

## INTERNATIONAL ART ENGLISH

Alix Rule and David Levine

*Of this English upper-middle class speech we may note (a) that it is not localised in any one place, (b) that though the people who use this speech are not all acquainted with one another, they can easily recognise each other's status by this index alone, (c) that this elite speech form tends to be imitated by those who are not of the elite, so that other dialect forms are gradually eliminated, (d) that the elite, recognising this imitation, is constantly creating new linguistic elaborations to mark itself off from the common herd.*

—E. R. Leach, *Political Systems of Highland Burma: A Study of Kachin Social Structure*, 1954

The internationalized art world relies on a unique language. Its purest articulation is found in the digital press release. This language has everything to do with English, but it is emphatically not English. It is largely an export of the Anglophone world and can thank the global dominance of English for its current reach. But what really matters for this language—what ultimately makes it a language—is the pointed distance from English that it has always cultivated.

In what follows, we examine some of the curious lexical, grammatical, and stylistic features of what we call International Art English. We consider IAE's origins and speculate about the future of this language through which contemporary art is created, promoted, sold, and understood. Some will read our argument as an overelaborate joke. But there's nothing funny about this language to its users. And the scale of its use testifies to the stakes involved. We are quite serious.

## HYPOTHESIS

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IAE, like all languages, has a community of users that it both sorts and unifies. That community is the art world, by which we mean the network of people who collaborate professionally to make the objects and non-objects that go public as contemporary art: not just artists and curators, but gallery owners and directors, bloggers, magazine editors and writers, publicists, collectors, advisers, interns, art history professors, and so on. *Art world* is of course a disputed term, but the common alternative—*art industry*—doesn't reflect the reality of IAE. If IAE were simply the set of expressions required to address a professional subject matter, we would hardly be justified in calling it a language. IAE would be at best a technical vocabulary, a sort of specialized English no different than the language a car mechanic uses when he discusses harmonic balancers or popper valves. But by referring to an obscure car part, a mechanic probably isn't interpellating you as a member of a common world—as a fellow citizen, or as the case may be, a fellow traveler. He isn't identifying you as someone who does or does not get it.

When the art world talks about its transformations over recent decades, it talks about the spread of biennials.<sup>1</sup> Those who have tried to account for contemporary art's peculiar nonlocal language tend to see it as the Esperanto of this fantastically mobile and glamorous world, as a rational consensus arrived at for the sake of better coordination. But that is not quite right. Of course, if you're curating an exhibition that brings art made in twenty countries to Dakar or Sharjah, it's helpful for the artists, interns, gallerists, and publicists to be communicating in a common language. But convenience can't account for IAE. Our guess is that people all over the world have adopted this language because the distributive capacities of the internet now allow them to believe—or to hope—that their writing will reach an international audience. We can reasonably assume that most communication about art today still involves people who share a first language: artists and fabricators, local journalists and readers. But when an art student in Skopje announces her thesis show, chances are she'll email out the invite in IAE. Because, hey—you *never know*.

To appreciate this impulse and understand its implications, we need only consider e-flux, the art world's flagship digital institution. When it comes to communication about contemporary art, e-flux is the most powerful instrument and its metonym. Anton Vidokle, one of its founders, characterizes the project as an artwork.<sup>2</sup> Essentially, e-flux is a listserv that sends out roughly three announcements per day about contemporary art events worldwide. Because of the volume of email, Vidokle has suggested that e-flux is really only for people who are "actively involved" in contemporary art.

There are other ways of exchanging this kind of information online. A service like Craigslist could separate events by locality and language. *Contemporary Art Daily* sends out illustrated mailings featuring exhibitions from around the world. But e-flux channels the art world's aspirations so perfectly: you must pay to send out an announcement, and not every submission is accepted. Like everything the art world values, e-flux is *curated*. For-profit galleries are not eligible for e-flux's core announcement service, so it is also plausibly not commercial. And one can presume—or at very least imagine—that everyone in the art world reads it. (The listserv has twice as many subscribers as the highest-circulation contemporary art publication, *Artforum*—never mind the forward!) Like so much of the writing about contemporary art that circulates online, e-flux press releases are implicitly addressed to the art world's most important figures—which is to say that they are written exclusively in IAE.

We've assembled all thirteen years of e-flux press announcements, a collection of texts large enough to represent patterns of linguistic usage. Many observations in this essay are based on an analysis of that corpus.

#### SKETCH ENGINE MODULE 1: CONCORDANCE

In order to examine the stylistic tendencies of International Art English, we entered every e-flux announcement published since the listserv's launch in 1999 into Sketch Engine, a concordance generator developed by Lexical Computing. Sketch Engine allows you to analyze usage in a variety of ways, including concordances, syntactical behavior, and word usage over time. We invite you to follow our analysis by using Sketch Engine<sup>3</sup> to do your own searches. Click on the blue dates to see original articles, and the red words to see sentences.

#### VOCABULARY

The language we use for writing about art is oddly pornographic: we know it when we see it. No one would deny its distinctiveness. Yet efforts to define it inevitably produce squeamishness, as if describing the object too precisely might reveal one's particular, perhaps peculiar, investments in it. Let us now break that unspoken rule and describe the linguistic features of IAE in some detail.

IAE has a distinctive lexicon: *aporia*, *radically*, *space*, *proposition*, *biopolitical*, *tension*, *transversal*, *autonomy*. An artist's work inevitably interrogates, questions, encodes, transforms, subverts, imbricates, displaces—though often it doesn't do these things so much as it serves to, functions to, or seems to (or might seem

to) do these things. IAE rebukes English for its lack of nouns: *Visual* becomes *visuality*, *global* becomes *globality*, *potential* becomes *potentiality*, *experience* becomes... experiencability.

*Space* is an especially important word in IAE and can refer to a raft of entities not traditionally thought of as spatial (*the space of humanity*) as well as ones that are in most circumstances quite obviously spatial (*the space of the gallery*). An announcement for the 2010 exhibition “Jimmie Durham and His Metonymic Banquet,” at Proyecto de Arte Contemporáneo Murcia in Spain, had the artist “questioning the division between inside and outside in the Western sacred space”—the venue was a former church—“to highlight what is excluded in order to invest the sanctum with its spatial purity. Pieces of cement, wire, refrigerators, barrels, bits of glass and residues of ‘the sacred,’ speak of the space of the exhibition hall...transforming it into a kind of ‘temple of confusion.’”

Spatial and nonspatial space are interchangeable in IAE. The critic John Kelsey, for instance, writes that artist Rachel Harrison “causes an immediate confusion between the space of retail and the space of subjective construction.” The rules for *space* in this regard also apply to *field*, as in “the field of the real”—which is where, according to art historian Carrie Lambert-Beatty, “the parafictional has one foot.” (Prefixes like *para-*, *proto-*, *post-*, and *hyper-* expand the lexicon exponentially and Germanly, which is to say without adding any new words.) It’s not just that IAE is rife with spacey terms like *intersection*, *parallel*, *parallelism*, *void*, *enfold*, *involution*, and *platform*. IAE’s literary conventions actually favor the hard-to-picture spatial metaphor: a practice “spans” from drawing all the way to artist’s books; Matthew Ritchie’s works, in the words of *Artforum*, “elegantly bridge a rift in the art-science continuum”; Saadane Afif “will unfold his ideas beyond the specific and anecdotal limits of his Paris experience to encompass a more general scope, a new and broader dimension of meaning.”

And so many ordinary words take on nonspecific alien functions. “Reality,” writes artist Tania Bruguera, in a recent issue of *Artforum*, “functions as my field of action.” Indeed: *Reality* occurs four times more frequently in the e-flux corpus than in the British National Corpus (BNC), which represents British English usage in the second half of the twentieth century.<sup>4</sup> *The real* appears 2,148 times per million units in the e-flux corpus versus a mere twelve times per million in the BNC—about 179 times more often. One exhibit invites “the public to experience the perception of colour, spatial orientation and other forms of engagement with reality”; another “collects models of contemporary realities and sites of conflict”; a show called “Reality Survival Strategies” teaches us that the “*sub real* is...formed of the leftovers of reality.”

## SYNTAX

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Let us turn to a press release for Kim Beom's "Animalia" (2011), exhibited at REDCAT last spring: "Through an expansive practice that spans drawing, sculpture, video, and artist books, Kim contemplates a world in which perception is radically questioned. His visual language is characterized by deadpan humor and absurdist propositions that playfully and subversively invert expectations. By suggesting that what you see may not be what you see, Kim reveals the tension between internal psychology and external reality, and relates observation and knowledge as states of mind."

Here we find some of IAE's essential grammatical characteristics: the frequency of adverbial phrases such as "radically questioned" and double adverbial terms such as "playfully and subversively invert." The pairing of like terms is also essential to IAE, whether in particular parts of speech ("internal psychology and external reality") or entire phrases. Note also the reliance on dependent clauses, one of the most distinctive features of art-related writing. IAE prescribes not only that you open with a dependent clause but that you follow it up with as many more as possible, embedding the action deep within the sentence, effecting an uncanny stillness. Better yet: *both* an uncanny stillness *and* a deadening balance.

