

HALF TRUTHS – Book 2020

HALF TRUTHS is a Publication housing a collection of daily passings – a mixture of daily strolls and daily scrolls gathered into an autobiographical archive. It attempts to be research; to explain things, and act as a navigation system for my thought processes as well as being a directory of current artworks. All thoughts within the book are placed within categories such as time, labour, body language, and fame.

Book Design: Matthew Clark and Veronika Marxer

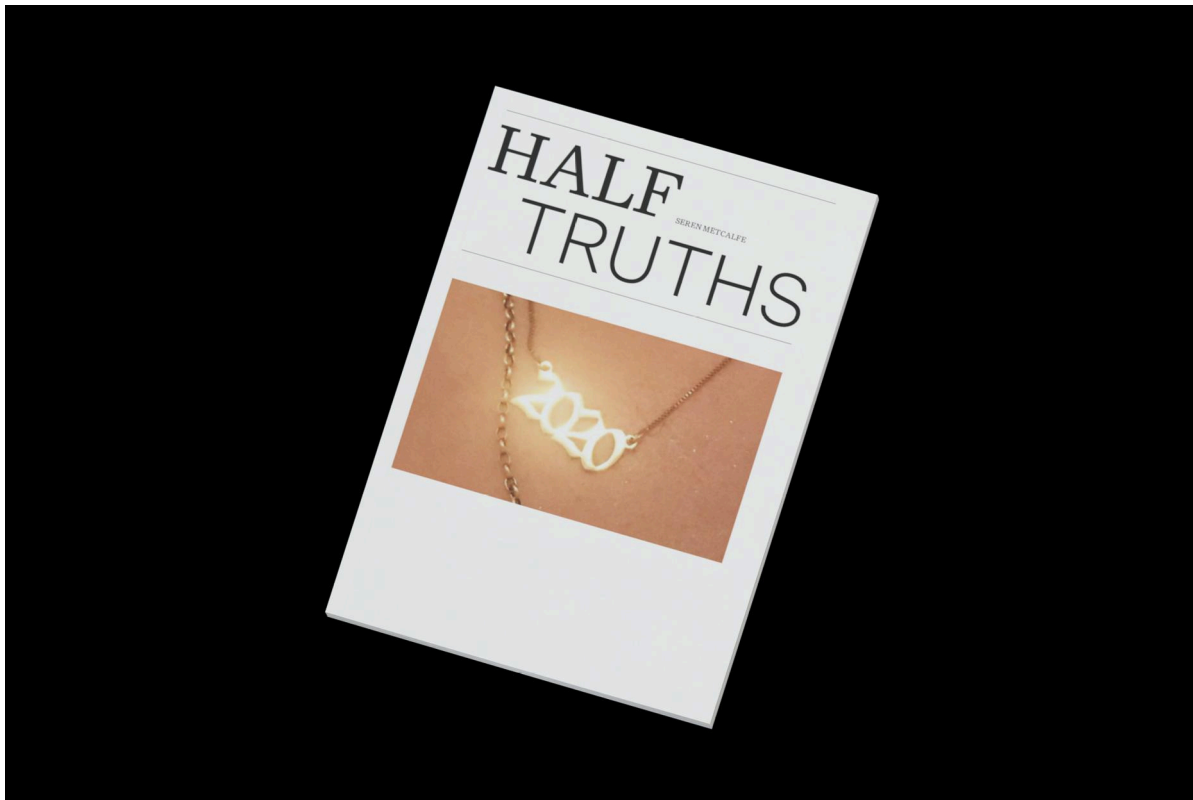
Limited 2nd & 3rd editions available to buy via:

Kindred Ldn
Goodpress Glasgow
South London Gallery London
Village Books Leeds

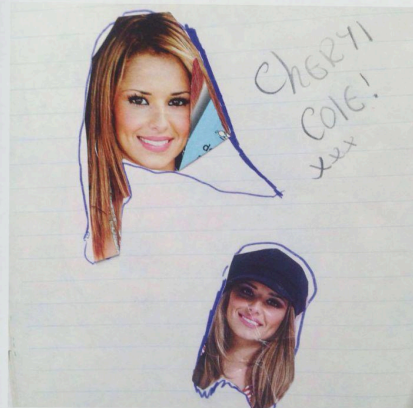
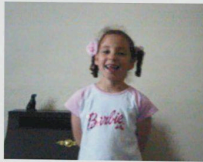
This book was selected for New Contemporaries 2021 and displayed at First Site, Colchester and South London Gallery.

