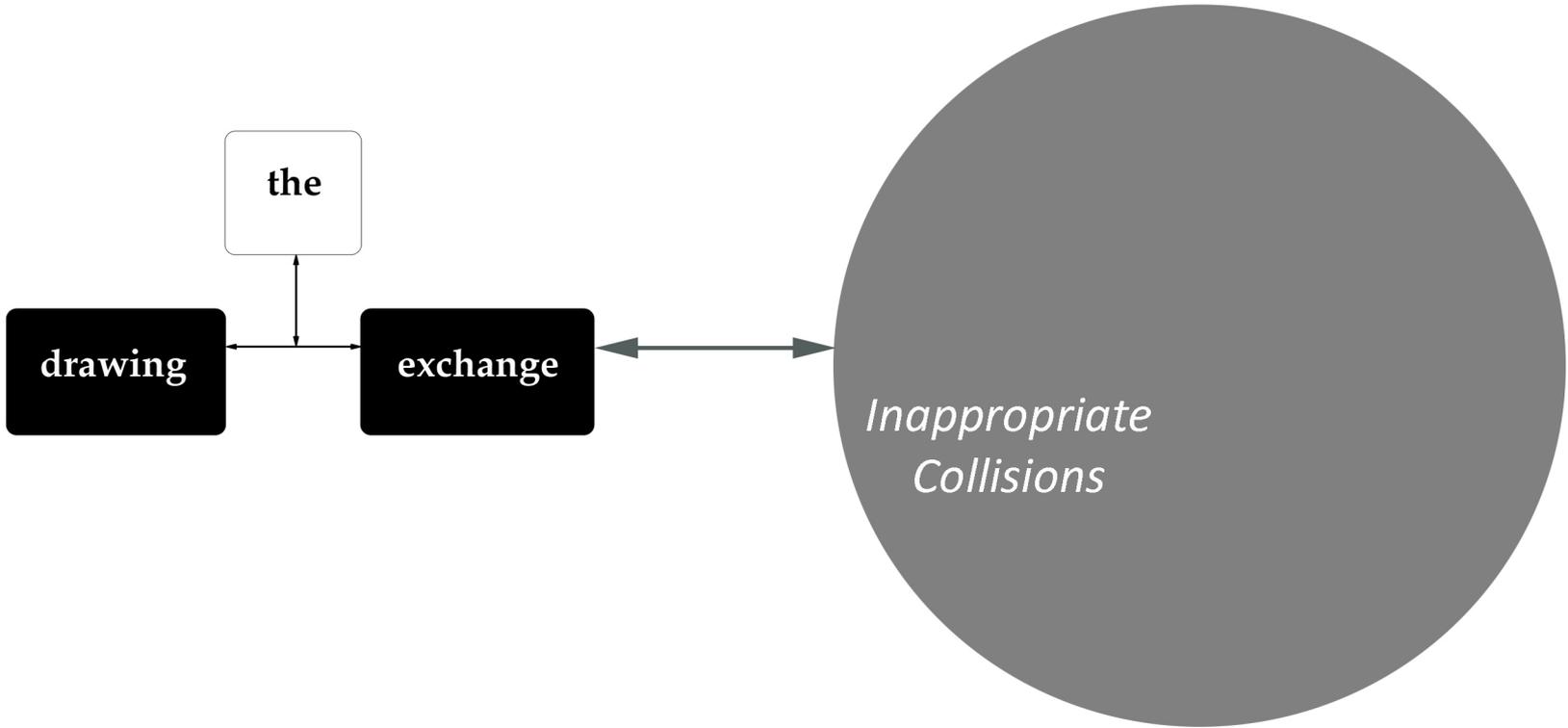
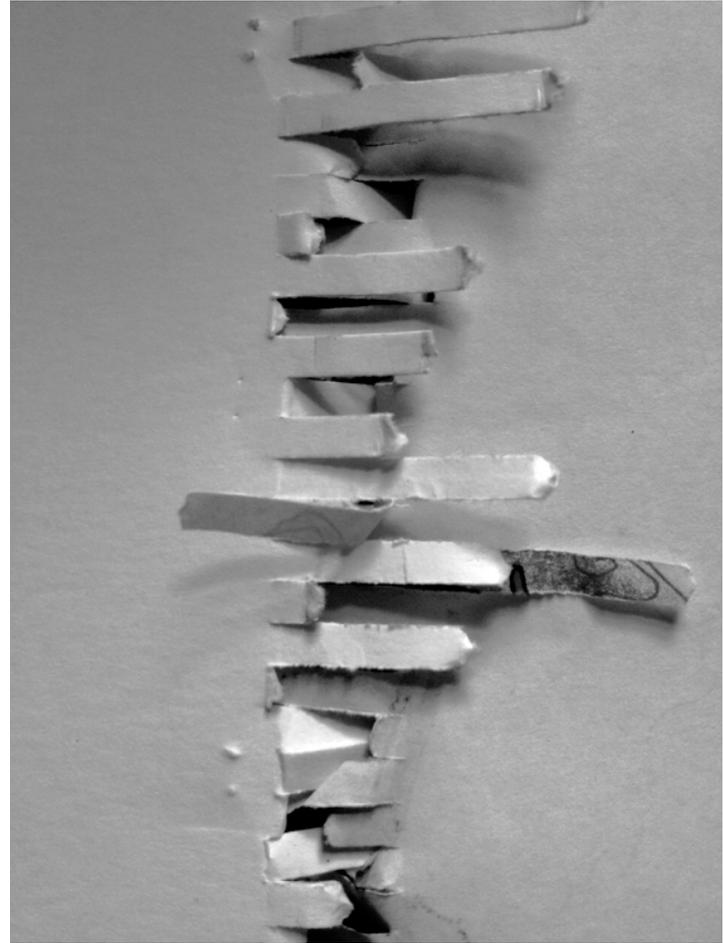