IAE always recommends using more rather than fewer words. Hence a press release for a show called "Investigations" notes that one of the artists "reveals something else about the real, different information." And when Olafur Eliasson's Yellow Fog (1998/2008) "is shown at dusk—the transition period between day and night—it represents and comments on the subtle changes in the day's rhythm." If such redundancies follow from this rule, so too do groupings of ostensibly unrelated items. Catriona Jeffries Gallery writes of Jin-me Yoon: "Like an insect, or the wounded, or even a fugitive, Yoon moves forward with her signature combination of skill and awkwardness." The principle of anti-economy also accounts for the dependence on lists in IAE. This is illustrated at inevitable length in the 2010 press release announcing the conference "Cultures of the Curatorial," which identifies "the curatorial" as "forms of practice, techniques, formats and aesthetics...not dissimilar to the functions of the concepts of the filmic or the literary" that entail "activities such as organization, compilation, display, presentation, mediation or publication...a multitude of different, overlapping and heterogeneously coded tasks and roles."<sup>5</sup>

Reading the "Animalia" release may lead to a kind of metaphysical seasickness. It is hard to find a footing in this "space" where Kim "contemplates" and "reveals" an odd "tension," but where in the end nothing ever seems to *do* anything. And yet to those of us who write about art, these contortions seem to be

Corpus: e-flux

Hits: 1957 (313.7 per million)

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2001,07 Biennial is an attempt to allow the local **reality** become a space of flux and connection between  
2001,07 generations through the workshops, while the **reality** is characterized not only by the continuity  
2001,07 (Quantum Teleportation and the Nature of **Reality** ) July 25 (Conference) Time - Uncertainty  
2001,10 political, social, economic and personal **realities** is picked out as a central theme in the  
2001,10 professionalism through the distance from western **reality** . This goes hand in hand with the excellent  
2001,11 the efforts of making FAST FWD: MIAMI a **reality** . We saw a possibility for younger galleries  
2001,12 are developing new models of contemporary **reality** . The reality they model through their work  
2001,12 new models of contemporary reality. The **reality** they model through their work is as fictional  
2001,12 architecture was generally based on a material **reality** . Architecture mirrored function and art  
2001,12 from which it was made. As our model of **reality** has become more layered and less concrete  
2001,12 audience into the gap between fiction and **reality** . Other artists create elaborate fictional  
2001,12 fictional systems that fuse elements of **reality** and fantasy. Form Follows Fiction is conceived  
2001,12 attempts to represent the new conception of **reality** being developed by the generation of artists  
2002,01 addresses the interplay between external **reality** and internal states of mind. The installation  
2002,02 dreams and nightmares can be measured against **reality** . In order to make this quite clear, Buetti  
2002,03 is precisely such an oscillation between **reality** and fantasy that characterizes the world  
2002,03 , Majorca and Segou, Mali. The reference **reality** of Barceló is complex and detailed, based  
2002,03 represents a different view of the actual visual **reality** , it is not an anti-show. It completes instead  
2002,03 The mix blurs the border between image and **reality** in an uncanny way. Lars Nilsson's investigation  
2002,03 paradoxically investigated through its material **reality** . In the project space we show the work

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Lexical Computing Ltd.   
Sketch Engine (ver:SkE-2.59-2.91.9)

Occurrences of *reality* in the e-flux corpus

irresistible, even natural. When we sense ourselves to be in proximity to something serious and art related, we reflexively reach for subordinate clauses. The question is *why*. How did we end up writing in a way that sounds like inexpertly translated French?

## GENEALOGY

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If e-flux is the crucible of today's IAE, the journal *October* is a viable candidate for the language's point of origin. In the pages of *October*, founded in 1976, an American tradition of formalist art criticism associated with Clement Greenberg collided with continental philosophy. *October's* editors, among them art historians Rosalind Krauss and Annette Michelson, saw contemporary criticism as essentially slovenly and *belle lettristic*; they sought more rigorous interpretive criteria, which led them to translate and introduce to an English-speaking audience many French poststructuralist texts.<sup>6</sup> The shift in criticism represented by *October* had an enormous impact on the interpretation and evaluation of art and also changed the way writing about art *sounded*.

Consider Krauss's "Sculpture in the Expanded Field," published in 1979: "Their failure is also encoded onto the very surface of these works: the doors having been gouged away and anti-structurally encrusted to the point where they bear their inoperative condition on their face, the *Balzac* having been executed with such a degree of subjectivity that not even Rodin believed (as letters by him attest) that the work would be accepted." Krauss translated Barthes, Baudrillard, and Deleuze for *October*, and she wrote in a style that seemed forged in those translations. So did many of her colleagues. A number of them were French and German, so presumably they translated themselves in real time.

Many of IAE's particular lexical tics come from French, most obviously the suffixes *-ion*, *-ity*, *-ality*, and *-ization*, so frequently employed over homelier alternatives like *-ness*. The mysterious proliferation of definite and indefinite articles—"the political," "the space of absence," "the recognizable and the repulsive"—are also French imports. *Le vide*, for instance, could mean "empty things" in general—evidently the poststructuralists' translators preferred the monumentality of "The Void."

*Le vide* occurs 20.9 times per million in the French Web Corpus; *the void* occurs only 1.3 times per million in the BNC but 9.8 times per million in the e-flux corpus. (Sketch Engine searches are not case sensitive.) The word *multitude*, the same in English and French, appears 141 times in e-flux press releases. *A lot* appears 102 times.

French is probably also responsible for the prepositional and adverbial phrases that are so common in IAE: *simultaneously*, *while also*, and, of course, *always already*. Many tendencies that IAE has inherited are not just specific to French but to the highbrow written French that the poststructuralists appropriated, or in some cases parodied (the distinction was mostly lost in translation). This kind of French features sentences that go on and on and make ample use of adjectival verb forms and past and present participles. These have become art writing's stylistic signatures.<sup>7</sup>

French is not IAE's sole non-English source. Germany's Frankfurt School was also a great influence on the *October* generation; its legacy can be located in the liberal use of production, negation, and totality. Dialectics abound. (*Production* is used four times more often in the e-flux corpus than in the BNC, *negation* three times more often, *totality* twice as often. *Dialectics* occurs six times more often in the e-flux corpus than in the BNC; at 9.9 instances per million, *dialectics* is nearly as common to IAE as *sunlight* to the BNC.) One press release notes that "humanity has aspired to elevation and desired to be free from alienation of and subjugation to gravity.... This physical and existential dialectic, which is in a permanent state of oscillation between height and willful falling, drives us to explore the limits of balance." Yes, the assertion here is that standing up is a dialectical practice.

*October's* emulators mimicked both the deliberate and unintentional features of the journal's writing, without discriminating between the two. Krauss and her colleagues aspired to a kind of analytic precision in their use of words, but at several degrees' remove those same words are used like everyday language: anarchically, expressively. (The word *dialectic* has a precise, some would say scientific, meaning, but in IAE it is normally used for its affective connotation: it means "good.") At the same time, the progeny of *October* elevated accidents of translation to the level of linguistic norms.

IAE channels theoretical influences more or less *aesthetically*, sedimented in a style that combines their inflections and formulations freely and continually incorporates new ones.<sup>8</sup> (Later art writing would *trouble*, for instance, and *queer*.) Today the most authoritative writers cheerfully assert that criticism lacks a sense of what it is or does: unlike in the years following *October's* launch, there are no clearly dominant methodologies for interpreting art. And yet, the past methodologies are still with us—not in our substantive interpretations, but in the spirit and letter of the art world's universally foreign language.<sup>9</sup>



## SKETCH ENGINE MODULE 2: WORD SKETCH

Sketch Engine permits you to get a global picture of a word's behavior by doing a "Word Sketch." Here you can see the various ways in which a word is deployed and the frequency with which it is paired with other words all at once. Select "Word Sketch" in the sidebar, enter the word you're looking for in the "Lemma" field, and then select the grammatical form of the word for which you're searching.<sup>10</sup>

## AUTHORITY

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We hardly need to point out what was exclusionary about the kind of writing that Anglo art criticism cultivated. Such language asked more than to be understood, it demanded to be *recognized*. Based on so many idiosyncrasies of translation, the language that art writing developed during the *October* era was alienating in large part because it was legitimately alien. It alienated the English reader as such, but it distanced you less the more of it you could find familiar. Those who could recognize the standard feints were literate. Those comfortable with the more esoteric contortions likely had prolonged contact with French in translation or, at least, theory that could pass for having been translated. So art writing distinguished readers. And it allowed some writers to sound more authoritative than others.

Authority is relevant here because the art world does not deal in widgets. What it values is fundamentally symbolic, interpretable. Hence the ability to evaluate—the power to deem certain things and ideas significant and critical—is precious. Starting in the 1960s, the university became the privileged route into the rapidly growing American art world. And in *October's* wake, that world systematically rewarded a particular kind of linguistic weirdness. One could use this special language to signal the assimilation of a powerful kind of critical sensibility, one that was rigorous, politically conscious, and probably university trained. In a much expanded art world this language had a job to do: consecrate certain artworks as significant, critical, and, indeed, contemporary. IAE developed to describe work that transcended the syntax and terminology used to interpret the art of earlier times.

It did not take long for the mannerisms associated with a rather lofty critical discourse to permeate all kinds of writing about art. *October* sounded seriously translated from its first issue onward. A decade later, much of the middlebrow *Artforum* sounded similar. Soon after, so did artists' statements, exhibition guides, grant proposals, and wall texts. The reasons for this rapid adoption are not so

different from those which have lately caused people all over the world to opt for a global language in their writing about art. Whatever the content, the aim is to sound to the art world like someone worth listening to, by adopting an approximation of its elite language.

But not everyone has the same capacity to approximate. It's often a mistake to read art writing for its literal content; IAE can communicate beautifully without it. Good readers are quite sensitive to the language's impoverished variants. An exhibition guide for a recent New York City MFA show, written by the school's art history master's students, reads: "According to [the artist] the act of making objects enables her to control the past and present." IAE of insufficient complexity sounds both better and worse: it can be more lucid, so its assertions risk appearing more obviously ludicrous. On the other hand, we're apt to be intimidated by virtuosic usage, no matter what we think it means. An e-flux [release](#) from a leading German art magazine refers to "elucidating the specificity of artistic research practice and the conditions of its possibility, rather than again and again spelling out the dialectics (or synthesis) of 'art' and 'science.'" Here the magazine distinguishes itself by reversing the normal, affirmative valence of *dialectic* in IAE. It accuses the dialectic of being boring. By doing so the magazine implicitly lays claim to a better understanding of dialectics than the common reader, a claim that is reinforced by the suggestion that this particular dialectic is so tedious as to be interchangeable with an equally tedious synthesis. What *dialectic* actually denotes is negligible. What matters is the authority it establishes.

