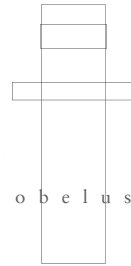


Jordan Deal, Cru Encarnação, Yanne Horas,
Colm Keady-Tabbal, A.Mac Giolla Bhríde, Cielo Saucedo

Dwarf Fruit

opening 14 May 2026, 7—10pm
open by appointment through 24 July 2026

Obelus 1
49 Forster Str
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“Martyrdom is over. Study the flower.”¹

What does she mean? Many a thing meant in her song, one perhaps being that something is already over for never having begun to end. Our work of critique has failed for its intimate unwillingness to exhaust its object, for its essentially romantic tendency to return home, maintain status, “the most important thing [being] to make it home safely. That’s all that counts,” Fanny Howe has it². Ithaca’s coastline truth be told is endless. Zero equals infinity: Odysseus’ bed cannot be moved and this fact seals his identity’s final and conclusive proof, the secret sign that secures recognition—and beyond, further and further, all individuals, these many Pillars of Heracles, non plus ultra (‘nothing further beyond’) the saying associated with them, signaling the edge of the known world. After Columbus, the Spanish crown cut ‘nothing’ off and adopted plus ultra as its motto, the pillars now appearing on the Spanish coat of arms, which is also the likely origin of the dollar sign’s two vertical strokes through the S. Turning back onto itself to redeem its transgression, \$ remains within. To return, to repair, to stop short. To not exhaust, to not reveal, to keep secret in open sight. The siren of real emergency never set off. Whatever the arrangement, edging remains the most pleasurable of preliminaries, an intelligence holding and laying over everything, like sunlight, like counting. Stopping short means to be able to continue. Meaning: the major offspring of our critical work is still demonization, the further strengthening of the anathema. What good is there in indicting the devil if it won’t be exorcized?

The Greek root of anathema originally meant simply ‘a thing devoted’ or ‘an offering,’ and in the Old Testament it could refer to either revered objects or objects representing destruction brought about in the name of the Lord, such as the weapons of an enemy. Since the enemy’s objects therefore became symbols of what was reviled or unholy, the neutral meaning of ‘a thing devoted’ became ‘a thing devoted to evil’ or ‘curse.’ Writing about his *Leben des Galilei*, Brecht orients this neutrality: “The bourgeois singles out science from the scientist’s consciousness, setting it up as an island of independence so as to be able to interweave it with *their* politics, *their* economics, *their* ideology. [...] The formula [...] is conceived of as eternal, not tied to anything—hence other people can do the tying.”³ The social neutrality of science and artistry only reinforces the anathemas of our time. The ensuing

confusion not only is logical, it is also entirely intentional. Radical understanding is endlessly deferred because radical understanding leads to our bedrooms, which we are obsessed with keeping clean, and who can blame us, who can throw the first stone? Dissolving the hope that we aren't complicit. Yet something lies at the end of the line. Flowers lie at the end of the stem. What is their study? Just say it. "Can be hardly spoken about,"¹ well lets stay hard. Their study results in the preemption of the uniform. Preemption that is technical, notional. Like color. Every work here is such notion.

Nothing belongs to anyone. Everything will be taken away says Adrian.

At the source of our ancestry lies a single man called Pontus Pilate, who must have fucked himself. Our model is recreational: we remain the soul of the party. Flapping like a bird flock are we not? May Third—Spike—Dean, Morgane, Plus Two: Art, World, Artist, Image, Desire, Hey Eye, what on earth are we talking about? Opaque, like a body. Untold. And who cares, the point is talking, not telling, for the mouth is the point, not the words. I may say this with repression but I bear no hostility. It feels good. To be part of this, to move with you. David Marriott puts it this way: "The idea out of which a group emerges requires it to lie, to resist what is true, in order to preserve itself as a group. In other words, we, as a group, never lie as much as when we want to be truly understood, especially when the pleasures of understanding deny or repel the truer thought that bewilders us but we find too disturbing to our way of being. So—I'm just gonna give you one example, a playground example, you can find this anywhere: 'You are not part of the group'—let's just take that as a readymade example. Let's call that: the formula of apartheid. It does not require an addressee or a reference for us to grasp what is meant—here a reference is not logically necessary. And yet, would it be wrong to say that this sentence names a true thought, and true because it knows what disturbs it? True because, logically speaking, it doesn't seem to matter whether the 'you' is real or imaginary. There's an analogy here between truth and the performance of a lynch mob. [...] The group may not want its ideas disturbed."⁴ "All I've got is the truth, all I want is you"⁵ sings Cindy Lee.

