

# SUN CYCLE

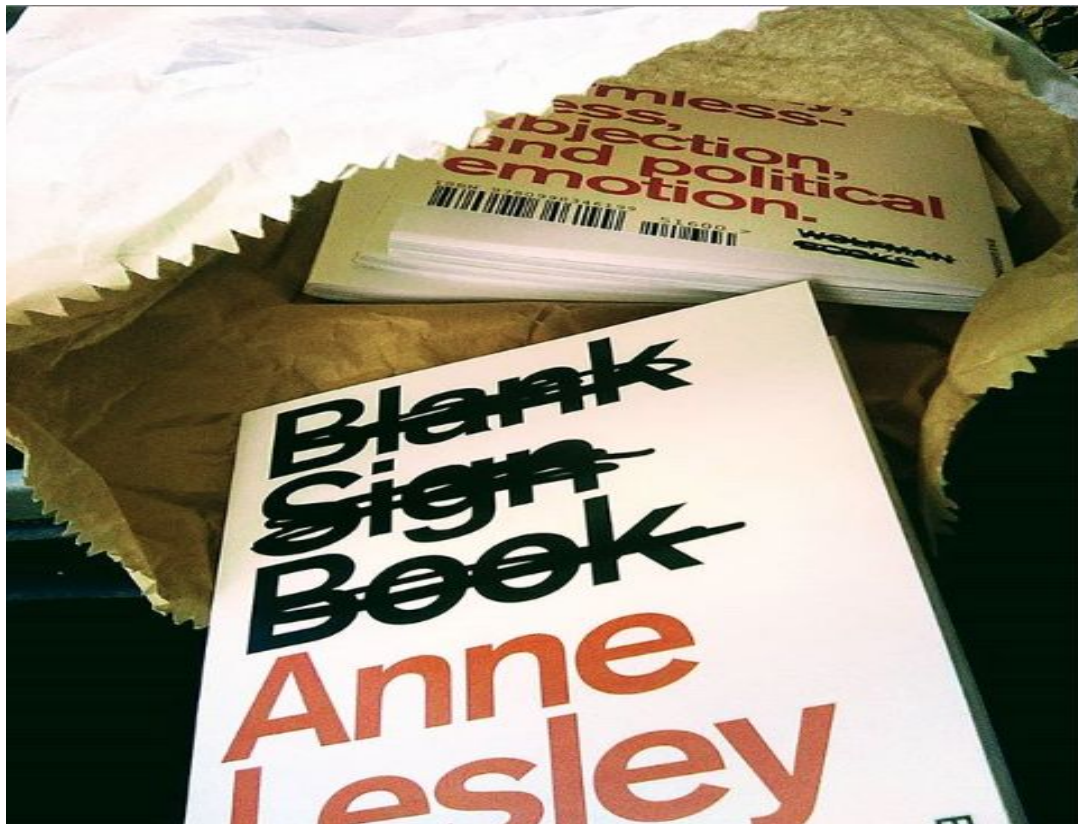
ANNE LESLEY SELCER



*from A Book of Poems on Beauty*

Anne Lesley Selcer





**Eleven  
essays on  
beauty,  
invisibility,  
formless-  
ness,  
abjection,  
and political  
emotion.**

ISBN 9780998346199



51600 >



**WOLFMAN  
BOOKS**

CRTICISM ESSAYS \$16.00

**Girl is Presence, 2020**  
[click to view]

<https://youtu.be/RV6R2QePXL0>



shoe is  
tooth is  
nose is  
love

smell is  
eggs is  
eyes is  
root is  
love



dog is  
stomach is  
goose is  
woman is  
jar is  
confusion is  
vehicle is  
love