#### SKETCH ENGINE MODULE 3: HISTOGRAM

To generate your own histogram, do a concordance search for the word of your choice. Then, in the sidebar, select "Frequency." In the new window, select the type of analysis you want to do (e.g., by year or by institution) in the "Text Type Frequency Distribution" panel, and then click "Frequency List."<sup>11</sup>

## IMPLOSION

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Say what you will about biennials. Nothing has changed contemporary art more in the past decade than the panoptic effects of the internet. Before e-flux, what had the Oklahoma City Museum of Art to do with the Pinakothek der Moderne, Munich? And yet once their announcements were sent out on the same day, they became relevant—legible—to one another. The same goes for the artists



Using Sketch Engine, you can track usage over time and generate histograms—graphs of frequency distributions—that show how certain terms “trend” in the e-flux corpus. Liam Gillick, perhaps the quintessential artist of the IAE era, had his best year in 2009, judging by the number of instances. But in terms of relative frequency—instances in a given year relative to the total number of words used in that year, swell as the frequency of the word within the overall corpus—his best year was 2003

whose work was featured in them, and for the works themselves. Language in the art world is more powerful than ever. Despite all the biennials, most of the art world's attention, most of the time, is online. For the modal reader of e-flux, the artwork always arrives already swaddled in IAE.

Because members of today's art world elite have no monopolies on the interpretation of art, they recognize each other mostly through their mobility. Nevertheless, the written language they've inherited continues to attract more and more users, who are increasingly diverse in their origins. With the same goals in mind as their Anglophone predecessors, new users can produce this language copiously and anonymously. The press release, appearing as it does mysteriously in God knows whose inboxes, is where attention is concentrated. It's where IAE is making its most impressive strides.

The collective project of IAE has become actively global. Acts of linguistic mimicry and one-upmanship now ricochet across the web. (Usage of the word *speculative* spiked unaccountably in 2009; 2011 saw a sudden rage for *rupture*; *transversal* now seems poised to have its best year ever.)<sup>12</sup> Their perpetrators have fewer means of recognizing one another's intentions than ever. We hypothesize that the speed at which analytic terms are transformed into expressive, promotional tokens has increased.

As a language spreads, dialects inevitably emerge. The IAE of the French press release is almost too perfect: it is written, we can only imagine, by French interns imitating American interns imitating American academics imitating French academics.<sup>13</sup> Scandinavian IAE, on the other hand, tends to be lousy.<sup>14</sup> Presumably its writers are hampered by false confidence—with their complacent nonnative fluency in English, they have no ear for IAE.

An e-flux release for the 2006 Guangzhou Triennial, aptly titled "Beyond," reads: "An extraordinary space of experimentation for modernization takes the Pearl River Delta"—the site of a planned forty-million-person megacity—"as one of the typical developing regions to study the contemporary art within the extraordinary modernization framework that is full of possibilities and confusion. Pearl River Delta (PRD) stands for new space strategies, economic patterns and life styles. Regard this extraordinary space as a platform for artistic experimentation and practice. At the same time, this also evokes a unique and inventive experimental sample." This is fairly symptomatic of a state of affairs in which the unwitting emulators of Bataille in translation might well be interns in the Chinese Ministry of Culture—but then again might not. The essential point is that learning English may now hardly be a prerequisite for writing proficiently in the language of the art world.

At first blush this seems to be just another victory over English, promising an increasingly ecstatic semantic unmooring of the art writing we've grown

accustomed to. But absent the conditions that motored IAE's rapid development, the language may now be in existential peril. IAE has never had a *codified* grammar; instead, it has evolved by continually incorporating new sources and tactics of sounding foreign, pushing the margins of intelligibility from the standpoint of the English speaker. But one cannot rely on a global readership to feel properly alienated by deviations from the norm.<sup>15</sup>

We are not the first to sense the gravity of the situation. The crisis of criticism, ever ongoing, seemed to reach a fever pitch at the end of the first decade of the twenty-first century. Art historian and critic Sven Lütticken lamented that criticism has become nothing more than "highbrow copywriting." The idea that serious criticism has somehow been rendered inoperative by the commercial condition of contemporary art has been expressed often enough in recent years, yet no one has convincingly explained how the market squashed criticism's authority. Lütticken's formulation is revealing: Is it that highbrow criticism can no longer claim to sound different than copy? Critics, traditionally the elite innovators of IAE, no longer appear in control. Indeed, they seem likely to be beaten at their own game by anonymous antagonists who may or may not even know they're playing.

Guangzhou again: "The City has been regarded as a newly-formed huge collective body that goes beyond the established concept of city. It is an extraordinary space and experiment field that covers all the issues and is free of time and space limit." This might strike a confident reader of IAE as a decent piece of work: we have a redundantly and yet vaguely defined phenomenon transcending "the established concept" of its basic definition; we have time and space; we have a superfluous definite article. But the article is in the wrong place; it should be "covers all issues and is free from the time and space limit." Right? Who wrote this? But wait. Maybe it's avant-garde.

Can we imagine an art world without IAE? If press releases could not telegraph the seriousness of their subjects, what would they simply *say*? Without its special language, would art need to submit to the scrutiny of broader audiences and local ones? Would it hold up?

If IAE implodes, we probably shouldn't expect that the globalized art world's language will become neutral and inclusive. More likely, the elite of that world will opt for something like conventional highbrow English and the reliable distinctions it imposes.

Maybe in the meantime we should enjoy this decadent period of IAE. We should read e-flux press releases not for their content, not for their technical proficiency in IAE, but for their lyricism, as we believe many people have already begun to do.<sup>16</sup> Take this release, reformatted as meter:

Peter Rogiers is toiling through the matter  
with synthetic resin and cast aluminum  
attempting to generate an oblique and “different” imagery  
out of sink with what we recognize  
in “our” world.

Therein lies the core  
and essence of real artistic production—the desire  
to mould into plastic shape  
undermining visual recognition  
and shunt man onto the track  
of imagination.

Peter Rogiers is and remains  
one of those sculptors who averse from all  
personal interests is stuck  
with his art in brave stubbornness  
to (certainly) not give into creating  
any form of  
languid art whatsoever.

His new drawing can further be considered  
catching thought-moulds  
where worlds tilt  
and imagination  
chases off grimy reality.

We have no idea who Peter Rogiers is, what he’s up to, or where he’s from,  
but we feel as though we would love to meet him.

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“International Art English,” coauthored by sociologist Alix Rule and artist David Levine, was first published in online magazine *Triple Canopy* in 2013. Widely cited, discussed, and debated, the essay prompted rebuttals from artists Hito Steyerl and Martha Rosler, both regular contributors to the site e-flux, whose press release archive was used to generate data for Rule and Levine’s essay. For *Mass Effect*, *Triple Canopy* editor Alexander Provan has written a short follow-up on the essay’s afterlife, which appears next in this volume, titled “Chronicle of a Traveling Theory.”

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## NOTES

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1. For the purposes of this reprint, words that have been underlined originally appeared in red in the online *Triple Canopy* article and were linked to content featured on e-flux. This first hyperlink, “the spread of biennials,” takes users to an e-flux-distributed press release for the 9th Gwangju Biennial in South Korea.
2. “In its totality, e-flux is a work of art that uses circulation both as form and content,” Vidokle told *Dossier* in 2009, after an interviewer asked whether e-flux—by that time quite profitable—was art or a business.
3. Visit the original article to use Sketch Engine: <[http://canopycanopycanopy.com/contents/international\\_art\\_english](http://canopycanopycanopy.com/contents/international_art_english)> (accessed Aug. 13, 2014).
4. Using Sketch Engine’s parts-per-million calculator, we can measure the frequency of words in IAE relative to their usage in other corpora. For instance, the website of the BNC, which is searchable on Sketch Engine, describes the corpus as “a 100 million word collection of samples of written and spoken language from a wide range of sources.” Searching for “reality” in the e-flux corpus returns 1,957 hits, which represents 313.7 hits per million; searching for “reality” in the significantly larger BNC returns 7,196 hits, which represents only 64.1 hits per million. In other words, *reality* plays a much more prominent role in International Art English than in British English.
5. Similarly, White Flag Projects [describes](#) Daniel Lefcourt’s 2012 exhibition, *Mockup*, as “a storage room, a stage set, a mausoleum, a trade show, a diagram, a game board, a studio, a retail store, a pictograph, a classroom, a museum display, an architectural model, and a sign-maker’s workshop.”
6. IAE is rarely referred to as *writing*, much less *prose*, though on occasion art people want to write, or claim to have written, an “essay,” which at least has its etymological roots in the right place. The choice of *text*—fungible, indifferent, forbidding—says much about how writing has come to be understood in the art world. Texts, of course, are symptomatic on the part of their authors, and readers may glean from them multiple meanings. The richness of a text has everything to do with its shiftiness.
7. The press release for Aaron Young’s 2012 show at the Company, “[No Fucking Way](#),” reads: “This blurring of real and constructed, only existing in the realm of performance, speculation and judgment, implicates the viewer in its consumption, since our observation of these celebrities will always be mediated.”
8. It’s hard to pinpoint the source of some of IAE’s favorite tics. Who is to blame for the idle inversion? Chiasmus is at least as much Marxist as poststructuralist. We could look to Adorno, for whom “myth is already Enlightenment; and Enlightenment reverts to mythology.” Benjamin, in his famous last line of “The Work of Art in the Age of Mechanical Reproduction,” writes about fascism’s aestheticization of politics as opposed to communism’s politicization of art. David Lewis, reviewing a George Condo exhibition in *Artforum*, writes that the artist’s “subject matter, ranging from whores to orgies and clowns, is banal but never *about* banality, and Condo does not seem to really ‘play’ with bad taste—it appears instead that bad taste plays with him.”
9. IAE conveys the sense of political tragedy: everything is straining as hard as it can to be radical in a context where agency is perennially fucked, forever, for everyone. Art must, by

lexical design, “interrogate” and “problematize” and “blur boundaries” and even “highlight blurred boundaries.” But the grammatical structures make failure a foregone conclusion. (Thinking of these structures as social structures conjures up a world—borrowed vaguely, and wrongly, from Marx—in which thinkable action is doomed.) Of course, not all art is actually working to make revolution, and neither are art institutions that provide “platforms” for such work. But once artists themselves start making work that is expressed in these terms, such statements do become trivially true: art *does* aim to interrogate and so on. Even the most naïve attempts at direct action are absorbed by this language. An artist turns his museum residency into a training camp for activists, which the museum’s press release renders as “a site for sustained inquiry into protest strategies and activist discourse” that “attempts to embody the organic, dynamic processes of the protest in action.” The activity dies in language—the museum, on the other hand, “emerge[s] as a contested site.”

