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Translation is, of course, always impossible. And as all communication is fundamentally translation - from your head through your tongue and your lips and your throat and my ears to my brain - we are in a bind. I work with translation across media, interrogating the processes by which we use our sense experiences to "read" art, at once considering the reality (or were it a mere conceit, a possibility) of each object as a textual expression informed by a huge linguistic backdrop. I think there are elements of our lives that exist outside the master-narrative of language - I'm sure of it, because there are animals among us who exist without it - but for the purpose of advancing projects and theories, let us momentarily imagine a world dependent on text and word associations. I am interested in translating across artistic media and across discipline and in describing and elaborating theories through an intersection of different texts and non-texts in a variety of languages. Cross-media translations allow the opening of windows and doors to explore our semiotic systems to innovative depths, and help explore translated spaces between miscommunication and interpretation. Far from being a barrier, this is a tremendous boon, signifying both the intrinsic overlap of theory, thought, expression and the Real, and the exponential nature of all translated media: the more we work with it, the more it grows, coalesces, adopts new semiotic valences: the stone that not only gathers moss, but Grows while it rolls.

In one of my projects, I am creating a series of hypothetically signifying lettric structures that inhabit a series of strata different from most of their historical cousins. They are sculptural, physicalized objects whose shape is not reducible or two-dimensional (in any sense) but whose complete tactile surface is denotative of the referent. But they are auto-semiotic: their representative quality is almost rhetorical because they have no signified but themselves, refusing to coerce or misdirect - in this sense a Closed System Alphabet. They are, like some other historical systems, indicative both of phonemes, syllables, and entire concepts, they are at once logogrammatic, phonetic, and ideogrammatic. But again, these qualities are knit - their syllables and their concepts are both themselves. By letting the vocal physicalize, they are questioning the philosophical nature of the sound as a creature that lives only in vibrating time and striking at the tipping point between the spiritually temporal spoken discourse, and fixed materially written texts. Compositionally, they are derived from an ancestry of objects collaged between uses and origins - machine parts, sticks, clothing, film, string - all cast-off things, a language rising out of the wrecked garbage in my part of this post-industrial landscape. They are gendered, but each with their own gender. They are never finished, never closed, but always ready for the addition or subtraction of actors. In all ways they are, also, a realization of my utopic social organism, the perfect tribe/society.

I have been interested to study them from the perspective of linguistic anthropology, to see what can be gleaned for our own languages from applying its precepts to these counterparts. The strings with which they attach to their visceral world suggest similar (though invisible) teeth or claws with which our own letters, words, phrases, tomes, latch on to their own signifieds in a pre-and-post-linguistic realm of objects. What is the effect when we give letters away and incorporate structures from other traditions (e.g. an element of a sculpture used in a Voodoo statue against photography) into the approximate alphabet? What happens when I try to approximate the letters symbolically, to abridge their entireties - can it be done with holograms, with hologrammar? But most importantly, how can these experiments with an alphabet of neologistic sculptures reflect back onto the communicative systems we really use?