The '¢' as a solitary entity, is reducibly ambiguous, since it signifies at once non-existence and nothingness; spatial emptiness and void; anonymity and absence. It is seen not by itself, but through a synthesised model of co-joined elements. Its meaning emerges through the conjunction of disparities, leading either to a meeting point, a confrontation, or perhaps an explosion. However, it is often left unnoticed and forgotten.

The gaze is turned towards the forgotten existence of the ampersand. Framed by the polemics of High and Low Art, it reconciles with the reality it belongs to. It emerges into the foreground, propelled by the inevitable tides post-modernism.

The ampersand interweaves a multiplicity of relations and references, hence revealing the dialectics of their conjunctions/ intersections, and perhaps reducing codes and normality to mere fallacy. It attempts to bring about an alternative viewpoint to the enigma of High and Low Art through the analysis of the space that the conjunction purports, offering possibilities and deductions to the perceptibility of this phenomenon.

The issue beyond this discussion fringes on the impending and more imposing question of the very existence of the museum, its form and transformation, its implied relationship between art and architecture, and the roles of the architect/curator in the shifting tides of museum architecture. In the multiplicity of interwoven relationships, layers overlap — often leaving areas masked by new definitions. The search for the unbiased rationality of the future museum leads us to uncover these silent, repressed events. Edmond Jabes in The Book of Margins states that, "We can think the invisible as invisibility; but we can grasp it in its complex relation to the visible."*