

The dictionary definition of change
means your face looks different in the water
& even tho'you'd feel at home down there
each moment spent at one remove, anywhere
between the mammal & the sponge,
you know you'd miss a particular cassette
idle tears or a glass of gin
& be irked by the serious options
a changeless life presents e.g. 'Minor
poet, conspicuously dishonest' would look funny
on a plaque screwed to a tree
while the blue trace of your former life
suggests an exception
generations will end up chanting; for them
the parts of speech will need explaining
not lakes or sleep or sex,
or the dumb poets of the past
who, being lyrical, missed out on this.

— John Forbes, *'The Age of Plastic'*

Hence/ Thus / Therefore / Consequently: to not know—be free—ultimately free,
freedom through a knowledge that comes from not knowing, not knowing yet, but
knowing still—motionless, unmoving—calm but moving, active, searching for an
imaginary that does not default to the systems of value—those that keep us
permanent, stable—imaginary that renders us in possibility and not in actuality—
moving, moving—those systems of value such as language and the market—what
market, market as language, language as trade—trading knowledge, trading
durability, trading constancy, continuity, becoming marooned by knowledge—that
knowledge that changes—by plastic images, by humid flustered competing days
making short and unfulfilled journeys —save your selves!

Just fling yourself off the bridge—thought bobs like flotsam in a sea of images—plastic
images—contexts and (deconstructed) constructions of our collective creation, that
which appears and disappears throughout existence, dependent on creation—plastic
images—at least we might have once made them, they came from somewhere—
between here and there—now an unwieldy structure of shiny reflective surfaces—
beneath which, dull and repetitive wastelands—Nietzsche's wasteland, a text, this
text? The surface is a transparent plane—images merge and submerge, screen
stretching endlessly to an absent horizon—unreachable, no longer between here and
there—lost, adrift, floating—as all planes of vision—existence—imitate, intermingle,
liquefy into unintelligible uniformity.

We will let you compare particles of water with particles of images ... constantly
morphing, travelling, undergoing change within their own scheme, reused and
recycled—process, salvage, raw—where the watermark is a boundary between liquid
and solid, despite the fact that they both contain each other, permanently affect and
(in)form each other, perhaps the screen is a boundary between image and body,
virtual and real, and they too both contain each other, each dissolving into the other
until the screen, like the watermark, fades and eventually disappears.

List of works:

Untitled I (Intermitting Glare)
2 channel video, 07:46, 2014

Untitled II (Intermitting Glare)
2 channel split screen video, 12:43, 2014

Untitled III (Intermitting Glare)
Video camera, live feed, 2014

Accompanying text by María Angelica Madero and Sarah Bayliss, 2014.

Sarah Bayliss would like to thank both María Angelica Madero and Rachel Gay for their involvement in the work.

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Artist in Conversation: Sarah Bayliss and María Angelica Madero
30/07/14, 7pm at the gallery.

Sarah Bayliss
Intermitting Glare
11/07 – 02/08/14

Gallery open Fridays & Saturdays 12–6pm or by appointment

Space In Between
Unit 26 Regent Studios
8 Andrews Road
London E8 4QN



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