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Catalogue for *Les Immatériaux*, presented in its silver foil packaging (originally hermetically sealed by a manufacturer of dried mashed potatoes), 1985.

Editions

Kiff Bamford

Uncontained, 2025

Print on folded band, 7.82 cm × variable dimensions, contained in a silver packet.

Hold the band as you would your phone. With both thumbs on top feed its length through your thumbs and index fingers. Physically scrolling through the text you re-invigorate the band, opening up its folds into a continuous surface which refuses to be inside or out; it becomes a so-called möbius band. Move faster to make the band looser, to lose the creases of its containment. The text and images play with the publication that made up the second volume of the catalogue to the exhibition *Les Immatériaux*, held at the Centre Georges Pompidou, Paris, from 28 March to 15 July 1985. Designed by Luc Maillet of Grafibus and retailing at 120 French Francs, *Les Immatériaux: Album et inventaire* came sealed in a silver foil packet, printed with the exhibition's logo: a fingerprint (*empreinte digitale*) morphed into a spiral. The complexity of the unbound sheets which form the 'inventaire' part of the catalogue, one for each of the sixty sites which comprised the labyrinthine exhibition. A virtual version of the exhibition, now available online at lesimmateriaux.beyondmatter.eu, evokes some of its ambition and makes accessible the remarkably oppressive soundtrack. In the exhibition a network of twenty-six audio zones was created through a network of infrared signals, broadcasting directly to the headsets visitors were obliged to wear as they walked through the sixty sites.

I was reminded of the connection between the exhibition and Lyotard's own use of the möbius band, in the 'libidinal band' of his 1974 book *Libidinal Economy*, by a recent presentation in Spanish by Andrea Soto Calderón at the Universitat Pompeu Fabra, Barcelona. The *Uncontained* band you hold in your hands is the outcome of this prompt: 'Ouvrez le prétendu corps et déployez toutes ses surfaces …'

Credit: Catalogue for *Les Immatériaux* vol. 2 'Album et inventaire' designed by Luc Maillet / Grafibus for Centre Georges Pompidou / Centre de Création Industrielle, 1985. Courtesy Archives du Centre Pompidou CA 9200116. Cover of Jean-François Lyotard *Les TRANSformateurs DUchamp*, Paris: Galilée, 1977, cover design: Pierre Faucheux / Dedalus. All photographs: Kiff Bamford.

Erica Baum

Containers – Out of Thin Air, 2025

Set of four prints, 10.5 × 14.85 cm, wrapped in a print measuring 31.3 × 31.3 cm.

What is it about empty vitrines that always catches my eye? An empty stage set. Future information imprisoned. Available at a remove. Suspense.

A kind in glass and a cousin, a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing. All this and not ordinary, not unordered in not resembling. The difference is spreading.

A Carafe, that is a Blind Glass, Gertrude Stein

Jérémie Bennequin

La Prisonnière, 2025

2-sided print, 62.6 × 93.9 cm.

Front: B&W photo by Jérémie Bennequin of *Tom(b)e 5*, *La Prisonnière*, 2012–2013, 20.5 × 14 cm, book 5 from Marcel Proust's *In Search of Lost Time*, which has been effaced by an ink eraser.

Reverse: Colour photo by Jérémie Bennequin, of *Mo(n)t*, *La Prisonnière*, 2012–2013, ink eraser dust.

French artist Jérémie Bennequin erased the work of Marcel Proust, *In Search of Lost Time*, a page a day for ten years (2005–15). The artist collected the dust from his rubbings which have been exhibited in multiple contexts alongside the blank books. The image shows rubbed out pages from 'The Prisoner', Book 5 of Proust's seven-volume epic, and on the reverse is a mountain of rubber dust that corresponds to the erasure of the words that the book contained. In Bennequin's process, a complex form of copying and inscription takes place. His acts of erasure rely on an intimate familiarity with the text achieved in the process of reading. The artist reads the text as he erases it in order to commit it to memory. By doing so, he reverses the dynamic of remembering that is typically heavily reliant on acts of copying. Copying, or transcription, used to be an important learning process: Mozart transcribed Handel's *Messiah* and Bach's fugues, Schubert copied Beethoven, and Beethoven copied Mozart's string quartets to remember them, driven by the conviction that the mind learns through the transcribing hand. Bennequin, by contrast, attempts to remember as he directs the movement of the erasing hand on the page.

