So here again is the peculiarity of that turning toward… which is detour. Whoever would advance must turn aside. This makes for a curious kind of crab's progress. Would it also be the movement of seeking?

All research is crisis. What is sought is nothing other than the turn of seeking, of research that occasions this crisis: the critical turn. This is hopelessly abstract.

Since meaning is given by such a placing in common (the continuity of a series of always discontinuous and even divergent texts, of essentially different forms and 'genres'), [...] they belong already to the fragmentary or, more simply, to fragments, sentences, paragraphs, which, when put into relation with others, can take on a new meaning or further our research.

The occasion of this. An introduction arising in part from a conversation. A verbal correspondence between Edward Dorrian, Marc Hulson and Francis Summers.

In the darkness of The Hare's wet concrete garden. A pub on Cambridge Heath Road. It was about, in some ways, a notion of collection, a notion of participation. As artists involved in the Five Years collection of practices – a loose collection, but a collection or a collective body nonetheless – we talked about the participation of Five Years within an event. JTP09.

Then forming the basis of a response to the invitation from Autonomous Organization.

And now the occasion of this. An introduction to Fragments. This past triadic conversation skirted loosely around what defined the collection of artists that comprises what is known as the collective enterprise Five Years. This conversation strayed into how this collection of practices might involve itself in a project that ran parallel to Frieze and Zoo, that displayed an 'artist-run' response to the display of expertly managed identities and free market of commodities that is Knowledge Transfer Partnership. That is Academic Research?

The participation? The end result (not of that conversation but of the action of those in Five Years) is what we now sit in. A marginal space. An extra-institutional DIY classroom promising programmes of discussion and debate.

Developing through 'critical reflection' the requisite documentary evidence (archive, publication, research, etc) Disseminating the research. Our research.
He Novalis. by fragment the quotations on remarks.

Five Years.

That is, for better or worse, the organisational principle named sudden ideas of motley heap of sudden ideas with this in this as the site of incompletion, of the refusal of completion through synthesis. Here as thoroughly complete (as a hedgehog) and incomplete the fragment and places around which a garland of fragments operate. As fragments (each part underwrites an organisation, principally a named participation in an identity, one might say that the refusal of identity that is Five Years points to both completion and incompletion, undermining both para digms, that it points to both completion and incompletion, undermining both para...
causes the fracture of the fragment. Fragments, that gesture violent to the field open incomplete. Romanticism is our naivety. The literary (or the theoretical).

We all think, as if it went without saying, that politics passes through Blanchot, that the literary is the theoretical.

To borrow from company personnel and a project, this is perhaps what is happening in this show right now. What is the expert rule of the Art Fair? The expert rule of the University? Perhaps.

The partnership recruits a recently qualified worker of company knowledge of the Art Fair, a ubiquitous bureaucratic expert, a number of practices that constitute the fragmentary nature of the literary (or the theoretical). How might it be, as we think of Romanticism as our naivety, that politics passes through Blanchot, that the literary is the theoretical.

Infinite Conversation, translated by Susan Hanson, University of Minnesota Press, Minnepolis 1991

The Literary Romanticism is our naivety. The partnership recruits a recently qualified worker of company knowledge of the Art Fair, a ubiquitous bureaucratic expert, a number of practices that constitute the fragmentary nature of the literary (or the theoretical). How might it be, as we think of Romanticism as our naivety, that politics passes through Blanchot, that the literary is the theoretical.

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