

T *janting*, the 1981 poem by Ron Silliman, is written by placing sentences next to each other like thus: *Space heater. Writing gathers around the pigeons. This line leads to Uranus. Nun census. Silver fork upon a chipped blue plate. I saw sleeping bag, pillows in the Buick's back. The companionship of refrigerator's hum. This is beginning I again began not.*

Parataxis is a literary device that breaks apart syllogistic linearity. It involves writing a sequence of sentences that seem only tangentially related to each other. The goal is not to create nonsense, but to allow dislocation to generate a new type of coherence. These New Sentences, as they are sometimes called, imply continuity and discontinuity simultaneously.

There are no *if*'s, *and*'s, or *but*'s in paratactical writing—pauses are marked by punctuation alone and phrases are connected by gaps of silence. One. To the next. To the next.

For his sculpture *charm of tradition* (1985), Haim Steinbach places two pairs of Nike sneakers alongside a table lamp with deer hooves on a laminated wooden shelf. Leftshoerightshoe. Leftshoerightshoe. Lamp. AB. AB. G. The repetition gives it coherence, but the juxtaposition provides an incoherence. There is a measured continuity in the empty spaces separating each object, but a reinserted discontinuity in the way the shelf divides them—the lamp and one pair of Nikes are grouped together on a pale green laminate surface, while the other pair of Nikes sits separately on a marbleized black laminate. This means we might have gotten our punctuation wrong. It could be AB, AB G.

Any Google search strings together images in a rhythm of repetitions and differences. Somehow, we have gotten used to this permanent state of simultaneity and proximity—it's the new order of things.

Two new sculptures by Nina Beier (b. 1975, Denmark) continue her *Demonstrators* (2011-2012) series. She starts with poster print-outs of stock photography that depict objects subjected to various deaths—drowning coins, broken ropes, hanging telephones. Their circulation in the image economy relies upon the many potential associations these near-metaphors make possible.

Beier then dips these prints in glue and drapes them over pieces of furniture—lawn chairs, bath tubs, ladders, or radiators. As these fragmented and lifeless images cling desperately to real objects in space, they spring back to life, animated by a new type of juxtaposed (in)coherence. One. On top of the next.

Nina Beier's *Demonstrators* (2012)
and Haim Steinbach's *charm of tradition*
(1985) are on view from November 2nd to
25th, 2012.