What remains in each case is a page marked by textual traces – a page that remembers – and the rubber shavings collected in the process are literal heaps of erased language. Here, the act of destruction transforms into a form of remediation; printed words transform into piles of language and the printed text is re-produced as textual material. In the respective images of a blank book and a pile, the traces of a very particular reading are contained. Bennequin shows us through his artistic gesture of erasure that in order to remember, one must first forget.

Claude Closky

Run With You LP, 2025

A sing-along presentation
12 inch 140gsm black vinyl.

Side A 20:39
Side B 20: 14

Beats and bleeps,
Melodies sleep.
Love's soft hum,
Tech's kingdom come.

Daily grind,
Left behind.
Consumer's call,
We give our all.
Info flows,
Everyone knows.

Run with you,
Sky so blue.
Run with me,
Finally free.

Plastic dreams,
Empty gleams.
Screens so bright,
Day and light.
Words we share,
Thin, cold air.

Run with you,
Sky so blue.
Run with me,
Finally free.

Is there more?
Behind the door?
A simple touch,
Means so much.

Free at last,
Running fast.

Jeremy Deller

Fold-out poster, 42 × 59.4 mm

Jeremy Deller repackages Andy Warhol's famous maxim for our own age: 'In the future, everyone will be cancelled for 15 minutes.'

This work was first exhibited as a text-based installation at White Column Gallery, Leeds Beckett University, 17 June – 4 August 2024, curated by Dr Mathieu Copeland.

1. Scan the QR code and follow the link.

2. On the webpage click 'Start'.

3. Point your camera at the journal cover to launch the artwork.

Daniel Jackson

Inside of, 2025

Augmented Reality work.

Daniel Jackson's *Inside of* starts with a sphere and a cube – imaginary, axiomatic forms that can both contain and touch one another. At their points of contact, they exist in an impossible space, neither fully inside nor entirely outside. The cube inscribed in the sphere touches at 8 points, while the sphere inscribed in the cube touches at 6. Responding to and triggered by *Inscription*'s cover – the photograph of a shipping container in Kimsooja's artwork *Bottari 1999–2019* – Daniel Jackson's augmented reality artwork unfolds as a kaleidoscopic meditation on the interplay between inside and outside.

Michael Kelly and James Misson

Eebography, 2025

1-sided print, 62.6 × 93.9 cm.

Eebography is a font designed by James Misson to reproduce the distorted text found in the widely-used historical database Early English Books Online (EEBO). These texts have passed through several containers, from the metal type of early print, to microfilm, to the pixels researchers see on their screens. With each new container, the letterforms have changed subtly, warped by their new medium. This print designed with Michael Kelly is both a type specimen of the font, following a sixteenth-century mise-en-page, and an essay that considers the stigma of EEBO and instructs the user how to get the most out of Eebography.

Kimsooja

Bottari 1999–2019, 2019

Front Cover, 31.3 × 31.3 cm.

Shipping container painted the colours of *Obangsaek*, containing all of the artist's personal possessions from her New York apartment. Installation view at Cathédrale Saint-Pierre. 290 × 606 × 244 cm.

Courtesy of the City of Poitiers and Kimsooja Studio Photos by Yann Gachet and Sebastien Laval

Bottari 1999–2019, 2019–2023

Back Cover, 31.3 × 31.3 cm.

Shipping container painted the colours of Obangsaek, containing all of the artist's personal possessions from her New York apartment. 290 × 606 × 244 cm.

Courtesy of Staatliche Museen zu Berlin, Museum für Asiatische Kunst and Kimsooja Studio Photo by Pierre Adenis

Harold Offeh

The Ghana Must Go Home Readings, 2017/2025

Postcard Print, 14.8 cm × 10.5 cm.

Harold presents two photographs from a performance he completed at the Venice Biennale in 2017. Offeh is photographed delivering a public reading from inside a large checked laundry bag. These bags are synonymous with migration after one million Ghanaians were expelled from Nigeria in 1983 during the military dictatorship, and many of the people fleeing from persecution used them as containers for possessions, often carrying small children inside. Offeh examines the object history of the laundry bag as a container and vessel for historical narratives and bodies.

