

Text for press release

Kerim Seiler
„Floccinaucinihilipilification“

April 28 - July 7, 2012

Opening times:
Friday 14h00 – 18h00
Saturday 11h00 - 18h00
and by prior arrangement

There is no need for floccinaucinihilipilification. — Zheng

The fourth dimension is an undefined realm in which objects are located by four coordinates: north/south, east/west, up/down, ana/kata. There are many different views of the fourth dimension. One of them is that the fourth coordinate (ana/kata) is whatever it needs to be to solve whatever needs solving.

Rarely does a female statue spring to life in order to take revenge. But when the statue is a man, its purpose is almost always to do or to avenge a wrong. An unrelated view is that the fourth dimension is an anagram of the first three:

When we consider what is appropriate in the behavior of wooden statuettes which together resemble an alphabet, when we spell with them, omitting vowels and certain consonants, and mentally inscribe words and then deploy those words into word strings that fall just shy of forming sentences, we are tempted to collapse onto a couch, from which a large-eyed rabbit might be glimpsed on the veranda. The rabbit, grazing in dust, might have grey hair and be snapping shells open with its teeth, releasing nuts. — Ludwig Schläfli

Supposing a fourth dimensional being were to transform you into a mirror image. It would only have to rotate you ana to kata. With the alphabet lettering paradigm in mind, Kerim Seiler has fashioned a non-alphabet system that revolves around a letter that cannot be deployed in words, its existence merely inferred by other letters. It may fluidly receive or reject ornament, be layered or cloaked, snap open and release, or serve as a crouching mechanism. He has not conferred the letter to a vocabulary, and the unscrupulous observer might deem it an ideal form to pocket.

Warping the coordinates ana and kata, a fourth dimensional being can see the inside of things presumed enclosed, and may spring loose contents without first opening their container (e.g., imbibe wine from a sealed bottle). One may commit the perfect crime in the three dimensional world by using ana and kata to resolve boundaries and liberate an item.

Ligatures express noise, soften the harshness of meaning, extend it, guard it from detection. Seiler recognizes the wooden letter as a cloaking agent. He does not busy himself with the problem of which ligatures, present or absent, might be perceived as nonsense and eventually obtain meaning.

Supposing the four dimensions were leveled off as colors. Obviously an animal from one dimension would recognize his or her specific color but not others. Moreover, s/he would not sense the existence of animals from other dimensions.

—David Woodard