Every person you know is a believer. Everybody deep in the devoted business of forgetting and remembering. Everybody gradually smoother, note after note drop after drop tongues unfold and eyes meet and hold the world again in ecstasy. Everybody believes the flip side of repair is loss but unrepair is the study of the flower. "Dogs doing doggy things"⁶ amidst war and feast alike. People continuing their street work the morning after the revolution. The flower. Rosa Luxemburg's uprising. "The uprising is not artificially made, nor decided at random, nor propagated. [...] Now it flows like a broad billow over the whole kingdom, and now divides into a gigantic network of narrow streams; now it bubbles forth from under the ground like a fresh spring, and now is completely lost under the earth."⁷ For Luxemburg, you can no more schedule an uprising than you can schedule an earthquake—however, you can sense the tectonic conditions that make one inevitable. Sensation. Only in touch you may sense the condition. Being is closeness. Who has ears may hear. To study the flower is to be the flower. Study, attested early 12c. as *studien*, 'to strive toward, devote oneself to, cultivate' from Latin *studium* 'study, putting oneself to work,' originally 'eagerness,' from *studere* which is reconstructed to be from Proto Indo European **(s)teu-* 'to push, stick, knock, beat.' "They seize time the way a beat holds a song,"⁸ Paul Chan writes about his breathers. Steady, the flower.

Once Alex Karp calls himself an artist, how do we proceed? All the same: out of sight, into the eye: ever stronger, “the telos of artistic form,” Paul Chan continues, remains a “spirit of irreconcilability.” A principle that runs counter to any perspective on art as the mastering of control and composure. The core here is the unexpected. Irreconcilability keeps artistic form generative, open and dynamic, the making and unmaking of an object suddenly held frozen so it might inspire, blow a similar movement into the subject. Everything is here to haunt you. It all comes down to your relationship with fear, a quantum type of bond that only accepts two values. Duchamp’s project was also twofold: perversion and laughter. “As if he would be talking from a very bizarre time where you can’t get no more direct access to subversion. But you can get access to a kind of subversion if you fully invest in something quite different, which is perversion. Yeah? You need to pervert a certain kind of chain of language. Yeah. Simply because—let’s put it this way, in a kind of very modern way—the dialectic that we have all learnt doesn’t work anymore immediately in a subversive way. Yeah? So it means that, if you try to invest in beyond history, art, whatever, yeah, Duchamp obliges us to put the question of the perversion of certain kind of linguistic chains as the prehistory for any kind of breaking down. No breaking down without breaking through. Yeah, and this is something we can learn a bit about if we work with Duchamp nowadays. And it was quite fascinating for me, yeah, this subversion-perversion relation. To pervert all the linguistic chains from which to think politics, art, et cetera. Yeah? And this is something which is amazingly difficult. Yeah. Ours is a time where you can get access to subversion only if you start perverting all the little mechanisms which make sure that subversion doesn’t work, that incapacitate subversion, that halt it from developing. Yeah. To put it very simply. Yeah.”⁹ And it is in this sense—in the way that perversion can preempt the whole machinery to click into deadlock—that our study may preempt the uniform. Every work here is part and only part of that study. Everyone actually demands everything of you. The extreme attitude of taking everything at face value while really pondering its precarity. Someone told me once it is just too good to be able to press a buzzer walk into a room chat with someone about some gate nailed against a wall, it’s good, it’s life. Part of the study too.

— Clemente Ciarrocca

1 see: Ariana Reines, *Theory of the Flower*

2 see: Fanny Howe, *Holy Smoke*

3 see: Bertolt Brecht, *Drafts for a Foreword to Life of Galileo*

4 see: David Marriott, *The Crisis of Truth, Part I*, lecture at Duke University, Jun 18, 2024

5 see: Cindy Lee, *All I Want Is You*

6 unknown source

7 see: Rosa Luxemburg, *The Mass Strike*

8 see: Paul Chan, *Selected Writings 2000-2014*

9 see: Eric Alliez on Duchamp in session IV of *Corrosive Sublimation*, March 28th, 2026