

Text

**

J met H in London in her last week in the city. She was drinking coffee, and reading a slim book of poetry, that she had been lent by a lover, and had never returned.

He saw the book, leaned over, and struck-up a conversation. He didn't know too much about it, he explained, except one sentence.

- *Memory is a sick Jewish girl, who steals away to the Saint Nicholas station at night, hoping that someone will come, and carry her off.*

Someone had told him that years ago.

- *Who?*

Someone he met.

- *A woman?*

He supposed she would be now. They had met when they were young. But they'd lost touch. Last time they talked she said that she was going to Madrid. But that was years ago.

She smiled.

- *Life goes fast.*
- *But where?*

They had dinner in a Russian place in Soho. They sipped soup and split the bill, and then walked to his apartment.

She looked at his bookshelves, then they listened to records, drank some whisky, and smoked grass.

- *Have you ever been in love?*
- *Four times.*

They went to bed. When he woke-up the next morning, she was gone. He searched his apartment for a note; but couldn't find one. He shrugged, and let it go. Weeks went by. He went to work, came back, went back, bought new records, chased distractions, and forgot her. Until one night he returned home late, and found a package waiting. It was a copy of the book, wrapped in a note.

- *Today I have so much to do: I must kill memory once and for all.*

Mon, November 1, 2010 1:22:58 AM

Re: Text

From: Daniel Miller <dmilleruk@yahoo.com>

To: elenabajo@gmail.com

OK, standby...

From: Elena Bajo <elena@elenabajo.com>

To: Daniel Miller <dmilleruk@yahoo.com>

Sent: Mon, November 1, 2010 12:40:45 AM

Subject: Re: Text

Dear Daniel,

I need a text that supports the work, in a smart way, but it can't be too abstract, it cannot be another mysterious work. This text is beautiful and I like it a lot, but it forces the audience to interpret your work instead of my work, which makes things more complicated...So I would like to include the rationalization, to support and open up the work. The deadline is tomorrow morning...

On Sun, Oct 31, 2010 at 8:41 PM, "Daniel Miller" <dmilleruk@yahoo.com> wrote:

I'd be inclined against it, but it's up to you. The question is whether you think it needs to be explained in writing. In the event it did (at least... by e-mail) but I still think that the question is open, and that the statement is stronger without the rationalization.

From: Elena Bajo <elena@elenabajo.com>
To: Daniel Miller <dmilleruk@yahoo.com>
Sent: Sun, October 31, 2010 5:21:54 PM
Subject: Re: Text

I have to submit the finished file to be published tomorrow morning. What do you think about publishing besides the text your response to my email also...? I think it adds a lot... your email sending the text, my response about the confusion and your response to my confused email...

On Fri, Oct 29, 2010 at 1:42 PM, "Elena Bajo" <elena@elenabajo.com> wrote:

Hi Daniel,

You touch some of the most intricate aspects of the work, and point at its intangibility, which opens up the work to the place of abstraction, this short story of a brief encounter, beautiful in its simplicity, suggestive and wide open to a multiplicity of interpretations, and to silence. Its sensuality comes from the absence of style.

No to Introductions, no to presentations and re-presentations, no to illustrations, no to judgments ... I couldn't agree more..., The word love never appears in a poem about 'love'...

'The object of a movement' for me is like an everyday 'mantra' which resonates in some parts of the work, which gives it 'speed' and situates its interference with the average speed of production. There is a lot to be read between these two words, object and movement, and it becomes so intense that I have to stop for a while and return to it later, indirectly, through another medium and with other people...

What you say about presenting an unresolved mirror to people, I can see that you are aware of the audience's presence...

On Thu, Oct 28, 2010 at 7:09 PM, "Daniel Miller" <dmilleruk@yahoo.com> wrote:

I was thinking of ideas of frames, ideas of movement. There's a sense of space and silence in your work, which is poetic, romantic, but minimal. This was what I was trying to capture. I understand that these texts normally employ a different style and approach. A more conventional approach, made-up of political-theoretical language and concepts, claims about some relationship to a political project, frames borrowed or stolen from a social and political context. I never trust these texts. They read like lies. They are the enemies of art. They suggest that art should be talked about in a particular style, a style that obeys a set of grammars, laws, codes. So it becomes about the code, and the reiteration of the code. The artist only features in the context of some other argument. There is this social and political phenomenon... and the artist contributes to our understanding of it, or intervenes in it, in a commendable way. So the truth is always with the critical intelligence, its reserves of critical-intellectual capital, its judgments, and its projects.

I would like the way that we encounter art critically to change, to become more poetic, and less pretentious.

At the heart of this text is a fleeting encounter. It means very little, almost nothing, but it is framed, and I think there is beauty to it... And this was how I wanted to set-up your exhibition. The phrase 'the object of a movement' seemed to me extremely enigmatic. I remembered Zeno's paradox of the impossibility of movement. But then it seemed to me that the greater theme wasn't that movement was impossible, but that objects moved at their own speeds, randomly, but logically, from echo to echo and context to context. As in the quotations from Mandelstam and Akmatova, two long dead lovers, who find their dialogue continued.

What I wanted was to offer another kind of introduction to the exhibition, where the connection was indirect,

and the relationship was unresolved. So that people who were interested could think about the exhibition in the context of the text, and the text in the context of the exhibition, and think about their own relations between these mirrors to their lives.

Let me know your thoughts,

Daniel

From: Elena Bajo <elena@elenabajo.com>
To: Daniel Miller <dmilleruk@yahoo.com>
Sent: Thu, October 28, 2010 5:03:55 PM
Subject: Re: Text

Hi Daniel,

It's so funny what happened... I received a file which you must have written for somebody else...and for whatever reason got mixed up with my name on it... That happens sometimes...

Anyway, I can't wait to read your text. But if you need more time please let me know. The design is being made now and it will be helpful to know how many words your text will have (more or less) so we can do the layout already, even if you send the text later...

Are you still in Istanbul?

On Thu, Oct 28, 2010 at 12:11 AM, "Daniel Miller" <dmilleruk@yahoo.com> wrote:

Hi Elena,
Attached is the text...

Best wishes,
Daniel

Daniel Miller, 2010
"Daniel Miller is a writer."

