

What time is it on the clock of the world?

(1) You cut something out of the background

(2) You name it, describe it

(3) You forget all about where it originated from.ⁱⁱ “If words are disjoint from the physical world, how do representations gain validity? If we believe we, as knowing subjects, are enwrapped and soaked in such a “thick web of representations”?ⁱⁱⁱ

“The desire to make the world and life, at large, meaningful, drives history ‘forward’, at least that is what makes *me* get out of bed every morning. My very will to make meaning; Pareidolia is to project signification onto something where there is nothing to be signified. It is seeing faces on the moon, animal shapes in cloud formations and figures in fire flames. Humans are creatures who intend to see meaning in everything.”^{iv} It has been considered a symptom of psychosis, is it? Or is it merely a human tendency? Moving through space, the individual body relates to images acting upon and being acted upon by them. As we move through physical as well as cyberspace, we encounter a sea, or a *universe of images* that we internalize – acting upon them and being acted upon by them.^v Navigating in and out of the shifting complexities posed by images is a necessary skill in our contemporary world. Perhaps we all seek other dimensions, in which time is transgressed and reimagined past(s), present(s) and future(s) open up new doors.

Voices amplified in part 1: Kajsa Karlsson (b. 1989), Rebecca Lindsmyr (b. 1990) and Evelina Hägglund (b. 1992). The works illuminate different entry points to the same question: what structures define our lives in the present? And who defines them? Through investigating language and bodily appearances, the artists renegotiate the preconceived ideas about the different constructed world(s) of today.

Voices amplified in part 2: Elisabet Birta Sveinsdottir (b. 1991) and Louise Hammer (b. 1993). Whereas part 1 deals with the interrogation of *which* structures define our present, part 2 seeks to reflect upon *how* these structures are alive in our societies.

Through the process of making the two-series exhibition ‘Fiction as Form’, we have sought to establish a curatorial method that incorporates practices of care and speculates on the reimagination of space. Beginning our journey through dialogues with artists from our generation, we are ringing in a new hour on the clock of the world.

Ringling in the feminine hour...^{vi}

ⁱ Boggs, Grace & James. *Revolution and Evolution in the Twentieth Century*. 1974

ⁱⁱ Hägglund, Evelina after Campagna, Federico. *Technic and Magic*, available to download online from z-lib.org

ⁱⁱⁱ Barad, Karen. “Posthumanist Performativity. Toward an Understanding of How Matter Comes to Matter.”, *Signs journal*, spring 2003. p. 811

^{iv} Hägglund, Evelina. MA thesis, Goldsmiths University of London. 2021

^v Bergson, Henri. *Matter and Memory*. Trans. Nancy Margaret Paul and W. Scott Palmer. 1919. p. 8

^{vi} Cixous, Hélène. *Stigmata – Escaping Texts*. 2002. p. 33