

Upon the physical closure of a [Lanark] Leisure Centre and the simultaneous opening of the Language Leisure Collective; a leisure complex formed entirely as a collective linguistic space.

Occupying approximately 12m² in the Tontine Building, Glasgow, new sculptural and written works by **Arieh Frosh** alongside contributed texts mark this fictitious closing and concurrent, alternative opening.

Newly commissioned texts by **Sonia Bernac**, **Sean Burns**, **Lou Cantor**, **Seán Elder**, **Chloë Reid**, and **Molly Richards** respond to these events, in part becoming the Collective itself whilst critiquing its intentionality and modes of operating. The exhibited texts will be repositioned daily during the exhibition, and readings by Sean Burns will take place at intervals throughout the week. The exhibition space is fitted with a number of shelves, which function as “gaps” for texts to be slotted into, and out of, during the running of the exhibition.

Both the curator and artist would like to take this opportunity to thank the contributing writers for their invaluable material. The texts cumulatively operate as a construction, with each work not intended to be read singularly, nor shown statically. The writing is the binding material for visitors to reflect on and react to, with enjoyment, forlorn scepticism... or something in-between.

For those not familiar with Lanark, it is a small town that is nearly halfway between Glasgow and Edinburgh. Lanark has a literary association to Glasgow, due to the Glaswegian writer, Alasdair Gray's landmark novel *Lanark* (1981). The use of a physical location introduces a comparative point from which to address and explore the dynamics between location and language.

On the subject of Glasgow, if one were to walk around Glasgow, it would be fairly easy to find a plot of land that is advertised as “Available for a Development Opportunity”, or even “Available for Leisure Centre”; of course, the price of this land would not be *Sofa King Cheap*. Here lies one obvious question: What is achieved by creating a non-physical place? There is an arrow towards austerity, indicating to the closure of public spaces that are used by local communities, causing ruptures in familiar environments. There is also an arrow to *superfictions*, alternatives futures, virtual matter, and the agency of languages to create constructs.

Perhaps if one were to move back into the physical domain and attempt, from here, to reconstruct language, the result could be a pile of confused symbols devoid of functionality. Consider this as one way to interpret Arieh Frosh's angular sculpture, which is comprised of materials whose uses are somewhere between construction and play. At the back of the space hangs a banner, made from found material once donated by an anonymous Glasgow sports club.

The project encompasses the potential of language to construct fictional and representational space(s) that articulate the relationship of location to language, with its political conditions steadfastly underneath. We invite you to negotiate a reading and construction individually, at your own pace.

Laura O'Leary