earth is  
animal is

I am the filthy parody  
of the torrid and blinding sun

I is  
throat is  
girl is  
I



you is  
night

I is  
throat is  
girl  
you are the night

Georges Bataille

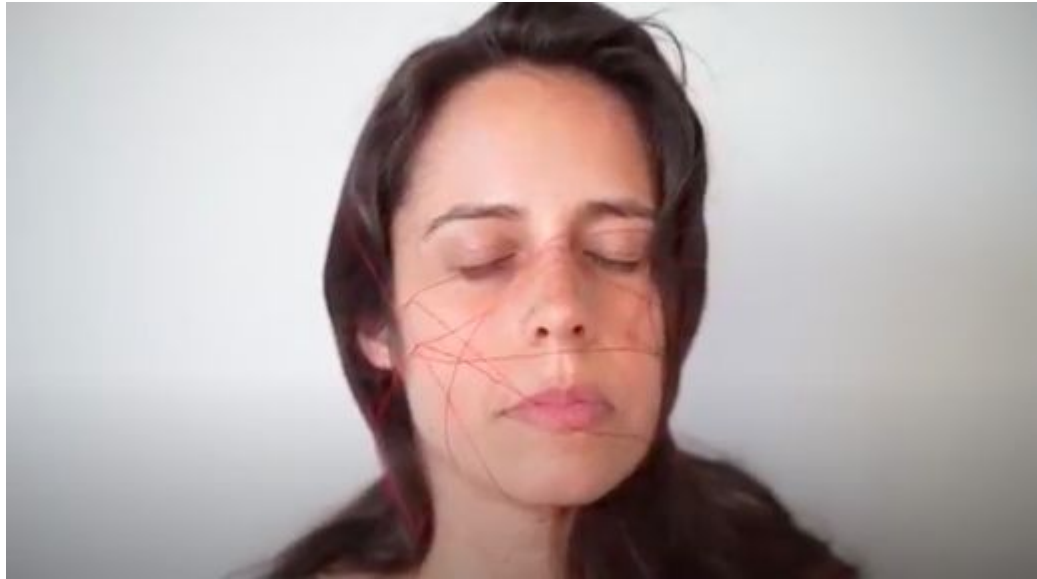
## The Solar Anus

---

It is clear that the world is purely parodic, in other words, that each thing seen is the parody of another, or is the same thing in a deceptive form.

Ever since sentences started to circulate in brains devoted to reflection, an effort at total identification has been made, because with the aid of a copula each sentence ties one thing to another; all things would be visibly connected if one could discover at a single glance and in its totality the tracings of Ariadne's thread leading thought into its own labyrinth.

But the copula of terms is no less irritating than the copulation of bodies. And when I scream I AM THE SUN an integral erection results, because the verb to be is the vehicle of amorous frenzy.



**The Mouth is Still a Wild Door, 2020**

click to view:

<https://www.annelesleyselcer.com/expanded-work/the-mouth-is-still-a-wild-door>





Clark's proposition *Baba antropofágica* (Anthropophagic slobber), 1973.  
Thread. Courtesy "The World of Lygia Clark"  
Cultural Association, Rio de Janeiro



*Pro Arts*  
*January 8th and 11th*

**The Sadness of the Supermarket: a Lament for Certain Girls, 2020**

[click for clips + full audio]

<https://www.annesleyselcer.com/expanded-work/the-sadness-of-the-supermarket-a-lament-for-certain-girls>



Redesign a Rainbow, 2015

[click to view]

<https://vimeo.com/manage/videos/136898211>

# Fortune Sequence for Two Voices, 2013

[click to view

<https://www.annelesleyselcer.com/expanded-work/fortune-sequence-for-two-voices>



a line across the page

ANNE LESLEY SELCER

**A NOTE ON THE TEXT** The litany of artists' educational credentials is taken from Kristine Stiles' entry in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, marked in the index under "anti-form."

Everything within the formal field becomes form. Form feels tactile to the formless, which is unseen, without name, unaccounted for numerically. This is what is meant by economy, the market is in everything. Time is the main concern of form, next, formalizing communication.

When I seek communication, I often find form until I begin speaking in form, and all there is is form, and I seek form when I want exchange. Until there is no inside, until there is only inside, until what's inside is spilling out.

Form is always waiting, intensely feminine, beginning relations conjoined with emergent textures on screen. Form is slower than growing. Form confronts time. At form's most intense edge, formlessness. At that most intense edge, form.

The question is not which is more powerful, but which is more reproductive. Then, since the terms threaten to flip or reverse, form asks, is it possible for the formless to reproduce or just spread? Thus, form encodes the definition of reproduction.

Form and light, form and the sun. Communication between objects and light, communication between objects themselves. The neat lines of cypress trees which preceded perspectival discovery suggest representation is a kind of property.

Robert Morris studied engineering at the University of Kansas City and the California School of Fine Arts, and earned a masters degree in art history from Hunter College in New York in 1963.

Eva Hesse was a graduate of Yale University School of Fine Arts in 1959.

