **CAPTURED** both the woman and the toy-soldier are captured and entangled by each other, stuck within an unwanted situation.

Deborah Wasserman



WEAR FOR ME

Deborah Wasserman