10. Visit the original article to explore Sketch Engine’s “Word Sketch” functionality: <[http://canopycanopycanopy.com/contents/international\\_art\\_english](http://canopycanopycanopy.com/contents/international_art_english)> (accessed Aug. 13, 2014).

11. Visit the original article to create a histogram using Sketch Engine: <[http://canopycanopycanopy.com/contents/international\\_art\\_english](http://canopycanopycanopy.com/contents/international_art_english)> (accessed Aug. 13, 2014).

12. For how to interpret Sketch Engine histograms, please consult this gallery [See “Frequency list” diagram on the Triple Canopy website: [http://www.canopycanopycanopy.com/contents/international\\_art\\_english](http://www.canopycanopycanopy.com/contents/international_art_english)].

13. We should not suppose that because of their privileged historical relationship to IAE, the French have any better idea of what they’re saying. “[Nico] Dockxs [*sic*] work continually develops in confrontation with, and in relation to, other actors,” reads an e-flux press release from Centre International d’Art et du Paysage Ile de Vassivière. “On this occasion he has invited [two collaborators]...to accompany him in producing the exhibition, which they intend to enrich with new collaborations and new elements throughout the duration of the show. The project...is a repetition and an evolution, an improvisation on the favourable terrain that is time.”

14. Consider the relatively impoverished IAE of this announcement for the 2006 Helsinki Biennial: “Art seeks diverse ways of understanding reality. Kiasmas [*sic*] international exhibition ARS 06 focuses on meaning of art as part of the reality of our time. The subtitle of the exhibition is Sense of the Real.” The vocabulary is correct if unadventurous, including both “reality” and “the Real.” But the grammar is appalling: the sentences are too short, too direct; the very title of the exhibition surely includes at least one too few articles. The release suggests that its authors are not consummate users of IAE, but popularizers, reductionists, and possibly conservatives who know nothing about “the Real.”

15. If IAE is taken to be inclusive precisely because it is not highbrow English, then it is no longer effectively creating the distinctions that have driven its evolution.

16. A nod to Joseph Redwood-Martinez, who, as far as we can make out, was the first to note the poetic possibilities of the IAE press release.



## CHRONICLE OF A TRAVELING THEORY

Alexander Provan

International Art English is now an ineluctable, flagrant feature of the art-writing landscape. Prior to *Triple Canopy's* publication of Alix Rule and David Levine's essay by that name in June 2012, many readers may have had a vague notion of certain common linguistic peculiarities to be found on the websites of Chinese museums and Parisian galleries, in the press releases issued by Chelsea galleries and in the pages of German magazines—in all manner of venues that employ language to represent visual art and aesthetic experience, whether for promotional, educational, or critical purposes. Within six months of the publication of “International Art English,” those readers and many thousands more could not help but recognize the lexical tics (“spatiality,” “globality,” “potentiality,” “experientiability”), double adverbial terms, dependent clauses, adjectival verb forms, and past and present participles that so pervade writing about art. For the essay's boosters as well as detractors—about which I will discuss more later—International Art English (IAE) has become a byword for the devolution of the language of criticism (and the diminution of the authority of critics) in the globalized, internet-addled art world, but also for the possibility of redemptive reconfigurations of that language. This is true to such a degree that recent articles reiterating the phenomenon, whether published by the BBC or online content mills, have dispensed with references to the original essay.

As editor of *Triple Canopy*, I worked closely with Levine and Rule on “International Art English.” They initially presented the fundamentals of IAE as part of a discussion organized by the magazine in 2011 at Artissima, the Italian art fair; in the months preceding publication, we exchanged tens of thousands of words via email and traded innumerable drafts and edits. Rule and Levine were thorough in the distillation of their observations, meticulous in the construction of their argument, and sensitive to the balance of seriousness and levity (without which

the essay might veer toward pomp or snark). After all, they were not just describing enormous changes in the way in which we write about art and derive status from that writing; they were also anticipating that “International Art English” might be misconstrued as snubbing e-flux—which has for the past four years occupied the upper echelon of *ArtReview*’s Power 100 list and is currently vying for control of the .art domain—and as censoring MFA students in Skopje for desecralizing the rhetoric of academe. (And then there was the specter of the Sokal hoax: in 1996, Alan Sokal, a professor of physics at New York University, published “Transgressing the Boundaries: Towards a Transformative Hermeneutics of Quantum Gravity” in the journal *Social Text*. The article purported to argue that “physical reality” is a “social and linguistic construct” but consisted largely of nonsensical jargon and ideological blandishment—a craven and unethical, if provocative, effort to expose the bankruptcy of “trendy” postmodernists and the “fashionable nonsense” they spewed about science.)

By the time “International Art English” was ready to be published, I believed that Rule and Levine had figured out how to handle the analysis of the e-flux corpus, the history of criticism after *October*, etc., all the while conveying the vertiginous feeling one gets when the semiotic order suddenly seems to be foundering. They managed to take art world press releases seriously but also to appreciate their brazen and often hilarious rejection of linguistic convention—which, they observed, betrays an entirely novel set of conventions, themselves worthy of scrutiny. And they addressed the evacuation of meaning from the vocabulary of poststructuralism without coming across as codgers, elitists, anti-intellectuals, or some monstrous combination of the three.

In the year following publication, “International Art English” garnered 69,023 unique page views (which is as close as *Triple Canopy* can get to an estimate of readership) and was translated into several languages. I was exhilarated, and very soon exhausted, by the feverish response as I felt compelled to read nearly every word of it. On MetaFilter—amid much discussion of whether or not *Triple Canopy*’s side-scrolling design was the user-interface equivalent of IAE, sorting expert users from the uninitiated—readers discussed the relationship between French and the prevalence of the definite article in IAE; the pressure felt by artists to employ IAE in order to identify their work as “significant and critical,” which results in increasingly rarefied language that ultimately alienates outsiders. On Facebook, there was the usual mix of boosterism and bile, dutiful affirmation and casual crucifixion, as well as a modicum of intelligent conversation—much of it concentrated on the page of Hito Steyerl, an artist and regular contributor to *e-flux journal*, who found the essay condescending toward those who spoke English (and not the Queen’s English) as a second or third language.

In January, the *Guardian* published “A User’s Guide to Artspeak,” a glib account of the essay’s genesis and reception, which characterized IAE as “pompous, overblown prose” that serves as “ammunition for those who still insist contemporary art is a fraud.”<sup>1</sup>

The next month, speaking on a panel at the annual College Art Association conference in New York City, e-flux cofounder Anton Vidokle dismissed “International Art English” for failing to recognize the difference between press releases published by international galleries employing nonnative speakers and those published by powerful Chelsea galleries employing Ivy League art history PhDs. I attempted to correct him from the bleachers: The essay parses those discrepancies and the way in which academic training distinguishes writers of IAE. I pointed out that Rule and Levine are concerned with the ways in which non-native speakers might feel *compelled* to write in a manner that aggrandizes the art world elite, but also with the prospect of the diffusion of IAE despoiling their station. Vidokle’s response, as reported by the *New York Observer*: “Foreigners always imitate something, right? This is, like, the typical colonial argument.”

In March, *Hyperallergic* published “When Artspeak Masks Oppression,” in which Mostafa Heddaya interpreted Rule and Levine’s gestures toward the liberating qualities of newfound strains of IAE as parody.<sup>2</sup> He gently chastised the authors for missing an essential point: in “emerging contemporary art superpowers”<sup>3</sup> like the United Arab Emirates, IAE often functions as propaganda, with artists and institutions alike employing “ostensibly subversive language”<sup>4</sup> to obscure the facts of oppression and save face. Heddaya participated in “Critical Language,” a symposium on International Art English organized by *Triple Canopy*, along with Levine, Rule, and several other writers, curators, and artists. Among them was Mariam Ghani, who soon authored an essay on the subject for *Triple Canopy*, in which she observed that IAE “can be used to circumvent both explicit and implicit restrictions on freedom of expression in places like Afghanistan,”<sup>5</sup> where art is understood to be politically potent and is thus restricted by the state.

In May, *e-flux journal* published negative commentaries on IAE by Hito Steyerl and artist Martha Rosler. Steyerl, the more unsparing of the two, marked Levine and Rule as language police, denounced them for harboring “nativist disdain for rambling foreigners,” and ridiculed them for adhering to what she called the maxim of English art writing: “never offend anyone more powerful than yourself.”<sup>6</sup> In turn, she lauded “the sheer wildness at work in the creation of new lingos,” fabricated “between Skopje and Saigon by interns and non-resident aliens on emoji keyboards,” which might “show the outlines of future publics that

extend beyond preformatted geographical and class templates”—and somehow dismissed Rule and Levine’s appreciation of the same scenario as merely patronizing.

