

INDUBITABLE HYBRIDITY

Amy Sillman + Charles Bernstein
collaborate on *Pinky's Rule*

"It always starts fast and then begins unwinding"

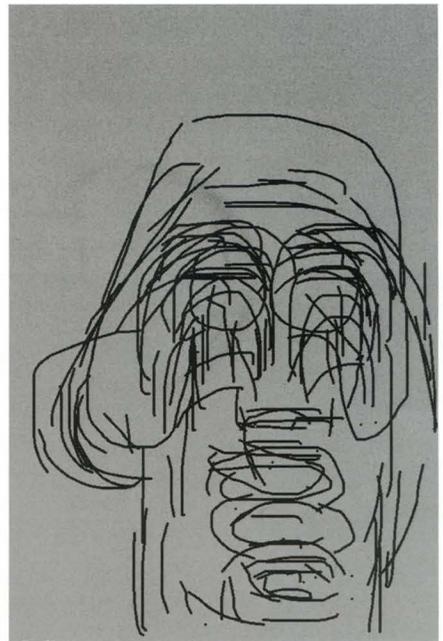
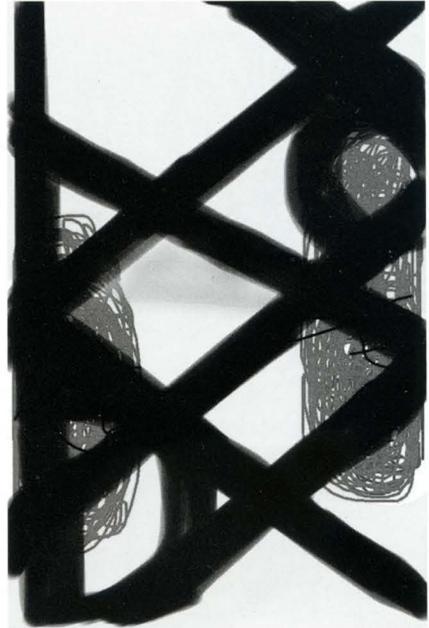
—Amy Sillman recites
Charles Bernstein's poem
in *Pinky's Rule*

Pinky's Rule (2011), a seven-minute iPhone animation, is an intertextual play and response collaboration with images by the painter Amy Sillman and text by the poet Charles Bernstein, and as such, is an indexical record of the creative process between the two artists. Their strategy of intentional interactivity proceeded incrementally, over a six-month period, as they constructed the animated images and poem.

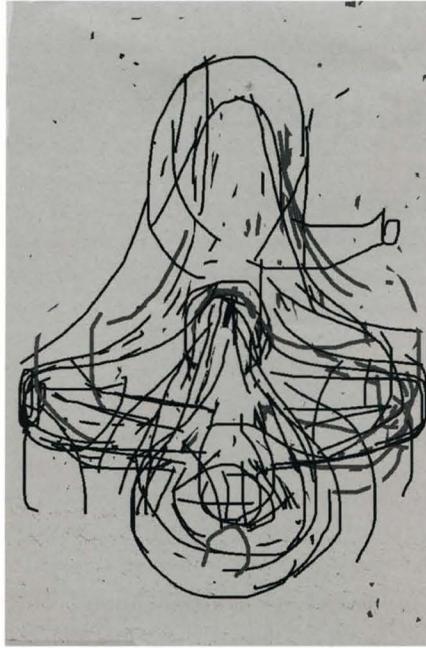
Sillman and Bernstein's collaboration began on the occasion of Bruce Pearson curating an exhibition for the Big Wall at the Bowery Poetry Club. The exhibition's *raison d'être* was to instigate a kind of hybrid breeding ground between painters and artists. The intertextual pieces produced would then become the exhibition. As paired collaborators, the painter Amy Sillman and the poet Charles Bernstein began their creative commingling resulting in *Pinky's Rule*.

Sillman recounts (in an email to this reviewer), "the poem didn't exist till the animation and visa versa." And Bernstein wrote (in the online magazine *Jacket2.org*): "In making the work, the collaborators went back and forth, toggling from image to poem and poem to image, so that it is impossible to say which came first. All the images bounce off the poem and the poem is constantly grappling with and extending the graphics. Sillman made more than 2,000 images for the film."

While both artists create within their own forms, they are also both reciprocally interpreting the other form within their own. Together, their gerundive performativity is intertextual transliteration at its best, conflating the image and the word into a reversible simile: pictures as language—language as pictures. For the collaborators, though, the speech act seems to be a more apt metaphor for their originating process, which they describe as "'iconophrastic' (both speaking picture and pictures speaking)" [*Jacket2.org*] The fluidity and polyvalence



ALL IMAGES Charles Bernstein and Amy Sillman, *Pinky's Rule* (2011), frame enlargements. Courtesy the artists. © Amy Sillman and Charles Bernstein.



of forms and media, the gestures and utterances, imbue a unique hybridity to *Pinky's Rule*. Sillman rhetorically gestures moving from abstraction to figuration and back again. Bernstein ekphrastically conjures up vivid images through his sequential textual constructions.

