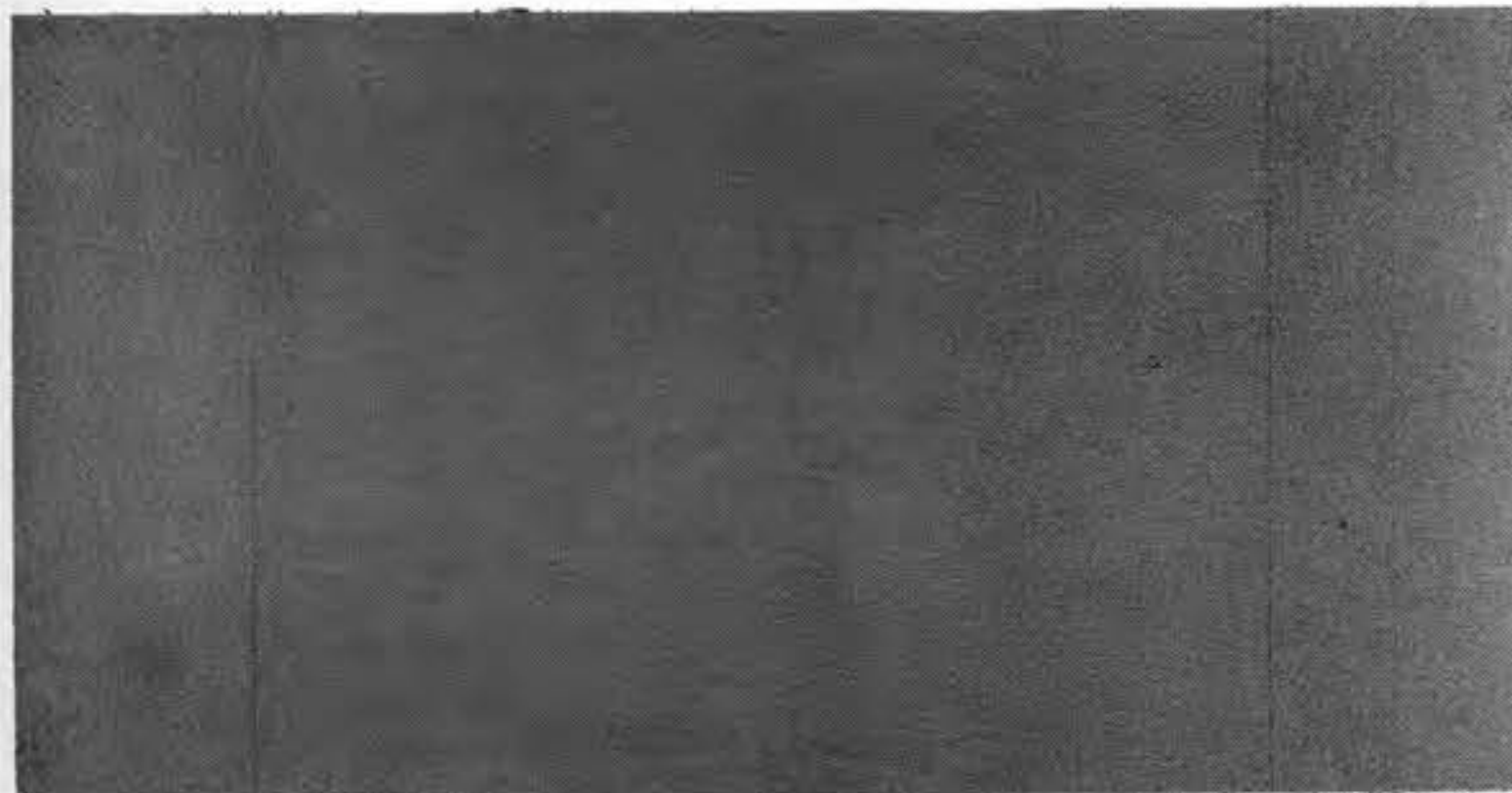
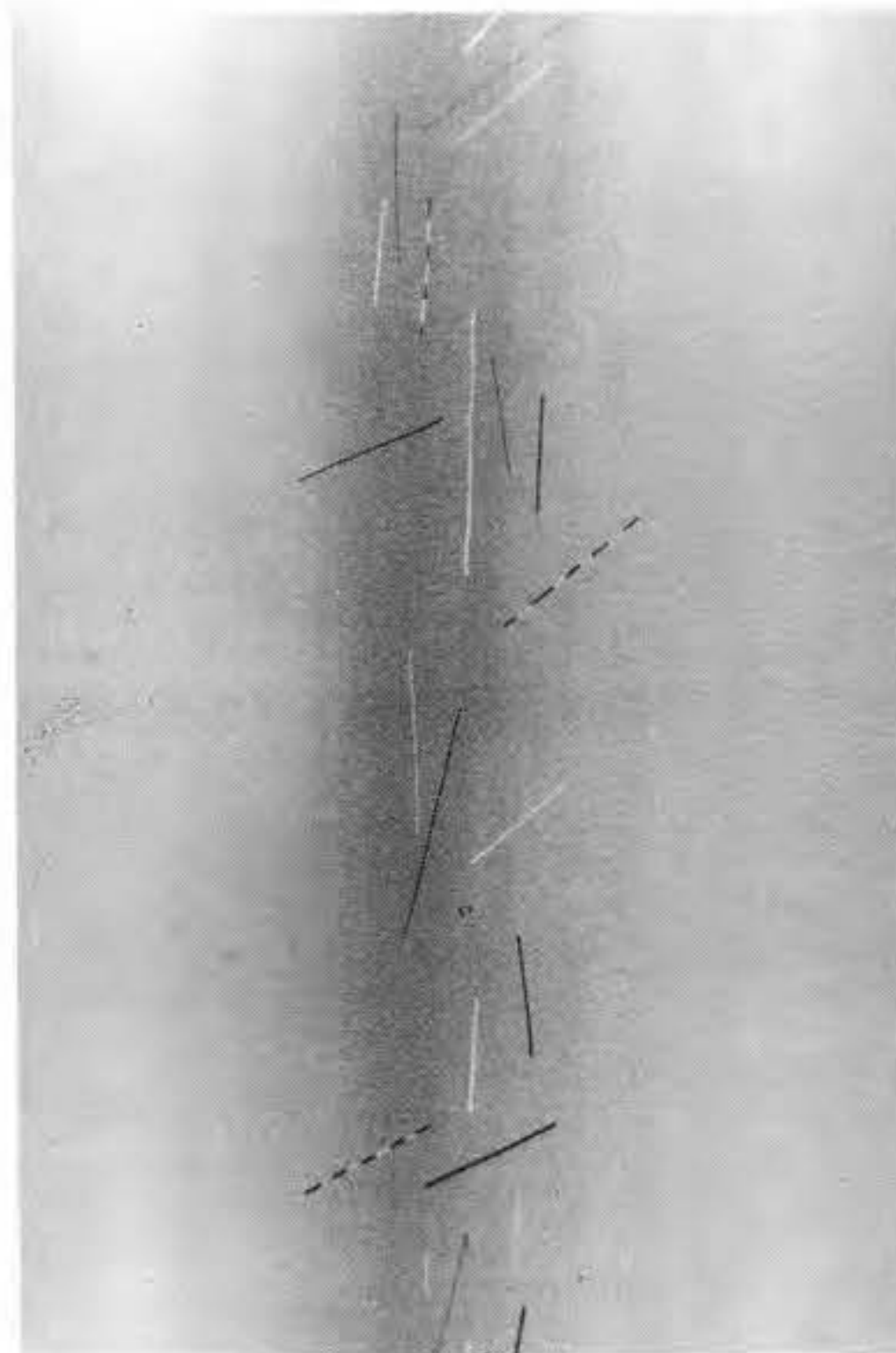




Tommy MEW, U.S.A.

Graham METSON, Canada

03 23 03

PROJECTS



late at night, or rather, very early in the morning, i've been working on a series of drawings i call "DEATH NOTICES." these drawings are 32" x 42" and are made with charcoal, acrylic paint, dry pigment rubbed on the surface from where it has fallen on the floor of my studio, and particles of despair and madness, carefully coaxed from dark corridors of my mind, spirit, heart ... soft, strangely soft, images of the rider on the pale horse, and sweet lilith ... coming for me.

i have a lot of projects that go on, all the time, in various ways, or extremes. for a long time i've been making "documents," works on paper that deal with specific and spotlight moments of love, nostalgia, despair, fear, longing, joy, sadness, etc. I'm always doing a series of works on paper i call "silver-songs," diptychs that are done on silver paper. in addition i'm working on pieces i call "whispered visions," and have just started work on a new series i call "afterimage." They're all more or less about the same thing ... the attempt to breed time and space, mix memory and desire.

for about two years now i've been working on a continuous series of postcard pieces that relate to fantasies i've always had and never fulfilled, or at least, never to my complete satisfaction. the first one i did was, "not your average rockstar," my latest is "not your ordinary gunfighter." i think the next one will be a surfer if i can get to Peru or Hawaii this summer. probably after that i'll do a orchestra conductor, a grand prix racing car driver, a soldier of fortune, a football hero, etc., etc., ... maybe i'll even be you one day.

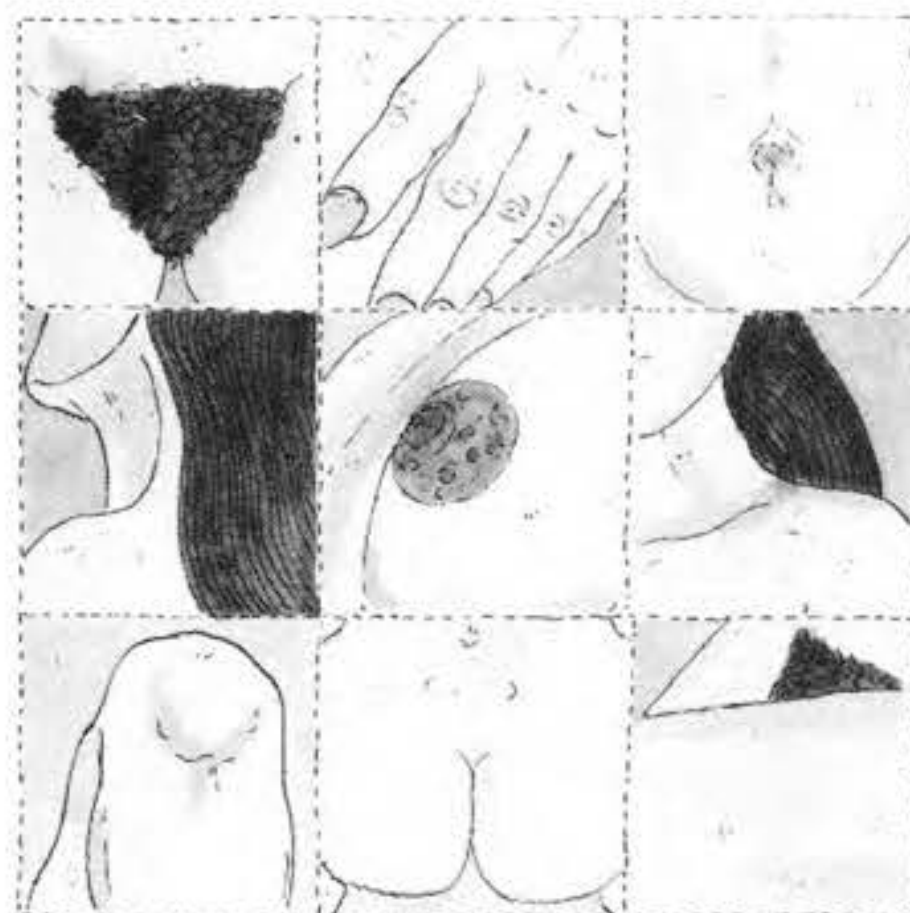
"invisible wounds" is the newest posterpiece i've done in a i-don't-know-how-long-i-can-survive series of such projects. The first one was called "scars - real and imagined" and it had more or less the same visual format as the "wounds" piece. i see them as a kind of summing-up, a way to stop-gap time for a bit, to bring it up close to me then turn it loose into the heavily fluttered sky, carefully-sometime, in the tower, watching the longlight fall gently on the georgia earth ... i see the next one in the series... i call it "various small deaths" and it scares me,, sort of.

Tommy Mew

TOMMY MEW
THE MAD DIARIST
ART DEPARTMENT, BERRY COLLEGE
MOUNT BERRY, GEORGIA 30149
U.S.A.