Nancy Graves received her master of fine arts degree from the Yale School of Art and Architecture in 1964. She traveled in Italy on a Fulbright-Hays Fellowship.

Richard Serra received his master of fine arts degree from Yale in 1964.

Bruce Nauman studied with William Wiley at the University of California at Davis, where he received a master of fine arts degree in 1966.

Robert Ryman received no formal art training but studied works of art in the collection of the Museum of Modern Art where he was employed as a guard.

Sam Gilliam, Jr. received his master of arts degree in painting from the University of Louisville in 1961.

Mierle Laderman Ukeles studied history and international relations before earning her master's degree in creative arts from New York University.

Ann Hamilton graduated from the University of Kansas with a degree in textile design and earned a master of fine arts degree from Yale University School of Art in 1985.

Martin Puryear studied painting at the Catholic University of America in Washington, DC. He received his master of fine arts degree from Yale in 1971.

Mark Thompson received his master of arts degree in sculpture from the University of California at Berkeley in 1973.

During his student years at the Düsseldorf Art Academy, Franz Erhard Walter began to theorize that art is a formless phenomenon solely activated by viewer participation.

Rebecca Horn studied art at the Hochschule Künste in Hamburg between 1964 and 1970.

The formal age, with its quickness and constant production demands more and more forms.

Ronaldo Wilson is wearing a mask. Joan Jonas is wearing a mask. Sophia Wang is wearing a mask.

The socius curves around me, glaring. Everything I had spent my life fighting became its sole point: to enter the socius as a form of money.

Representation arises in an ecology of totality.

"Time is elsewhere. Only space exists, infinite and full like a dead stone."

A man gets out of a truck at Fukushima and walks back and forth across a bridge.

This is the form of the formless lament. This mourning does not redirect the dead back into their realm, but holds grief inside mercantile walls become an architecture of all systems that killed the sun.

Without name, qualities, masterpiece or practice, fountaining femininity, the formless is the negative basis of power. Order does not hide disorder, order hides the social. Informality is everywhere, but not in communication with power. Form hides the social.



All rights reserved

*Henni Cartier-Bresson*



## a shining bracelet which amplifies a slim wrist

ifferent than to-be-looked-at in 2016. The subjects presently holding the social, and sexual power benefit from the relatively new game of peek-rca 1933. To enable us to tolerate the hyperrationalization of the worlds tial arrangement that make up the present, digital network technologies chains which depend heavily on the image of the human face.

I, Jamie, Ivy, Laura, Sami, Brandon, Crystal, Emily, Olive, Konrad, Kevin L., Carrie, Margaret, Charlie Jane, and C.A., and later forwarded and Tooth, then FB-messaged Sophia and David, texted Joel, and asked like to recreate an Henri Cartier-Bresson photograph.

was still perhaps more in dialogue with performance, while to-be-looked-logue with the internet. The latter is to imagine a community that is at sounding-board, an antagonist, a lover, a set of parents, and a group y that never ends. Winding back through the genealogy of to-be-looked-re gesture somewhere near the very root that grew into the web we call

ered Konrad, Paul, and Valerie) through circuits of replication, going nds and elbows called classical (thought Lisa) or Grecian (I said), like ointed out) press upon one another in pulls of affection or pushes of : relationship to the world through the particular poise of a hand....

isive Moment, in French *Images à la sauvette* (Sitka pronounced it after all she's 6), which actually means Images on the Run, or Stolen

ieves the modernist tradition of found means "TAKE" because D and without LIFE

U AS RAW

jects

u—

rocess, an archive driven by state power, Caswell declares: chival conception of creatorship through its expansion, we ip's direct ties to provenance."

*Complicate, challenge, destroy their notion of ownership, their own the owner is not the man who paid once, a long time ago, the photogra male artist WITH NO MEMORIES WITH NO TIES NO PHANTOMS TO : That library. Complicate all such ties to provenance and ask: Where are witness? Who do you care for? What are you continuing? Who do you r*

Several black and grey flowers on a white dress, one flat nail-file, one per sociable, one person looked-at and wry, one retracted ballet hand, two fir bracelet, six elbows, six eyebrows, three skin tones, three kinds of hair, t Olympian in their gazes: a hand that is a bird, a turn that is a flower, ges looked-at-ness says, "Do not ascribe aesthetics to us, we ascribe it to our available about this picture except that one writer has called it a grotesqu "The gestures of power are never denaturalized."