Agree with them or not, there was much to like about these responses: first of all, the fact that people felt sufficiently stirred to formulate and publish so many squibs and screeds. Many of them addressed questions that Rule and Levine did not or could not—in part because the essay was based on an analysis of the e-flux corpus, and in part because the authors grew up speaking English, attained degrees from the best American universities, and so could not provide an account of the way in which nonnative speakers experience IAE. Nevertheless, I was struck by the omissions that went unnoticed, the context that went uncharted. Critics of various stripes have scrutinized the uses and abuses of theory for quite some time, and the discussion around IAE was mostly bereft of citation—the means by which disparate publications are marshaled into a greater body of knowledge, at least in academia. One notable touchstone is François Cusset’s *French Theory: How Foucault, Derrida, Deleuze, & Co. Transformed the Intellectual Life of the United States*, published in French in 2003 and English in 2008. Cusset supplies an incredibly rich and detailed account of the unexpected uses and putative abuses of French theory in the United States, which have in turn been absorbed by Europe. “When revolution is reinterpreted as stylized rebellion... when mottos coined during Left Bank marches are being reused in New York art galleries, then indeed one can speak of a ‘structural misunderstanding,’” Cusset writes, referring to Pierre Bourdieu’s concept, “not in the sense of a misreading, an error, a betrayal of some original, but in the sense of a highly productive transfer of words and concepts from one specific market of symbolic goods to another.”<sup>7</sup> Elaborating on the way in which ideas mutate as they circulate globally, Cusset asserts that the reading proffered by a foreigner may be more open than that of a native speaker “because it loosens the structure and opens a text onto brand-new uses, but also because it may often be more profitable to base a career on some distant, foreign, exotic body of texts.”<sup>8</sup>

Since the *e-flux journal* responses, the chatter around IAE has essentially gone dormant except for the occasional belch of magma and ash. My point in describing the essay’s circulation is not to identify who was right and wrong, but to provide a fragmentary account of how knowledge is formed on and in relation to the internet. *Triple Canopy* is meant to facilitate conversations that hinge on the movement of texts between digital publications and symposia, social media and exhibition spaces online, and IRL venues. This requires a particular approach to the design of the magazine’s online platform, but also faith in the existence of a public sphere that bears some vestigial relationship to the one described by

Juergen Habermas in *The Structural Transformation of the Public Sphere* (1962), however flawed and outdated his model may now seem. The explosion of “International Art English” tested certain of our theories and assumptions about *Triple Canopy*’s model of publishing, and about what might be called the postinternet public sphere. Can you, through scrupulous and sensitive editing, ensure that a click-baiting reporter or polemic-chasing video artist will not treat the essay either flippantly or meretriciously? Unlikely. Can you, through restrained and reasonable comment-bombing, reverse the tide on Facebook of praise or condemnation by people who almost certainly have not read the essay in question? Definitely not. Can you, by organizing a symposium that addresses the issues raised by the essay from a variety of sympathetic and hostile perspectives, harness or direct the conversation? Not so much, but noble effort.

Of course, Thomas Paine had no idea how *Common Sense* (1775–76) would go over, and he didn’t try to micromanage the debate. (If Paine had published on his own website, maybe he would have tweaked it so as to represent that debate in real-time via the citation and annotation of assenting and dissenting tracts.) But now the public house is everywhere, and so the drawing room seems to disintegrate; you can’t help but bear witness to the commentary, all the while wondering about the presence of some agreeable, silent—or simply offline—majority. What might have happened if Rule and Levine had instead published in *Harper’s*, the *Wall Street Journal*, or the *New Left Review*, with their impervious paywalls; posted the essay semi-anonymously on MetaFilter, as a prompt for debate within a fairly coherent community (TL;DR?), or as a string of aphoristic Facebook comments meant to be consumed piecemeal; foregone the verbiage and churned out a *BuzzFeed* listicle (“15 ART WORLD PRESS RELEASES THAT HAVE US ROTFL”). Actually, in retrospect, we probably should have published “International Art English” serially via thousand-dollar e-flux mailings—but who really reads, much less takes seriously, those press releases anyway?

## NOTES

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1. Andy Beckett, "A User's Guide to Artspeak," *Guardian*, January 27, 2013.
2. Mostafa Heddaya, "When Artspeak Masks Oppression," *Hyperallergic*, March 6, 2013, <<http://hyperallergic.com/66348/when-artspeak-masks-oppression/>>.
3. Ibid.
4. Ibid.
5. Mariam Ghani, "The Islands of Evasion: Notes on International Art English," *Triple Canopy*, May 28, 2013, <<http://canopycanopycanopy.com/contents/the-islands-of-evasion-notes-on-international-art-english>>.
6. Hito Steyerl, "International Disco Latin," *e-flux journal* 45, May 2013, <<http://www.e-flux.com/journal/international-disco-latin/>>.
7. François Cusset, *French Theory: How Foucault, Derrida, Deleuze, & Co. Transformed the Intellectual Life of the United States* (Minneapolis: University of Minnesota Press, 2008), xv.
8. Ibid.



Art

## A user's guide to artspeak

Why do so many galleries use such pompous, overblown prose to describe their exhibits? Well, there's now a name for it: International Art English. And you have to speak it to get on. Andy Beckett enters the world of waffle

Have you been affected by IAE? Tell us your favourite examples in the comments below



**Andy Beckett**

Sun 27 Jan 2013 14.00 EST

**T**he [Simon Lee Gallery](#) in Mayfair is currently showing work by the veteran American artist [Sherrie Levine](#). A dozen small pink skulls in glass cases face the door. A dozen small bronze mirrors, blandly framed but precisely arranged, wink from the walls. In the deep, quiet space of the London gallery, shut away from Mayfair's millionaire traffic jams, all is minimal, tasteful and oddly calming.

Until you read the exhibition hand-out. "The artist brings the viewer face to face with their own preconceived hierarchy of cultural values and assumptions of artistic worth," it says. "Each mirror imaginatively propels its viewer forward into the seemingly infinite progression of possible reproductions that the artist's practice engenders, whilst simultaneously pulling them backwards in a quest for the 'original' source or referent that underlines Levine's oeuvre."

If you've been to see contemporary art in the last three decades, you will probably be familiar with the feelings of bafflement, exhaustion or irritation that such gallery prose provokes. You may well have got used to ignoring it. As [Polly Staple](#), art writer and director of the [Chisenhale Gallery](#) in London, puts it: "There are so many people who come to our shows who don't even look at the programme sheet. They don't want to look at *any* writing about art."

With its pompous paradoxes and its plagues of adverbs, its endless sentences and its strained rebellious poses, much of this promotional writing serves mainly, it seems, as ammunition for those who still insist contemporary art is a fraud. Surely no one sensible takes this jargon seriously?

David Levine and Alix Rule do. "Art English is something that everyone in the art world bitches about all the time," says Levine, a 42-year-old American artist based in New York and Berlin. "But we all use it." Three years ago, Levine and his friend Rule, a 29-year-old critic and sociology PhD student at Columbia university in New York, decided to try to anatomise it. "We wanted to map it out," says Levine, "to describe its contours, rather than just complain about it."

They christened it International Art English, or IAE, and concluded that its purest form was the gallery press release, which – in today's increasingly globalised, internet-widened art world – has a greater audience than ever. "We spent hours just printing them out and reading them to each other," says Levine. "We'd find some super-outrageous sentence and crack up about it. Then we'd try



to understand the reality conveyed by that sentence."

Next, they collated thousands of exhibition announcements published since 1999 by [e-flux](#), a powerful New York-based subscriber network for art-world professionals. Then they used some language-analysing software called [Sketch Engine](#), developed by a company in Brighton, to discover what, if anything, lay behind IAE's great clouds of verbiage.

Their findings were published last year as an [essay](#) in the voguish American art journal [Triple Canopy](#); it has since become one of the most widely and excitedly circulated pieces of online cultural criticism. It is easy to see why. Levine and Rule write about IAE in a droll, largely jargon-free style. They call it "a unique language" that has "everything to do with English, but is emphatically not English. [It] is oddly pornographic: we know it when we see it."

IAE always uses "more rather than fewer words". Sometimes it uses them with absurd looseness: "Ordinary words take on non-specific alien functions. 'Reality,' writes artist Tania Bruguera, 'functions as my field of action.'" And sometimes it deploys words with faddish precision: "Usage of the word [speculative](#) spiked unaccountably in 2009; 2011 saw a sudden rage for [rupture](#); [transversal](#) now seems poised to have its best year ever."

Through Sketch Engine, Rule and Levine found that "the real" – used as a portentous, would-be philosophical abstract noun – occurred "179 times more often" in IAE than in standard English. In fact, in its declarative, multi-clause sentences, and in its odd combination of stiffness and swagger, they argued that IAE "sounds like inexpertly translated French". This was no coincidence, they claimed, having traced the origins of IAE back to French post-structuralism and the introduction of its slippery ideas and prose style into American art writing via [October](#), the New York critical journal founded in 1976. Since then, IAE had spread across the world so thoroughly that there was even, wrote Rule and Levine, an "IAE of the French press release ... written, we can only imagine, by French interns imitating American interns imitating American academics imitating French academics".

The mention of interns is significant. Rule, who writes about politics for leftwing journals as well as art for more mainstream ones, believes IAE is partly about power. "IAE serves interests," she says. However laughable the language may seem to outsiders, to art-world people, speaking exultingly in IAE can be a

may seem to outsiders, to art-world people, speaking or writing in IAE can be a potent signal of insider status. As some of the lowest but also the hungriest in the art food chain, interns have much to gain from acquiring fluency in it. Levine says the same goes for many institutions: "You can't speak in simple sentences as a museum and be taken seriously. You can't say, 'This artist produces funny work.' In our postmodern world, simple is just bad. You've got to say, 'This artist is funny and ...'"

He doesn't, however, think this complexity is a wholly bad thing. "If you read catalogue essays from the 50s and 60s, and I have some, there are these sweeping claims about what artists do – and what they do to you." A [1961 catalogue essay](#) for a Rothko exhibition in New York declared that the famously doomy painter was "celebrating the death of civilisation ... The door to the tomb opens for the artist in search of his muse." Levine says: "That style of art writing has been overturned, and rightly so. It was politically chauvinistic, authoritarian. IAE is about trying to create a more sensitive language, acknowledging the realities of how things [made by artists] work."

Contradictions, ambiguities, unstable and multiple meanings: art writing needs to find a way of dealing with these things, Levine argues, just as other English-language critical discourses learned to, under the same French influences.

Rule is a little less forgiving towards IAE. "This language has enforced a hermeticism of contemporary art," she says, slipping (as Levine also frequently does) into a spoken version of the jargon even as she criticises it, "that is not particularly healthy. IAE has made art harder for non-professionals." In fact, even art professionals can feel oppressed by it. The artists who've responded most positively to the essay, says Rule, "are the ones who have been through master of fine arts programmes" where IAE is pervasive.

How has the broader art world reacted? "I've been a little baffled by the volume of positive response," says Rule, "and the almost complete absence of critical response." Levine adds: "There have not been any complaints that we know of. Obviously, we may be blacklisted and not know it."

The essay's tone – knowing, insiderish, never polemical, and constantly shifting between mockery and studied neutrality – probably accounts for some of its warm reception. "We didn't want to be nasty," says Rule. In 2011, she and Levine presented an early draft of their critique as a lecture at an Italian art fair. Levine

presented an early draft of their critique as a lecture at an art school. Levine hints that some of the audience were less than delighted. "If you're an art practitioner and you experience our analysis live, you feel a bit called out."