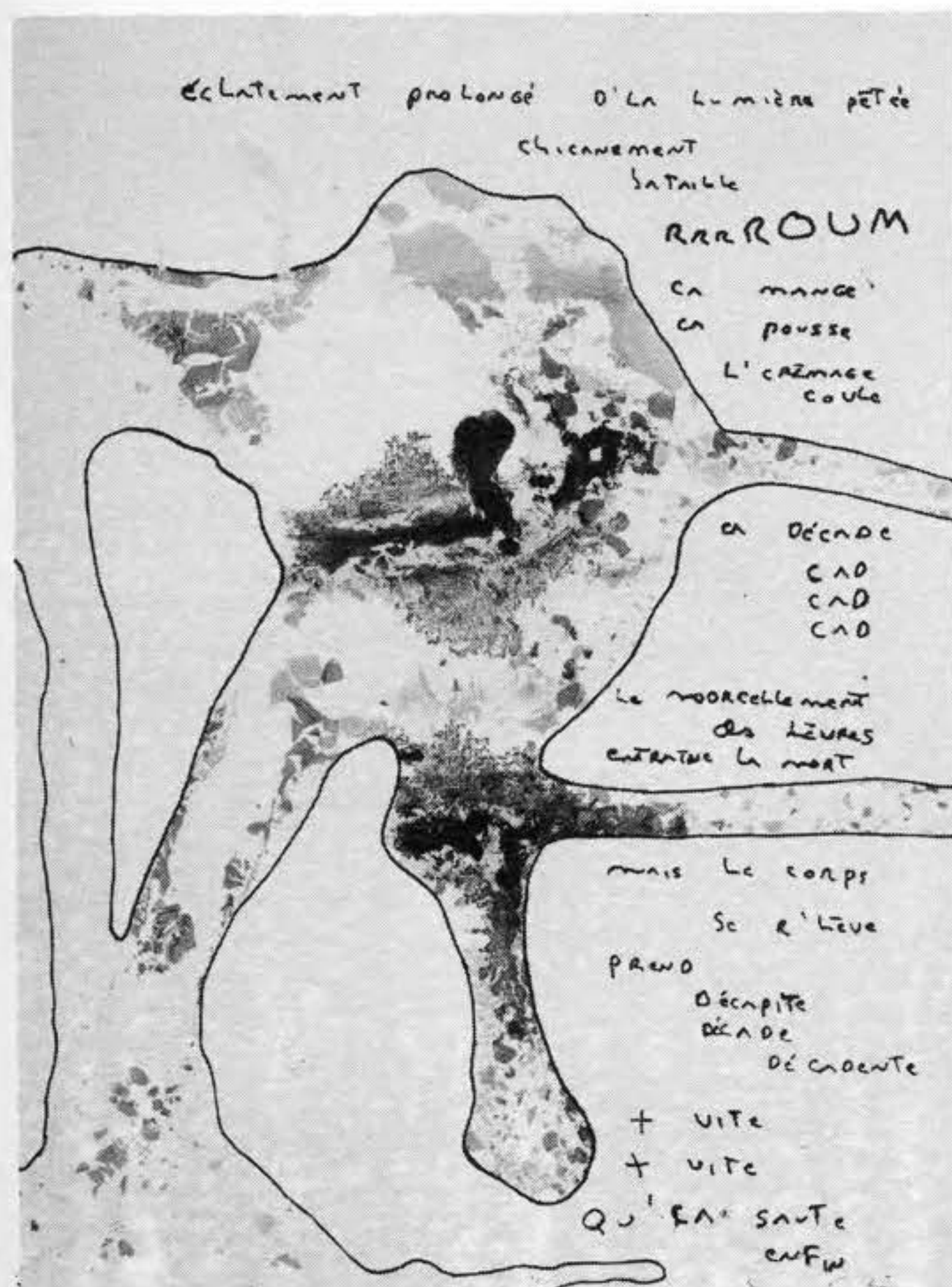


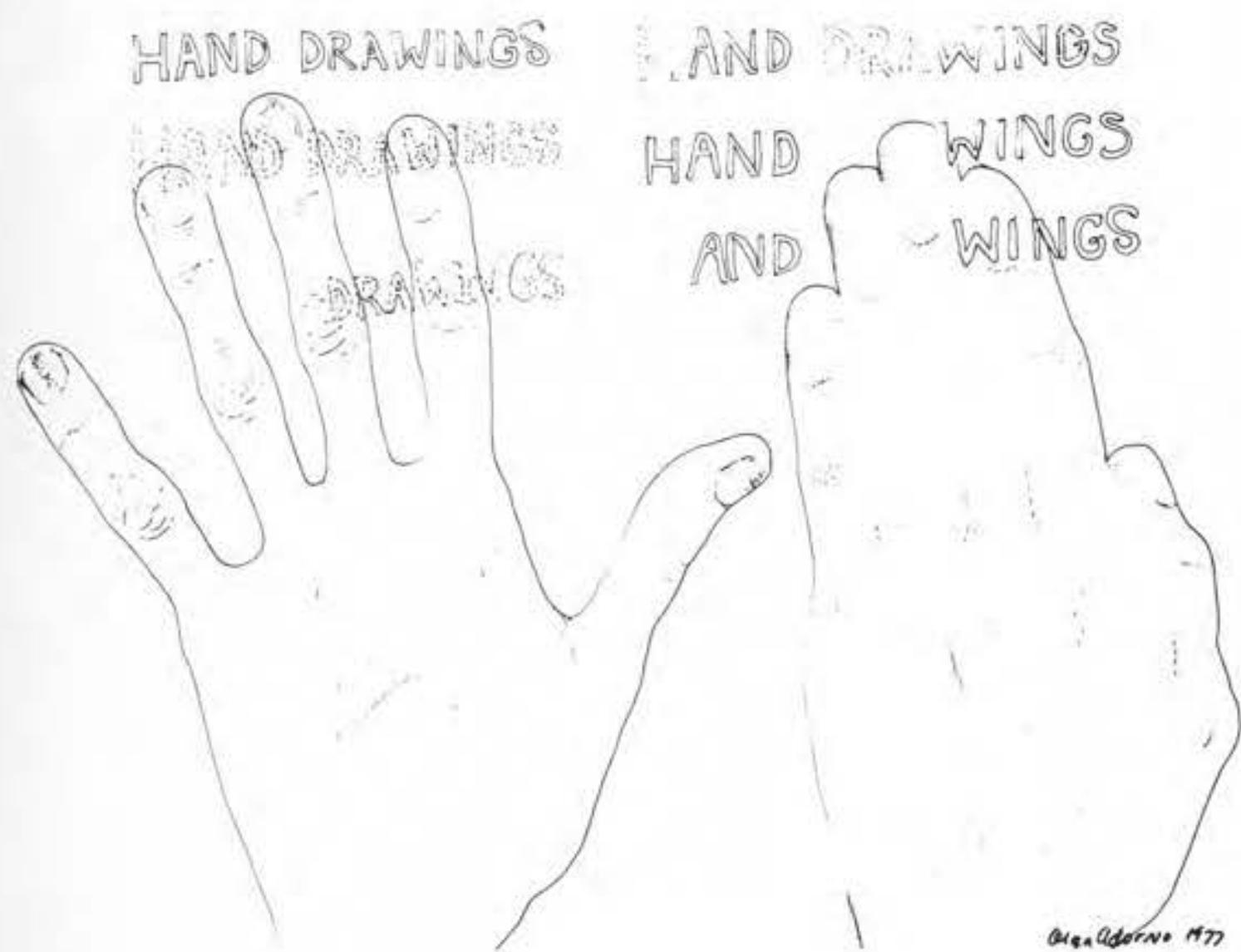
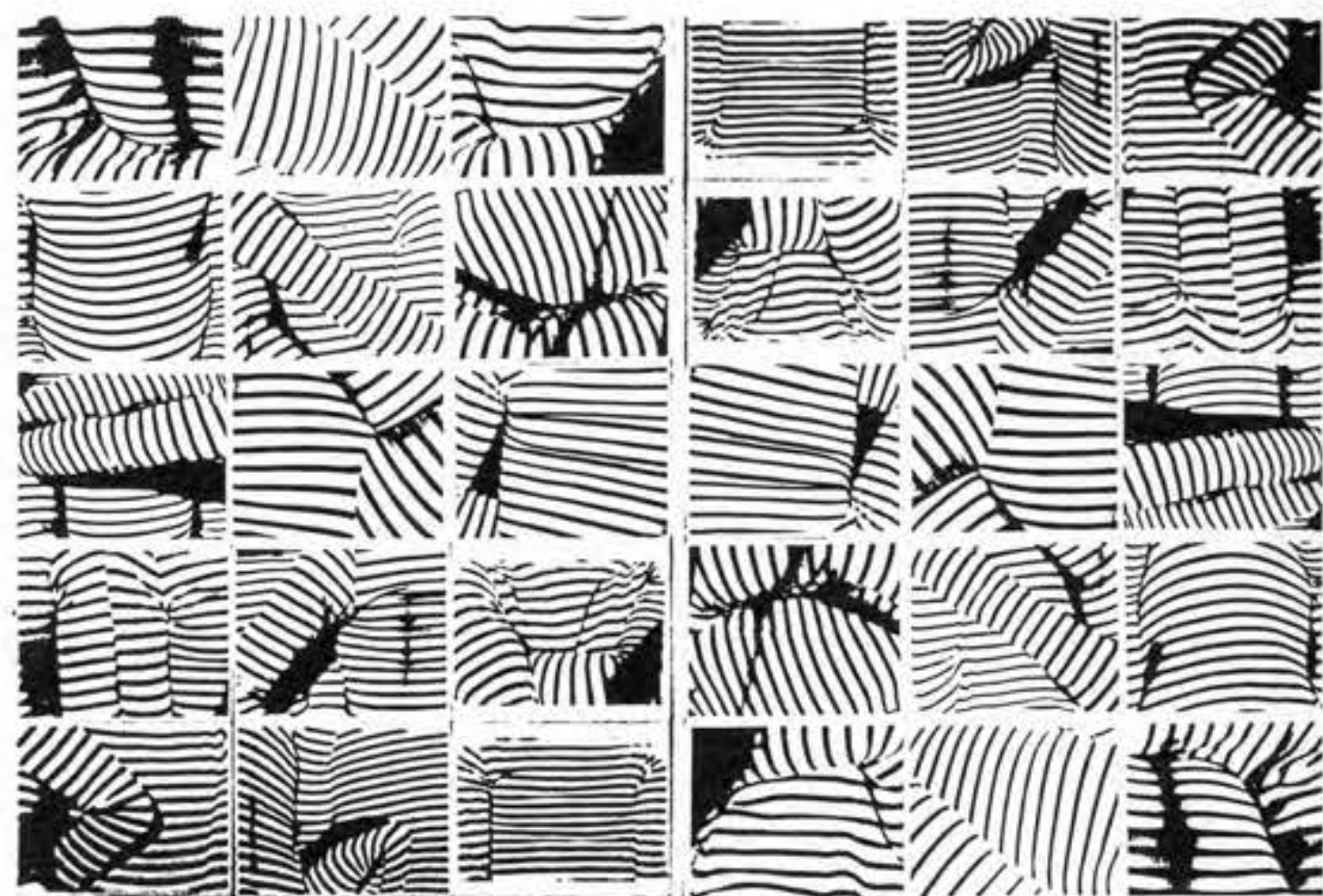
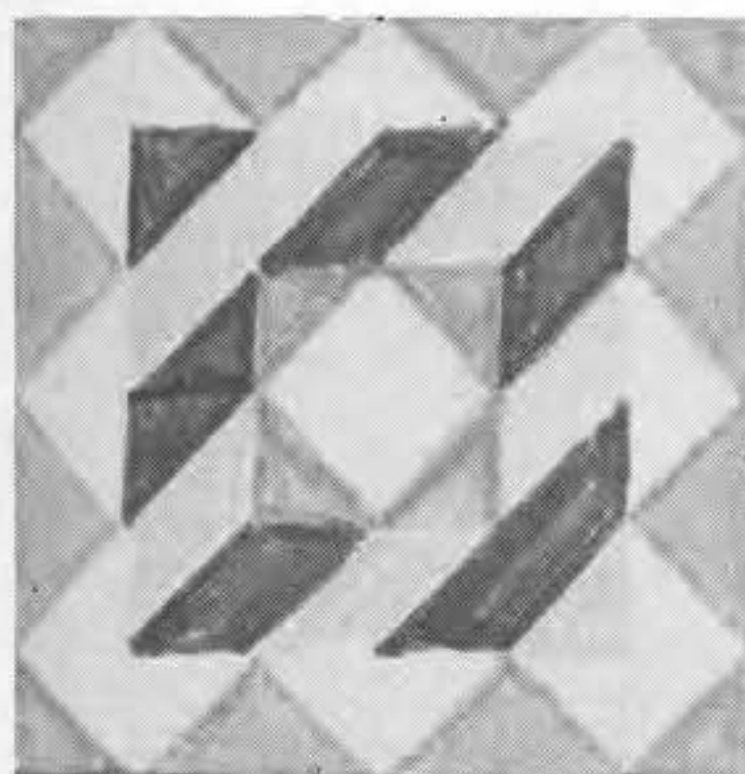
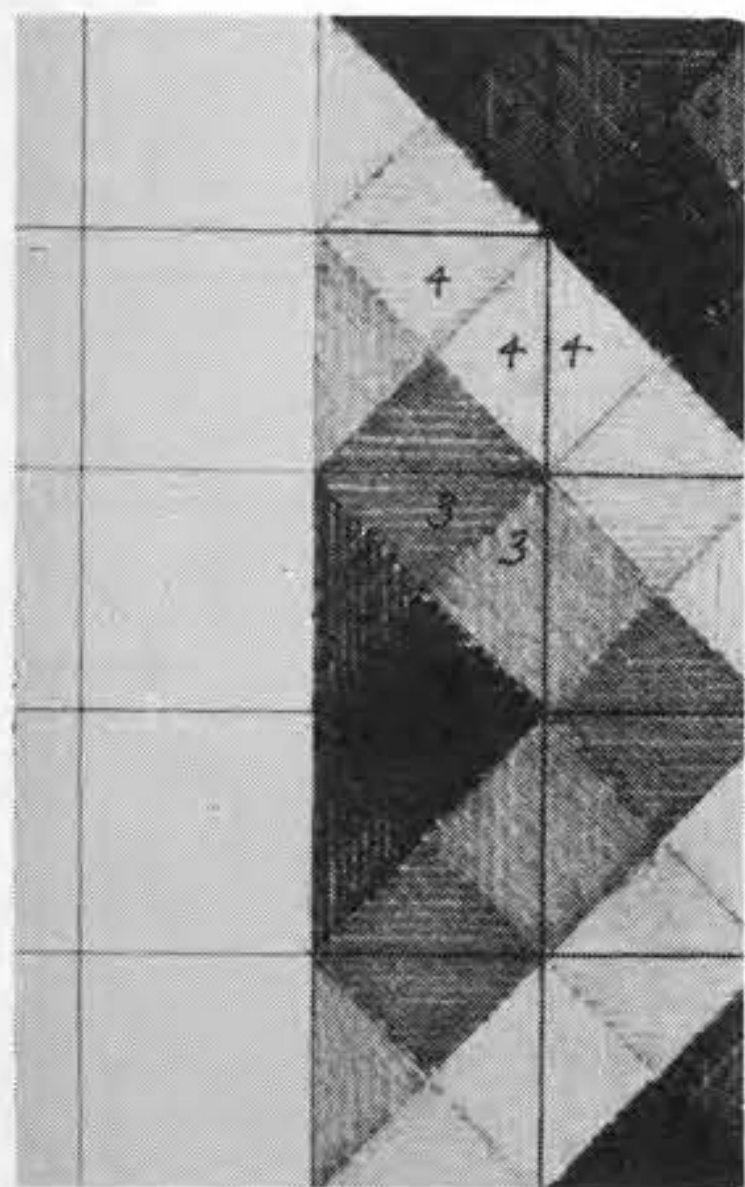
Painting is a means of exploring beneath the surface, the veneer of ones self, discovering the infinite possibilities of ones inner nature My painting denies the surface and it disappears into a multiverse of possibilities an illusion of continual change I have declared myself entirely and completely for life ... In my painting one is aware simultaneously of the material, the paint, and its metamorphosis into form just as our senses are aware of impressions of our environment and of their infinite interpretation. GRAHAM METSON. MARYAN. CHERRY. LEAN.



"TRUPPO BELLO PER ACCELTARE DISCIPLINE"

Pablo Echaurren '76





Nel Linssen tel. 080-231765
Groesbeekseweg 197
Nijmegen Holland

I'm working in textiles,
in a technique based on the
traditional log cabin pattern,
which I discovered by seeing
old american quilts.

I'm anxious to know if
there is anywhere someone
who is also working this way.
Hoping it's interesting enough
for you to receive this.

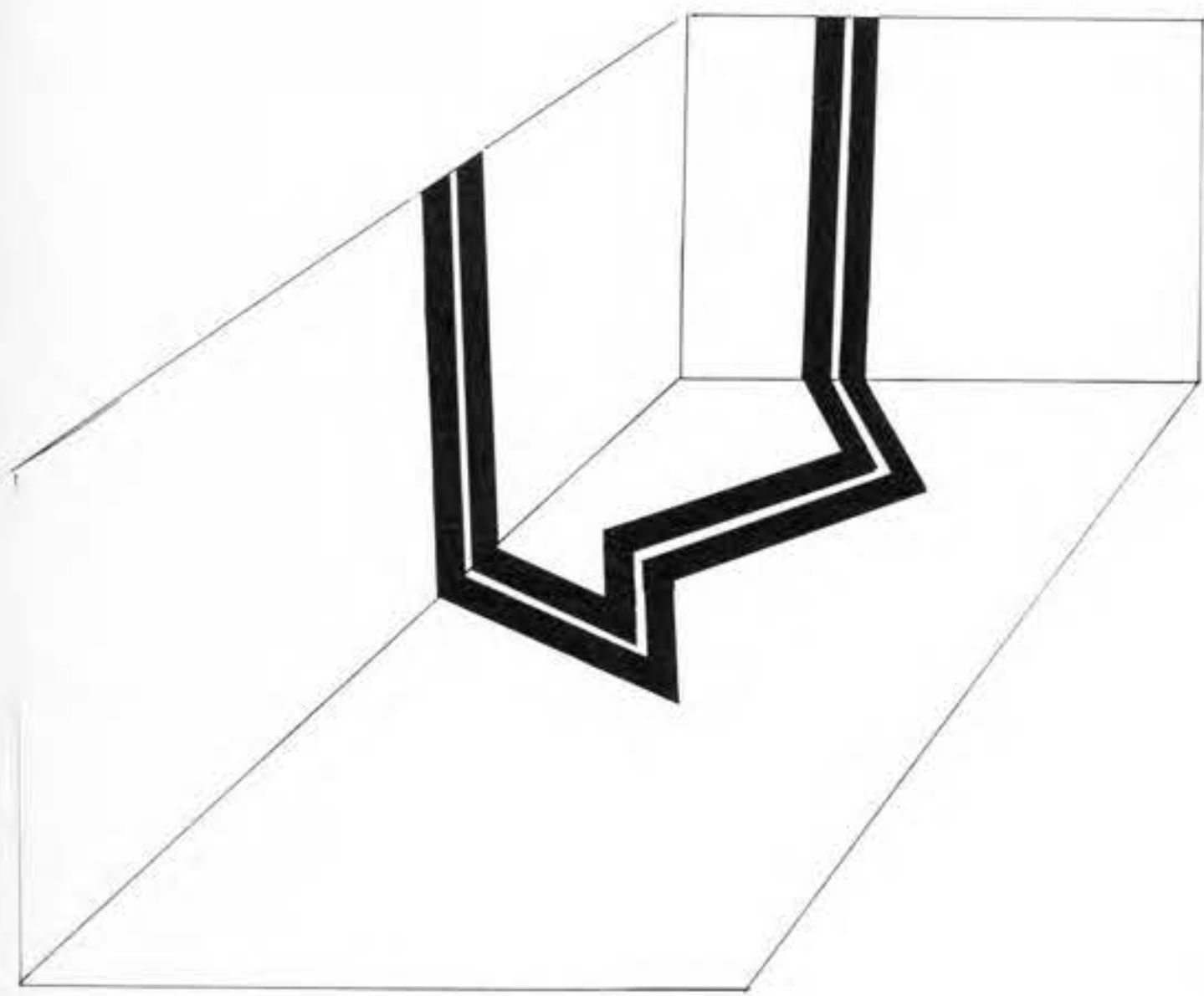
with best wishes and
kind regards!

Nel Linssen.



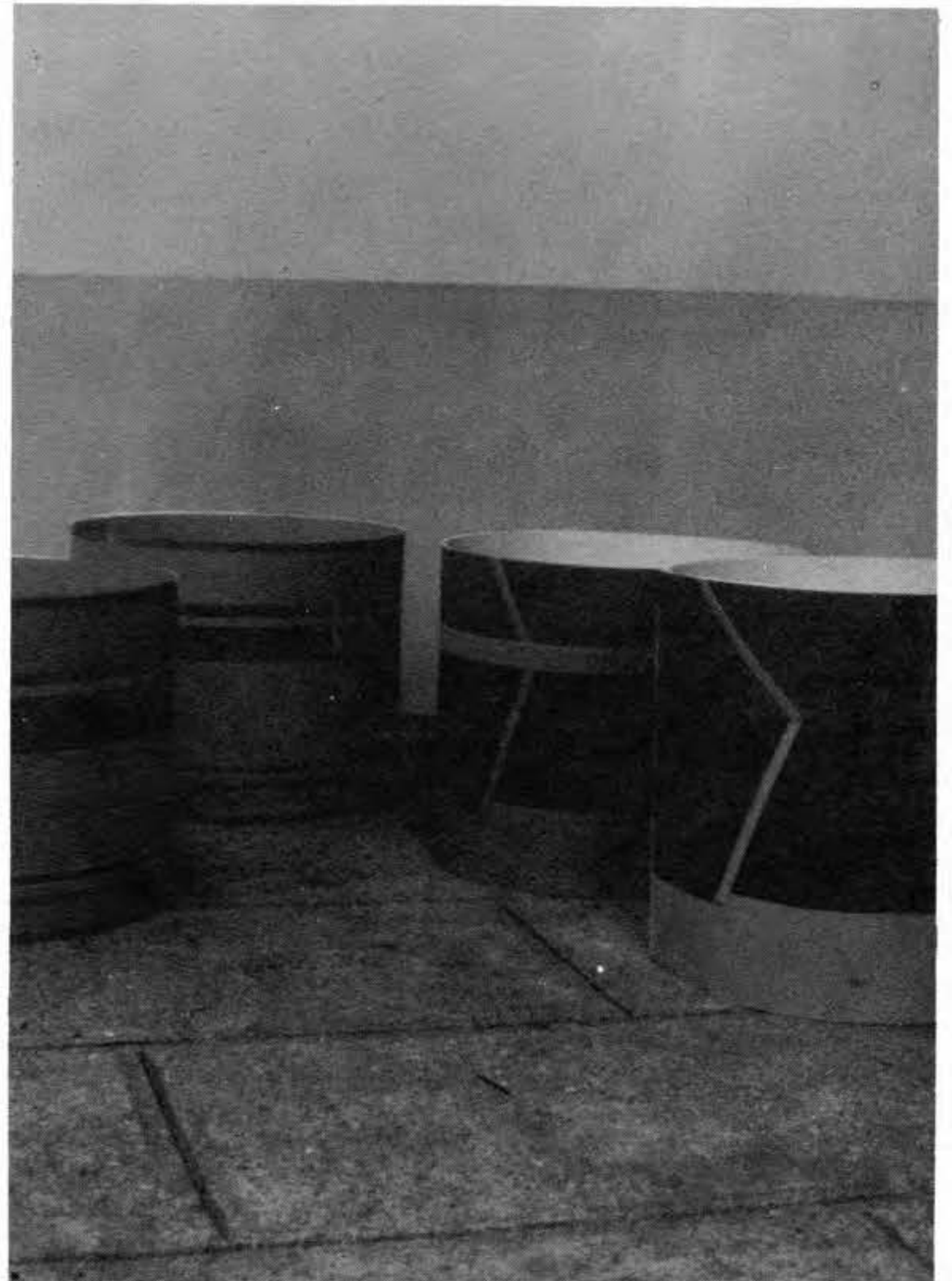
vue d'une exposition
1977

Marie-Jo LAFONTAINE, Belgique*

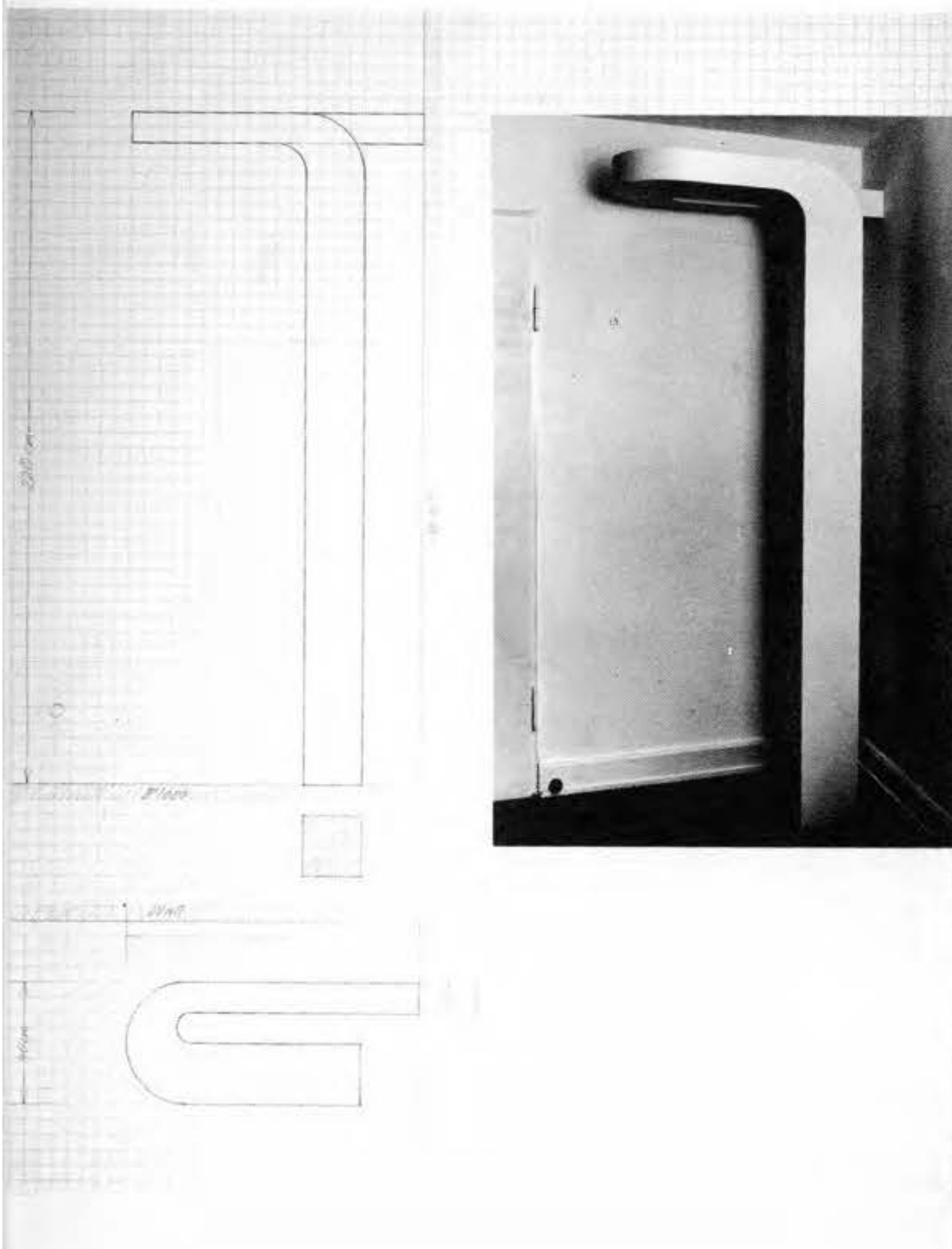


*Occupation d'un espace - 2 bandes parallèles en plan 2m
parlées du 40° angle rétrogradé. Marie-Jo Lafontaine
1, Avenue de la Souveraineté 1170 Brussels Belgique, France 1977.*

