

Greg Smith's 2025 exhibition, *EVERY VOID OF DWMLC.NET*, invites viewers into a world that feels both familiar and impenetrable: a chaos of materials, symbols, and fractured meanings. At first glance, his work might appear as nonsensical as the so-called "Quantum Grammar" created by David-Wynn: Miller, a controversial figure known for his deliberately confusing and unconventional language system. Miller's activism emerged from personal frustration with the legal system during the 1980s, particularly after experiencing 67 losses in divorce and child custody hearings. Convinced that the judiciary was manipulated through linguistic maneuvering, Miller developed his own theory of language to serve as a form of legalese. David-Wynn: Miller's Quantum Grammar was famously unintelligible. Courts dismissed it as incoherent, and it became associated with fringe anti-establishment movements. Yet for Greg Smith, Miller's radical reimagining of language opens a metaphorical space—a *void*—where new forms of meaning might emerge from disorder. Smith is not endorsing Miller's legal beliefs. Rather, he uses Miller's work as a conceptual tool, exploring how corrupted or unstable language can mirror larger cracks in societal, legal, and artistic systems.



If language (the most basic structure we use to make sense of the world) can be full of holes, then what does that mean for art, law, or truth? In his essay "An American Utopia: Dual Power and the Universal Army," Frederic Jameson proposed that we escape capitalism and our degraded democracy by replacing all our institutions with an expanded army. It is bracingly absurd and hovers uncomfortably between practical program and satire. But to Jameson it was the best option: only through the army was there potential for lasting recalibration and escape, despite its history of violence and corruption. The artist relies on a similarly questionable liberator. Greg Smith sees David-Wynn: Miller's voids as a way out. In this light, Smith's embrace of Miller's fractured language becomes an act of absurdist resistance that comes out of a practical necessity. David-Wynn: Miller's corrupted language is gibberish, but the stakes were high for him; he lost his court cases and his family. The stakes are high for us too. Miller's writings are part of a larger battle to remake (or dismantle) institutions and values. Smith repurposed Miller's voids, using them as an iffy foundation for an act of absurdist resistance.

Central to both Smith's work and Miller's grammar is the concept of the void, an absence that is not empty, but full of potential. In Miller's texts, words like "VOID-WAR" or "VOID-MEANING" signal gaps in legal or linguistic systems. Smith repurposes this idea: his works explore what happens when sculpture, language, or law no longer behave as they should. Smith's practice is not about solving confusion but about *engaging* with it, finding creative power in the collapse of traditional systems; of language, of sculpture, of understanding itself. One of Smith's more direct references to Miller is the phrase "45-DAYS-TRUST-CONTRACT-VOID-RULE" is a nonsensical yet structured statement that mimics legal language while erasing its meaning. Indeed, Smith counts 122 voids in Miller's voluminous writings, and the artist garbles and digests them all, finding a place for each one in his installation.



Smith's sculptures in this show have recurring features of tent poles, banners, and fragmented signage—structures that traditionally suggest support, communication, or shelter, but that seem unstable, incomplete, or deliberately disordered. These elements are not purely aesthetic; they symbolize his deeper investigation into the failures of form and meaning. Just as Miller's grammar floats between legal nonsense and poetic possibility, Smith's sculptures hover between collapse and coherence. They are not monuments to certainty but *experiments in uncertainty*. Through banners that communicate nothing, sculptures that barely hold together, and references to corrupted language systems, Smith reminds us that meaning may not exist in any fixed form. The paradoxical nature of the void can be exemplified through French Philosopher

Jacques Derrida, when he noted that the Greek word *pharmakon* can be translated as "remedy" or "poison." Greg Smith sees David-Wynn: Miller's voids as a similarly conflicted way out. The installation is a visual negotiation: the artist and David-Wynn: Miller—two very unqualified lawyers—go toe to toe and try to hash out a trust contract with voids in a fractured space. The viewer is not given answers but drawn into an open-ended exploration amidst unreliable form and language. And yet, that does not make the search pointless. In the spirit of absurdism, Smith finds liberation in disorder, structure in chaos, and potential in the void.

- Tyler Hirshon