

## § Embraser

Matthew Goulish

< library >

Of all the instances of recurring spectrum rewritten across dimensions or any divide, this one greets, wrapping the perimeter with a gesture to encompass in rectilinear transit: measure most of safeguard in arms widening to mark to hold a volume. To every edge its outside, to every line its journey. Slow walk and simple skip. Recoil as an eye does bestowing a steadfast beam unhindered, tracing the embrace as escort at the turn, the trapezoid room's reveal, the open fan.

< transcript >

Every floor has a program. Every room has shape and direction, and if windows, and if sun, then projection. So frame structures conspire to write every aperture in scalene form and diurnal motion across a surface's humble intention, to make of any floor a sudden screen, not neutral but supplying an unintendable interference. And through this accidental cinema of the ordinary with its gentle glide and density, one might find oneself drawn as into another moment and geography a hemisphere away. Echoes become visible and legible, arriving in undeniable color, assuming the familiar spectra of memory. In the lure of such a moment a painter aspires to subtract herself, remaining just present enough to orchestrate a light collaboration fixed in immanent counterpoint with the world as it arises already painted, held in superposition between illuminations.

< *graphion* >

Mendel in the monastery spliced pea plants to observe one sustaining two for a generation. In hermitage two centuries later with paper grids incisions sutures an artist doubles a threshold, multiplying its unfolded DNA; crafts a lamp of tapered touches opened to slant and fused in degraded symmetry where disembodied brick "grows pale, and spectre-thin." Wall hanging of unassuming flatness and synthesis, a curtain unclosed. For every graft a chimera, companion logic and formula, graphed as visitation.

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Matthew Goulish co-founded *Every house has a door* in 2008 with Lin Hixson, and is dramaturg, writer, and sometimes performer for the company. This introduction to **Julia Fish / Transcriptions**, @S\_y\_d\_n\_e\_y S\_y\_d\_n\_e\_y, 2023, extends from conversations over several studio visits with the artist since 2021, and serves as the sequel to his expansive set of episodic views regarding Fish's work, published in 2022, **Practical Expression / Infinite House**. Goulish teaches in the Writing Program of The School of the Art Institute of Chicago.

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