To-be-looked-at in 1933 versus to-be-looked-at in 2016 is an equation w amalgamation of media. It is also a biopolitical question, which then dra the biopolitical self and reproductive media. To imagine the self in a box ences, adding friends, sharing links, being redirected, seeking out jobs ar apartments), to refer communicatively (which is to say gesturally) to the : extend the project of modernism during which this "Humanist photograph Maggie, Valerie, Lisa, Konrad, Paul, Raheleh and I discovered is a highly awkward shot—is to continually frame and reframe binaries of ugliness a whiteness, the human and the less-than-human.

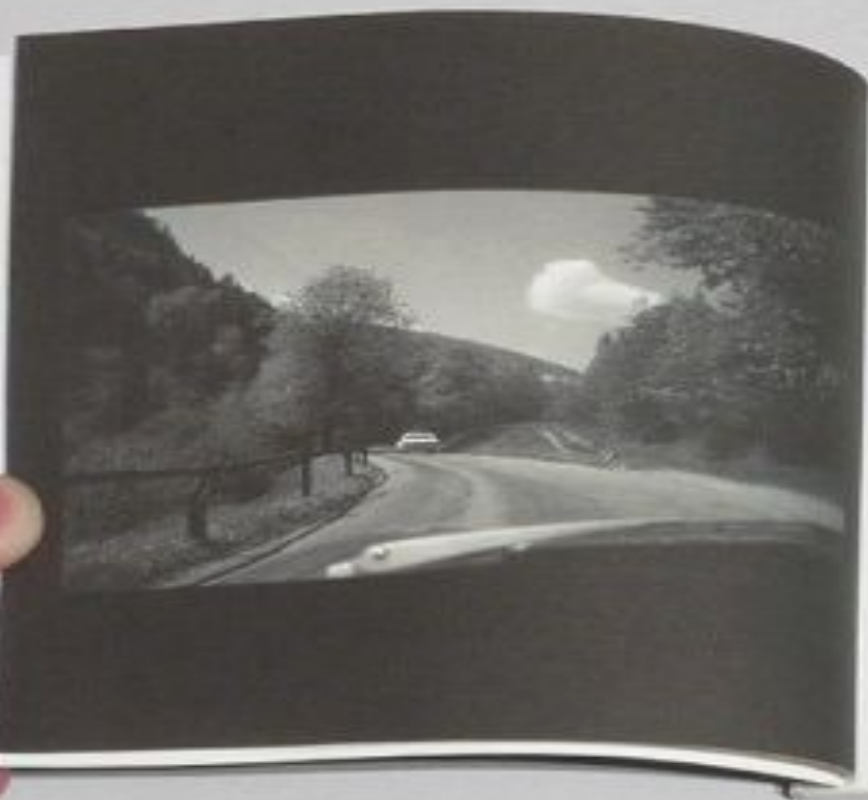
Here I have begun to take up Eunsong's directive to "debilitate whiteness er: "What is made legible through the discourse of modernism is made t dent on colonialism and chattel slavery. What is made powerful by mode made so because: whiteness as property, whiteness as abstract."<sup>2</sup> I woul upon the selfie, the Instagram, the Facebook profile, where gestures mad and encase the social formulations of whiteness, patriarchy, colonialism : visible for perpetuity. Self-ascription here can only loop back around to a politics of disconnected gesture which has *already been* reappropriated i I'd refer back to the enactment or staging of a proletarian, racially ambig of mutual care,<sup>3</sup> that which Cartier-Bresson "found" and I thought I saw : complicated and weighty braid of hands, arms, and elbows.

<sup>1</sup> Eunsong Kim, "FOUND, FOUND, FOUND: LIVED, LIVED, LIVED," *Scapegoat Journal* (Feb

<sup>2</sup> *Ibid.*, 54.

<sup>3</sup> Used here in reference to José Esteban Muñoz's *Cruising Utopia: The Then and There of Q UP* 2009).