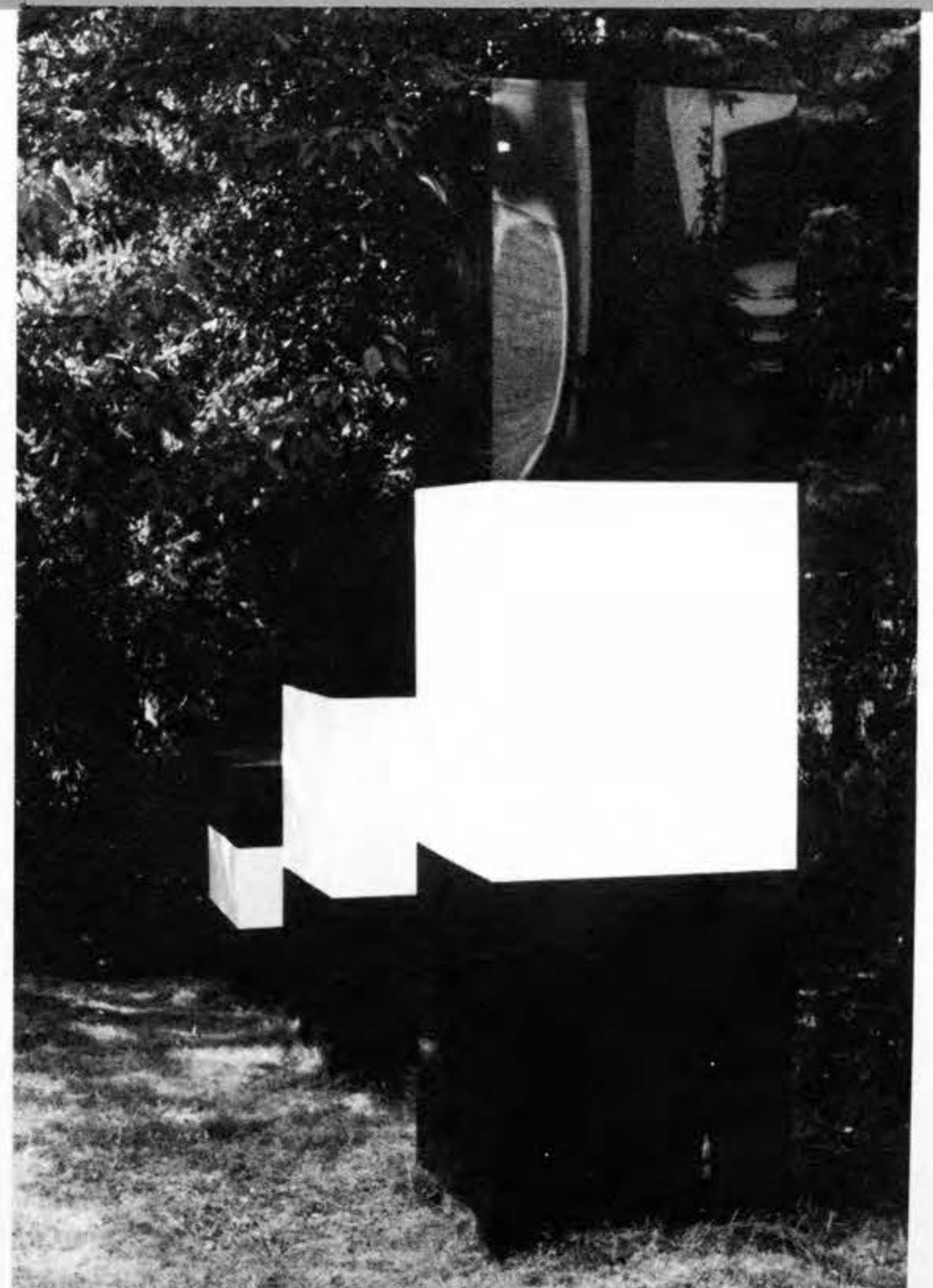
Sonja VINCENT-NIENHUIS, France*



Edgar GUTBUB, Allemagne



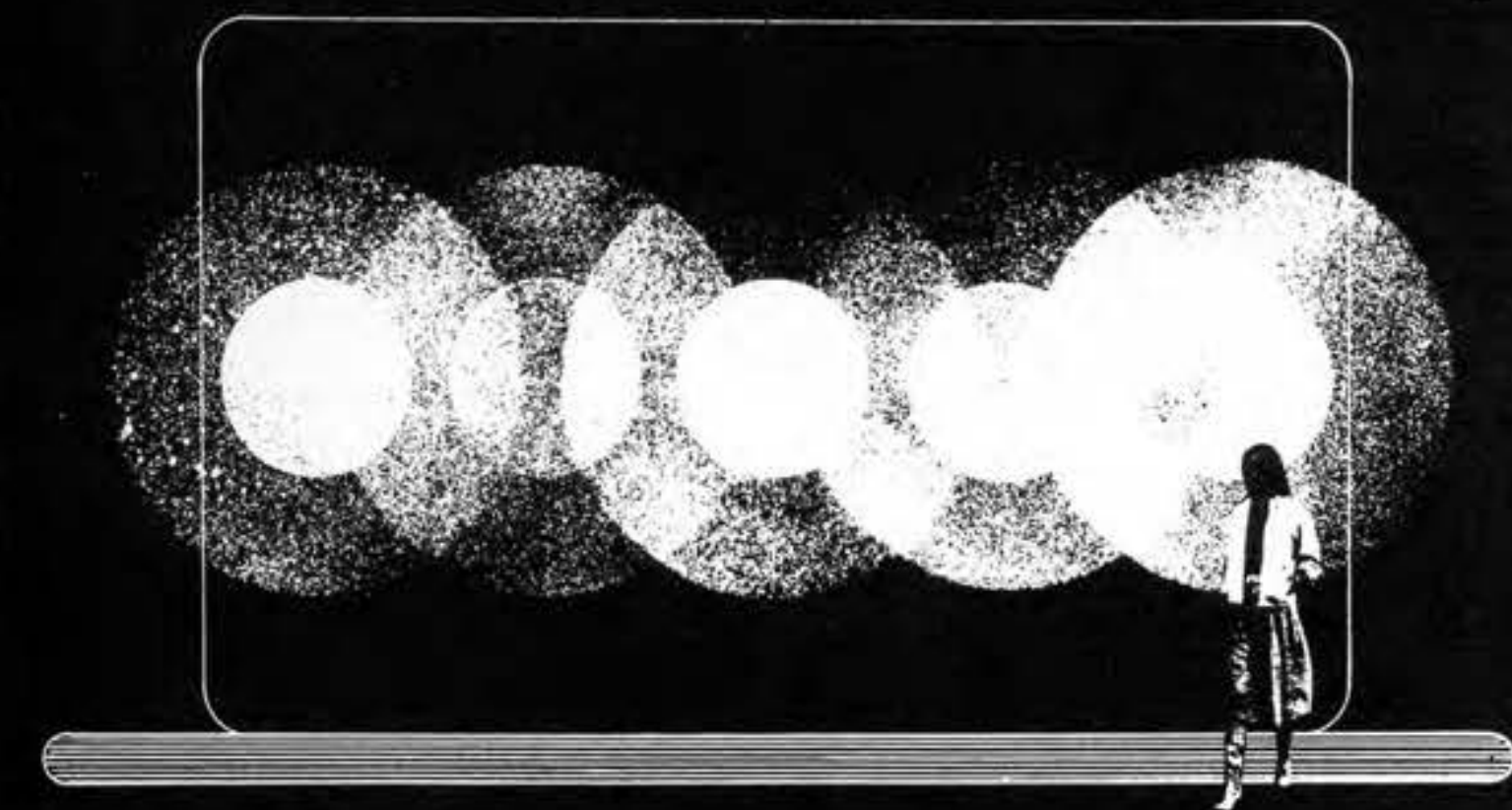
Fritz KLINGBEIL, Allemagne*



Une série de sept œuvres d'art vidéo

Ce composé d'un mur avec 5 cercles d'ins et un système de projection d'eau. Lorsque les cercles, cette projection crée un mouvement de rotation de 360 degrés. L'eau polystyrène sera vue par le public à différents rythmes. Une programmation de lumière sera conçue pour la nuit.

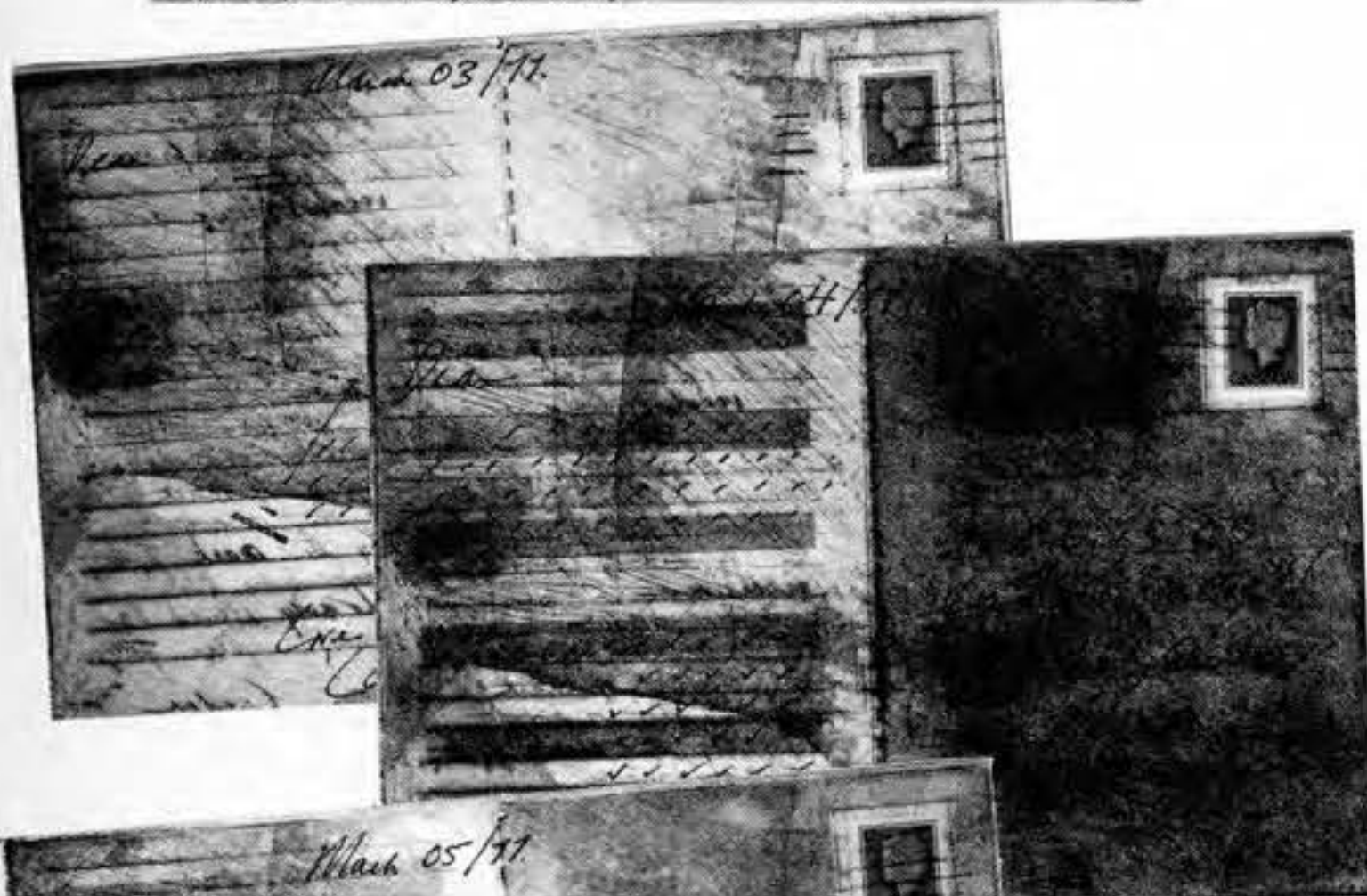
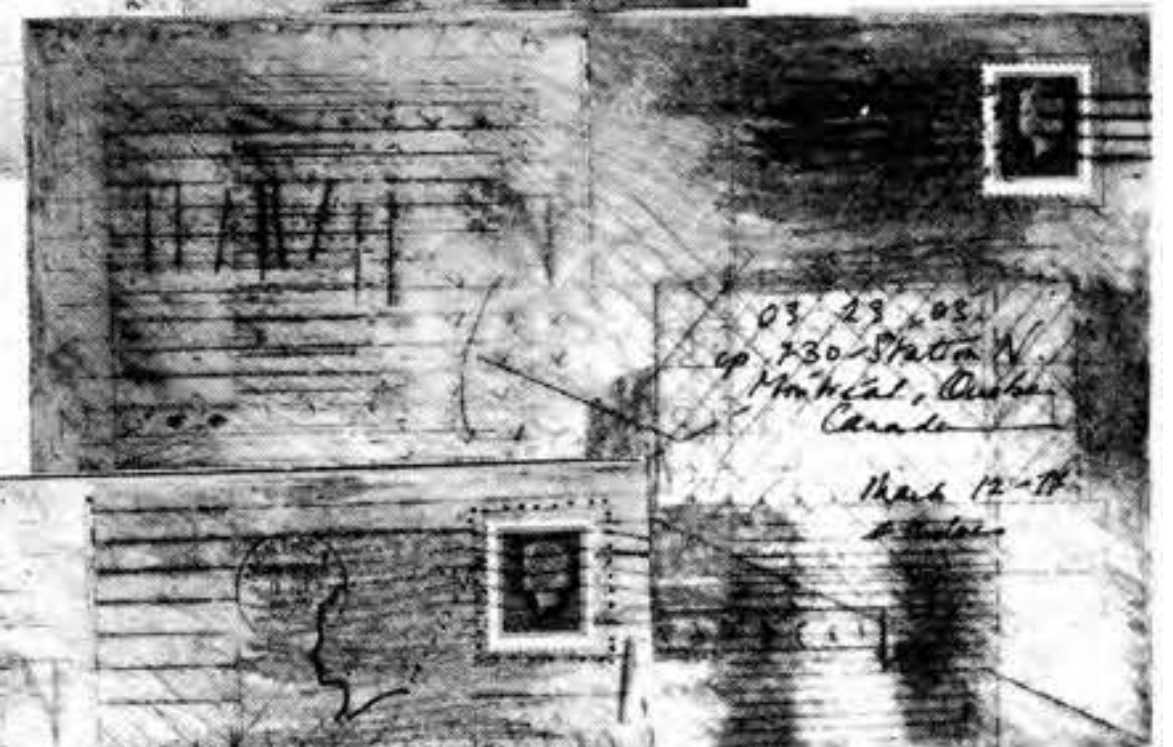
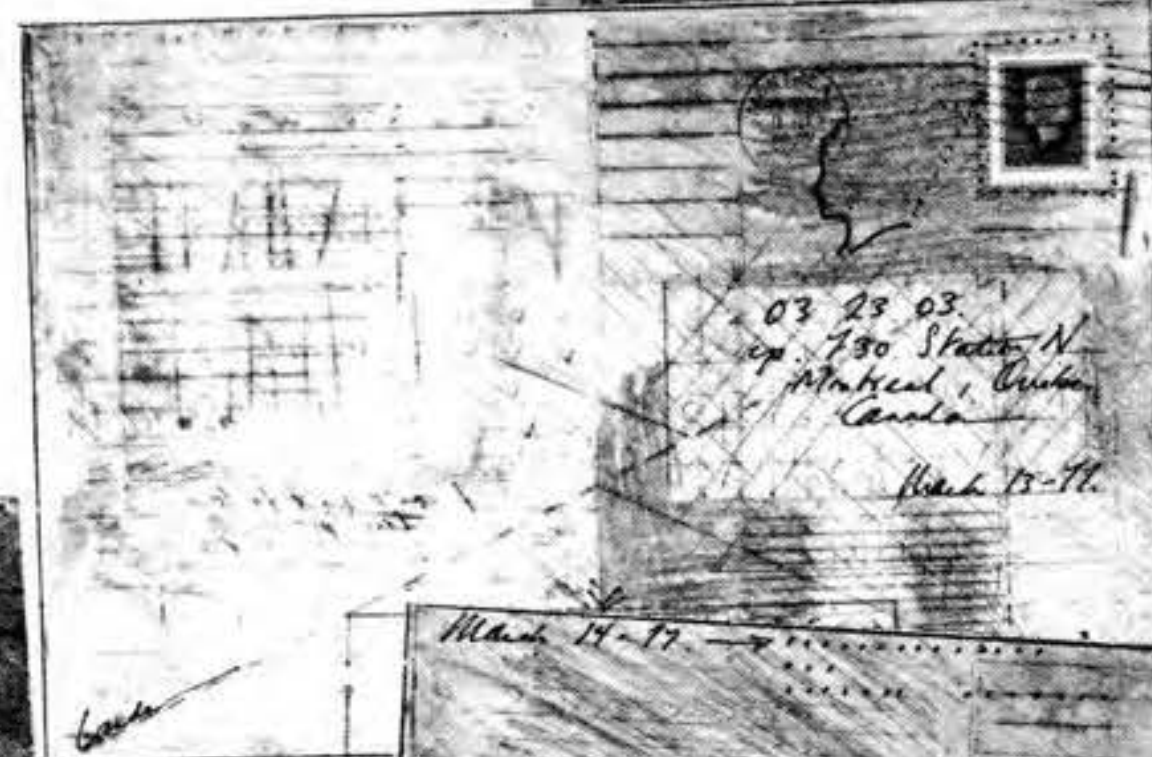
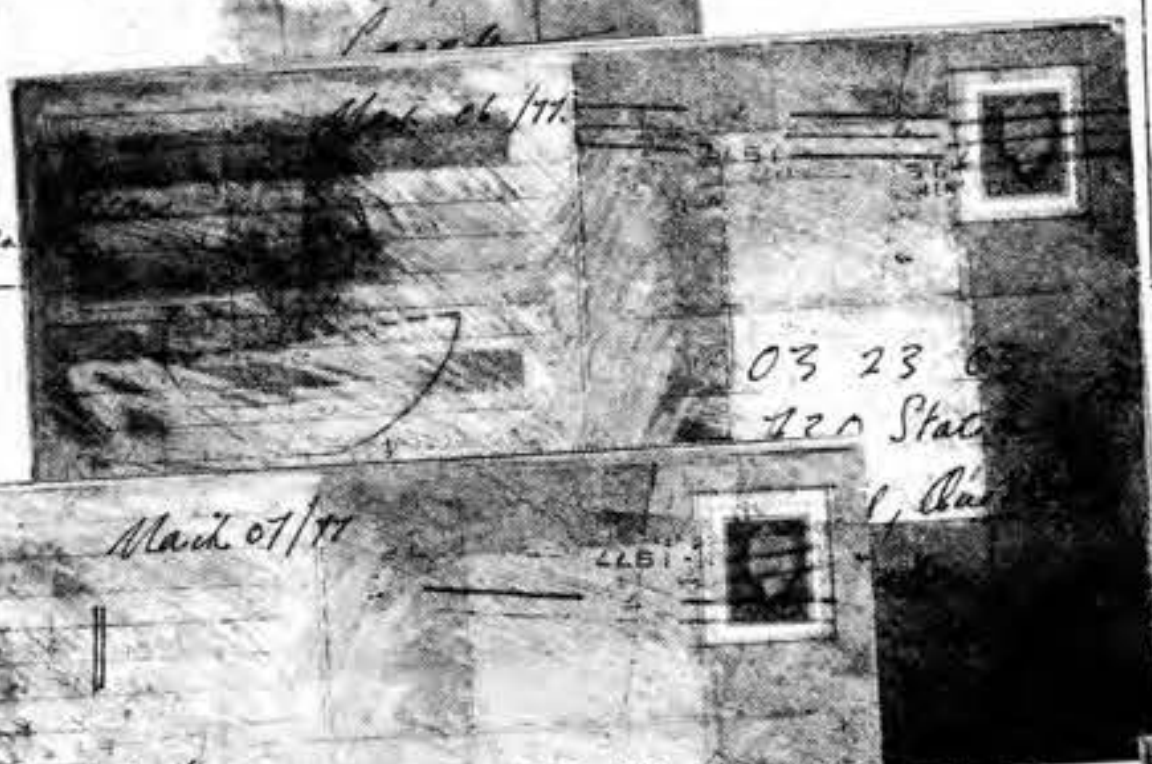
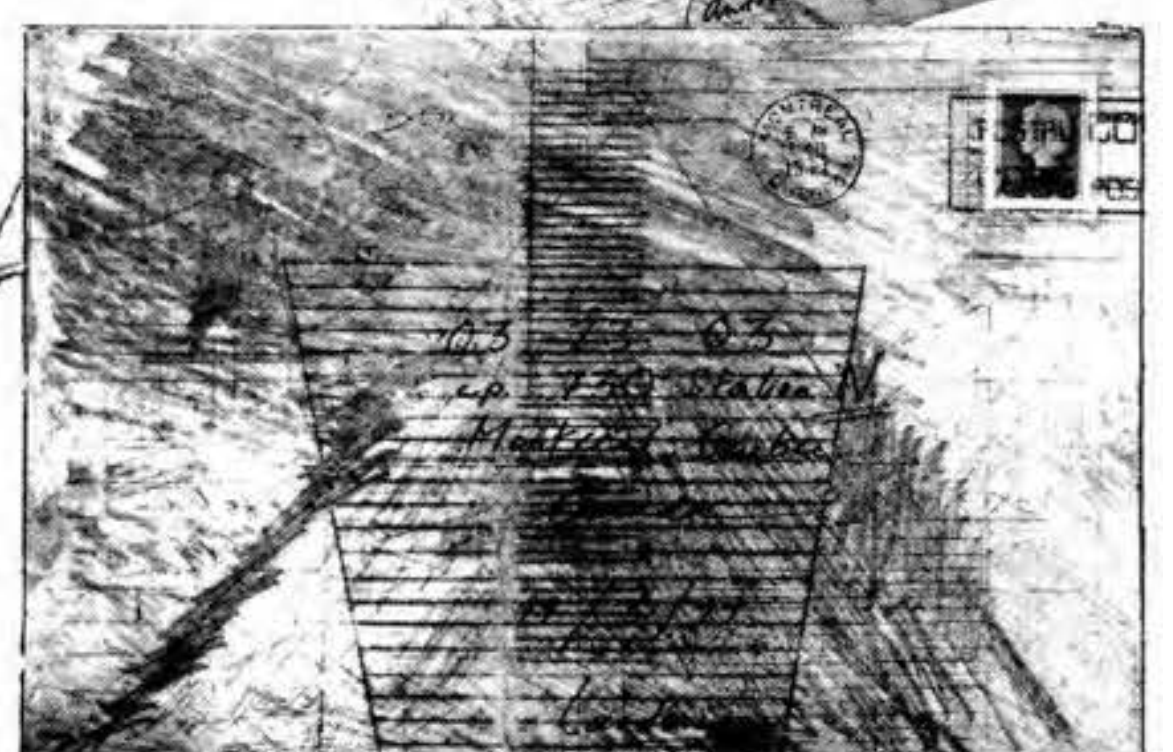
DEMARCO



Polystyrene ramassé sur les bords du Richelieu lors de la crue des eaux du printemps 76, puis assemblé, transformé, peint à l'acrylique et retourné à son lieu d'origine, le Richelieu, le 18 juillet 1976 à 9 heures 15 minutes.



