WE ARE PROPOSING THIS TEXT AS AN IMAGE OF A PRAWN ON THE SURFACE OF THIS WALL AS A SINGLE IMAGE, WHICH MIGHT SUCCESSFULLY SIGNIFY A FORTHCOMING EXHIBITION, ENTITLED “A THIN BRIGHTNESS”. IT IS INTENDED THAT THE IMAGE SHOULD REMAIN IN VIEW FOR LONGER THAN A DAY. WE ARE PROPOSING THIS TEXT AS A REBUS; IT WILL BE PINK LIKE A PRAWN. A TEXT OF – A VIDEO STILL IMAGE OF A CRUSHED CRUSTACEAN, (FRAME-GRABBED FROM A SOFT CORED PRAWN MOVIE PERHAPS?). WE IMAGINE A SHATTERED AND CRACKED SHELL IN COAGULATED GOO. THE IMAGE IS A NOSTALGIC RESPONSE TO PAINTING’S ONE TIME BRILLIANCE,[i] WHEN COLOUR WAS FORMULATED BY ELEMENTARY PHYSICS AND CRUSHED SHELLFISH. THE COLOURS IN OUR PROPOSED IMAGE DO NOT REFER TO MATERIAL APPLIED TO CANVAS AS COMBINATIONS OF ESSENCES NOR AS DEGRADATIONS OF THE SAME, THEY REFER TO THE IDEA OF COLOUR IN VIDEO. IT’S OFTEN STATED THAT NO ONE LOOKS AS GOOD IN REAL LIFE AS THEY DO ON THE SCREEN AND THIS IS CERTAINLY TRUE OF OUR CRUSHED PRAWN. THE PRE-CRUSHED SHINY SURFACE OF THE PRAWN HOWEVER IS A DIFFERENT MATTER, LIKENED TO PLASTIC, WHICH ACCORDING TO ROLAND IS A ‘SENSUAL’ MATERIAL. FOLLOWING THE LOGIC OF JEREMY (WHO WE LIKE TO THINK ONCE MET ROLAND) THE VIDEO IMAGE OF THE CRUSHED PRAWN, THAT IS THE ONE WE ARE PROPOSING, WILL HAVE THE CAPACITY TO REPLACE IT’S REFERENT BY BEING EVEN MORE LIKE IT – THIS IS POTENTIALLY A PLATONIC PRAWN. VIDEO SEEMINGLY DISPLAYS MORE OF THE PRAWNNESS OF THE PRAWN THROUGH ITS IMPOSSIBLE BRIGHTNESS. MOVING ON IN SCALE AND AMBITION, A LOBSTER HAS A MARVELLOUS DAUNTING APPEARANCE PARTLY DUE TO THE VICIOUS NIP OF ITS GREAT CLAWS. ITS TAIL IS FLEXIBLE LIKE FINE ARMOUR; SOLDIERS USED TO BE CALLED LOBSTERS, WHEN ARMOUR BECAME REDUNDANT THEY WERE REPLACED BY RED COATS[ii] - NOW ENGLISH TOURISTS TURN LOBSTER RED ON BRILLIANT SAND. THE TECHNOLOGY OF COLOUR VARIANTS BY CRUSHING ANIMALS, BE THEY PRAWNS, LOBSTERS OR TOURISTS IS THANKFULLY NOW EXTINCT. IRONICALLY THE HISTORY OF TECHNOLOGY IS ONE OF EXTENSION OF THE HUMAN CAPACITY TOWARDS THE ‘POST-HUMAN’, WHERE AN IMPLICIT GOAL IS TO CREATE A CONDITION IN WHICH PEOPLE (AND CRUSTACEANS) MAY IN THEORY BECOME REDUNDANT.

TEXT BY STEVE DUTTON AND STEVE SWINDELLS, SHEFFIELD, 2002

[i] Jeremy Gilbert-Rolfe, *Cabbages, Raspberries, and Video's Thin Brightness*, Painting in the Age of Artificial Intelligence, Art and Design No 48, Academy Group, 1996
[ii] Jane Grigson, Good Things, Penguin, 1973, p29