

[...]

There’s a letter titled “Pear Pie” in Bernadette’s book *The Desires of Mothers to Please Others in Letters*, a collection of letters written during a nine-month period when Bernadette was pregnant with her third child, Max. Her writing began in the Summer of 1979 and finished in February 1980—nine years after *Memory*. These letters were addressed to individuals she had known, to “a constellation of friends,” though they were never sent.<sup>[i]</sup> Her correspondence stayed with her.

In “Pear Pie” Bernadette speaks about a pear tree, a lucky one that’s “striking”, been struck by lightning whooosh cut in. Sorry to interrupt. Though the tree’s regrowth is budding from the split, sprouting pears, multiple loins. It’s an opening of space. Bernadette and her daughter, Marie, collect the pears from this cleft, a little under ripe so that they can eventually make a pear pie. Bernadette exclaimed her interest in the pears, saying she “wanted to get excited about something, even just these green pears... if and when they do ripen...”<sup>[iii]</sup>

Bernadette also mentions of the “something” in this zapped pear pie story, that there’s “no way of saying anything without implying something.” She sees thoughts in pairs, where there’s “something” behind this “anything”. There’s movement of thinking beyond what is said, where the meaning of one thing shifts by thought’s proximity. Or, by its distance—the space opened up by difference. One two, one, two. A pair of pears, like us, is two, too.

Lyn shares a similar thought. She says:

But the emphasis... is on the moving rather than on the places—poetry follows pathways of thinking and it is that that creates patterns of coherence. It is at points of linkage... that one discovers the reality of being in time, *of taking one’s chance, of becoming another.*<sup>[iii]</sup>

We’re living in pairs within us. Moving within in multiples. Is this seeing double? Abodes within abodes. Frames. Brackets. Numbers.

\*clink clink\*

[...]

[i] Laynie Browne, “Introduction,” in *The Desires of Mothers to Please Others in Letters* (Washington, D.C.: SplitLevel Texts, 2017), 10.

[ii] Bernadette Mayer, *The Desires of Mothers to Please Others in Letters* (Washington, D.C.: SplitLevel Texts, 2017), 172.

[iii] Lyn Hejinian, *The Language of Inquiry* (Berkeley, CA: University of California Press, 2000), 3.

Excerpt taken from an essay titled *like two pears*, written by Rachel Schenberg, edited by Astrid Lorange, originally published online by Free Association, Melbourne. Full text available at [rachelschenberg.com/9146619/writing](http://rachelschenberg.com/9146619/writing)

Design: Mitchel Cumming & Maria Smit

SB  
*T*, 2021  
oil, chewing gum

RS  
*boxed set (1 x 1 x blue)*, 2022  
fruit box, paper straw

RS  
*sunset boxed set (5 x 4)*, 2022  
fruit box

SB  
*jauu*, 2021  
jam pot, oil paint

RS  
*boxed set (5 x 4 x red white)*, 2022  
fruit box, paper straw

RS  
*boxed set (5 x 4 x red)*, 2022  
fruit box, paper straw

RS  
*boxed set (5 x 4 x white)*, 2022  
fruit box, paper straw

SB  
*endive*, 2019-2021  
acrylic, chewing gum,  
phosphorescent pigment,  
mouthwash

SB  
*T*, 2021  
oil

RS  
*boxed set (10 x 2 x red)*, 2022  
fruit box, paper straw

RS  
*boxed set (10 x 2 x yellow)*, 2022  
fruit box, paper straw

RS  
*index*, 2018  
bronze

SB  
*lèche-poire*, 2022  
red cabbage juice, chewing gum,  
cutting board

RS  
*Poire Williams*, 2022  
fruit box

SB  
*oignon*, 2022  
acrylic, mouthwash

SB & RS  
*Oui NO O*, 2017-2022  
red cabbage juice,  
shibuitchi rings

SB  
*bouche-au-cul*, 2021  
oil, dental mirror, acrylic,  
chewing gum, rabbit-skin glue

SB  
*mâche flamme*, 2021-2022  
acrylic, oil, chewing gum

SB  
*fleur de langue*, 2022  
oil, chewing gum, acrylic,  
phosphorescent pigment,  
paper straw, ear wax



RS  
*:::)), 2018-2022*  
bronze, wax, shibuitchi ingot

SB  
*pq*, 2021  
mouthwash, oil

*like two pears*

Rachel Schenberg & Simon Bérard

Feb 18 – Mar 6, 2022 / Knulp

*At its most basic, to exchange means to send and to receive, which seems simple enough: I give and you take, then you give and I take, and so on. But it starts to get interesting when things get lost in the mail. Intentions are inevitably misdirected and relationships gradually form as a result of an ever-expanding web of slight misunderstandings.*  
– Robert Filliou

*like two pears* offers a meeting point for some new and old works by Rachel Schenberg and Simon Bérard. These works were made by using the mouth as a palette/palate, and the hand as a measuring device. Each work is a sample that corresponds to another; each leans—an elbow touching the table between them. The exhibition provides a space for the works to exchange and slightly misunderstand each other.

Rachel is currently based in Sydney, and Simon in Marseille. In 2019, they visited the Musée Français de la Carte à Jouer in Issy-les-Moulineaux—a museum which holds a collection of playing card sets and objects related to card games. They take this visit as the exhibition's starting point.