Jarvis Hillier

Heather Pinniss

Anne Lesley Selzer

## BANLIEUSARD

ARTSPEAR

Through the windscreen, the morning sky turned from black to blue. It seemed an oddly familiar stretch of road. He'd read about a place like this, its parched, rolling landscape, its low white fences and enormous sun, but where, he could not quite recall. He thought vaguely of the cover of a Hemingway novel. It had been re-covered by the library in thick, pungent plastic. Occasionally, on the trip he had stopped and said to himself, "I will remember this," and took a mental picture. But now he just felt the bumping of the car over the road. The air conditioning whizzed out a helpless little stream. He was lulled; the sun made his eyelids heavy. He thought of how as a child, he had pressed his fingers against his eyelids and saw fireworks there, an explosion of cracks. He was unsure if what he saw was his skin or his eyes or something else entirely. The car bumped over the pavement. He rounded a sharp bend in the highway. A striking vista opened suddenly before him; it had turned day and the sky was full yellow.



~~"Time is evidenced in pigments."~~

~~"I have nostalgia for the smell of gasoline."~~

~~"Loss is a particular patina."~~

~~"Our only aim is wakefulness, our enemy is dreamless sleep."~~

~~"Colours are the deeds and sins of light."~~

~~"A catalogue of clouds."~~

"Memory moves from the torso to the hands and feet."

"I've only now gotten used to the seasons through they've been struggling for primacy all this time."

"These are other people's memories."

~~"No one had these memories."~~

"Memory is a deterritorializing maps."

~~"Press your finger to your eyelid and observed how physical vision is."~~

~~"These pictures are breaking down into code."~~

Story  
Section  
↓

The colours of history are memory's technology.

empty but for sun and shadow. we are lie the natives but not quite, slightly different icing, a countenance more ruffled.

time is evidenced in pigments  
nostalia for the smell of gasoline  
this place is only approiachable through history  
here is the place I thoutht we shoudl look at

time is evidenced in pigments

nostaligia for the smell of gasoline

this place is only approiachable throughthisroty

here is a place I thoutht we should look at

loss is a particular patime

we looked at the place becasue we'd never been there

I am a fleeting fixture in this landscape.

levels of voyeurism/ the real unraveling, fleeting as it was

to show  
colonizing  
subject

Print out

- email to Melanie

→ needs to be perfect

## A Box of San Francisco

One unrolling bolt of silk ice cream. Grape sized globes of lapis lazuli and gold vein grapes and reposing the corners.

A fountain or a chandelier  
A set of gold combs  
scalloped in black pearl

A stretched suede book with a snout as soft as a little girl's.

Heavily arched whalebone stillettos.  
Tiny crystal pots containing notions of mashed lime, birdbath water, temporin and pearl.

Fat, well-behaved chair  
Paintings on every inch of ceiling.

A leather cup of heron quills.

Two rocaille tiaras.

A square jacket woven

from crushed leaves and gold. The extended family of an orchid.

A wig culled from Reykvikingur towheads.

A bracelet made of amethyst.

A comprehensive book of cursive typology.

A Cherry Plum. Clematis and Honeysuckle cure. The finest and smallest typewriter

A lunar astrolabe. A millefiori flower seed. A set of handwritten encyclopedias.

A small painted box of bell china inside of which is kept a set of large porcelain nails. Flowers floating in a cabinet vivarium. A perfume from Fiji nectars...



hello blue  
Thee G



JAN

- cost
- list
- as
- let
- di
- en

# krowswork

ANNE LESLEY SELCER, language based media artist: February 14-March 7



Anne Lesley Selcer is a poet and art writer. In 2014, *From A Book of Poems on Beauty* was chosen for Gazing Grain press and Supersuperette press released a chapbook of new work in 2015. She is the author of *Parlousgard for Artpeak*

SCROLL RIGHT FOR MORE

FRIDAY, MARCH 6TH, 5-8 pm &  
SATURDAY, MARCH 7TH, 1-5 pm

Current resident, Anne Lesley Selcer, presents a culminating sound work around form and formlessness. A book object created by the artist and produced by Publication Studio will subsequently be released.

The artist will be present to engage visitors who are curious in conversation about her interdisciplinary practice and process. She will have the books and texts she has been reading and working with during the residency on view and available for perusal.

