

*a boat trip*

I tried to get all conceptually clever with this text commission. Thinking about the nature of this exhibition-as-excursion (quite literally a boat trip), it seemed like a fitting approach. My plan, as per, to conjure a page, at a stretch, through carnivalesque contortions of the English language.

→cuss that's how you find a novel twist in theoretic thinking... to be sarky...

Because that would be a display worthy, worthy of kudos.

→from the ground up, a healthy pursuit, cheers!

My thinking was sporadic, a little wet. Nothing stuck.

→your little ritual didn't *anchor*, it all dried too fast, you could say.

To riff the point of the show, everything was to be continued.

→aha, are we finally passing the point of no return?

Etymologically, the term *anchor* comes to us via the Latin *ankura* from the Ancient Greek *ἄγκυρα*, which itself roughly translates as *anchor*; which as a verb, *to anchor*, means to moor or fasten oneself or something creating a moment of stasis or stability.

→such logistic loyalty is a little flimsy no?

See, nothing solid to build from.

→well, you need to move a lot of mud to manufacture mountains.

And so, to a text:

→Piraeus →Bar →Corfu →Sicily →Naples →Barcelona. *a boat trip*, is a group exhibition... .. Aww, the stuff in my brief explains it best, just see some Cited interventions:

On the 7th of September, I [C Gestures] am going on a boat trip for a family holiday.

The boat will stop at six ports in the Mediterranean [C above]. At each location the boat stops, a different artist will display a work [C, in order of appearance →Ryan Gander (b\*1976, Chester, UK) →Benjamin Anderson (\*b. 1996, Salt Lake City, USA) →CAConrad (b\*1966, Topeka, USA) →Adam Farah-Saad (\*b. 1991, London, UK) →Sara MacKillop (b\*1973, Bromley, UK) and →Maria Toumazou (b\*1989, Nicosia, Cyprus)].

These works will only be durational for the time I am within that port, although some might be left there after I leave [C fucking tourist].

—Toby Üpson, August 2024