



The sculpture is formed from the letters of the word 'gobbledygook', fuses and intertwines the typography, hiding the word within its structure.

'Gobbledygook'

A public sculpture project explores the space between thought and language.

Language is often seen as a reliable system for communicating ideas, but it's unstable. Meaning shifts through context, memory, culture, and personal experience, leading to misunderstandings and divergent interpretations. Communication is an ongoing negotiation, not a fixed system.

Gobbledygook transforms this invisible condition into a physical experience.

Large-scale public sculptures made from the letters of 'gobbledygook' fuse, layer, and intertwine, making the word illegible. Audiences encounter something familiar yet challenging to interpret, resembling language while resisting comprehension.

The sculptures occupy a space between text and object, communication and confusion, meaning and uncertainty.

Viewers move around, climb, and interact with the works, searching for fragments of language and constructing meaning from incomplete information. Reading becomes physical, and interpretation becomes visible. The sculptures expose the process of message formation, not delivering a message.

At the centre of the idea is a self-referential semiotic loop.

The sculptures, called *Gobbledygook*, produce gobbledygook and are made from the letters of the word itself, creating a recursive system where language refers to its own instability. The work becomes both subject and object, as language attempts to describe itself and reveals its limitations.

This position draws upon a tradition of conceptual art that treats meaning as the primary material of artistic practice. As Joseph Kosuth argued, the artist's true medium is meaning rather than form

or colour. Gobbledygook extends this enquiry into public space, becoming frameworks through which audiences become aware of how meaning is produced, interpreted, and contested.

Albert Einstein reportedly described thought as operating independently of words, with ideas often emerging as images, relationships, intuitions, and spatial connections before becoming language. Thought exceeds language, and language attempts to capture it but never completely succeeds.

Gobbledygook exists within this gap, beginning where language fails thought.

The idea for Gobbledygook began with a simple question: what would happen if I made work about the thing I had struggled with for most of my life — language?

Initially, I thought the project would be about dyslexia, but it led me to a broader exploration of the instability of language itself. Dyslexia made me more aware of this instability, but it didn't create it.

Gobbledygook explores the space between thought and language, where meaning is formed, altered, misunderstood, and continually renegotiated.

The project, though rooted in my severe dyslexia, is not solely about it. Dyslexia highlights language's instability, which everyone experiences. Misunderstandings, mistranslations, ambiguities, and communication failures reveal the gap between thought, speech, and understanding.

“For much of our lives, intelligence is measured through language.”

Gobbledygook's central element is two identical sculptures in different locations.

One is in a recognised arts or cultural setting, the other in an underprivileged school community.

The sculptures are physically identical, but their contexts shape how they are interpreted.

This dual installation questions whether we value the same object differently based on location. It also raises questions about how we assign value, potential, and intelligence to people.

Intelligence is often measured through language. Children are assessed through reading, writing, spelling, and verbal expression, which are often treated as objective measures of ability but privilege certain forms of cognition while overlooking others.

My dyslexia made me aware of this. I thought language difficulties reflected intelligence limitations, but I realised the issue was the measurement systems, not intelligence itself.

The sculptures physically manifest this question.

Placed in contrasting cultural and educational settings, these sculptures prompt audiences to question assumptions. How do the same works differ in a gallery versus a school? Which location holds more significance? Which audience is deemed more capable of interpretation? Which forms of intelligence are valued?

The project doesn't seek answers but creates a shared space for re-evaluating language, meaning, and value.

By juxtaposing identical sculptures in diverse contexts, Gobbledygook extends its inquiry beyond language's instability to the instability of systems that judge understanding.

The sculptures exist in a state of interpretative uncertainty until activated by an observer. Meaning is not contained within the work itself but emerges through the relationship between object, context, and viewer.

"The two installations operate as a form of conceptual entanglement. Although physically separated, they remain connected through meaning. Each location alters the interpretation of the other, creating a distributed artwork whose significance emerges through the relationship between its parts."

The project uses a dual installation to explore how context alters meaning. Although the sculptures are identical, their interpretation changes according to the social, cultural, and educational frameworks through which they are encountered.

The sculptures only partially exist as coherent language until activated through human perception. Meaning emerges through the relationship between object, observer, and environment.

The sculptures explore questions that are surprisingly similar to questions raised in quantum physics: uncertainty, observation, interpretation, and the relationship between potential meaning and realised meaning.



Alongside the sculptures, the project includes a simple red badge. Like the sculptures themselves, the badge functions as an open sign whose meaning is never fixed. For some, it may represent dyslexia, for others communication, neurodiversity, misunderstanding, or the uncertainty of language itself. The badge extends the work beyond the gallery and into everyday life, inviting participation in a shared conversation about meaning and interpretation.

Ultimately, Gobbledygook is not a sculpture about dyslexia, nor is it a sculpture about language.

It is a sculpture about the gap between them.

A physical reminder that meaning is never contained within words alone, but emerges in the space between language, thought, and human experience.

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