

## ALAIN AYERS - for COPY unfold



1. 'city' - from a place nearby where I live in Bergen, Norway. I pass this tree frequently and it rises up from the middle of the road. You can pass either side and nothing scrapes it or hits it but then it's not a busy road. It does have a significant location though. Performers at the Festning, live outdoor concerts pass by in their limos and tour buses. Several weeks ago Bob Dylan passed by in a large black bus and today it's Kanye West. Last year Muse and Iron Maiden passed by, but I didn't live here then. Just down the road from the tree it becomes cobbled and a while back I took a photo of a spot where black asphalt was filled in for an area of cobbles. Puddles often form in the cobbled areas that become depressed by heavy vehicles. The cobbled roads were clearly not designed for these. To the back of the image, on the pavement you can see a stack of cobbles that have been left for the repair of the road. So what you see in the image is the cobbled road, the black puddle shape of asphalt and the stack of cobbles. Every stage of Smithsonian entropy in quietly conceived monumentality is present. I planned to keep an eye on the site and do some video work on the 'repair' phase. The day that C and I set off for our summer break, the airport bus was rounding the corner just by this site and a man was on the road in a fenced off area, starting the job. Some things you just miss. On return the site was completed and it was pretty much impossible to see the repairs.



2. 'saint' - related to a visit to Croatia this summer and a quick tour of Split on the day of leaving. Split is full of graffiti text and crosses a language between tags and slogans but nothing seems to translate. When the nun in white, including white trainers steps across the road everything seems to stop in a silent climax. We stayed at Komiza on Vis and kept seeing an American-Croatian couple. Close to our departure C wanted a swim and on her way she saw a large black and white butterfly. C loves butterflies and on rounding the corner of the alley there was R&M, the couple we had shared a boat ride with and even eaten the same food, the best grilled mackerel ever. Until then we had only exchanged a few pleasantries, as is sometimes the case as the cosmos strives to arrange a coming together. After her swim C introduced herself to R&M. Things fell into place as they can do in such meetings. R had explained to C that the butterfly was fond of the carob tree - [http://wn.com/carob\\_tree](http://wn.com/carob_tree). R&M were raw food specialists. R herself, engaged in healing, growth and writing. I found them speaking in the afternoon heat in easy conversation as can happen in these moments. Last night C was online with a colleague who has begun an art project with raw foods and so C. was able to connect her to R&M. She was already going to the island next to Vis in two weeks and eager to connect to R+M. The extraordinary ordinary is always here in the present.

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### Alain Ayers

Alain Ayers has lived in Bergen since August 2010. He recently worked at Nottingham Trent School of Art and Design as Course Leader for the BA and MA Fine Art and then at Camberwell College of Arts as Postgraduate Programme Director before moving to Gothenburg and then Bergen. As an academic he engaged with a range of developments, initiatives and projects nationally and internationally with a particular emphasis on the European Higher Education Area. Past practice has included temporary site based work, sculpture commissions and installation. He is currently re-investigating studio based practice as a distinct context of the broader environment rather than as a pure personal space with research around the Commons and the flows of Human ecology.

### COPY unfold - ‘saint’

The image-text work ‘saint’ for - COPY unfold - is originally part of a two piece image-text, writing piece ‘city / saint’. This piece juxtaposes two locations - Bergen, Norway close to where I live and Split, Croatia, a temporary transit. The work is initially defined through a picture, enfolded through an image-text process and then unfolded through a diary like recollection.

This work follows on from other recent web based works where writing is seen to interact with images and where the idea of an art project or proposal for an artwork is suggested. This temporary or intermediate form for the work leaves the idea of development to be possible. Time and place are in a transition, uncertainty is all around and reverie appears to have value in relation to a critical engagement with the political present.

<http://slashseconds.com/Slashseconds.html>

Going Underground

<http://www.soanyway.org.uk/alainayers.htm>

Thief of Time