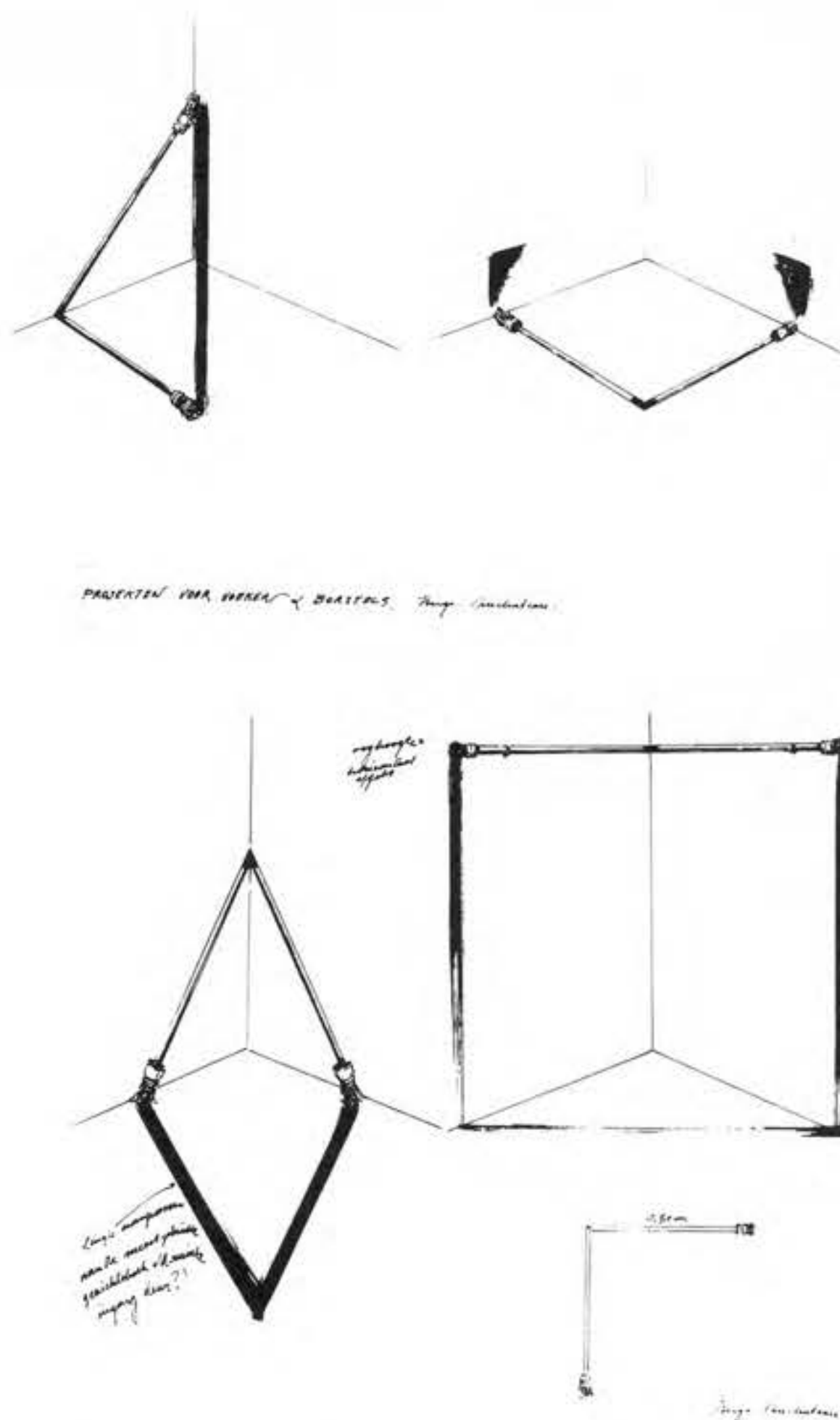
March 1st
 Dear 03 23 03
 I will send you a postcard everyday as a reference to my work which involves the ever changing surface of an etched plate — a piece of metal.
 The print medium is most useful as it gives a documentation of the artist's thinking / thought each print is a record of the drawing & etching of a set of marks.
 The print is only a reflection of the plate. The plate being the actual piece.
 The resistance of the metal makes it a unique drawing surface, where the marks are a combination of pressure — the hand and the quality of the metal.
 The relationship between process (hand & metal resistance) afford a continuous and dialogue unlike the usual resolve finally found in most printmaking.
 Landon Mackenzie
 1235 Mountain St.
 Montreal, Que.



Tibor CSIKY, Hongrie*



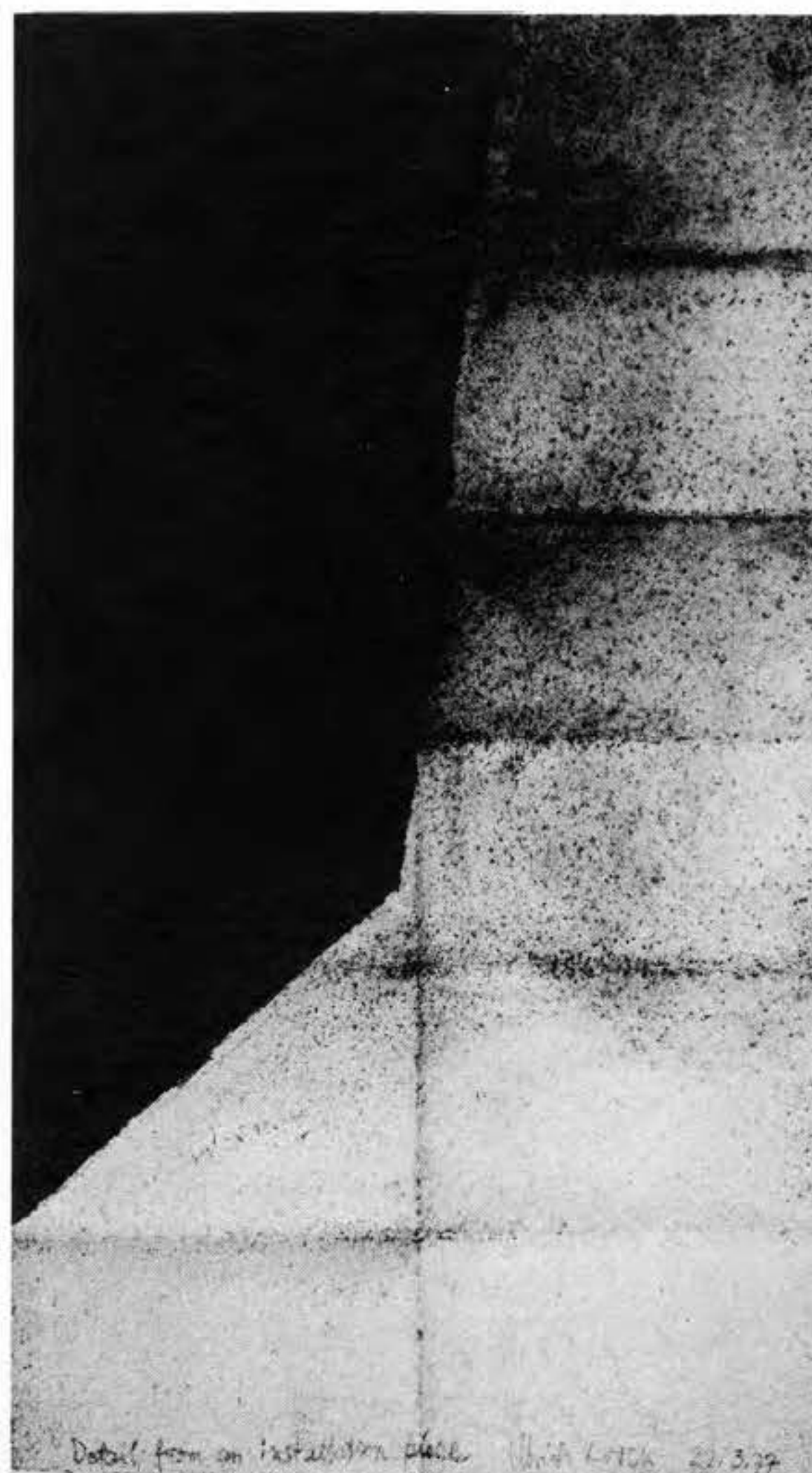
Hugo DUCHATEAU, Belgique*



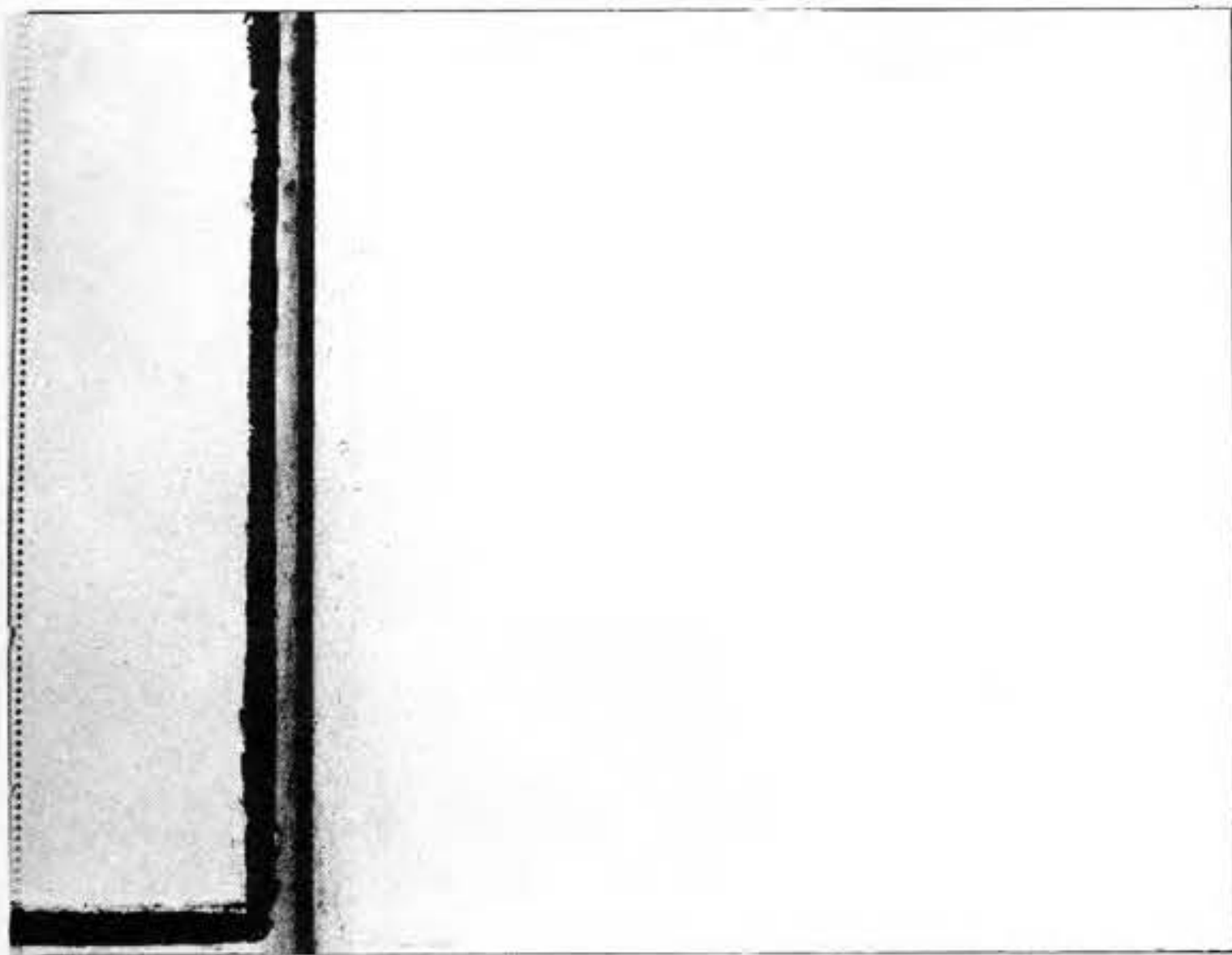
Leslie REID, Canada



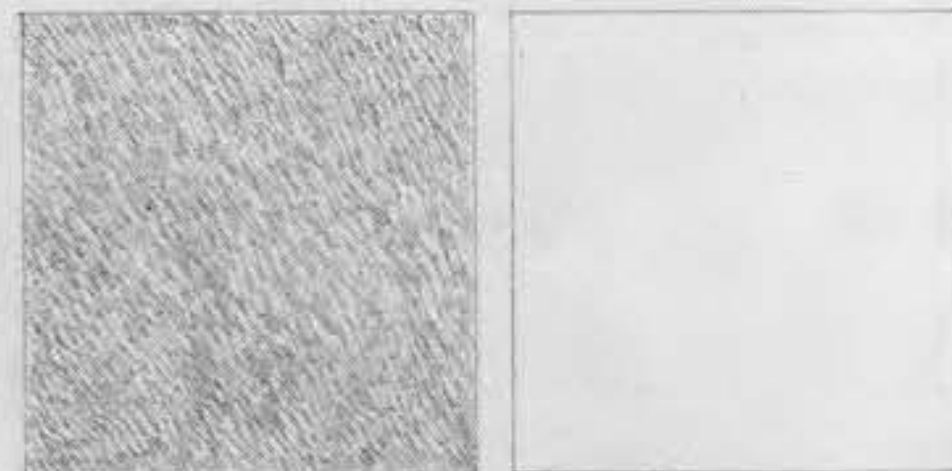
Ulrich LOOCK, Allemagne



Rae J. TYSON, U.S.A.



