



“A Machine Part has to trigger the dialectic between form and function: it must be a crafted object with a peculiar shape that with no immediate or evident use (form/sculptural); it must also be projected as a tool on its own (function/Print tool); but most importantly, it must hold the potential to become a shift in order, a single or small element within a larger system.”

EGS is an artist to whom different forms of knowledge—the knowledge of the technician, and the knowledge of the designers—are contemporaries. In his development of his ideas on ‘machine parts’ the receiver is transported into the twilight-zone between a) and b) *Tlön, Uqbar, Tertius Orbis*; the protocol of photogravure where the machines play each their distinctive and tested parts.

In the first case, a) the machine parts are specialised but for an unknown purpose [fictional]. In the second case, b) known machines play the parts given to them, for a purpose they were not created [illusory]. In the latter case, the *illusion* is that the machines repurposed for the parts they play in the print-making process were actually *created* for this immersive production *re-effect*.

All of the steps are aesthetically pleasing—in each their own way—and in this sense complete. But they become threaded together, as beads on a string, as the outcome of each procedure becomes the initial condition for the next. Hence the repurposing comes about through the potential of each part to convey a shift of *order*, a partial condition of a *re-effected* system.

A *machine part* therefore cannot be completely rational, because of its *ability to act as a substitute for itself in a role/capacity to which it was previously a stranger*: it is *not* identical to itself... *neither* is it indifferent to its new cause. As a consequence, the machine-part can never be anything but a visitor. It can simply not be fully at home in our life-world. Machine-parts are in *transit*.

The artistic scope of EGS work opens as he makes the decision of receiving them as *guests*. If a *stage* is a contraption to host creatures of this kind, it can also operate as a transforming device: whereby the *illusion* of machines having found their each their part, is transposed unto the *fictional* potential of the very same pieces. That is, their power to *act* rather than *be what they are*.

An *actor* is defined by its ability to substitute itself in a previously *unknown* role/capacity. But because this happens differently than with us, they acquire the power of a *mirror*. Humans play their parts differently than machines do. Which is why they can see themselves *mirrored* when machines are allowed to *play their parts*. A way of conceiving a *performance installation* in general.

In EGS work, it appears that producing *random* as materials for machine-operations, is a way of *re-effecting* the gap between *function* and *agency*. But also of *re-effected* the gap between *form* and *purpose*. Who knows how the constellation of the form and function the machine-parts will be *re-effected* once *staged* to operate as actors with a purpose? Manipulated&re-conceived.

From this vantage-point, photogravure as a process is not only a *stratified* techno-archaeological compound, but a procedure to *collapse* these strata into an *image-content* that completes a cycle of *inception* that starts with photography. In its artistic dimension, photogravure therefore is itself joins the work of performance and installation: by way of *knowing through making*.