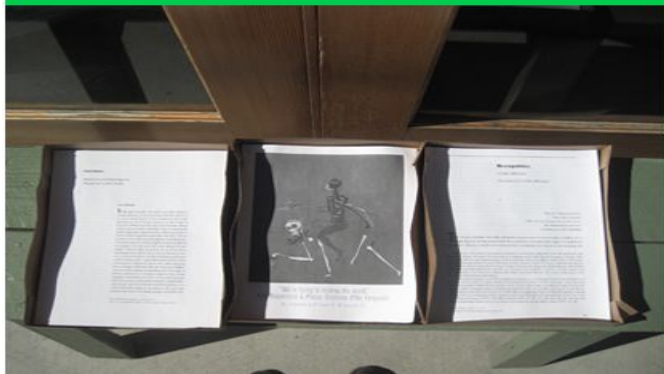
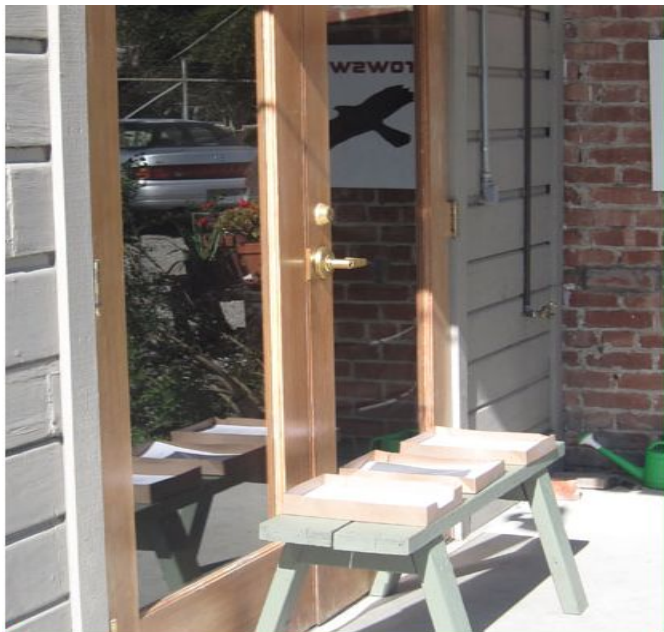
Gallery visitors with children are welcome; there will be a designated creative space in the gallery for them to explore.

SUNDAY, MARCH 1ST:

4PM: CONVERSATION ABOUT FORM AND FORMLESSNESS WITH poets Suzanne Paul Ebenkamp, and artist Alex hosted by Anne Lesley Selcer.  
5:30 PERFORMANCE/READINGS by the  
7:30 MUSIC BY NEGATIVE STANDARD

DOCUMENTATION:





The violence against us began to take a much more  
 (co) socialist response to it  
 Horace Spillius  
 David Morris  
 Judd Sutton  
 Geoffrey Hutton  
 The violence against us began  
 with an explicit strategy to  
 humiliate and to strip us  
 of our land and to strip us  
 of our rights away, we then had  
 we exist in an external super  
 we must enter into a similar  
 recognition as a basis on which  
 establish a community of being, a  
 recognition of the fact that we  
 are all part of the same world  
 and that we must all work  
 together for the good of all  
 and for the good of the world  
 and for the good of the future  
 generations.



Dresser, Phase 12: The Transitive Property of Equality", 26 collages – handwritten notes on paper on newspapers, 2015.

I had been struck by something Anne Lesley had said: "I had an idea for a video, but I made it into a poem instead." This to me presents a way of working and thinking in which the troughs are not so hollowed out that the water flowing in one path excludes another.

*surface* The natural world, frozen, too present in meanings whilst I walk  
in and among the shops. My tree, my pinnacle, my cloudlike.  
When winning took the form of femininity described to me from  
four angles and roaring forward with many lowpaid attendants.  
*re-field* The bad facts or untrustworthy ones, the habit of luminous  
*NR* noise: Oh brightening field, oh city street, oh capital and  
*nuclear* forgetful cloak, oh row of screens, a fire on each. The promise  
*an piece* of the city to a person like me; gone turning on the wheel,  
familiar as family. Was fear outside the house, actually lurking  
there! I counted the ways in which I could become interior.  
I understood hair as raw material, formed a habit of hiding —  
To representation's fold. Now here is an object, now air must  
flow around it, seen because it gathers light, a cloak of mirror,  
this is the information by which the civis knows me. Come to  
California and underneath the paving stones. Verushka again,  
*golem* Elided in truth's wall, her sadness is a quick and aesthetic,  
Disappearing thing, mine goes in the place of public space.

*examples*

FAMILIAR AS FAMILY

~~among the shops~~  
among the shops  
promise of city  
truth's wall