Michalis Pichler

Untitled (Mondrian) / Ablata at alba #20, 2025

2 prints on paper, 21 × 29.7 cm, stuck inside and outside of packaging box, containing the *Inscription* journal and art editions.

This work exists in three instantiations: the third is the piece included here in *Inscription*.

First: as a handmade RECTO-VERSO-COLLAGE, created by cutting up pages from architecture/interior-design and town planning books, and Mondrian catalogs. The fragments are transplanted from one page and inserted into another, in a way which keeps their back (verso) side visible. It can only fully be experienced, when the page, or alternatively the viewer, is moving. Paper, scotch-tape, 20.2 × 27 cm, 2015.

Second: as a PAINTING, where the collage is scaled up and printed on canvas so that fragments of Mondrian paintings are reproduced (and then painted in oil) in their original size. The canvas becomes the page of an artwork. Epson Ultrachrome inkjet print and oil painting on canvas, 79.5 × 109.5 cm, 2019.

Third: as various instantiations of PAGE PIECES. On the box of *Inscription* issue 5, *Untitled*

(Mondrian) / Ablata at alba #20 is reproduced as a site-specific, recto-verso-sensitive PAGE PIECE (with inside/outside views of housing containers as well as fragments from a modernist painting). Print on paper glued onto cardboard box, inside out, *Inscription* issue 5, 2025.

Joel Swanson

Crayon Box: 16, 2025

Die-cut object (positive and negative) from Cairn Board Charcoal, 1,000 microns, 31.3 × 31.3 cm.

A crayon was my first writing tool. For my first day of school, my mother bought me a box of crayons as required on the school supply list. She purchased the basic 16-crayon box, but the girl sitting next to me – Brenda Krieger – showed up with a 64-crayon box. While meeting the requirements, my box felt inadequate. This first-grade classroom introduced me to reading and writing; it also introduced me to issues of class and commodity fetishism.

Packaging is the skin of capitalism, a physical trace of our patterns of consumption. As I break down boxes for recycling, I inspect their design, finding an elegance in their seemingly endless variation. These transient structures shift from two dimensions to three and back again – a choreography of pattern and form. I think about the industrial designers behind them, their hidden yet omnipresent labour, balancing efficiency, durability, and, hopefully, concern for the environment.

In 2019, I created a series of wall-mounted sculptures from unfolded Crayola® crayon boxes, each titled after the number of crayons it once held. By rendering these box patterns in rigid metal, I transformed them into durable yet unusable objects. The utility of the crayon box is disrupted by its new materiality – no longer foldable, it resists its original function. These pieces explore the relationship between form, function, and commodity. In a literal sense, they are post-structural, 'deforming' or undoing the modernist cube and its associated ideologies. For this issue of *Inscription*, I've reproduced the box pattern from a vintage Crayola 16-crayon box from my childhood.

Joel Swanson, *Crayon Box: 16*, 2019, found crayon box patterns, powder-coated aluminum.

Robert Williams

The artist Robert Williams was commissioned to make art work in response to Joanna Kavenna's text, *Les Alyscamps* (see pp. 120–133).

Κουτιά μέσα σε κουτιά μέσα σε κουτιά – Pyxidas in cistis in cistis.

The sequence of artwork panels is: M-B-C-B-G-V-U-T-S:
Money (001374)
Books (000337)
Cats (000805)
Boxes (000675)
Gods (001485)
Vessels (000650)
Urns (000891)
Tombs (001045)
Skulls (009219)

In response to Joanna Kavenna's wonderful text, my conceit was to make something that aspired to the amateur – a hasty but considered (or a little obsessed) series of entries for lost things – tears, stains and inaccuracies becoming part of the language of this particular archive. The taxonomies, whilst loved, are of course idiosyncratic and doomed to failure. Boxes and containers and tombs being very much species of the same thing, and at times, indistinguishable from each other. My precedents (in the associations of images) here have been Rabelais and Freud (to a point), magic and my local museum … Similarly with the bibliographic references that may or may not help to find the lost objects, and which may or may not send the conscientious reader down other rabbit holes, themselves to become lost along the way. Joanna Kavenna's text has been my guide, and I am sure that the reader will be able to see the intersections without it being either illustration or pastiche. I am after all an enthusiastic fan of the story, and I hope that it shows.

Image Credits