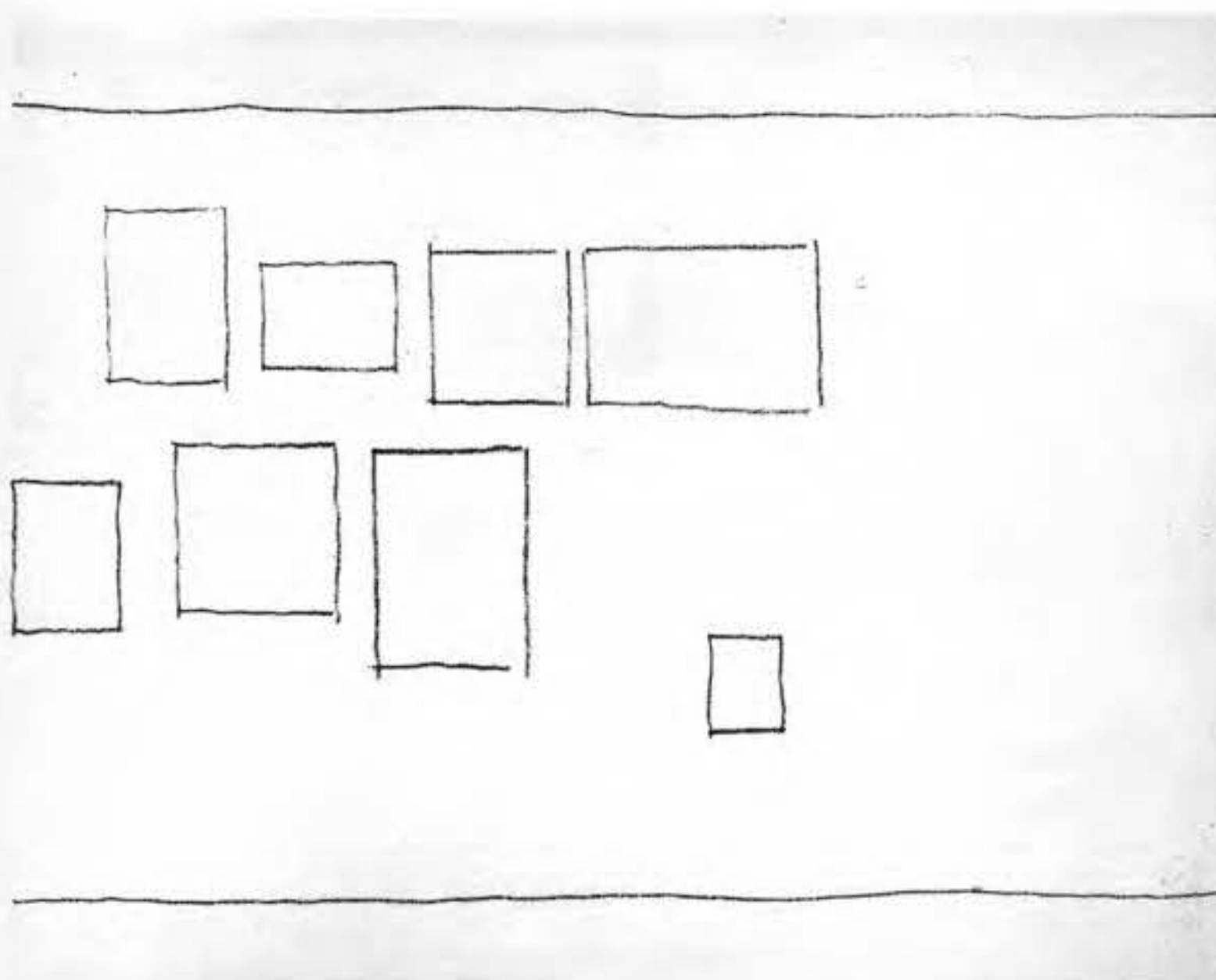
Carmen Gloria MORALES, Italie



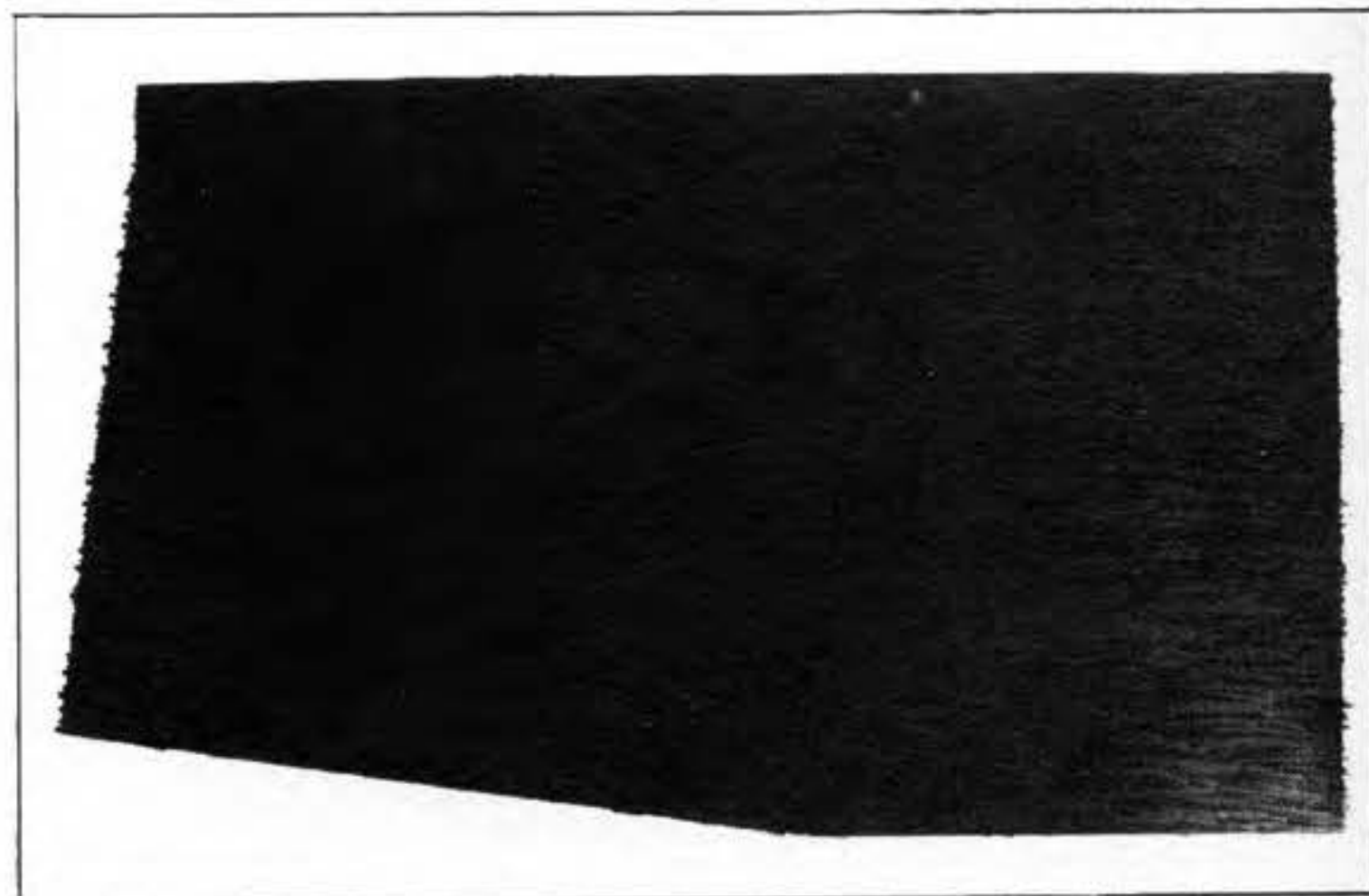
Marco GASTINI, Italie*

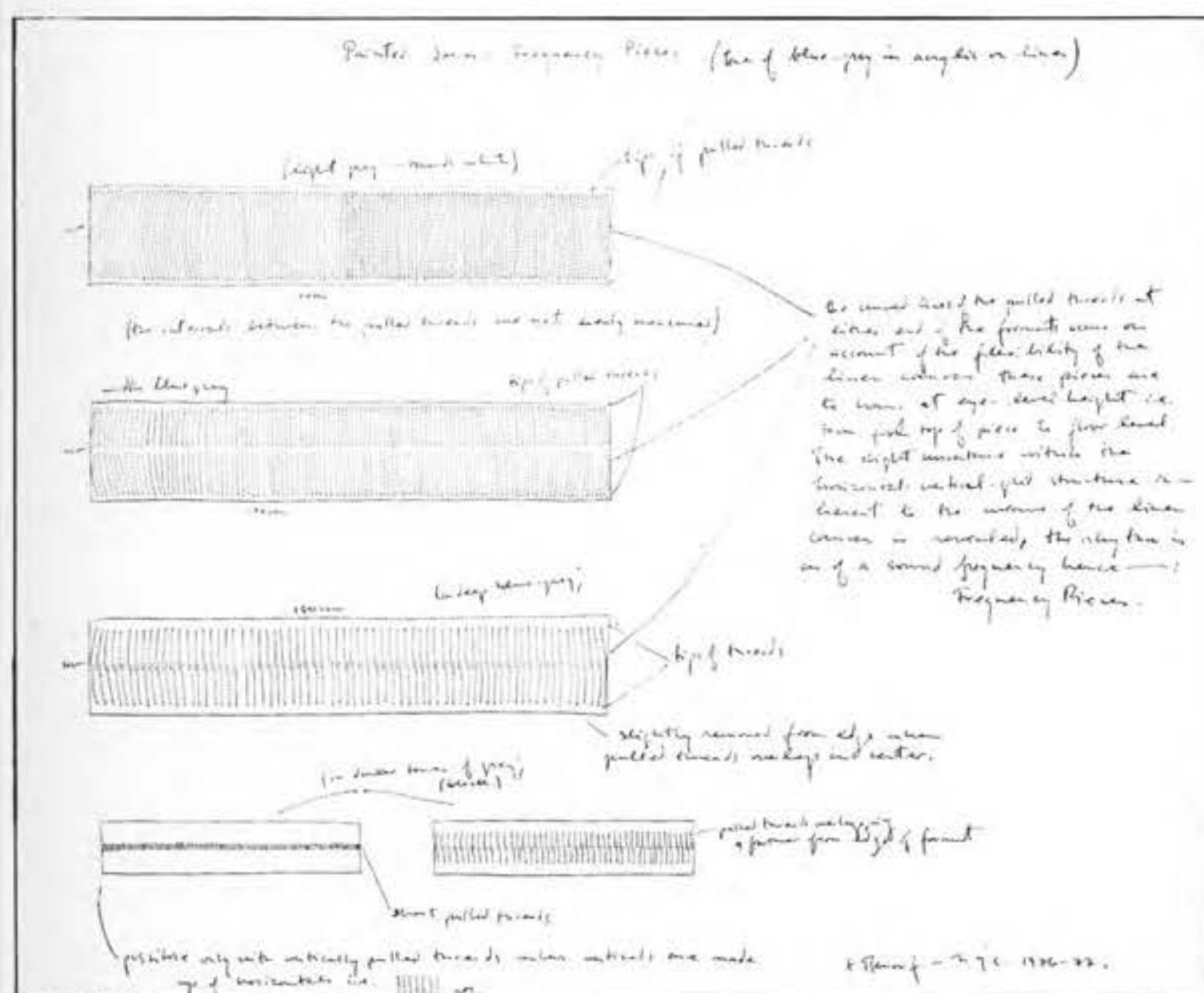
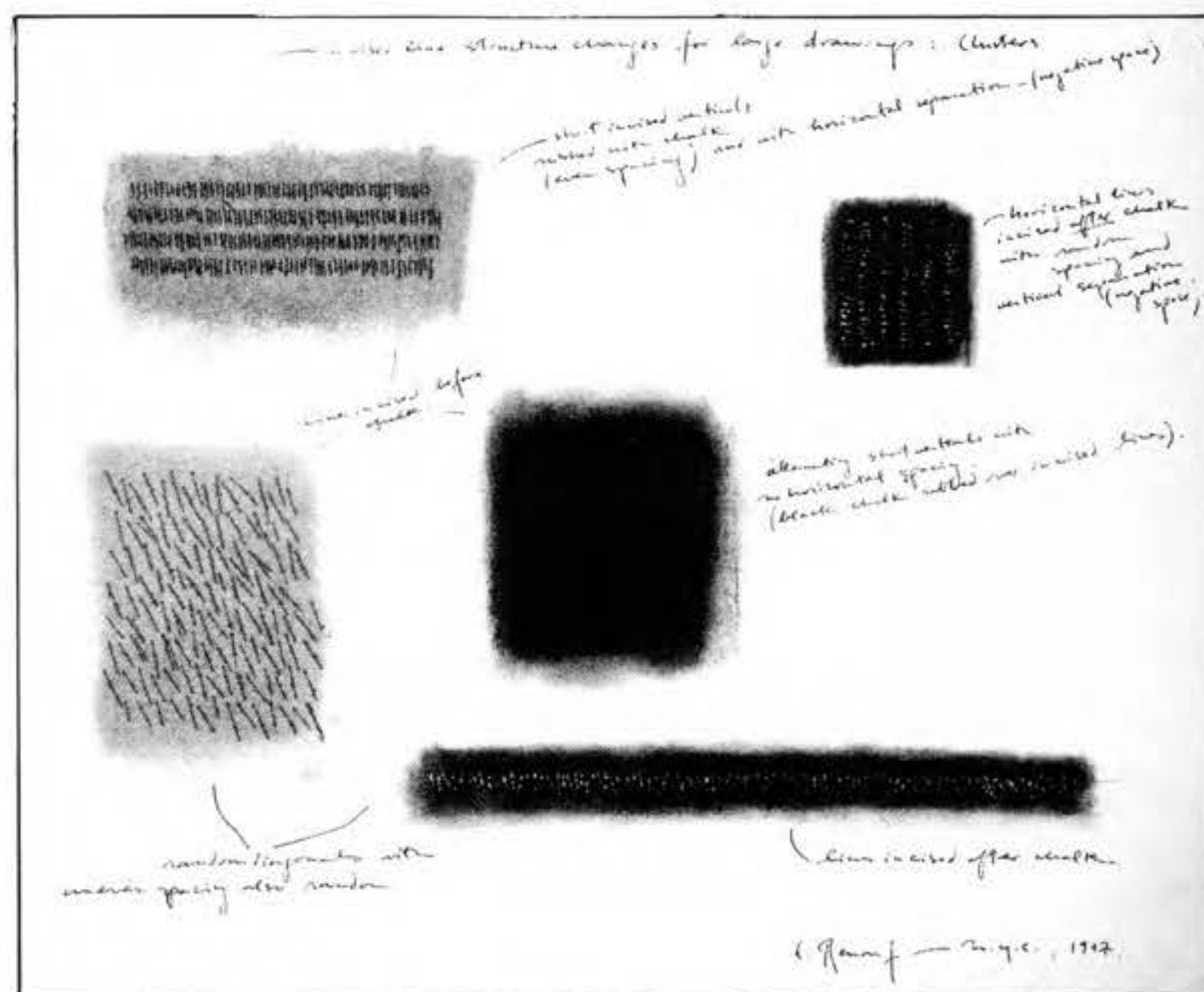
Progetto di lavoro con quadri di differenti dimensioni, misure internazionali standard, da porre sul muro nel modo più normale, senza un'idea compositiva, nel modo più discreto.

Marco Gastini 7/77



Peter TKACHEFF, U.S.A.





Jean-Claude LEFEVRE, France

Françoise MAIREY, France*

Envois de 8 feuilles 19.5 x 29.5 cm de papier Cristal

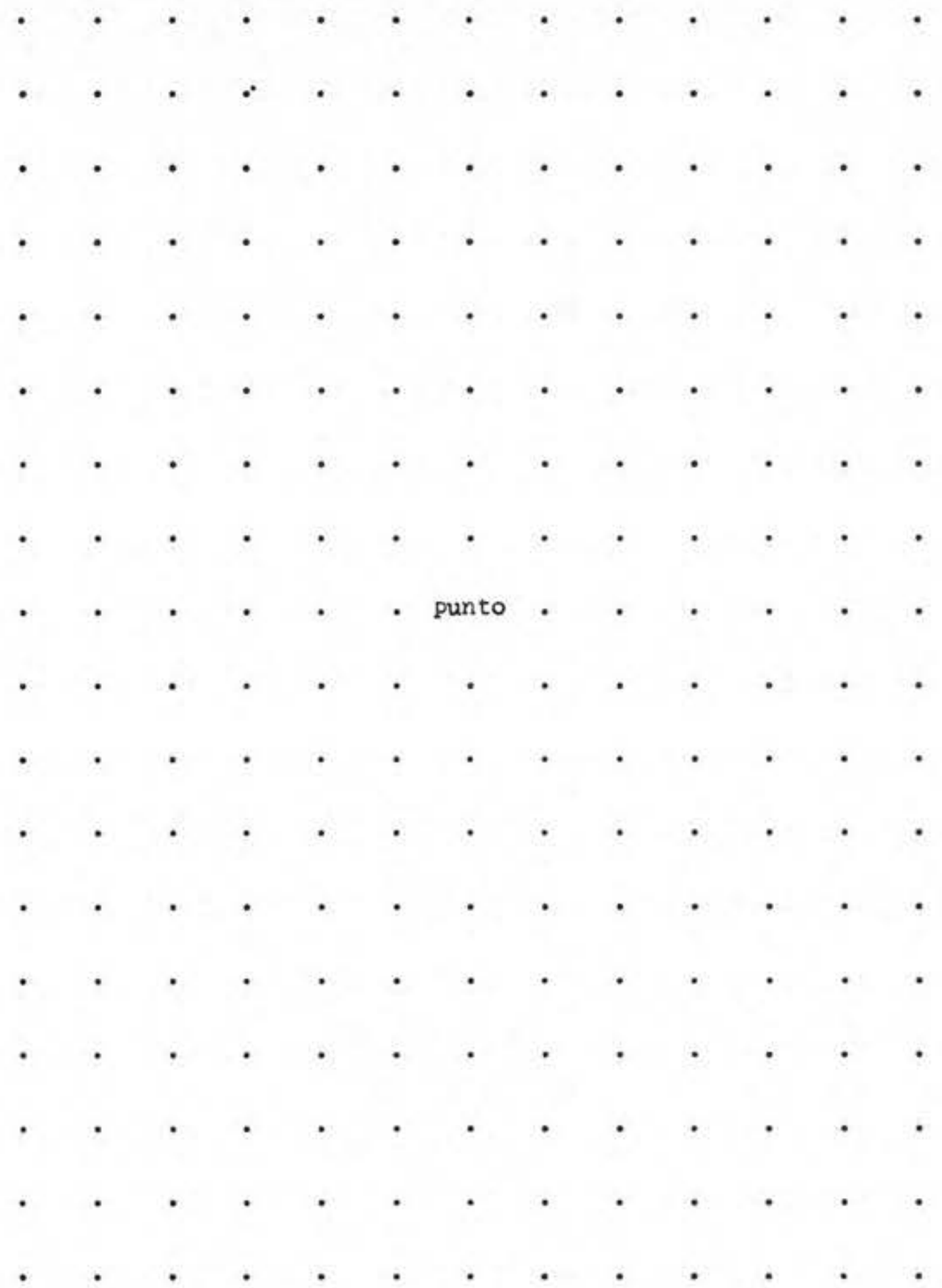
[illegible]

exercice de trille pour le 2e et le 4e doit de la main gauche sur papier canson machine IBM boule sans erreur dans l'exercice mais une erreur dans le texte

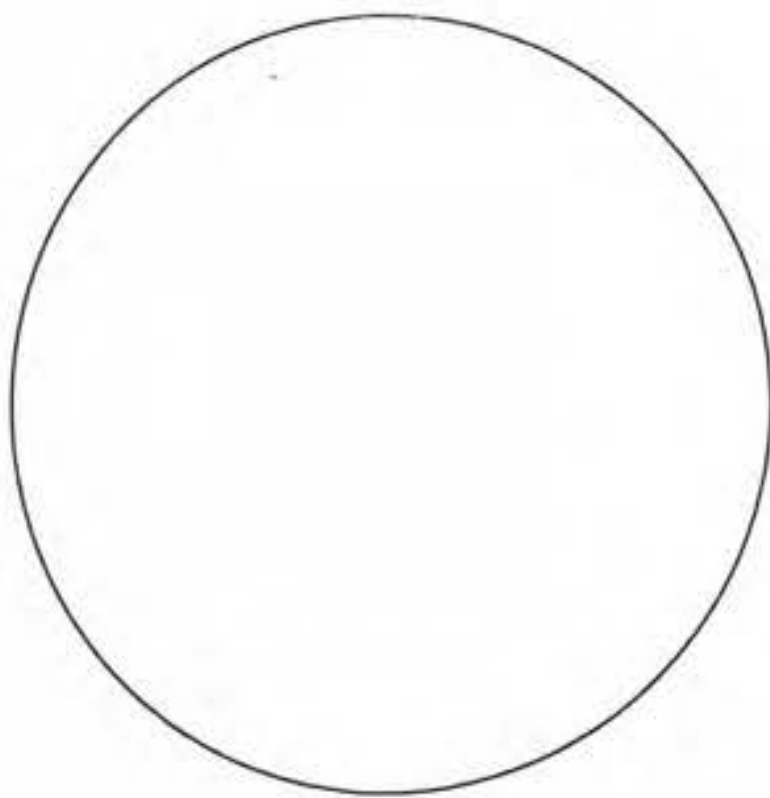
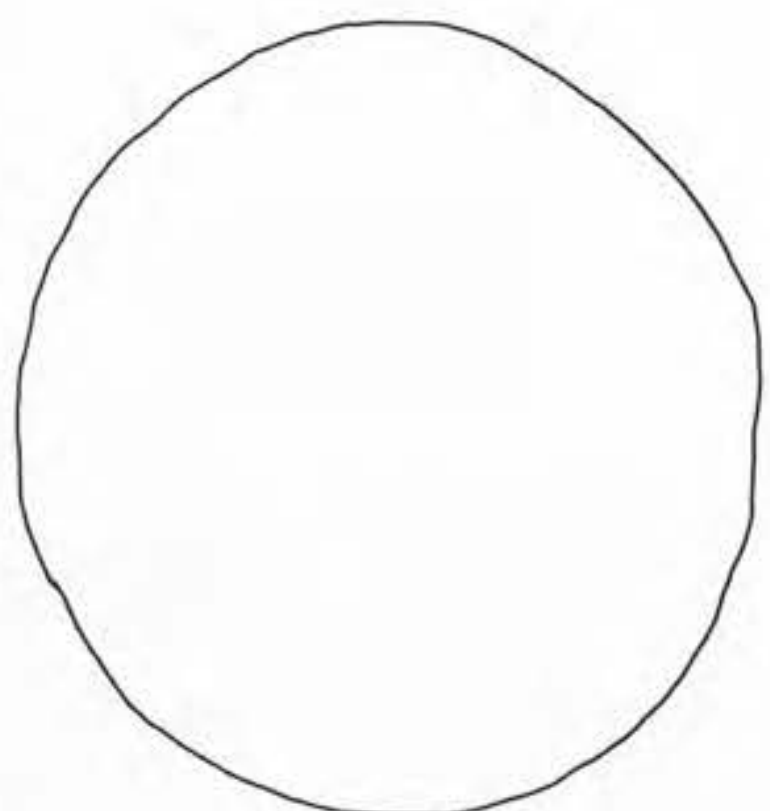
Charles DREYFUS, France*

MIAOU
VOYOU
TOUT
MIMI
TITO
A MI-VOIX
HAMMAM
TOUX
TUTU
TATAMI
TUYAU
MIAMI
TITI
TOI
HAITI
TOIT
TAHITI
MI
MATT
HUIT
OHIO
OHM
UT
UTAH
OUI
AUTO
TAMAYO
TOMMY
TAXI
MAO
YOUYOU
OTTAWA
IOWA
THAI
TA
MAMMOUTH
HAWAII
TOU-TOU
AUX
HAUT
TAM-TAM
ACUT
VA-TOUT
MATH
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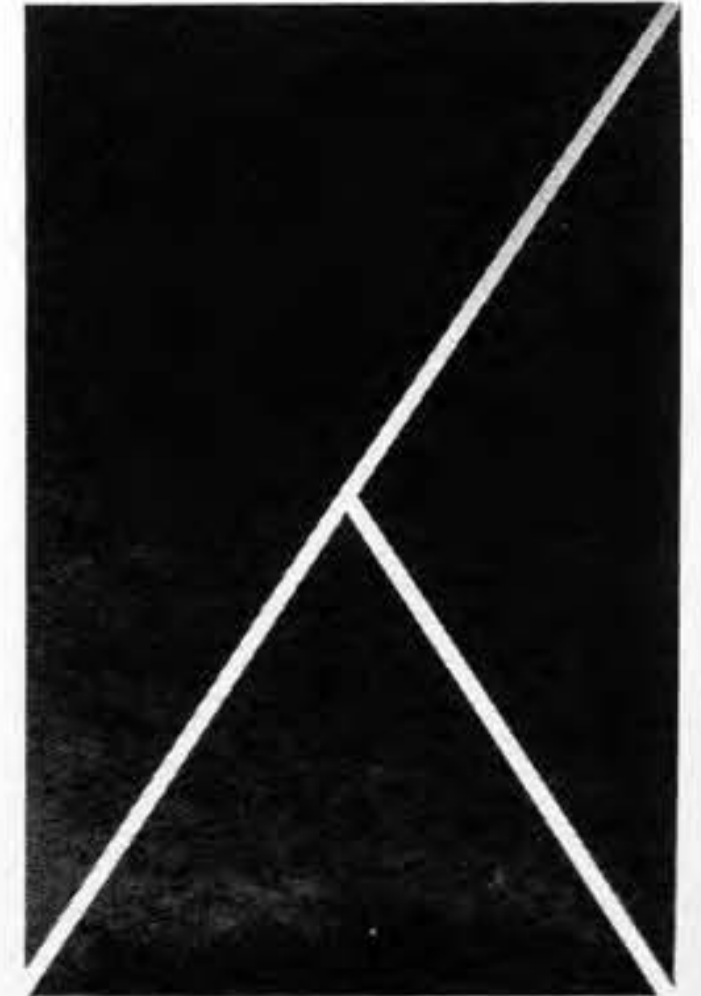
Betty DANON, Italie*



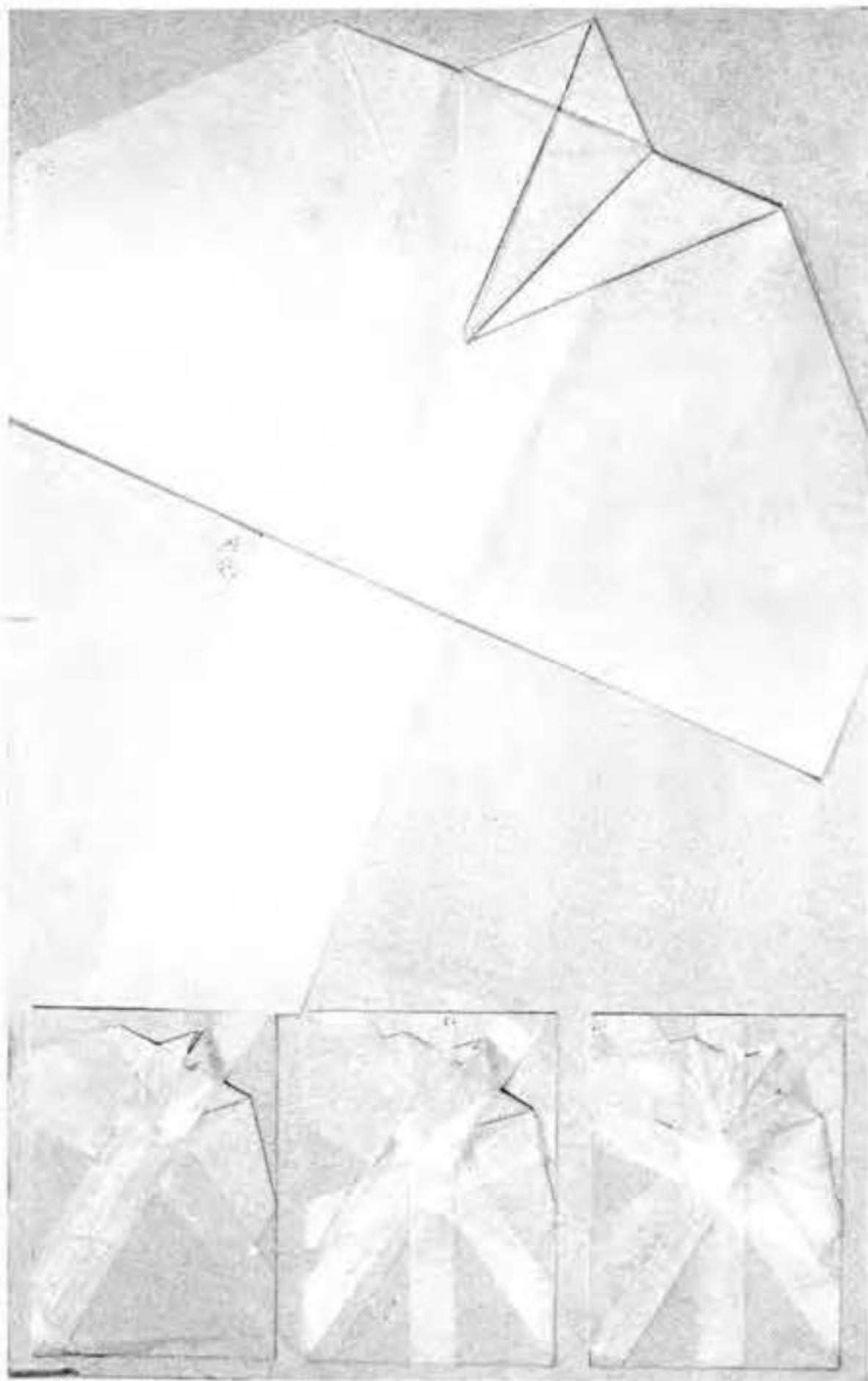
Jaroslav KOZLOWSKI, Pologne*



JANO, Belgique*



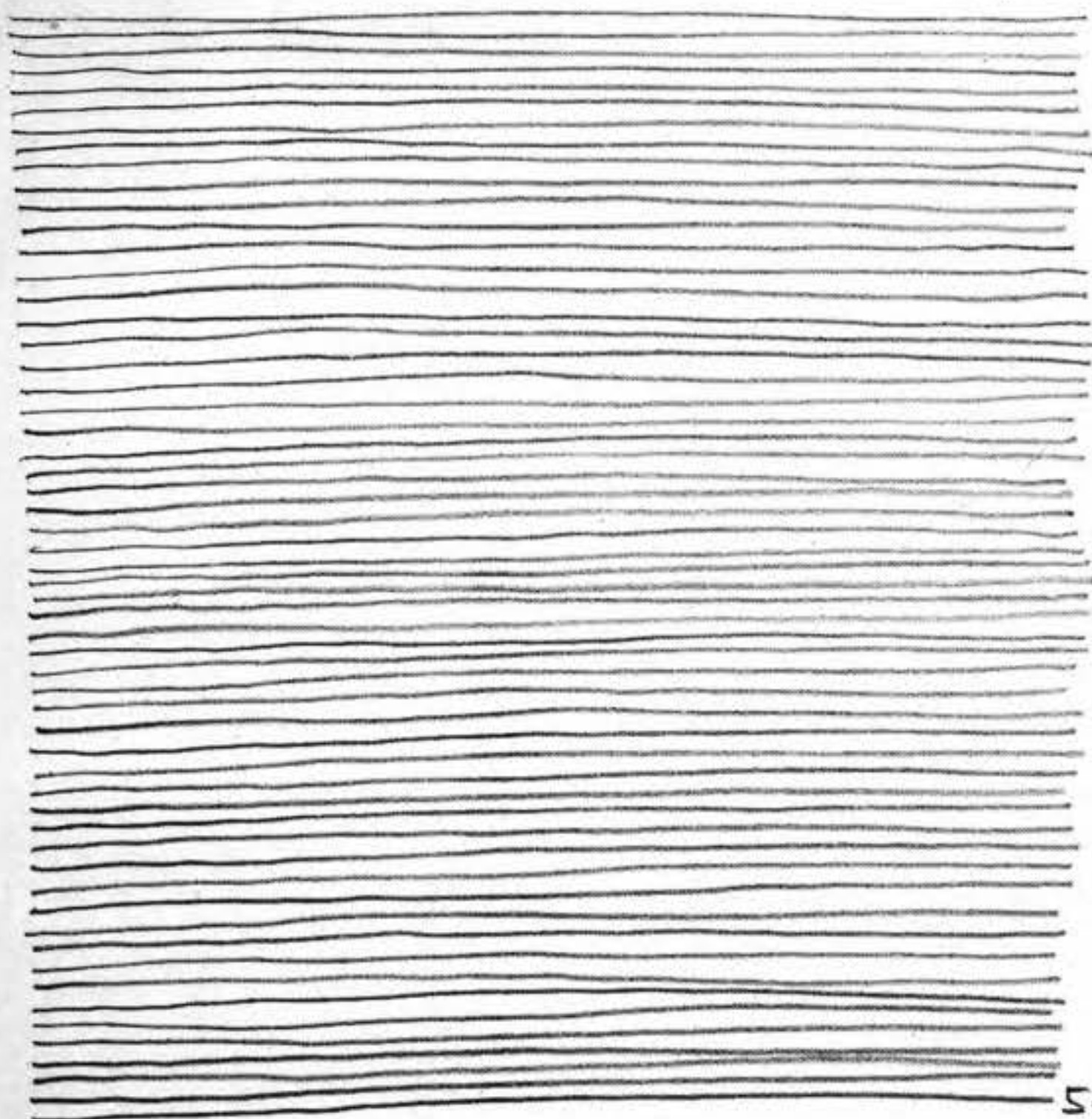
Eduard BAL, Belgique



Pierre HUBERT, Belgique*



Marco BALDINI, Italie



57

Pnina GAGNON, Canada*

A project of a group of varied line drawings, scraped on transparent plastic:
To be placed across a glass window ...

