

Audience
Alex Clarke
4.9.25 - 25.10.25

Super Dakota
87 rue Stanley
1180 Brussels
Belgium

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Alex Clarke is an artist and lecturer based in London.

Clarke's work as an artist functions across his own practice, lecturing and occasionally a collaborative project space. Through text and visual languages, Clarke's work in each role engages with the conditions, politics and networks of relations between the personal and public; dialogue and discourse; meaning and legibility; research, practice and living.

With Emily Dickinson as central protagonist and *Lost* as diagram, *Audience* is an exhibition of painting, drawing, photography, text and video that considers how forms of social or professional withdrawal might connect practice with more critically intimate networks and gestures of exchange.

An *index of first lines containing personhood* compiled from Emily Dickinson's nearly 2000 poems is centre and circumference to this show. Though Dickinson lived as a recluse and her unpublished poems were discovered posthumously, it seems her poems may have lived a good life in her active correspondence — connected, aired with a particular addressee, or written with an audience of one.

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Withdrawal-as-practice, maybe mysticism sounds good again, maybe other words for withdrawal begin with de— and dis—

The negation of public, a dazzling obscurity decreating. Being beside the point might be the point and point towards a deeper hole for another access to access. Or, not what nor who nor where nor more *more*, but *with whom* and across which vectors.

Practice, a series of ascending negations that are in opposition to the currents, currants, currency, raisons and reasoning of descending affirmations. Dark forest. Practice, or, direction of travel, not integration into mode, but: disintegrate yourself.

To take a position is to kiss the collapse you're stood on:

Audience is an abbreviation of the diagram of encounter between:

artist — artwork — audience,

or,

author — text — reader.

All of the work in this show is 'of' those em dashes, of all this betweenness and againstness. Awkward grammar that diagrams: separates and connects. Vectors, (captive penguins, condensation on a cobweb, spit on a surface, denim torn by keys and phone) spitty language connecting.

A previous show called *Snowballing* forced an idea that spit is the first moment language is given material body. A spit trail across a kiss, 'Snowballing' is also an informal academic term that refers to citations made within citations, voices speaking voices: pre-attentional distribution happening in footnotes. Reading, both an isolated and connected experience — 'hyphen': *together*: author, reader, body, body of the text: a personhood drift, disintegration of self: each other and the production of each other: *exchange*.

Or, what value can connection have when everything is next to everything, immediately producing the immediacy of ourselves next to everything.

Don't be there, *Audience* fails by being public. *The Disfunction of the Studio*.

Ambivalence, the function of the practice.

Audience
Alex Clarke

Checklist:

- I.

Emily Dickinson, index of first lines containing personhood
Vinyl
I+I AP
Dimensions variable
2025
2.

worn denim, keys, phone
Gesso, gouache, lacquer on polyester
183 × 122 cm
May 2025
3.

Lost
Lost, seasons I-6, 2004 - 2010
2025
With the support of the Jael Levi Foundation
4.

Penguins, Bergen Aquarium, 2008
C-type prints (x16)
40 × 140 cm
2008, 2025

5.

correspondance
Cardboard transit sleeves
6.

condensation, spit
Gesso, gouache, lacquer on acrylic
182 × 71 cm
February 2024
7.

The Invention of Morel
Ink on paper, acrylic, ply, aluminium
100 × 74cm
2025
8.

Emily Dickinson, Complete Poems
Ink on paper, acrylic, ply, aluminium
74 × 100cm
2025
9.

condensation, comma, cut off
Gesso, gouache, lacquer on polyester
15 × 43 cm
August 2024

10.

hyphen, together
Gouache, lacquer on acrylic
40 × 60 cm
July 2023
11.

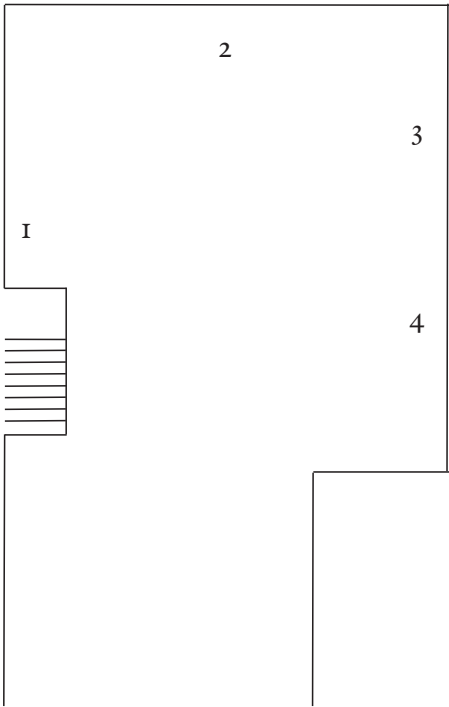
spit
Gesso, gouache, lacquer on acrylic
200 × 69 cm
May 2025
12.

Rosemarie Trockel, schizo pullover, 1988
Ink on paper, acrylic, aluminium, ply
100 × 740 cm
2025
13.

condensation, en dash
Gesso, gouache, lacquer on acrylic
86 × 59 cm
August 2024
14.

condensation, apostrophe, turn away
Gesso, gouache, lacquer on acrylic
11.5 × 86 cm
March 2025

ground floor



downstairs