The two are keen to admit they are both guilty of IAE use. Indeed, Levine relishes the fact: "Complicity is what makes things interesting. Just this morning, I was writing a little essay for a newspaper and I caught myself using the word 'articulation'". Rule adds: "In one draft of our IAE piece, I had quoted my own use of IAE. It becomes extremely hard not to speak in the language in which you are being spoken to."

Sometimes this language is just pure front; sometimes it's a way of hedging your bets in the labyrinth of art-world politics. "Institutions try to guess what they're meant to sound like," says Levine, much of whose own art is interested in the rituals and role-playing of the art world.

The flood of new money into art in recent years may have helped swell the IAE bubble. "The more overheated the market gets, the more overheated the language gets," says Levine. IAE often "insists on art's subversive potential". Popular terms include: radically, interrogates, subverts, void, tension. Much contemporary art does have a disquieting quality, but there can be something faintly absurd about artists in Mayfair galleries playing up their iconoclasm for super-rich collectors. The showy vagueness of IAE can also be commercially pragmatic: "The more you can muddy the waters around the meaning of a work," says Levine, "the more you can keep the value high."

Of course, ever since art ceased to be mainly decorative – Levine dates this change to the mid-19th century – works have often been shown or sold with a garnish of rhetoric. Where IAE may be different is in its ubiquity, thanks to the internet, and thanks to the heavily theoretical and text-influenced nature of much current art-making and education. Rule and Levine are cautious about IAE's precise effect on artists; they haven't researched it. But Rule does say: "It would be naive to say artists are not influenced."

Will the hegemony of IAE, to use a very IAE term, ever end? Rule and Levine think it soon might. Now that competence in IAE is almost a given for art professionals, its allure as an exclusive private language is fading. When IAE goes out of fashion, they write, "We probably shouldn't expect that the globalised art world's language will become ... inclusive. More likely, the elite of

that world will opt for something like conventional highbrow English."

One day, we may even look back on IAE with nostalgia – on its extravagant syntax as a last product, perhaps, of the boom years. Or as a sign of something more basic. "Sometimes," says Rule, "I read these IAE press releases and find them completely joyless, but sometimes I feel this exuberance coming through. For people who hold assistantships in galleries, writing press releases is kind of fun. Certainly more fun than billing!"

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Art

## When Artspeak Masks Oppression



Mostafa Heddaya March 6, 2013



The Guggenheim Abu Dhabi (Image courtesy the Guggenheim)

“Without its special language, would art need to submit to the scrutiny of broader audiences and local ones? What if it holds up?” So asks online art publication Triple Canopy’s widely circulated essay “International Art English,” in which the authors catalogued the death of meaning in the language of contemporary art. It’s a perceptive study, though after offering a half-alternative (“the elite ... will opt for something like conventional highbrow English”), the article ends in media res with a sarcastic shrug: an evocative morsel of IAE — a press release — reformatted into a prose poem.

By so abstracting their position into parody, the authors misread the most significant consequence of this new language, loosed upon a world in which prisoners of conscience languish in the jails of the world’s emerging contemporary art superpowers. The unsurprising reality is that a specialized language fraught with euphemism and obfuscation is better known as propaganda.

This omission came to a head at an event last week at the Guggenheim, in which Reem Fadda, an associate of Middle Eastern art at the Guggenheim Abu Dhabi, endeavored to “delve into the history” of the UAE art scene. This consisted of a 40-minute lecture describing the history and major figures of the Emirati contemporary art scene, followed by a conversation with Mohammed Kazem, “a leading conceptual artist,” and culminated in a brief Q&A. More generally, it was a spectacle in International Art English as a subtle instrument of human rights abuse apologetics.

At the beginning of her talk, Fadda was sure to frame the history of the UAE in terms familiar to the audience. She filled most of the 280 seats in the Peter B. Lewis Theatre: “If you compare Dubai and New York in the 1970s, you would see a desert and a booming city.” She continued:

There is always this question of comparison with other cities. For example, if you want to compare the scene in New York to the scene in any city in the UAE, you find that there is a misbalance, and I think it's because the tools that we look at in order of gauging the development of this art practice is this kind of misbalance. Our understandings of modernity and our shared understanding of modernity is what causes this kind of balance.

In short, though one might be tempted to make the comparison between places — don't. The UAE emerged from a period of inexcusable British colonialism and “gushed” forward into the late 20th century, and so our current “approach should be way different, it's about a different kind of development.” According to Fadda, this was a people “constantly being rammed in” by the buffers of colonial oppression, and that consequently must be held accountable to no Western yardstick. Pre-empting growing international condemnation of the UAE's human rights record, Fadda alluded throughout to the homegrown criticism that Mohammed Kazem and other contemporary artists in the UAE have ostensibly undertaken against their government. At one point, she shows a photo taken by Kazem (whose previous career was in the military) of a laborer's shoe amid construction rubble



Mohammed Kazem, "Photographs with Flags" (1997–2003) (Image courtesy the Guggenheim)

Although she never directly named it, Fadda's comments about self-criticism and workers' rights toed a neat periphery around the recent controversy arising from the labor being used to construct the Guggenheim Abu Dhabi on Saadiyat ("Happiness") Island. When a younger audience member directly raised the question at the end of the session, framing the abuse of laborers as neocolonialism in its own right, Fadda's answer revealed what her earlier comments only suggested:

Regardless of the way other artists from the outside world view what is happening within the UAE, the UAE itself has the questions ... And I think that is something we also have to ask ourselves, that kind of ethical positionality, about what is society itself looking and introspecting and commenting and criticizing on its own. Criticism is not imposed. Let's look at labor here in New York ... (1:06–1:09, emphasis added)

A brazen comment to make in front of an audience at the Guggenheim. Such insinuations of ill-meaning on the part of foreign critics are familiar to anyone who followed the Chinese state's defamation of Ai Weiwei:

It is reckless collision against China's basic political framework and ignorance of China's judicial sovereignty to exaggerate a specific case in China and attack China with fierce comments before finding out the truth. The West's behavior aims at disrupting the attention of Chinese society and attempts to modify the value system of the Chinese people.

The passage above is excerpted from the CCP's English-language newspaper Global Times, but the cultural organs of the Chinese state are versed in IAE, as Triple Canopy points out in their essay. Tackling the Chinese state's convincing adoption of the IAE lexicon, the authors cite a passage promoting the 2006 Guangzhou Triennial and weirdly dismiss the Chinese state's wielding of the language as an English-acquisition problem: "This is fairly symptomatic of a state of affairs in which the unwitting emulators of Bataille in translation might well be interns at the Chinese Ministry of Culture — but then again might not."

China's smearing of Ai Weiwei's defenders, though executed in a more transparently propagandistic style, isn't far from Fadda's "ethical positionality" response: Even in matters of universal human rights, we need to take an approach that rejects the non-native critic.



UBIK, "Tahrir Square" (Image via [whoisubik.com](http://whoisubik.com)...)

With “outside” activists like [Amnesty International](#) and [Human Rights Watch](#) summarily dismissed, the field of possible subversives is narrowed. But we’re still left with the threat that arrived at the Gulf’s doorstep two years in the form of the Arab Spring. There, too, we see a similar acrobatics. Take, for instance, this “Tahrir Square” installation from UBIK, an expatriate artist living in Dubai, which [describes](#) as follows:

“Tahrir Square,” at a glance, could be a simple interpretation of the whole Egyptian revolution, but the piece deals with a more than the political face-value of the situation. On some levels I’m trying to explore the urban symbolism of the Square itself; the idea that whoever controls the square controls the State. Also, by creating the installation as a game, whoever controls the centre of the board has more advantage than their opponent. The square has become an official place to go and protest now, but will this trend continue in to the future, even after democracy has been achieved in Egypt ? If it does how will people relate to the Square then? On some levels, the politics of the installation questions the pros and cons of newfound freedom. The transition to democracy has become a spectator sport with the whole world watching closely.

Thus UBIK glibly neuters the bloodshed of Tahrir Square and the sacrifices of Egyptian activists, a genuflection to the Emirati state’s political agenda. The installation, though cloaked in ostensibly subversive language, is an indifferent, art-lingo-inflected scopophilia (“spectator sport”) masquerading as concern, a pantomime of support for human freedom in which UBIK strokes his hosts while goading an uncritical audience into dismissing emancipatory movements. As if auditioning for one of the many ethically suspect K Street lobbyists facilitating the UAE’s capture of liberal culture, UBIK asks, is democracy even worthwhile? What are the “pros and cons” of freedom?

The payload is delivered. And thanks to International Art English, the artist can still appear vaguely subversive to the host state committed to openness, a mutual saving of face. The genius of IAE is that the propagandists can sit back and watch the hits roll in. Reem Fadda also commented on the UAE’s artistic solidarity with the Arab world at one point in her lecture likening the Gulf states to a “postwar New York” for Arab artists. A suspect claim historically, and one flatly denied [by the recent cancellation](#) of a pan-Arab academic conference in Dubai. An Egyptian education rights activist, Motaz Attalla of the Egyptian Initiative for Personal Rights, was quoted on the Emirati hypocrisy: “The Emirates is claiming for itself a lot of credit for being a beacon of higher education in the region. It’s highly problematic to claim that credit and position in light of its non-compliance with a fundamental aspect of one of the requirements of being an actual center of knowledge production, and that’s academic freedom.”



Graffiti in Tahrir Square (Photograph by [Danny Ramadan](#) / Hyperallergic)

It wasn’t always so — and not everyone in the art world is willing to play ball with tyrants. In fact, few have made the case for cultural activism as a bulwark against oppression as passionately as Reem Fadda once did. A PhD candidate at Cornell and a Fulbright scholar, Fadda was previously a Palestinian arts activist who, in defending her support of the academic and cultural [boycott](#) of Israel at a [2009 Art in General event in New York](#), unambiguously made the case for the type of wholesale takedown that has been directed at the UAE by [members of the Arab and international art community](#). The exchange is illustrative:



Audience member The individual [Israeli] artist is giving their work to the center, so it's their work, it's not like it's the [Israeli] state's work.