Drawing then becomes mixed with reality from the outside view of the window.

The purpose of such a project is my desire to interfere as little as possible
with existing facts. Not to want to leave a distinct mark. Just a sign of passing by.

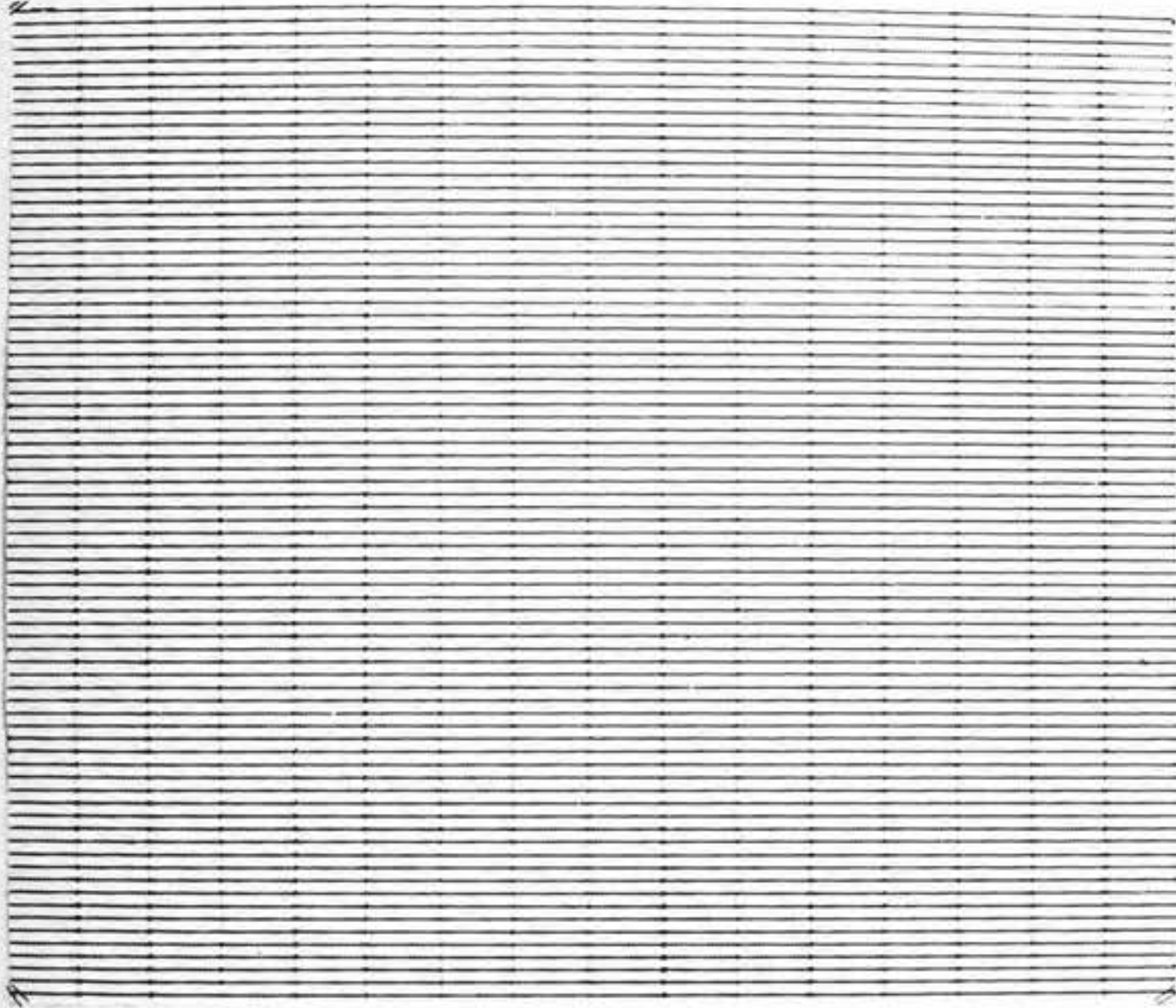
(To displace one grain of sand and leave it on a chrome-top table)

To make a duplicate of a thought, with the obligatory difference one always finds
when producing a copy;

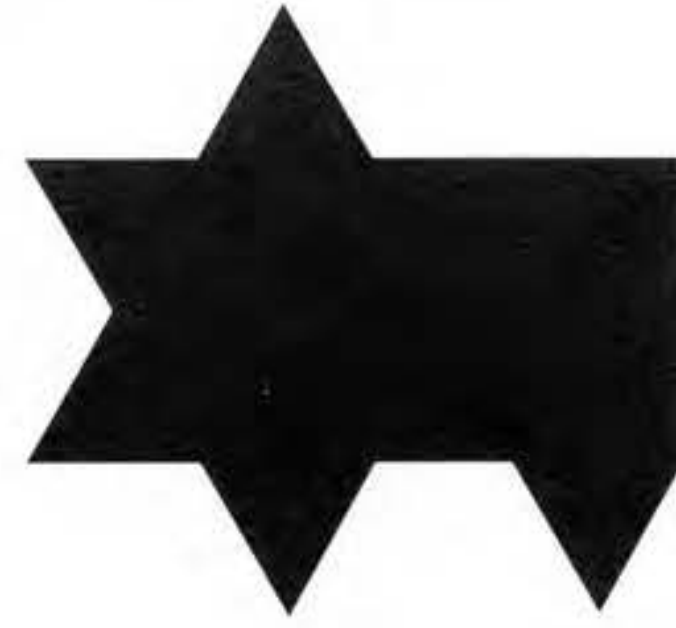
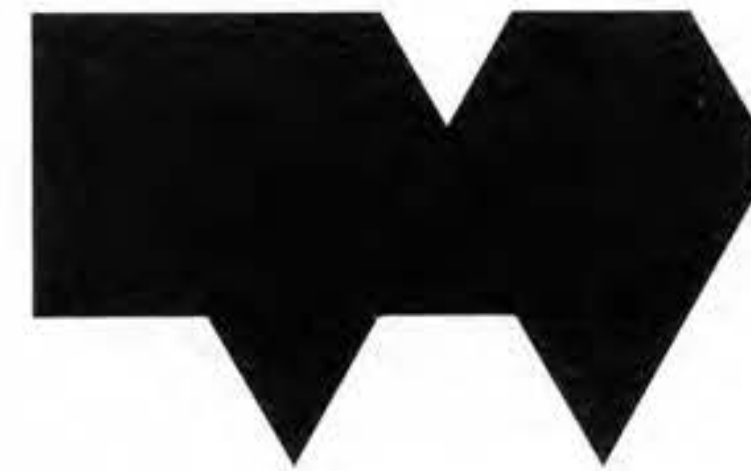
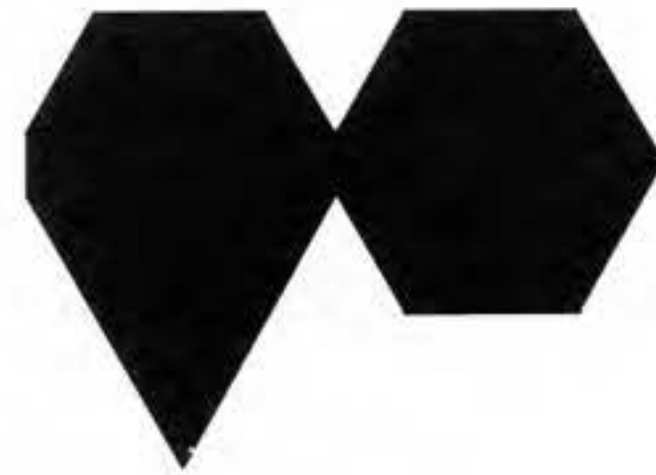
A thing which can be seen equally = undistinguishably from the inside as well as
from the outside.



