

The binding of a double

I leave with questions. Forming, not as a subject-verb-object arrangement, but that of fragments containing and producing a different structure. If a structure, at all. Squirming. Writhing. Affectation figuring to touch, touch flooding pretence. Tracing folds, worming tunnels. The beginning of a stroke, emulating a threshold of the screen.

Her studio is a construction comprising materials composing a necessary fiction of space. Once it was what? Now, a memory. Not only hers. A carcass of structures cobbled in time with ready-to-hand particulars and particles. Fragile boards supporting necessary boredom. Of labour and leisure, an architectural meditation adjunct to a temporal arena. Jacques Rancière is speaking. The buds in my ears while I write. An apparatus of sound. Not in the order to which, you will read it. Nor in the order than we might *not* understand it. In 2018 and according to the line, at seven minutes and seven seconds inside a lecture theatre belonging to Ohio State University, I think he says: *what separates fiction from everyday life is not lack of reality, but a surplus of rationality.*¹

A surplus in a model where optimisation is not the destination. Where *reserve* is freed from use value. The model and its muse. A dynamic relation engaged by temporal stasis in a fictional space — as studio is to study. A model is a muse rendered mute by the liquidity of a material which when cured (more preservation than healing) speaks as mime — a kind of gestural silence. Activating slips in time where touch as a relation to atmos (our invisible screen) is expression. The nuanced *jest* in gesture. Repetition necessitated, because glimpses can be missed. Repetition generates difference, so that glimpses can be seen.

Two large paintings, each already two. Four to make two, or three. A *Triumphant Calamity*, and nod to Reed and Gordon². Folds flipping, remediated marks as material evidence.³ Compositions dense, intestinal and tubular. Larve magnified, the petri dish a canvas. Koops makes marks, the marks generate a model, the model makes a muse, the muse is our mime. Impenetrable, but emergent. A flash of fluoro, circles evolving into orbs and thresholds that tubulate. Koops' loops and wormholes. Her mobius. Her amoeba. Mathematics made material model. Wormholes, hypothetical tunnels which create short cuts in time, parallel paintings which have the potential to generate conceptual gaps in aesthetic cartography — *a fabric for the sensible.*⁴

A mimic, an imitator, a buffed-oon. A profession proficient in foolery. Your mime, Koops, is a relation to painting (or, is it to the painter?). Stoking the sensation of simultaneity with stupidity. Duchamp's quip; *bête comme un peintre* — the un-painting painters critique. When reheard as dumb, *bête comme* frees painting from the confines of a linguistic model. The dumb. The muteness of the mime rendering translation use-less, and expression as *surplus*

¹ Jacques Rancière, "The Edge of Fiction", September 21, 2017, The Ohio State University, <https://www.youtube.com/watch?v=EYXbyqQHX-o>, accessed January 25th, 2026.

² *Triumphant Calamity* is the title of one of Annika Koops works in the exhibition.

³ David Reed has a series of paintings comprising layered "brush-mark" paintings contained by the dimensions 16:9 that he logs as TV-SIZE PAINTINGS <https://www.davidreedstudio.com/recent-tv-size-paintings>. During our studio visit, Annika Koops introduced me to the work of Melissa Gordon and in particular the painting *Material Evidence (Wall)* from 2014. The painting comprises re-painted marks found on a wall as a kind of ready-made painting, a forensic remaking that emphasises a kind of clinical fetishism of the mark, a fetish of touch, the sensible and the visible.

<https://marianneboeskygallery.com/artworks/15896-melissa-gordon-material-evidence-wall-2014/>

⁴ Jacques Rancière's *distribution of the sensible (partage du sensible)* emerges in his book *The Politics of Aesthetics* (2003) and is a political and aesthetic framework for examining how society structures perception — what is visible, audible and sayable, and therefore who participates in public life and how.

understanding. A collapse in the model of representation that births a reconfiguration where the *con* is not to convince, but to take *with*. This mime re-figures *with* a world, where image is returned as gesture.

A model. A maze. A muse.

A mime — always-already implied in a subject-verb-object collapse. The mime as both the lover and window on which she sits — to point, trace and *be* the frame — as well as the breeze touching her hair. The mime interjects time with gesture preconceived, a multiplicity of micro-events and banalities reframed. Via Erich Auerbach and Rancière, I somewhat re-arrange: *a minutia of sensations and unnamed emotions comprising the tissue of the lives, isolated from the hierarchy of forms of temporality*.⁵ In painting, the weft and warp that drapes and folds is the trace of labour, fragmented and of functional collapsed parts — breathing *and* weaving. The *trompe l'oeil* of her tunnels collapsing representation and its other. Raw bitstreams verse the ribbons, network layers and the frame. Framed, experiments in time. Seven paintings, seven paint-things on paper. Models for future ribbon, and her 15 square variables, missing — open containers for thinking beyond a model, contained.

Expressing all the time, the mime externalising the internalised event. This containment of everyday life, be it vessel, glass or the body corporeal. A data set. Our data sets, put to work. The limits of which are both frame and time. This presentation of a representation scratches a surface. If, the *edge of fiction* is a poetic intervention linking events *as* temporality, perhaps then, these paintings, these paint-things trace an edge of fiction where the image has collapsed into a different kind of agentic force, one that surveys without framing, and renders without depicting — tracing folds, tending tunnels, paint-things and biopolitical wormholes.

Dr Lisa Radford, 2026

⁵ Jacques Rancière, "The Politics of Fiction", in *Qui Parle*, Duke University Press, Vol. 27, No. 2, December 2018, p.274