



HANNE LIPPARD

FOAM

24.09.2016 - 20.11.2016

Sorry I have to run

Part #1

We enter the shop and look straight at the woman serving coffee. We ask, DO YOU DO TO GO? She says, NO WE DO NOT DO TO GO, you must go somewhere else to have a TO GO. We say, WE ARE HERE, we can't go somewhere else. WE HAVE NO TIME to go somewhere else we only have time to be here and TAKE A COFFEE TO GO to go somewhere else, to the place that we are going. WE NEED A COFFEE BUT WE HAVE NO TIME TO GO ANYWHERE ELSE. She says, the only way TO GO is to buy the cup that the coffee is served in. HOW MUCH IS THE CUP, we ask. She says, It's TWELVE EURO for the cup, plus THREE EURO for the coffee. We pay a total amount of thirty euro for two coffees in two ceramic cups and start walking towards where we should have been already long time ago. WE ARE ALREADY LATE, and so we rush down the street with each our cup and break our cups at the turn of the corner where we bump into a man holding two paper cups full of COFFEE TO GO. The street corner is now covered in pale brown milkfoam. All cups are empty, none are half-full. We all lick the corners clean and continue walking to where we should have been ages ago. Finally we feel awake.

Over the last number of years Lippard has built up an impressive and equally idiosyncratic practice based at the meeting point of words, performance and visual art.

When composing her texts Lippard relies on the sounds that they trigger in her mind when she is writing but crucially also when she is speaking. The use of her voice has gained for her a typographical insistence, becoming her main medium of expression whether it be through the linearity of a mechanical narrator or through the use of her voice as a more personified melodic rhythm during her compelling live performances.

Her affinity with common speech ensures that hers is nothing less than a poetry that all of us can recognize. Common sayings, turns of phrase, everyday chitchat become for her a repeated chorus rather than a coherent meaningful construction of words: with Lippard they become melodies in themselves.

Aphorisms, love-songs, voicemails, quotes and slogans lose or gain value depending on how they are re-arranged and performed, Hanne Lippard reclaims language for her own end to try and overcome any overruling claim to authorship. At times graphic, playful and intimate, this is an artist using language in all its forms in an effort to create an original aesthetic of the word.

John Holten (Broken Dimanche Press)