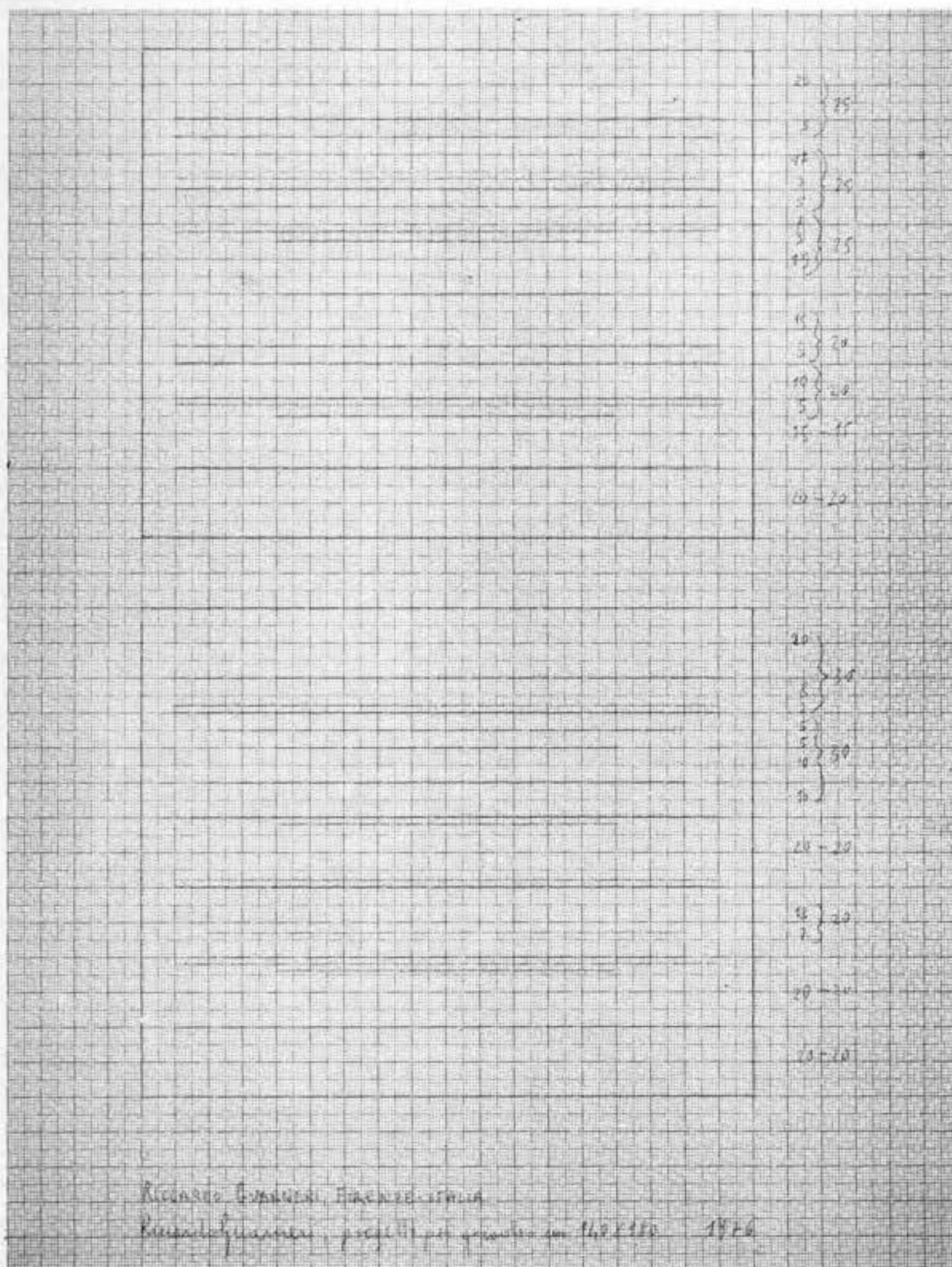
Marilyn MILBURN, Canada*



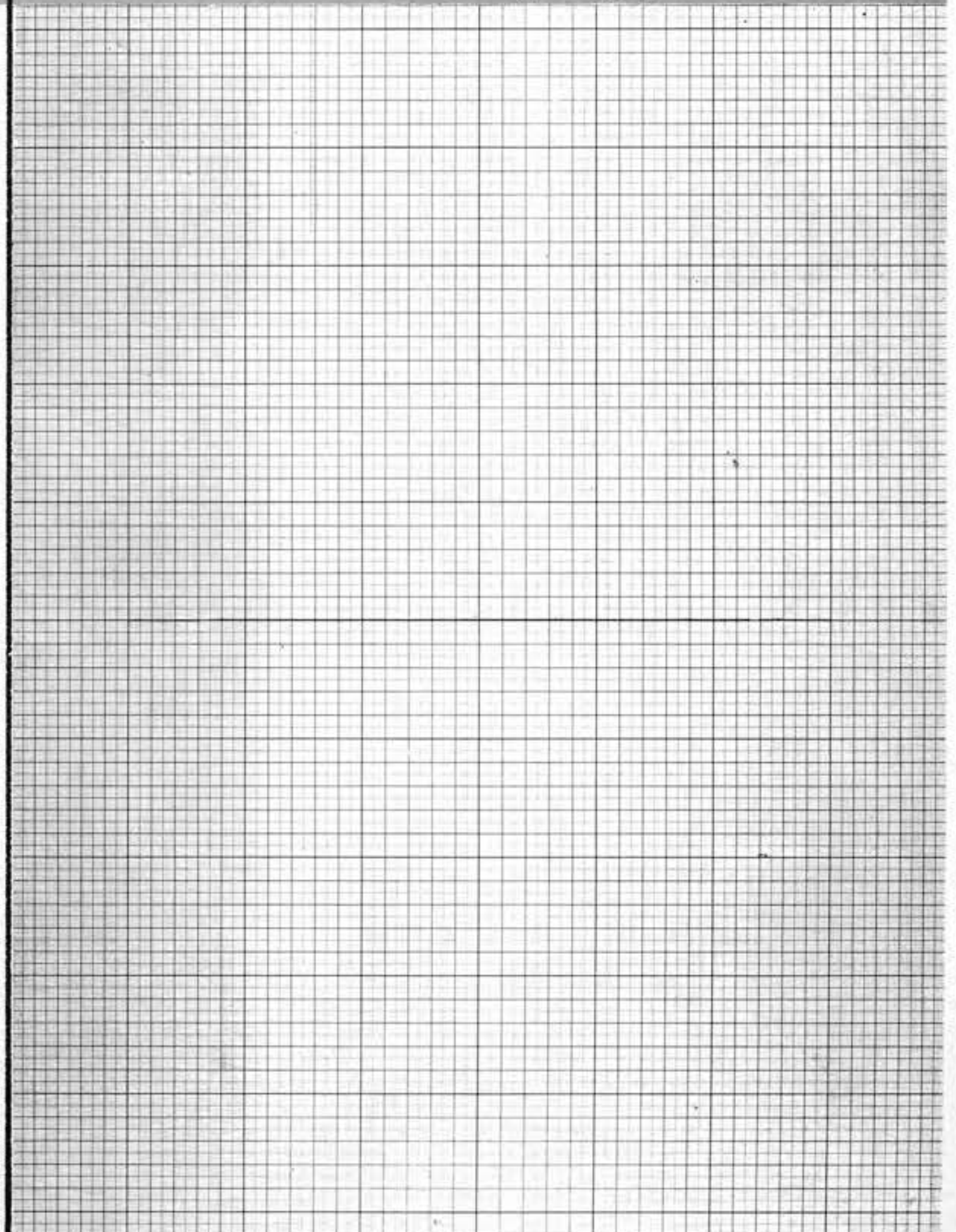
Troels WORSEL, Danemark

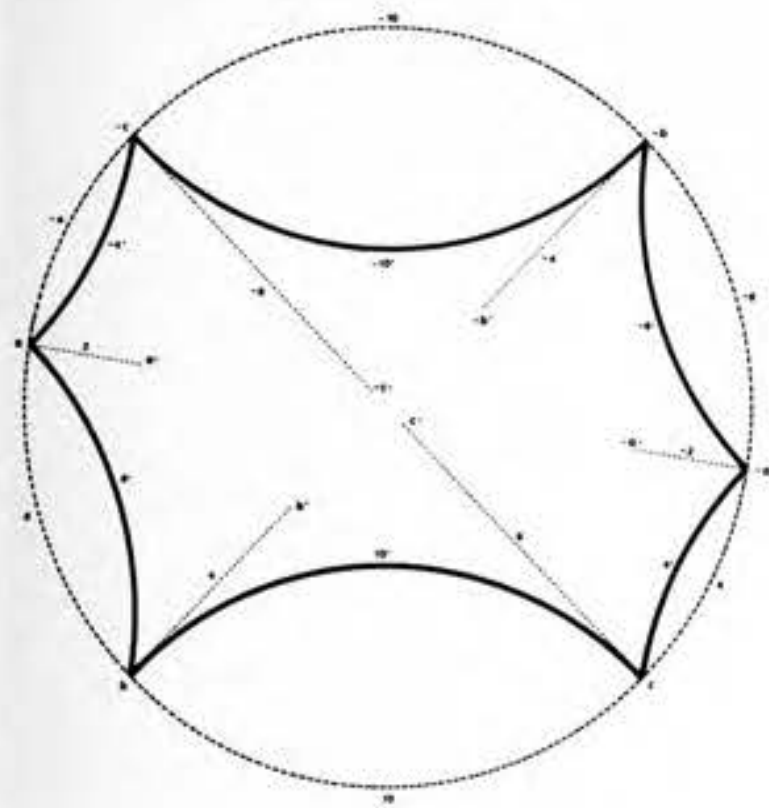
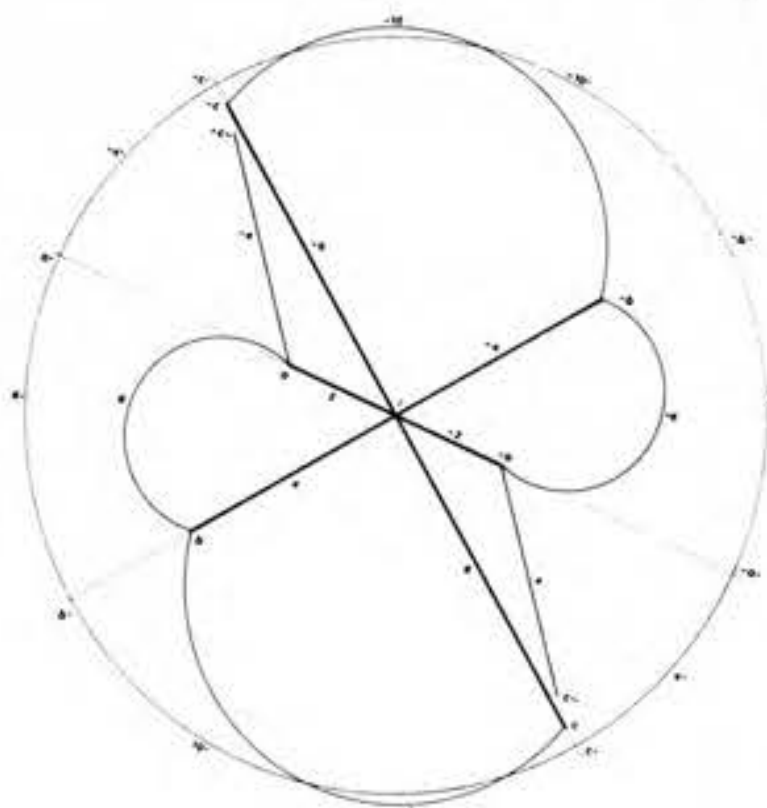
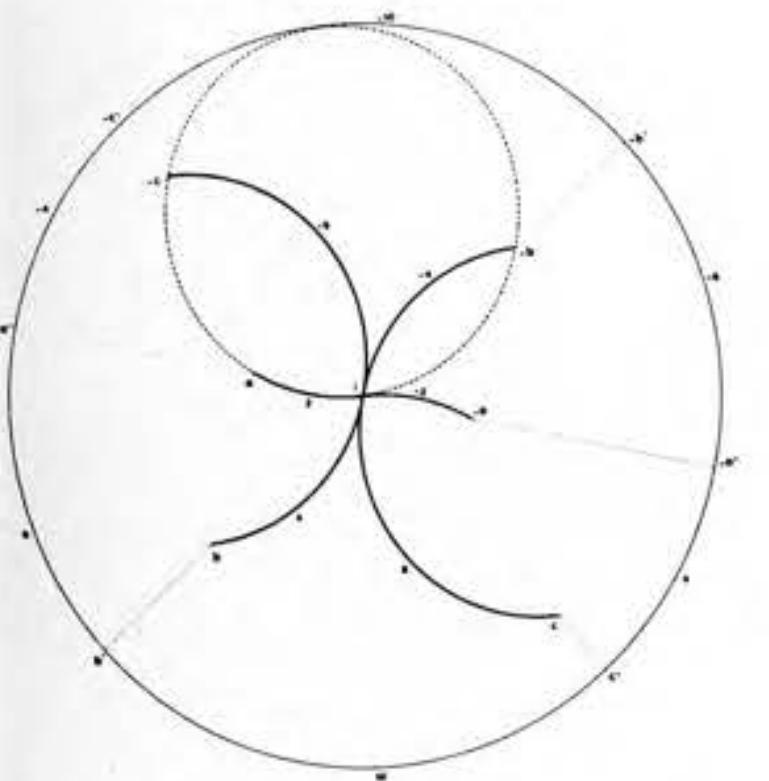
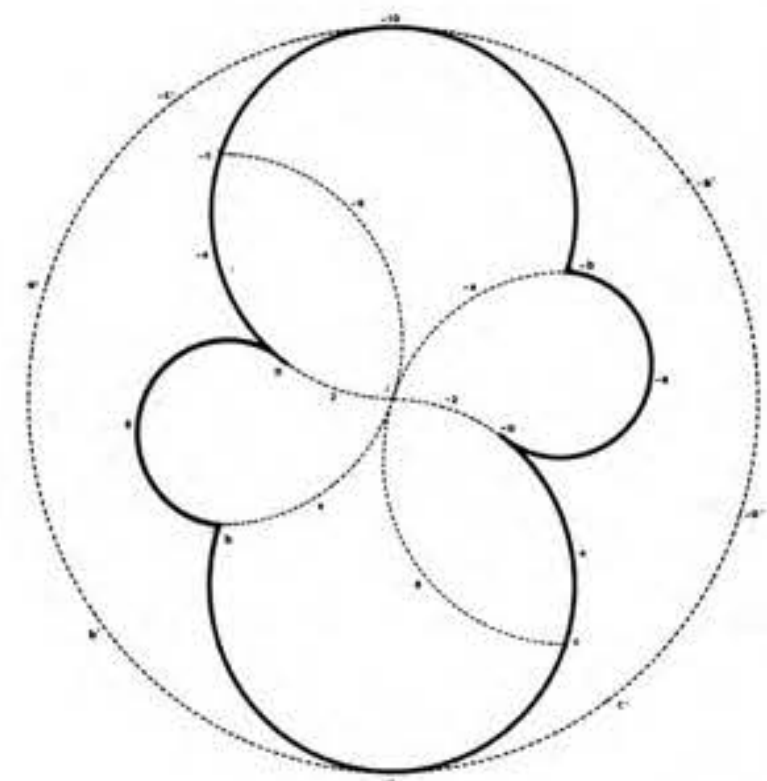
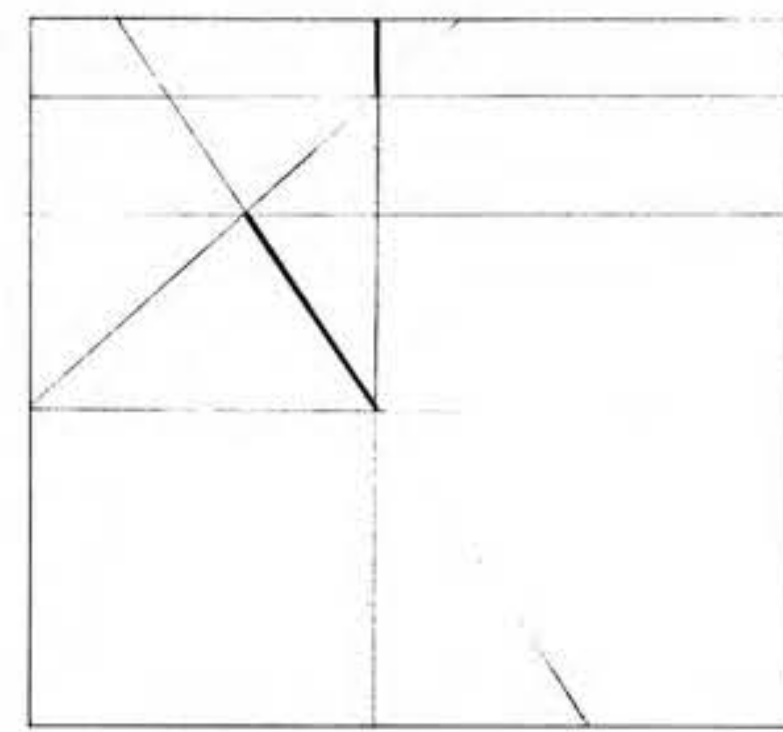
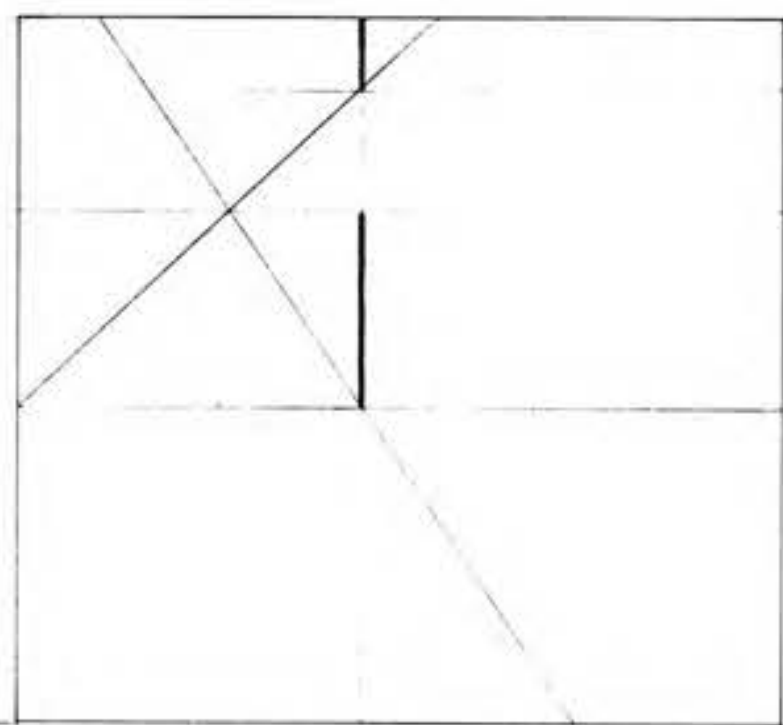
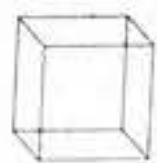
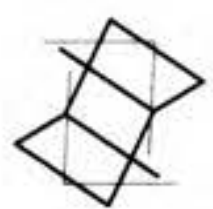
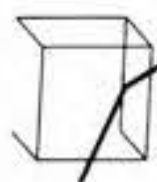
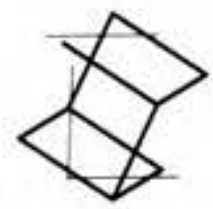
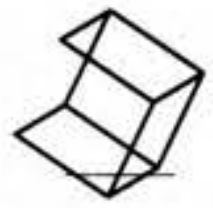
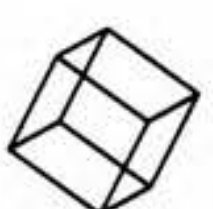
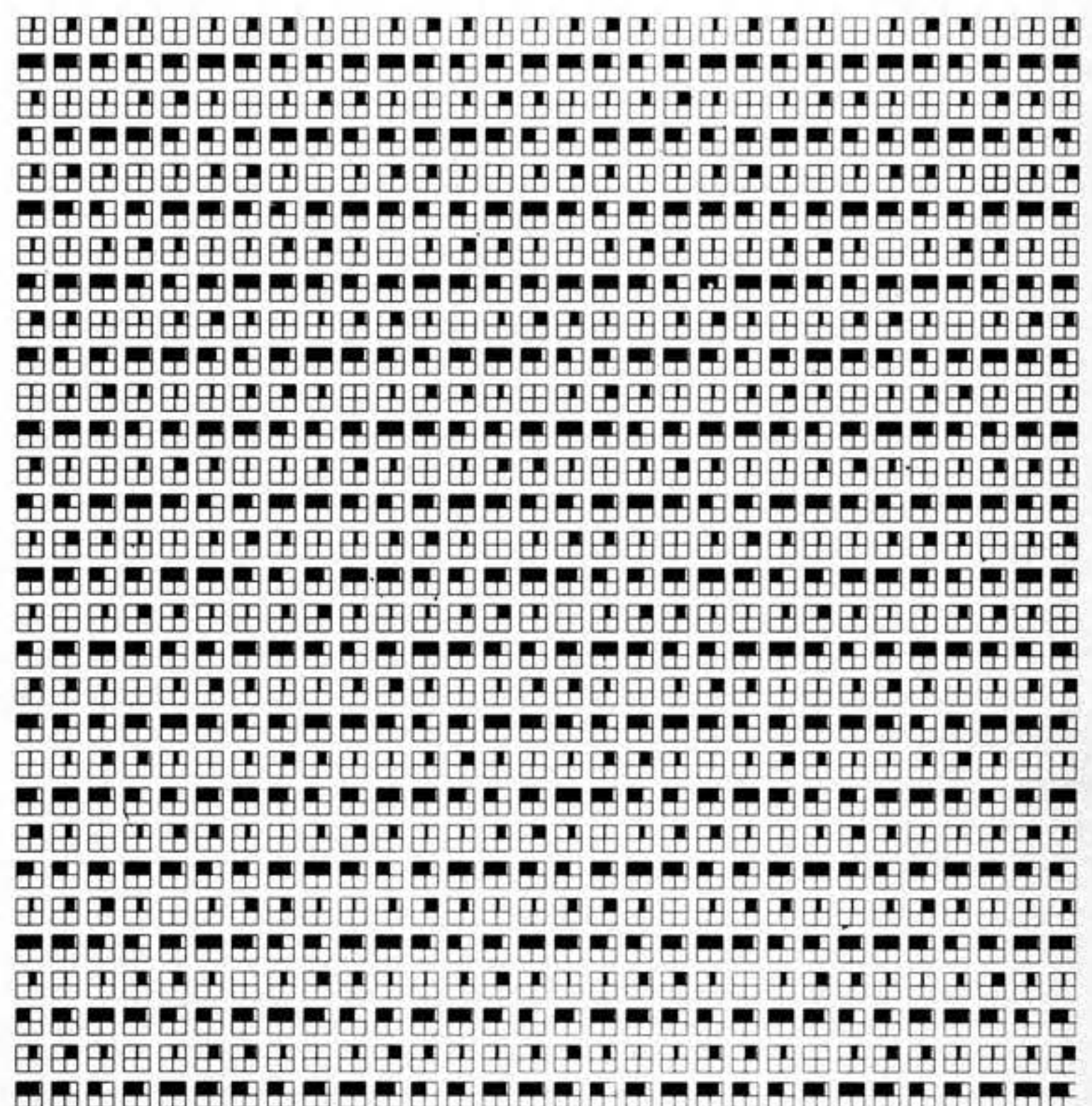


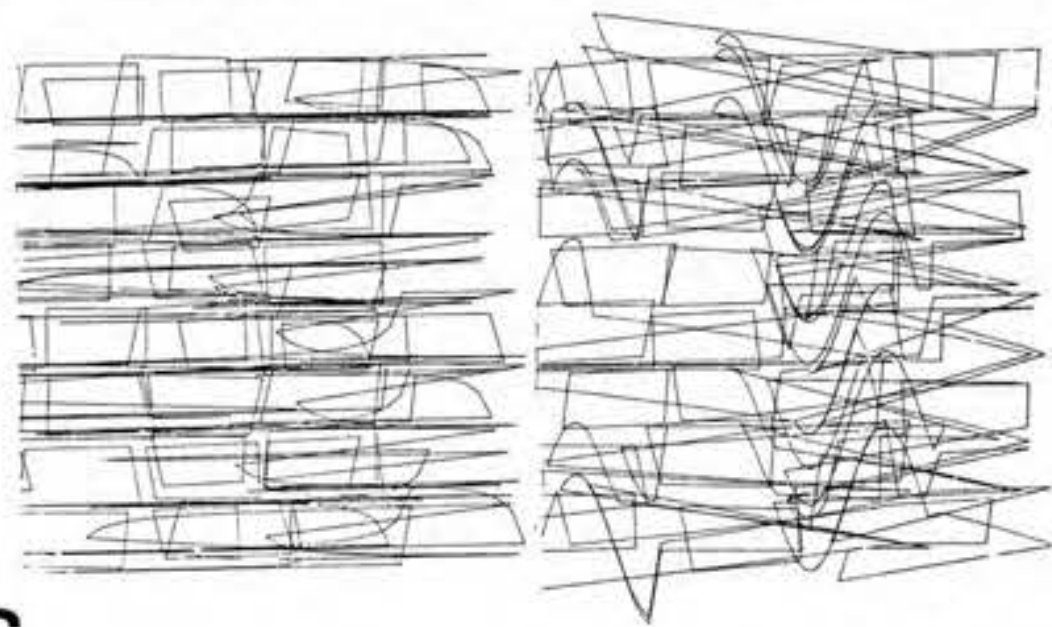
Riccardo GUARNIERI, Italie



P.H. DELUYCK, Belgique







S

Le travail du peintre est de créer des oeuvres, c'est-à-dire des formes, des assemblages de formes (les couleurs sont aussi des formes!) satisfaisant à certaines conditions particulières, conditions que les esthètes désignent par le terme de "plastique", bien que personne ne sache trop ce que cette épithète signifie. Disons que pour moi, pour Matisse et pour quelques grands classiques, plastique veut dire: "une fête pour les yeux". Une fête d'origine sensorielle; la peinture qui n'est pas faite pour les yeux n'en est pas une.

On constate, on est forcé de constater que toutes ces fêtes ne sont pas aussi riches qu'elles pourraient l'être. On constate, on est forcé de constater une relative pauvreté du répertoire des formes et de leurs combinaisons par rapport à l'infini des possibles. Le fonctionnement de l'imagination est tel qu'elle ne peut être déclenchée que par des éléments vus dans la nature et, en ce qui concerne les peintres, le plus souvent dans les musées, comme l'a souligné Malraux. Le musée imaginaire est peuplé d'oeuvres réelles et non pas imaginaires.

L'ordinateur est le seul outil jusqu'à aujourd'hui qui permette de dépasser les barrières dressées par l'apprentissage, par la culture, par la société, bref par le social: notre seconde nature. Grâce à son immense capacité combinatoire l'ordinateur permet d'entreprendre une investigation systématique du champ des possibles du monde visuel, de débarrasser le cerveau du peintre des "ready-made" mentaux culturels et de produire des assemblages de formes jamais vus ni dans la nature ni dans les musées; des images qu'on n'aurait jamais pu imaginer, bref des IMAGES INIMAGINABLES.

VERA MOLNAR, 54, rue Hallé, 75014 Paris, France



0



1



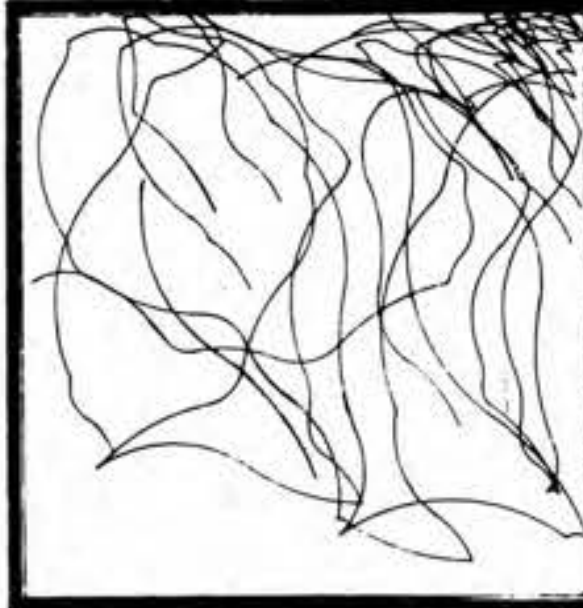
2



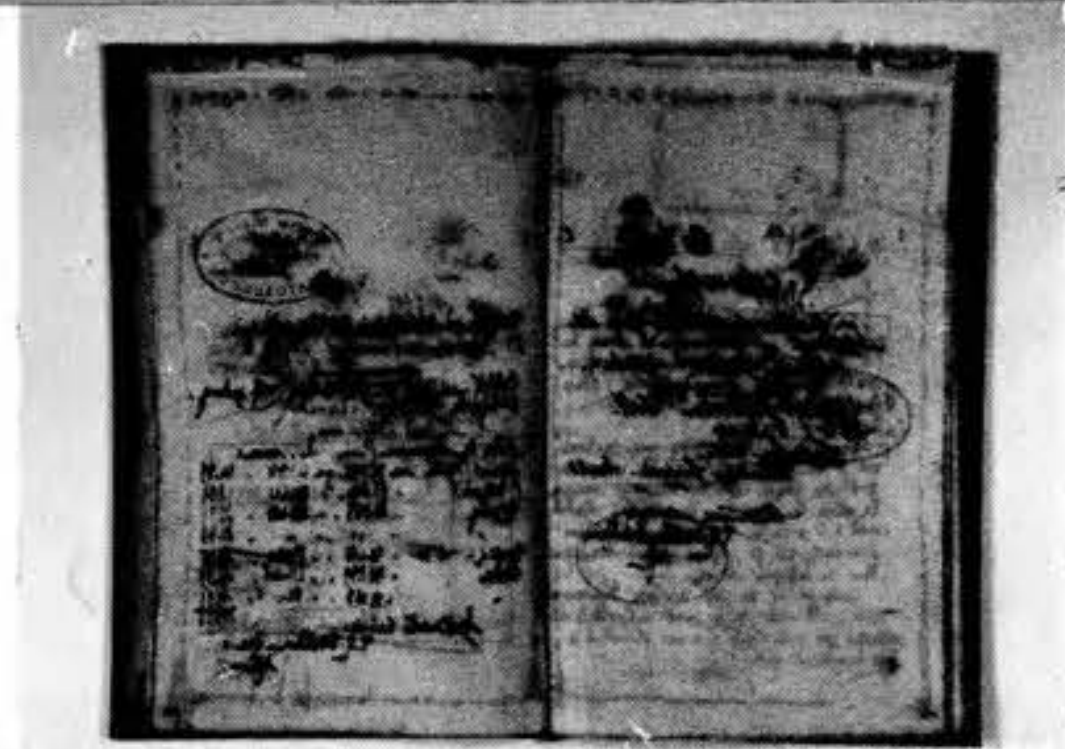
3



4



5



Pagel

Rappels pour l'ordre de répétitions =

(...) Le terme russe peut signifier "à la fois et de manière" également comme la "viande" et "prendre". Le mot russe *poros* (prendre), peut être rendu en mot à mot "étymologiquement" par "viande vivante" ou "viande vive" (...).
C'est le de l'autochtonisme - des traductions.
A.B. Kolar et H. Pitras de "le dernier tableau" de
N. Kolar Taraboukine.

— Ils copient... Tout ce qui leur tombe sous la main... Les plus érudits... les autres des auteurs peu doués... Vieux papiers abêtis au point à la main, facture voisine, caractères de plomb, verrou, surroule, affiches, lettres d'adieu, etc. (Merveilles brutes et patibulaires, battues en chaque sens).

Tous ils éprouvent le besoin de faire une classification... Mais ils recopient sur un grand registre de commerce. Plaisir paillard dans l'acte

matériel de recopier.

Chapitre XI (si contents) du roman machin de G. FLAUBERT

"Bouvard et Pecuchet"

... sur ce que nous pourrions entrevoir d'un rapport qui est à la fois d'indicateur mais en même temps à lui-même. Or, justement, lorsque on accède à ce type de rapport, le rapport de l'écriture et de la pensée, on se rend compte que nous pouvons dire, car c'est l'acte d'interpréter des "signes" plus que des propositions, le rapport de la description et si nous le permettons à l'écriture, de la fiction... Et ici encore il faut nuancer : c'est après avoir pris en compte les différents usages de la fiction... Il y a de toute évidence ce qu'on pourrait appeler une écriture pour de l'écriture. Et c'est à travers nous que nous faut faire passer... Il y aurait, au fond, venant en dernière terminaison des structures d'écriture dans lesquelles l'écriture n'est pas, exactement comme il le doit venir en dernière terminaison du propos, il y aurait une possibilité de l'écriture. C'est cette possibilité à laquelle les capitalistes bourgeois et l'État reviennent, après leur promesse d'une sorte de paix sociale...