Kimberley Foster & Catherine Baker

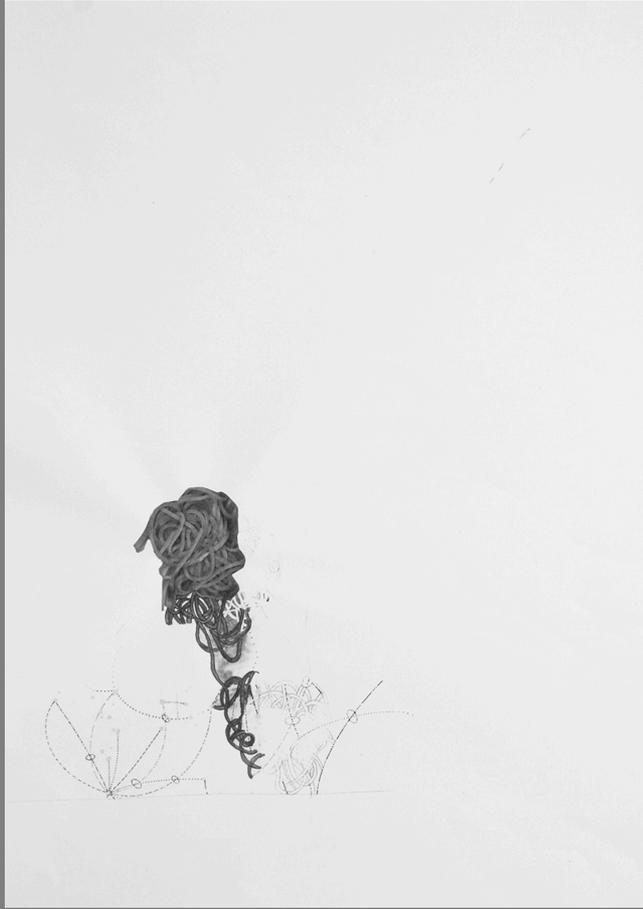


seemingly two compatible severed entities were
successfully
combined yet despite measured success the visual
differences
between the two continued to reveal their separate
beginnings



