

## On the Notices and Arber Works

For some time now I have been trying to take notice of things that appear just as readily forgotten. Those I can recall are noted in drawings. I call these drawings “*notices*”.

The *notices* initially occur as an event, usually as a mild disturbance in an otherwise indifferent flow of redundancies. In the event, things seem aroused. And often what rises to notice appears the outcome of other events – taking place within the thing, or in interaction with others.

I think of images as things given off by things, like particles of light, continually proliferating, scattering and reforming. In their formation, images are made witnesses of worlds, and from their travels, they come asking after us.

From the virtual images of perception, through those of memory, to their reconstitution as drawings, the *notices* concern body-mediated images. But memory drawings cannot really recover the images of memory. These images, if they survive, can only be known in the flicker of consciousness. For their part, the *notice* drawings are left to trace the nervous impulses made in blindly trying to find contours which memory images neither offer nor possess. Though drawn objectively, the resulting graphite and pigment deposits ultimately resolve as visual fictions. But tangible fictions, able to overpower memory in returning to it the thinnest shred of sense.

The *notices* typically arise from the wayside of daily rounds--most frequently from the boulevards of my neighbourhood. These narrow, sometimes grassy, strips straddling building and street offer a rich transitional zone between public and private domains. Like a shoreline ecosystem, the boulevard teems with interminglings and couplings: human and non-human things, plantings and unplanned growths, inorganic and organic detritus. In this verge things briefly appear to recover a life of their own, disowned or unsupervised, openly indulging their moment of autonomy in community.

The wayside, like the *notice* drawings, is the natural habitat of the *arber* sculptures.

The *arber* sculptures take up the urban tree as a model. Trees have long served as the icon of a natural order. They have also long provided a structuring principle for systems of hierarchical organization. Boulevard bred and thoroughly co-mingled, the *arber* sculptures aspire to the non-hierarchical.

Through their duration, trees can be seen physically tracing out their programs of growth as clearly as they do the crises and interruptions of those programs. Their graphic testimony has provided the *arber* sculptures a logic of fabrication. Awkward amalgams of given and offsetting forces, these structures are formed of events: blind to outcome, responsive to incident and intimate with erasure.

All the work, regardless of the media involved, is versed in a practice of drawing. In its bare imaginary and economy, drawing's physicality as a medium often seems given only to disappear. Still, even when working with the slightness of paper, I try to work alongside the material histories the works embody, to thicken and prolong them. And while compared to the conventionally rendered *notice* drawings the *arber* sculptures may appear at once the more substantial and insecure, I see both projects equally exposed as things in the world. Together they are intended to make palpable the pressing precariousness we share with them.