The enigmatic title of this collection of Alida Sayer’s experimental typography is taken from Kurt Vonnegut’s Slaughterhouse 5. Vonnegut’s book recounts the experiences of Billy Pilgrim, an American soldier, and his traumatic memories of action including being held as a POW in Dresden during the devastating bombing of the city in the Second World War. Its nonlinear narrative reflects the way in which Billy’s disorientated mind causes him to experience past and future events without any logical sequence.

In particular, Sayer’s imagination was captured by the events that followed Billy’s kidnapping by an alien race from the planet Trafalmadore. Due to their alternative powers of perception the aliens lead him to believe (or accept) that everything that has happened, or that will happen, has already been decided and cannot be changed – a message of the novel being that it is this type of fatalism that allows wars to happen, due to the inaction (or submissive, unquestioning actions) of a passive population.

According to Billy: ‘the creatures were friendly and they could see in four dimensions ... they couldn’t imagine what time looked like to him’ and they believed that ‘all moments past, present, and future, always have existed, always will exist.’ They also read books, but not in the same way that humans do. Instead of reading a narrative sequentially, over a number of pages, their books consist of many mysterious symbols that can all be seen at the same time: ‘There is no beginning, no middle, no end, no moral, no cause, no effects. What we love in our books are the depths of many marvellous moments seen all at one time.’

Through the works in this exhibition Alida Sayer offers a range of visualisations of what it could be like to achieve a simultaneous view of the past, present and future. She has also been concerned to include references to the sinister ‘friendliness’ of the alien creatures who, despite their amicable appearance and seductive visual descriptions, extend some dangerous advice about how one should consider one’s own role in the past, present and future of the world.

Wall pieces from left to right:

**All moments**, 2009
Hand-cut letterpress prints on cartridge paper

**The creatures were friendly**, 2009
Hand-cut letterpress prints on cartridge paper

**There is no beginning**, 2010
Hand-cut drafting film and overhead projector

**They couldn’t imagine**, 2009
Hand-cut drafting film and lightbox

Works on tables:

**Here we are I**, 2010
Hand-cut screenprints on cartridge paper
Alida Sayer (b. 1985) is an award-winning young artist whose interdisciplinary approach transcends the borders of art, design and installation. She studied Architecture, then Visual Communication and Illustration at Glasgow School of Art (2004-2009) and was winner of an Output Foundation Print Creativity Award (Amsterdam) and a D&AD Best New Blood Award (London) in 2009. She works across the fields of graphic design, typography, 3D-design, animation and illustration, recently undertaking freelance projects and commissions for clients including Regular Music, Glasgow University (Association of Art Historians) and Marsden Woo Gallery. Examples of her work are featured in the books 3D Typography by Jeanette Abbink and Emily C. M. Anderson (Mark Batty Publishers/Thames & Hudson) and in Lettering: A Manual of Process by Andrew Haslam (Laurence King), both published this year.

The Project Space curators are Tessa Peters and Janice West

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