Book Extract Reading: https://youtu.be/_epBC_6QIIs

Digital Book: <https://heyzine.com/flip-book/a3fd9fc376.html>







BODY LANGUAGE

As bodies dance like boxes, Their movements almost always appear robotic. They're uptight and anxious. They don't know how to greet one another. Do they go for the double kiss? The hug or the handshake? God forbid they go for the triple kiss.¹

It's 2007 and I pick up a body language book and put it on as a disguise; Unaware this would set me up for years of pretending I was a really confident person. I'd spread my arms and legs as far out as possible; going to job interviews with the wingspan of an eagle and the leg span of a man spreader and walking down school corridors like catwalks.

Private schooled politicians are taught how to hold their hands in forced positions to convey certain meanings. The 'popular fist with thumb held firm into the palm' apparently shows precision, as this action is recognised by our brains as a gesture used when writing, eating and drawing. My brain recognises it as an action used when turning on the Telly. When opening their palm it suggests handing over money to the crowd; an action used to cover up the lack of.²

It's 2008 and I'm trying to erase the fear in my head of people who stand behind counters or desks or who wear fluorescent jackets and uniforms with hats.³ Obstacles between body to body seem to be an element of fear or suggestive of hierarchy. I'm scared of the girl behind the counter in topshop and the guy asking if I want a bag in tesco. I'm scared of the security guard in the shopping centre and the policeman who rides his bike past me most mornings.

It's 2020 and I still do that thing of introducing myself to myself in the mirror or repetitively counting the coins in my hands when in a que even though I know I've got enough or repeating the words 'erm hi can I have a large veggie deluxe meal until it becomes a long string of nonsensical words and something completely different comes out my mouth.

The obstacles still form barriers,⁴ and create the choreography of social intervention. The objects that split a room such as a desk or bar create a differentiation and box in the worker from the customer. The worker may enter the customer area when commanded but the customer rarely enters the workers box; This box is for staff only.

¹ To make a ring they say you must see with the pressure of a handshake

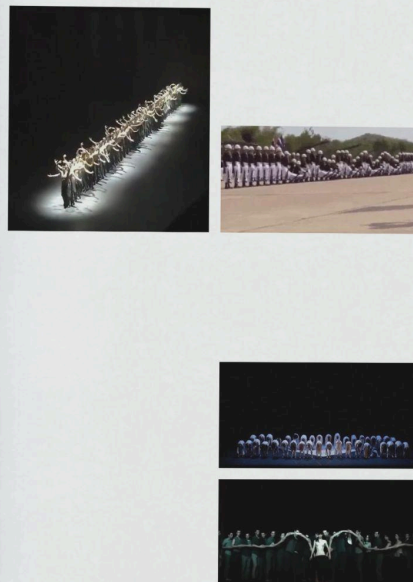
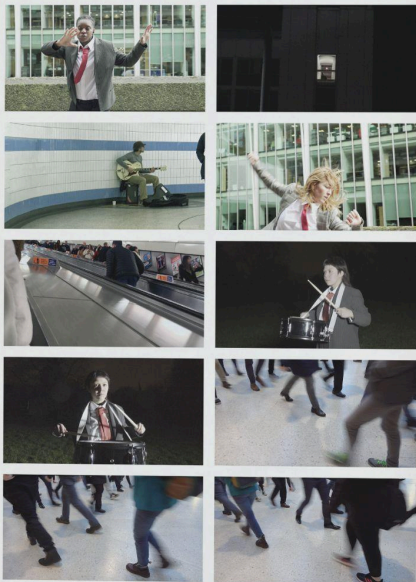
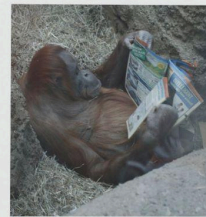
² It's 2020 and I can only imagine the level of awkwardness gained from having to greet people from a distance.

³ I can't say my brain recognises an open palm as handing over money but I'm sure many private school scholars would disagree.

⁴ See Character

⁵ See boundaries





Seren Metcalfe
Half Truths, 2020