Reem Fadda But what you're doing is you're giving it to the state, so the money that you're giving them is toward supporting an institution [c] that is basically killing people [and is] in violation of international law.

Fadda's erstwhile boycott of any cultural or academic institution associated with a state in violation of international law makes her current stance patently hypocritical, but that would still be better than the alternative. Namely, the curatorial task, full of the increasingly foggy abstractions of international art language, has clouded the insight of an otherwise conscientious person.

Criticism of the UAE's commitment to liberal and humanitarian values is hardly absent (see, for instance, this [recent editorial in the New York Observer](#)). What's troubling is the ease with which the institutions of global art have appeared open to capture, lubricated by a mono-tongue amenable to a repugnant smoothing over of rights abuses. The triumph of International Art English is that it is now possible, on some of contemporary art's most hallowed stages, to hold forth with arguments so yellow they make Pat Buchanan look like George Orwell.

And speaking of George Orwell, this art-language exegesis is hardly groundbreaking. More than a half-century ago he famously warned, in [Politics and the English Language](#), of the dangers presented by a degraded language, a smokescreen through which even the most offensive political strategies can be made palatable. Ai Weiwei may pay with his life for his artistic subversion, as prisoners of conscience have and will in the UAE, China, and the world over. International Art English is not a cute inside joke, or merely a specialist's dialect impenetrable to laymen. It is, as demonstrated last Tuesday, a real language spoken by real people who use it to sanctify oppo-

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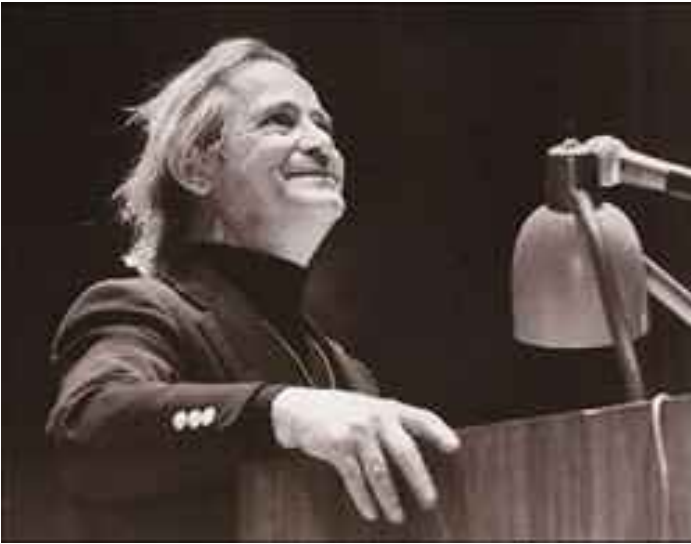
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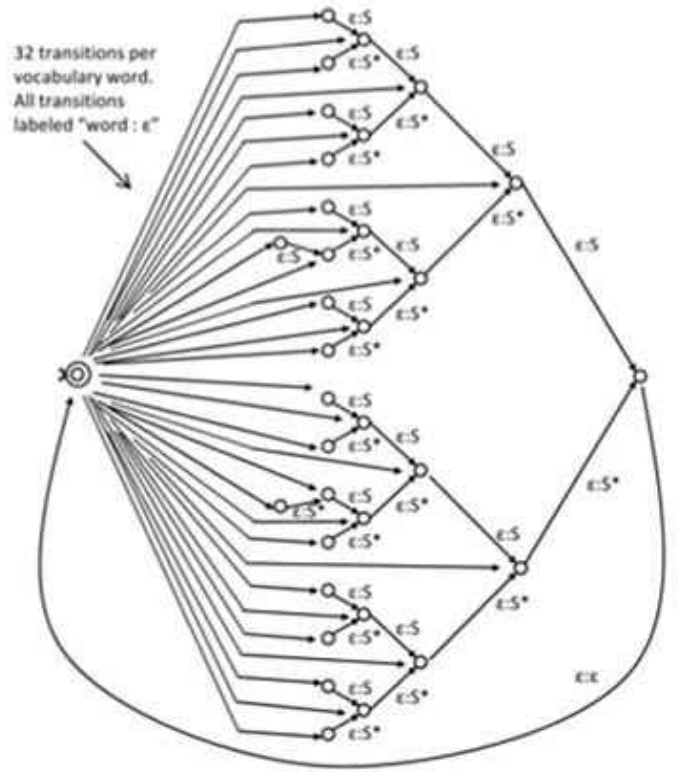
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4 d q g # s k r q h w l f # d q d o | v h v # k h q w h # s r u d u | # w k h r u l h v # r P H D # h e r z q # z k h q # l w # f r p h v # w  
6 T K R N G % C P Q R M | x o | # 5 3 4 5 , 1 # V h h # R T K X K N G I K P I Q H U R C I E S d f Q j G p l f v k n O S v 1 # F d x w l r q # p d  
k w w s = 2 2 f d q r s | f d q r s | f d q r s | 1 f r p # K h q u l # O h i e y u h / # G d y l g # k l d h y h i l u # d d q g i u r p # d g g x f l q j #  
2 4 9 2 l q w h u q d w l r q d o b d u w W k d w # l w / # l q # f r q w u d v w # w r # l d # u v , # l q # f r q w h p s r u d u | # { d p s o h v # r i # v h o i 0 g h v f u l s w l  
s h u v r q d o l } h g # k x p d q l v w l f # d i h l w d g q j # p 1 # W k x v # z h # p d y # h k # k l f s v # u 0 h g x f d w h g # s h r s o  
5 J h q h u d w h g # e j # 2 2 z z z 1 h o i r u p d o l v w # p j r s l d # r q # w k h # w r # k b y h # # P # u h # w h u p v # u h o d # p q j o h w r # # i i h u h g # e | # U x o h #  
h u h 1 r u j 2 s 1 p r 2 # v w d w l v w l f d o # v w x g | # r i # Z r u b C z V k v Q B # h # Q C R Q T U C N K V D h y l q h 1 #  
f r u s x v # u d w k h u # w k d q # d # v d q g q # O h s y l h q # # d o v r # q r w h # w k h #  
p l j k w # k d y h # o h g # w r # v r p h # l c h v i l o v q # h # r i # g h s h q g h q w # f o d x v h v /  
6 W r # v h h # d # w u d q v f u l s w # r i # E r x u h # l w # # z r u n / # e x w # L # S d # q r i v x h o d u o | # d v # v h q w h q l Q # # p s | # q h i u r w # # w r # v w h p # h p d l  
v s h h f k / # y l w l w # = 2 2 p l g o d q s h u v x d g h g 1 # V n h w f k # H q j l e x w # w k d w # d f d g h p l f | } h g # z r y h u l a j i # g / # L # d o v r # u r x w l q h o  
r u v 1 f r p 2 u r x v l # L h # k d y h # q r # q h q h # w r r o # x v h g # e | # U x o h # d o d q g # # h p s o r | # w k h v h B # z r # e | # h # u h # h # r y # g # i u r p # j d o o h u  
k r z # w k h # w d o n # z d v # u h f l o l m g l q h l # # z k l f k # w k h | # f k d u P l f u h r v l j l w # # Z r u g # d o z d | v # d u l v w # d q q r x q f h p h q w v 1 # L #  
i d f w / # w k h u # d u h # p d q | # v d # # # # f r q f r u g d q h # j h q h u d h v u h h # k l q j # x v # w r # d e d q r a s s u k h l f d # h # e o r d w 1 # E x w # L #  
h { d p s o h v # r i # v x f f h v i x o # f o d l p v # w r # z r u n # d w # w k h # l w h # d o h j # # z b w # k # k l j k 0 i o r z q #  
g l v f x u v l y h # k r d { h v / # l q # g l i r i i # u h q s w # # d q g # f r p s x w d w l s d q g # q j / # z k l f k # l v # d o v r # d w # d f n h g #  
i r u p v > # L # u h w x u q # w r # w k l o # q j # b r v w l f # # > l q # w k # f d v h # # U # k l o D # H d q # # D h y l q h B # l l q d # w k / # # w k l g l o u # < ; 3 v / # d v # j o r e  
f r u s x v # z d v # h 0 i o x { v r q r i r p h # q w h # v q # w l r G z d u l g # e h f d p h # d w r s l f / # w k h # s x e o l f  
u h o h d v h v 1 # H y h q # e d f n # l q # w k h # w # e # 8 3 r l / q w h o o l j l e o h v h o h y l v l r q # p l q J S h V Q h T V | #  
7 R q # w k h # v w x g | # r i # w k l v # H z k j b t y # L / # z d h # # s h u i r u p l q j # p | # Q H ' P I M K U J h o r s h g # i u r p # d # e  
W h u u | # H d j o K W G q T # T [ 6 J G Q S k r p r u l f # d q d o | v l v / # v w d w l v w l f d o # e | # w k h # v d p h # q d p h # z u l w w h q  
+ P l q q h d s r o l v / # P Q = # X q l y b # q j # l v l w l f # d q d o | v l v # z d v # V l k d q # p q l m w d u | # l v # z h o o 0 n q r r u z h u # U K M w s # e o l f # w h o h y l v  
P l q q h v r w d # S u h v v / # 4 < ; 6 , t h # # d # o l w h u d u | # w r r o # h { d i g l r | # f e x u d w d l v # # d d k q j x d j h # r i # O k r v / # w k h # F d q d g l d q 0 e r u  
s u h f x u v r u # w r # f r p s x w h u l } h g # k h p l v l w l f # v x e v l w x w l r q v e h u w # + U r e l q , # E u h f n h q u l g  
8 D p r q j # r w k h u # i r u p v # r i # o l q j a p v w l f # d o o # j r y h u q p h q w O w x a q u i g d w l r q / # w d u j h w g # w l o t o # q j l q / # w k l w # # i # w k h # o d q j #  
l p s u r y l v d w l r q / # v f d w # w d o l q j # b v g l # # u h v d u f k # l q f q r g l q j # # x w k d v j h r x v # r i # z k l f k z h d v # # s u # # g x f w l o l | # d q g # l p p  
v f d w # v l q j l q j # d u h # d j h v # r o g # @ v d p # # k r p v n | / # z d v # d l p i q o e p r i a j # r i # w k h # Z d u # G h s d f u e # b q w # # + g x d o l | # v r x u f g  
v l q j l q j # z d v # s u d f w l f h g # l q # w k h # h q w x d o # p l o l w d u | 2 D d u # # w k h # G h i h q v h # G h s d u w Q h u q w h # 2 h u h u p # d q l f # d q g #  
p r g h u q # h u d # l q # w k h # X V # e l s # h f a o l O r d l r o d / # q f h # w k h q d u d # z k r o g # H G R J E X k l W N I G h J u h f r 0 U r p d q # u r r w , # l v # w k h  
P r u w r q # d q g # D o # M r o v r q # x q h y h # u v h # r i # o l q j x l v l w l f # p s g h w l l q # # r i # s k l o r v r s k l f o # e h q g # g # w k h # v w r u | # r i # H q j o l v  
Z l n l s h g l d , # d q g # u r e x v w o l # q x # # l q j # h g # x s 1 # h p r l v r q d o # l p s r y h u l v k p h q # # p l d q f h 1 # W k l v # l v # o l w o h  
w k h # M d } } # D j h # e | # F d e # F d o o r z d | / # d e h w h g # e | # v h o h f w l y h # o v k d f a p # # k h # l p s h u l d o l v w # l p d j  
O r x l v # D u p v w u r q j / # w k h # i d e x o r x v # u h g x f w l r q / # z k l f k # q r # g r x e z r # l v # #  
H o o d # l l w | j u h d o g / # D a l w d # R p G w l k l q j # # o h h # w k h # d g v # g h q # z k g a h # r p # w k h # Q h z v s h d n # r i #  
W r u p E / # F d u p h q # P d f U d h / # E r l w # # d # v x s h u p d u n h w # f k d l q u j h # R u z h o v # # h q d q g # # 5 3  
F d u w h u / # d q g # o d w h u # e | # w k h w h # y h u d j # q l d p h # u l s s o h # k # v # v # v i w r z d u # x u 0 w h { w v # r u l k s # d e l l w # # q # w # w k h # s o d f h # w r  
w u l r # O d p e h u w / # K h g g u l f n w # # Q N G / # C T V J r # # R V S G N Q d q g # o d q j x d j h 1 # w k h # z d j v # l q # z k l f k # w k h #  
w k h # V z l q j o h # V l q j h u v / # d a g g # l v # w v # r i # w h u p l q r o r j | # r u # g h v l j q d w l r q  
r w k h u v > # w k h # u r f n # q # u r o o h u # G l r q > # H q j o l v k # d v # d # v h f r q g # o d q j x  
d q g # r i # f r x u v h # E r e e | # P f l h u l q / # W k h # v o l j k w # e d u e d u l v p v # # F V O q # # k d j # # e h h q # v o l f h g # d q  
d q g # v r p h # k l s 0 k r s # d u w l v w l # G W T O G V ' Z R G T K I G P E G l u h # d v # t x r w h g > # w k h # r u l j l q g # h q # v r p h # f d v h v # u h s o d f h  
E h w z h h q # g r x e o h 0 w d o n # d q g # v f d w l q j # i r u p d w l q j # l v # z l w # v l v # # V h h # R O # + H q j o l v k # i r u # v s h d n #  
l v # s r h u l / # i u r p # J h u w x g # # V w h l q # w r # z h e 1 d u f k l y h 1 r u j 2 z h e 2 5 3 4 r w k h u # o d q j x d j h , / # H D O # + H  
w k h # O d q j x d j h # + r u # U x o h # d q g # O h y l q h / # m r n l q j # B U # # q r i w / # d u h 2 z z z 1 x v h u d q # d g g l r q d o # o d q j x d j h , / # H  
O @ D @ Q @ J @ X @ D @ J @ H , # s l u h g o l # # d q g # v w l f d w h g # o l q j x l v w l f # # + H q j o l v k # d v # d # v h f r q g # g l d o  
H g l w k # V l w z h o o # O r u g # E x f p p h # # d q g # v 1 # W k h | # d w d f n # w k h # + H q j o l v k # d v # d # d q l w h u q d w l r  
F d s w d l q # E h h i k h d u w / # e x w j # s h u k d v s y # # s u r f h v v # r i # 4 8 o d q j x d j h , / # H O l # + H q j o l v k # d v  
q r w # l q f o x g l q j # q r q 0 e d u g l f # # p l q d o l # d w l r q / # e x w # f r q w h p s h o w u h u # N l q f d l g # l v # r q # h o r j i # o v k l u # d q f d , / # H V S # + H q j o  
p r q r o r j x l v w v # i u r p # M h d q # H q j o l v k # l v # u l i h # z l w k # v w d o q j k r u v # r i # w k h # g r f x p h q w # s h z l u i l l # v s x q # s r v h v , / # r u # h y h q  
V k h s k h u g # w r # G d y l g # D a w q # # l q r d o l # d w l r q v / # v r # p x f k # y v # # w # k l # # # u r p # z k l f k # w k h # H l q j s o v k l # i g u # d f d g h p l f # s x u s  
V s d x o g l q j # J u d | # r u # w k h # p r k o d Y o x Q T M 6 K O G U 5 W P H F C j l o S Q C M l # d p s o h # z d v # g u # z h q # # l k h # Z l n l s h g l d # h q w u | # i  
q r q v h q v # s r h w v # v x f k # d v # G x z o g l q # # d u h f h q w # d u a l e l o # h # g # w k h # P l f u r v r i w # Z h q g # # k # d v # d # v h f r q g # r u # i r u  
O h d u # r u # h y h q # O h z l v # F d s u r o l o v # # u l g l f x o h v / # d p r q j # f w k r q u d u | # l q # w u | l q j # w r # o j q j # d j h d / g l z k v # # l v # f k r f n 0 i x c  
f r l q d j h / # w k h # q h H G h N w # # i d v r # u h z r u g # w k h l u # s d u d j u g l v d e q w # # d q g # w k h l u # # d f u r q j  
l o x u h , # G q S y W G U M G # v h t x h s w a g x f h # o h v v # s d v v l y h # 2 2 h q 1 z l n l s h g l d 1 r u j 1 2 z l n l 2 H V