The viewer views and the listener listens as moments of a descriptively referenced diegesis are vaguely anticipated—perhaps even transiently satiated—and then dashed. Such reticence for an implied causality is aptly expressed and occasionally inverted, as the sound track of *Pinky's Rule* consists of Bernstein's poem recited by the “loquacious” Sillman. He writes/she speaks such phrases as: “undeniable resemblances.” In counterpoint to the text are images of Sillman's speedy lines, figuratively suggesting the bottom half of a two-legged man or woman, and then, as more lines are drawn, transforming into complete abstraction. The moving image is almost simultaneously figurative and abstract as it echoes in time Sillman's recitation of Bernstein's text. Both image and text are delivered playfully—revealing emotive and intellectual rigor in equal measure—as the viewer views and the listener listens.

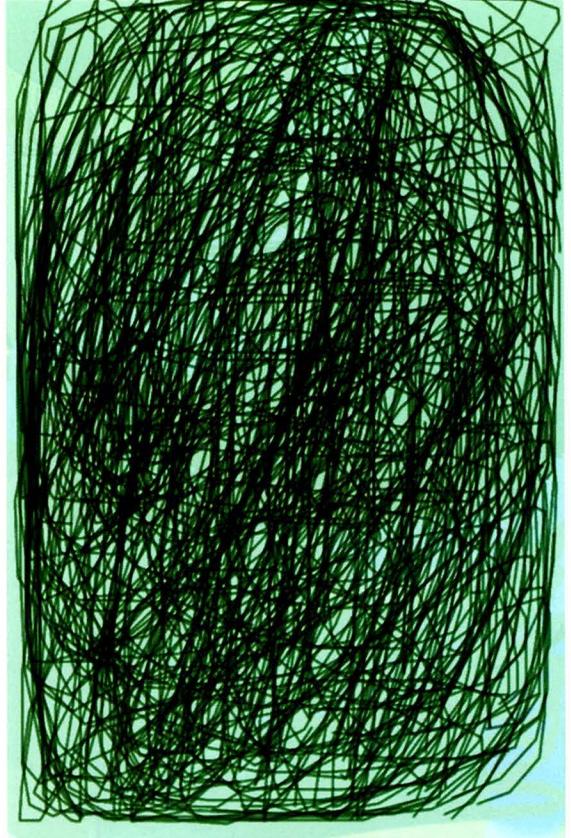
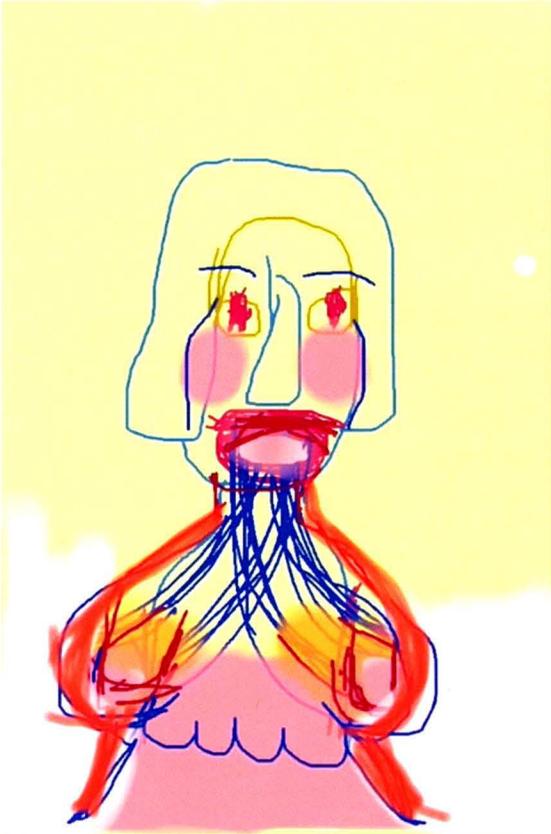
Hearing the words of Bernstein through the “voice” of Sillman suggests a visual and textual strategy, which begins to veer from *diegesis*—from faux

abreaction to the realm of the “difficult.” The poetry of Bernstein stems from the tenets of language poetry, which problematize the referentiality of language and the speech act, thus highlighting the act of Sillman reading Bernstein's text as extremely interesting as well as doubly ironic.

Sillman draws visual jazz on the fast track. Her animated lines display brush gestures of a kind of evenhandedness with raggedy edges. They come on quick—as unseen swipes for color and brush changes remain invisible. Her palette is digital as images appear in animated segments all ending in erasure. The screen becomes almost blank, but never completely, as Sillman's gestures always ever so slightly remain. And when there is a poetic pause—a breath taken—the screen sometimes goes to black, a rest for the eyes as well as the ears, only to begin again in a welcomed renewal of image and text as new referents of still more complexity are displayed and heard.

To experience *Pinky's Rule* visit: <<http://www.amysillman.com/pages/video.php>>.

