

RUBBER GEOMETRY

The first rule of rubber geometry is the point of the brush as a space seeking woollen dot
freely tunnelling through shaking Tibetan particles

The second rule of rubber geometry is baroque and gear-changing time

Rubber geometry is a plastique for in-between dimensions and unsafe spaces
(All kinds, democracy too)

The third rule of rubber geometry is a strategy and a tool for painter's sight and body
Just as a square ball on Goethe's table

Rubber geometry catches colour and space as well as memory and movement

The fourth rule of rubber geometry is lost distance and distraction

Rubber geometry is a geometry after the fall of the wall

Rubber geometry is pictorial

Rubber geometry catches public and private space

Rubber geometry is heterogeneous

Rubber geometry is transformation of thought and virus technique

Rubber geometry is speech impediment and phonetic change

Rubber geometry is metamorphic nomad

The fifth rule of rubber geometry incorporates a multitude of layers
of consciousness

Rubber geometry is Asian and a geometry for mass media

Rubber geometry is a geometry of collapsed time and space

Rubber geometry is a geometry of particles and waves

Rubber geometry is a geometry of five thousand colours and shadows

Rubber geometry is a technique of underexposure and photography

Rubber geometry is in infolded opposition to press and television

Rubber geometry is fractal

The seventh rule of rubber geometry lets the eyes wander
In each direction

Rubber geometry is a geometry for escaped agents and black and white seismographs

Rubber geometry is a DNA photographic technique

Rubber geometry swings with the irreversible

Rubber geometry is a geometry for night-ears and day-ears

Rubber geometry is feminine

Dorte Dahlin, 1997