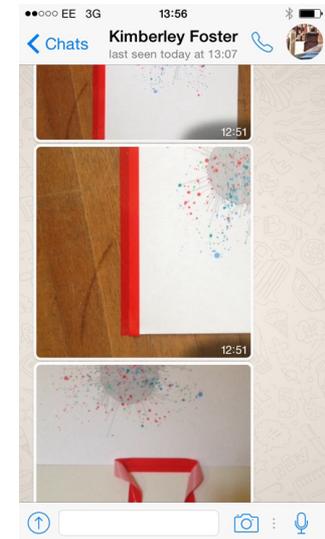






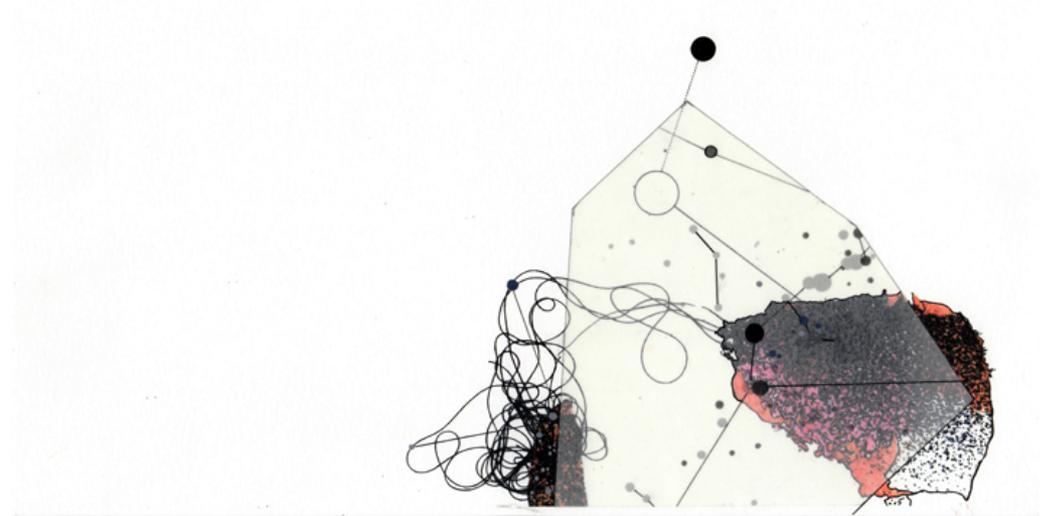
I would say of art:

It has no prescribed aim, which is not to say that it is aimless. It moves very precisely, but not to some end. It is not a project...It is, at best, a strange structural condition, an event....It is precisely that which is necessary to structure but evades structural analysis...: it is the best breakdown in structure that is the possibility of structure.



Wigley, M (1990). *The Translation of Architecture: The Product of Babel*, *Architectural Design* 60(9-10):11

What is required, therefore, in the face of the multiplicities of contemporary culture is that we develop our ability to explore conflict rather than simply seek consensus. Moving between the constellation of readings anchored by an artwork reveals the limits of what can be known from any given position and opens the possibility of exploring the relationship between the diverse perspectives anchored in a single entity, without seeking to settle the differences between them. Art thus creates a space in which differences maybe unendingly explored rather than settled...



Record

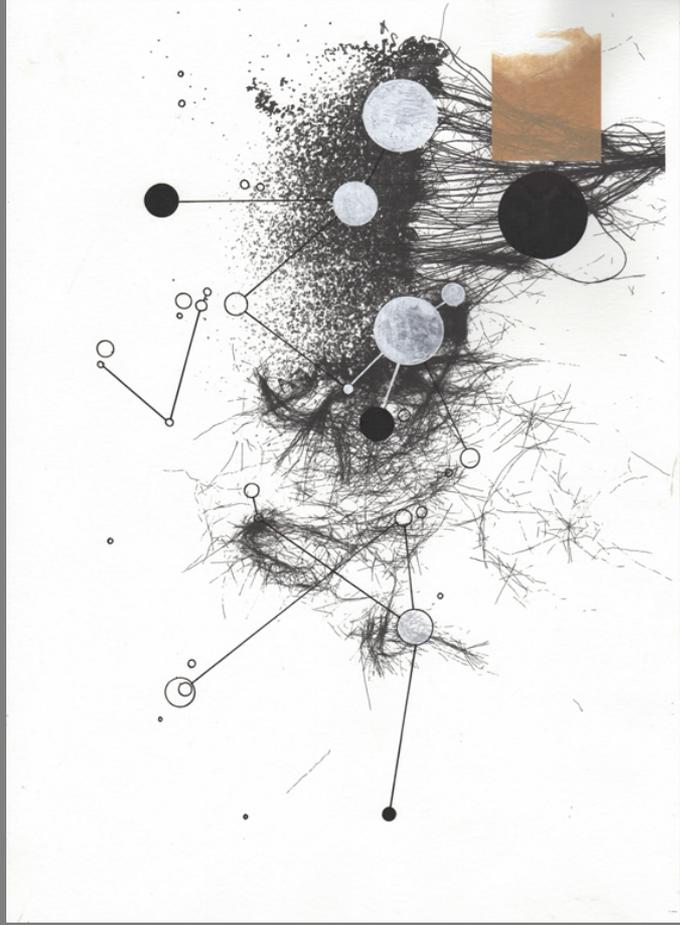


00:09 | 00:10 | 00:11 | 00:12 | 00:13 | 00:14 | 00:15



00:12.50







The artists are not satisfied and the drawings are not resolved. The collaborators are not looking for a point where the drawings yield and come together or a place where they sit harmoniously; they don't co-exist and they are not acquaintances; they are

drawing apart.