MAUREEN NAPPI





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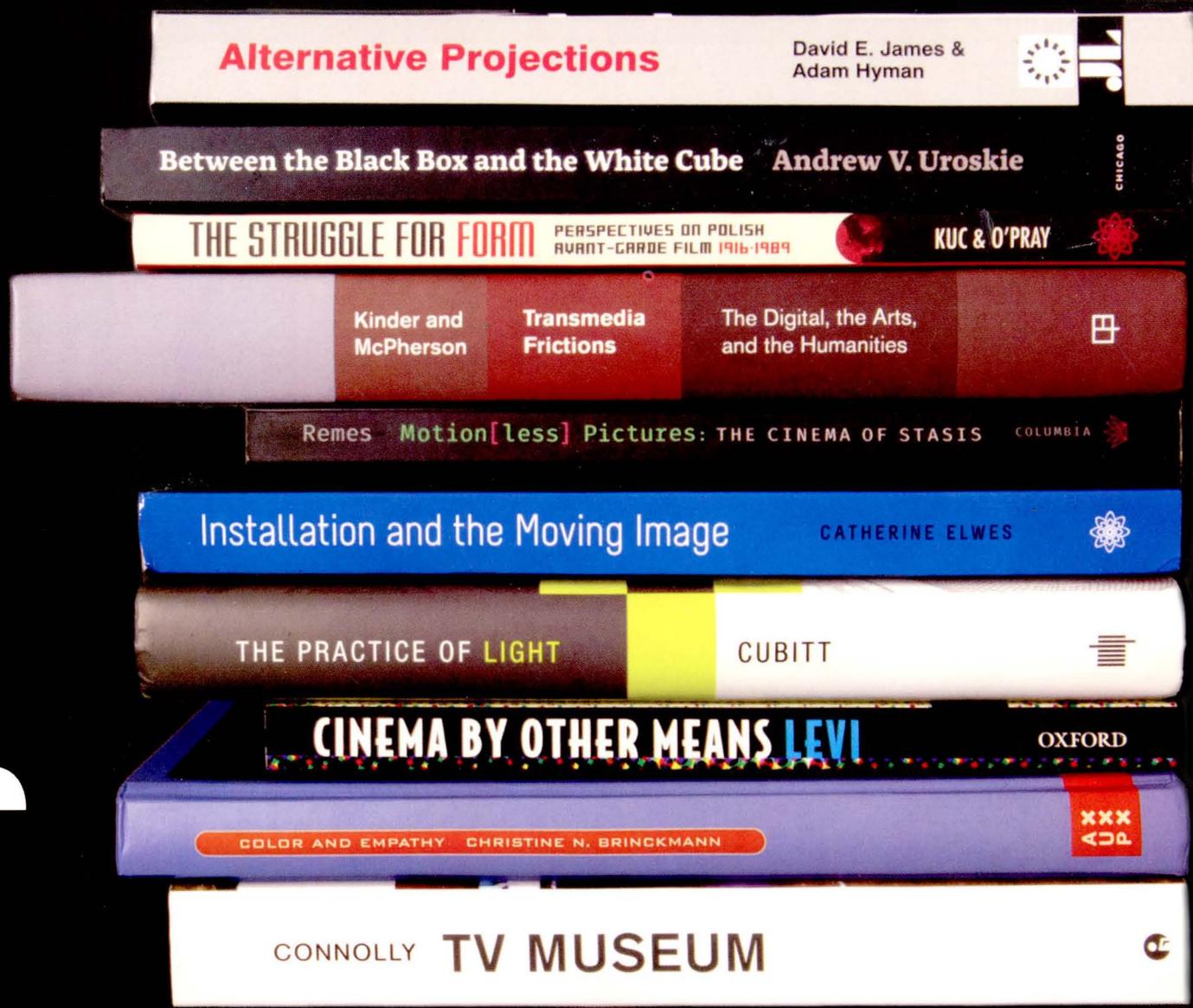
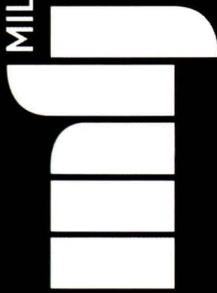
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Alternative Projections

David E. James & Adam Hyman



Between the Black Box and the White Cube Andrew V. Uroskie

CHICAGO

THE STRUGGLE FOR FORM PERSPECTIVES ON POLISH AVANT-GARDE FILM 1916-1989

KUC & O'PRAY



Kinder and McPherson

Transmedia Frictions

The Digital, the Arts, and the Humanities



Remes Motion[less] Pictures: THE CINEMA OF STASIS

COLUMBIA



Installation and the Moving Image

CATHERINE ELWES



THE PRACTICE OF LIGHT

CUBITT



CINEMA BY OTHER MEANS LEVI

OXFORD

COLOR AND EMPATHY CHRISTINE N. BRINCKMANN

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Title Page

Soda_Jerk, *The Time that Remains* (2012), frame enlargement. Courtesy the artists and Walter Phillips Gallery, The Banff Centre.

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