

## *Comprehensive Malfunction – Exhibition Text*

When does a comprehension structure become empty, just the structure itself? Conversely this asks when is it with content, when are its method and categories useful and helpful. Put a slightly different way, when does the language or methods used to describe something become separated from what is being discussed? So much of our knowledge today is dependent on a network of specialists communicating with one another - how we can know something's real is increasingly dependent on the reliability of how information is transmitted - to make sense of it, more and more scrutiny and attention has to be paid to the media used.

Following this, it might be possible that there's an aesthetic of communicative structures, an aesthetic of formal explanation and technoscientific making. It might be of value for art to play with the many mechanisms that transmit useful or useless knowledge to someone, that they must reckon with before arriving at a personal and experimental space where they can test things for themselves. If art and arts discourse is a place to provide a reflective space for personal and cultural problems that arise as a result of how we need to get by, then it might be useful as geared towards an analysis/reflection/playground for the technical and informational structures we depend on to stay up to speed. By playing with new technological tools, with influential but sometimes mystified apparatuses and concepts, with the terms and logics of new media creation, it might be that new questions and ways of engaging arise.

Most importantly by fudging with the failures of machines and formal systems, we can explore our own biological limitations, our own disabilities and shortcomings, the map which shows where we thrive and are rendered useless. Still here, still attempting to learn, but maybe not really getting anywhere. An aesthetics of organismal and formal insufficiency.