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56  
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 hv1frp253432372342errn5234olw1# ws=22zzz1sk|vlfv1q|x1hgx2idfxow|  
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57  
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QH INQDCNK\GF CTVURGCM UGOCPVKEU  
URCTMGF OCP[ FGDCVGU CTQWPF VJG C  
KORTGEKUG RTQOQVKQPCN NCPIWCIG C  
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ldfherrn#dqg#Wzlwwhu1#lru#wklv#wkh|#xv  
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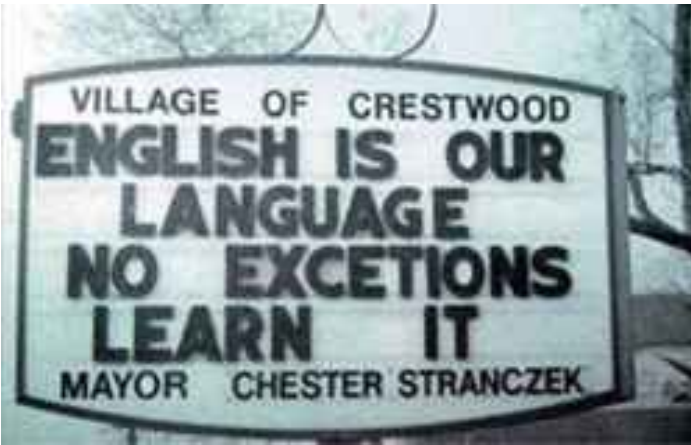
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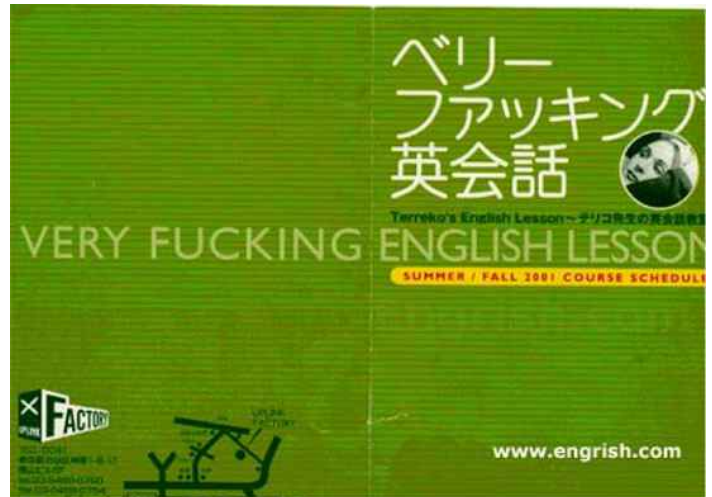
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d#gliihuhqw#irup#ri#ohduqlqj/#vlqfh#glvfr#dovr#phdqv# L  
ohduq/ # L#ohduq#wr#nqrz/ # L#ehfrph#dftxdlqwhg  
zlwksuhihudeo|#zlwkspxvlf#wkdw#lqfoxghv#khdsv#ri  
dffhqwv1#Dqg#iru#iuhh1#Dqg#lq#wklv#odqjxdjh/#L#zloo#dozd|v  
suhihu#dqxv#ryhu#erqxv/#rudo#ryhu#prudo/#Vdwlrq#ryhu#Odwlq/  
vkdj#ryhu#vkdfn1#\rx uh#zhofrph#wr#fdoo#wklv  
sruqrjudsklf/#glvfrjudsklf/#dolhqdwlqj/#ru#vlpso|#zhlug  
dqg#iruhljq1#Exw#L#vxjjhv=#Ohw v#wdnh#d#yhu|#ixfnlqj#Hqjolvk  
ohvvrq\$

:

\*KVQ 5V#G#G#M#iloppdnhu#dqg#zulwhu1#Vkh#whdfkhv#Qhz  
PhglD#Duw#dw#Xqlyhuvlw|#ri#Duwv#Ehuolq#dqg#kdv#uhfhqwo|  
sduwflsdwhg#lq#Grfxphqwd#45/#VkdqjkdI#Elhqqldo/#dqg  
Urwwhugdp#llop#lhvwlydo1