Alain Baillat "la peinture et l'écriture des signes"

Projet 03 23 03 =

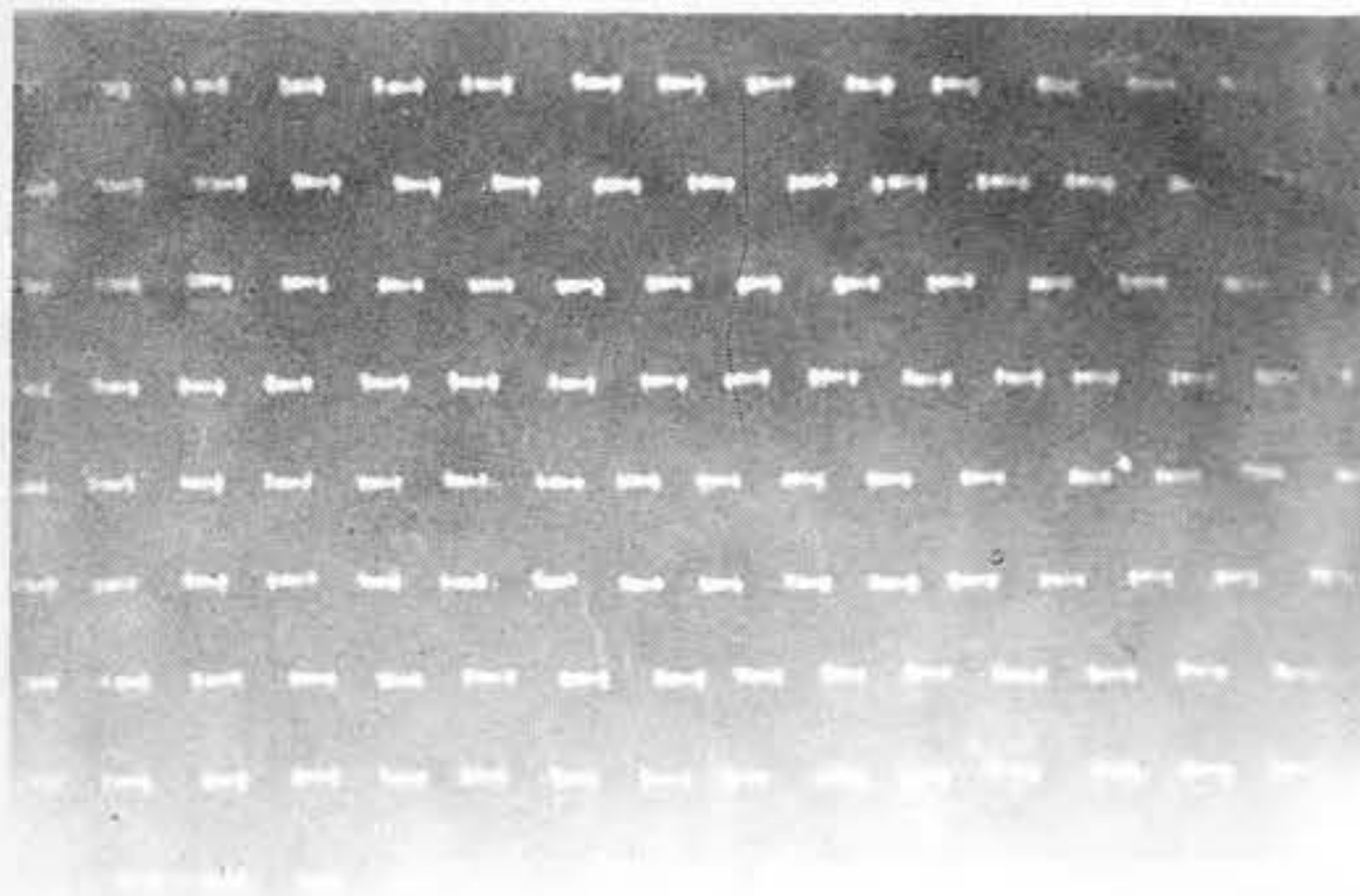
Nos projets consistent à demander la participation
 de tous ceux qui veulent bien nous favoriser
 la matière première (l'écriture) et la ma-
 tière seconde (le support) papiers plus ou
 moins blancs (ou en l'absence de quelle pos-
 sibilité : papiers colorés à la main, parchemin
 ou en papier), lettres remuables, effaçables,
 fonctionnelles, bricolées... documents anciens
 ou modernes qui soient recueillis et rassemblés
 par une société pour faire preuve de l'usage (cf.
 l'occupation rituel) soit sous forme de "habitus"
 ou "écriture" (cf. photos). L'écriture ne s'y
 expose pas qu'à l'encre (sans linguistique ~~illicite~~)
 se rendant ainsi visible matériellement et
 rendant ainsi possible l'investissement tradi-
 tionnel dans la trace.
 Outre la mise en scène des pages, nous
 note de peinture consiste à recueillir et
 accumuler les débordements de l'orthographe
 écrite, soit la peinture de l'écriture, en
 ajoutant diverses relations pulsionnelles :
 graffiti, traces, taches, couleurs, ratures,
 balais, ce qui permet d'homogénéiser l'en-
 semble sans masquer les différences et
 de renvoyer nous pas à l'écriture pro-
 posée habituelle nous écrit, mais de
 spectacle de la manifestation que...
 d'un inconscient collectif

DÉPOSEZ ICI ou ENVOYEZ MOI DES
PAGES TRANSLUCIDES ECRITES A
LA MAIN *

Gilbert DUPUIS 10 place du Palais 36000 REIMS
(France)

* Una simple signature subit-

Hervé VACHEZ, France*



zone

ombre-lumière
langage unitaire
juxtaposition

feuille noire
touche centrale
touche latérale

absorbante
encre de chine
encre de chine

réflexion-absorption-lumière

zones de lumière-ombre lumière-réflexion absorption

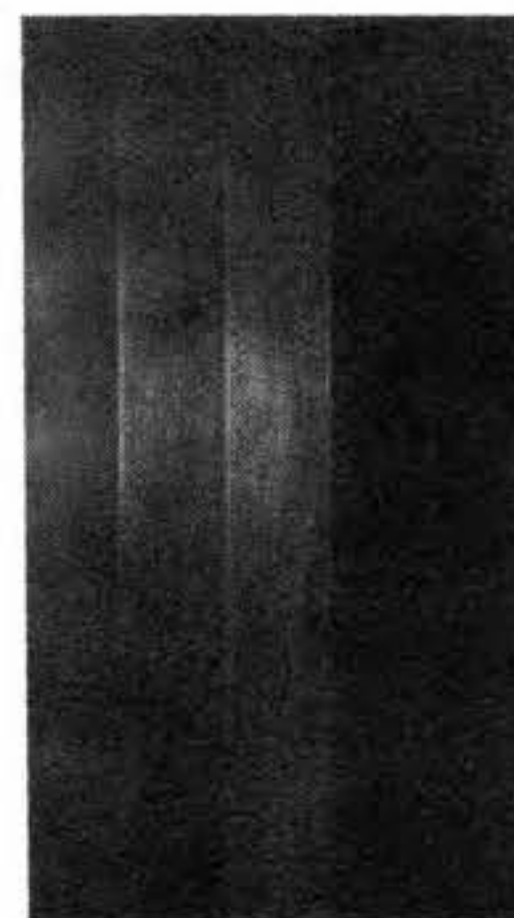
présentation de plusieurs identiques les unes à côté
des autres
transphère répétitif du signe à l'oeuvre
zones identiques

vue d'ensemble-apparence particularité
imprécision du travail manuel sans contrainte
ivresse progressive du déjà fait
ivresse progressive du déjà fait
ligne droite progressivement se courbe
cercle dans la tête
trajet monotone d'un signe à l'autre
sans impulsion-passion-brisure

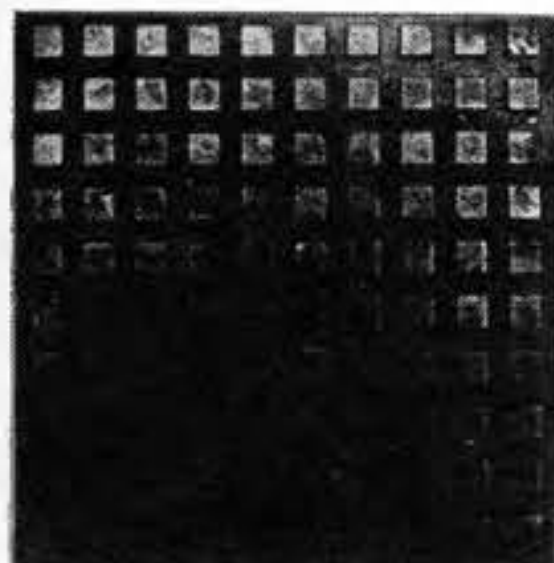
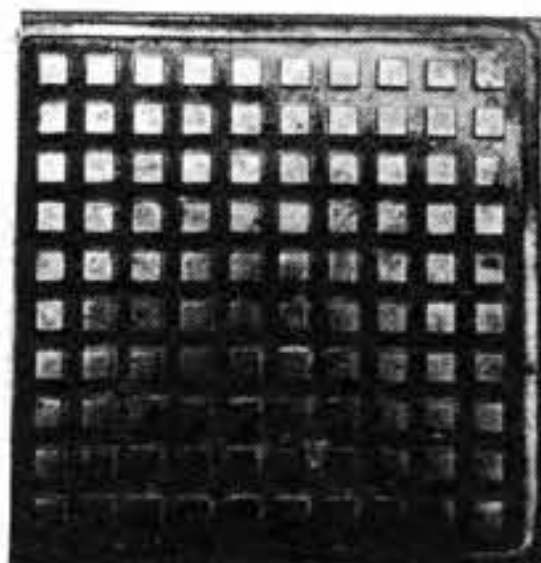
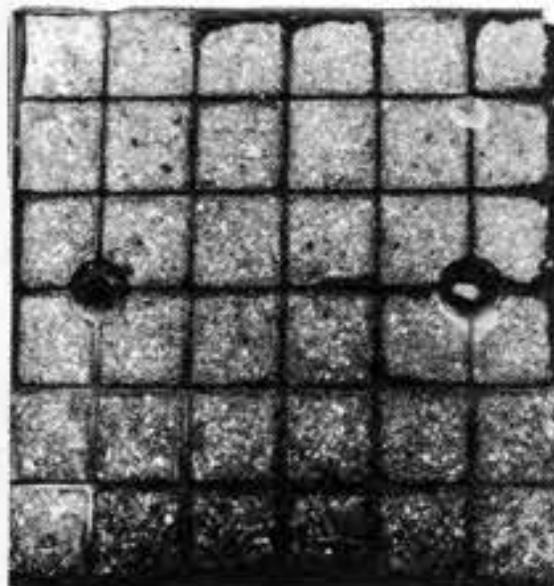
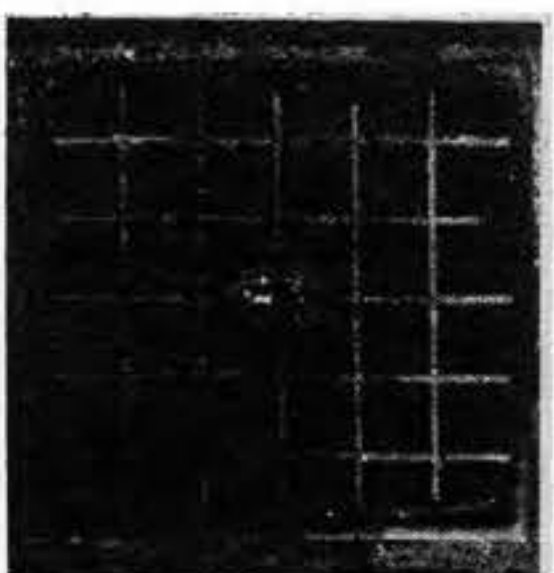
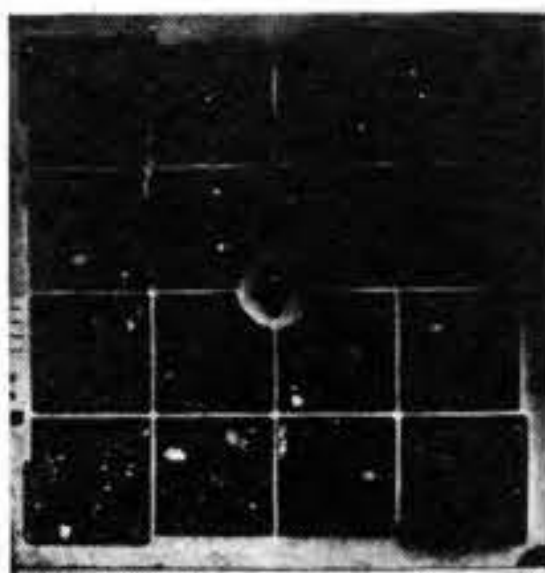
machine à créer
tout est semblable peut être pas vraiment
originalité unitaire de l'oeuvre détériorée par
juxtaposition de zones identiques
originalité unitaire de l'ensemble des zones
parcours simple d'une même zone support à un même
espace temps localisé
phénomène localisé unitaire
transphère de répétition unitaire
réflexion-absorption-spectateurs
perception unitaire du spectateur
multiplicité-pluralité-perception des zones
différence-originalité-variété

vraiment

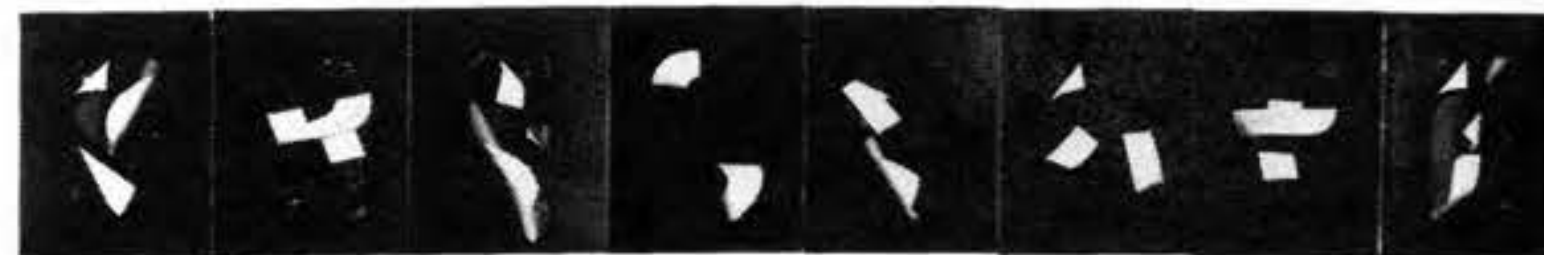
Nanni CORTASSA, Italie*



Paolo MASI, Italie*



Fiorella RIZZO, Italie*

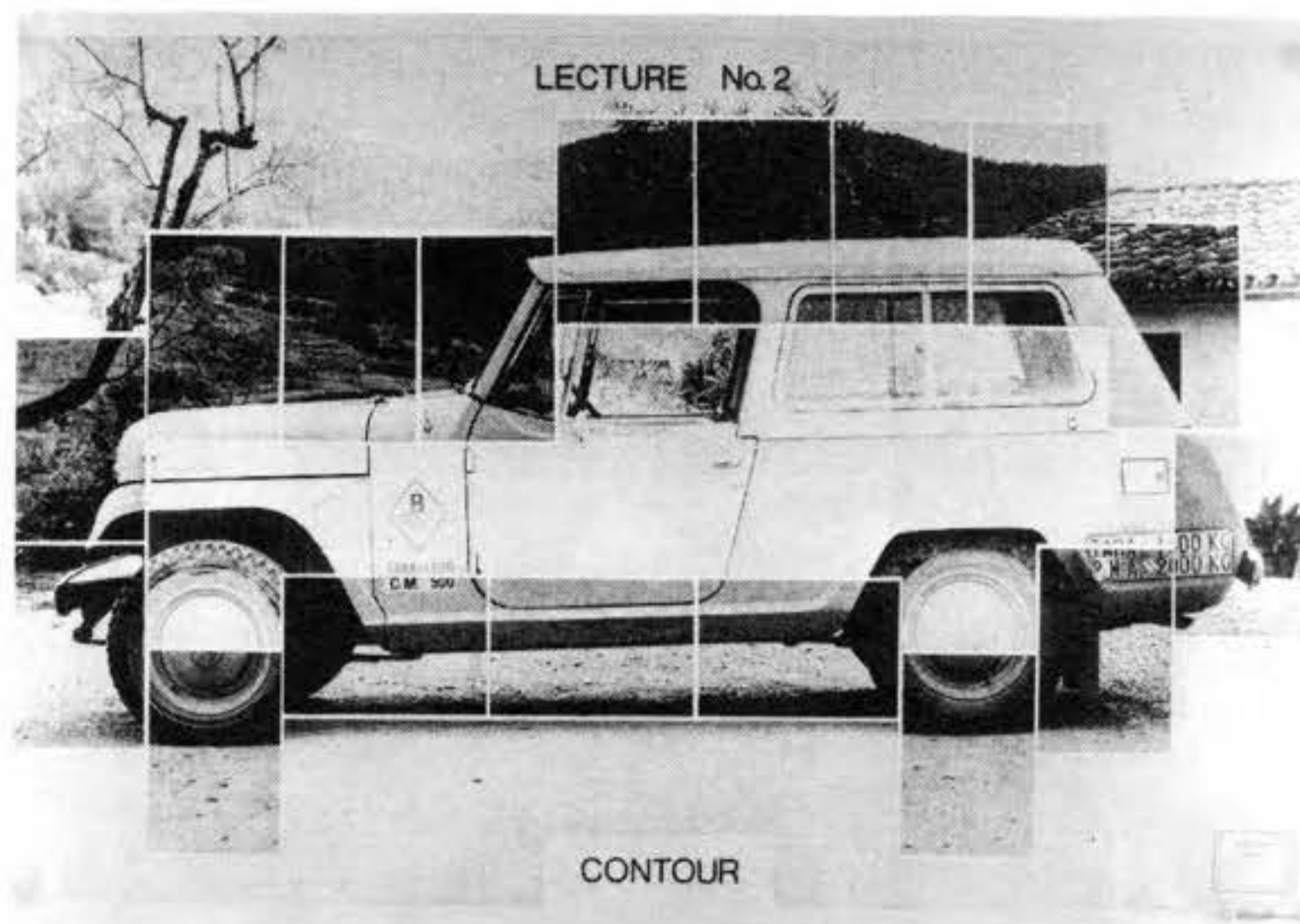


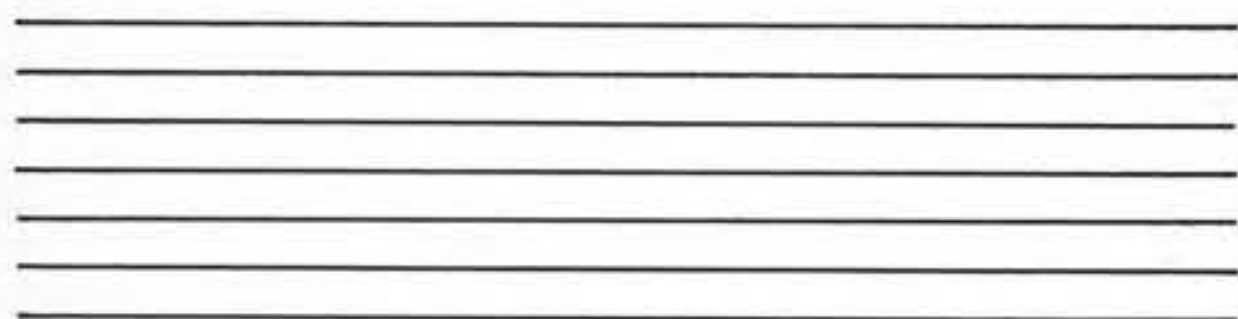
3 seconds Dutch - Light
Boerem 977

visualized on Agfa Bravura N. 112

D. MATTHYS, Belgique

Georges REHTSTEINER, Suisse





a- pattern



b- proposal

a- straight lines : objective design

b- light frequencies as subjective line medium

Walter Leblanc

walter leblanc, 7830 silly, belgium

77



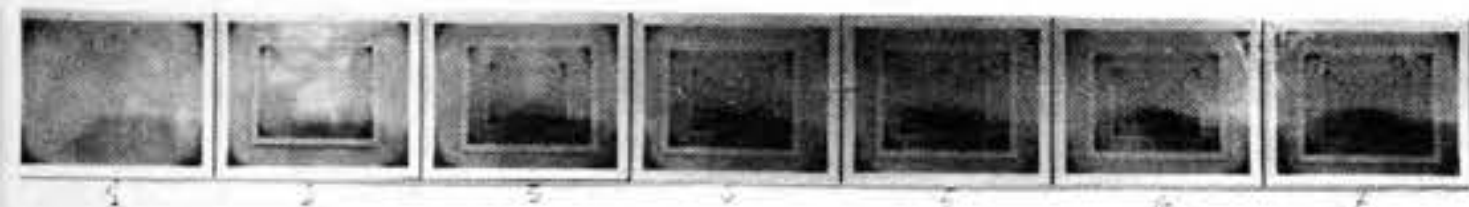
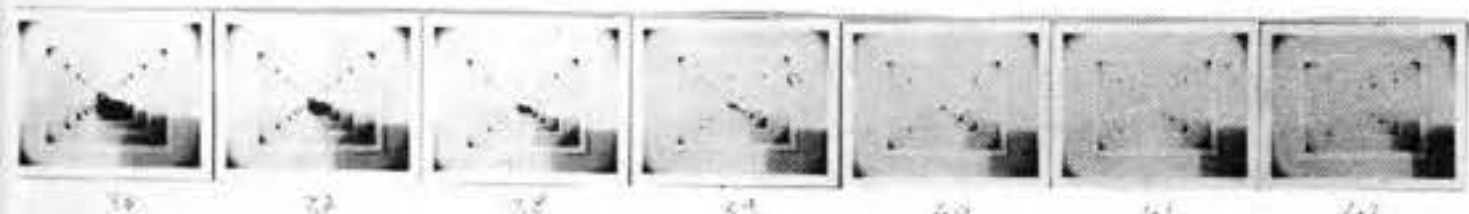
Le meningi della memoria

Studio per un libro di 100 pagine da leggersi in 20 secondi facendo scorrere velocemente le pagine con le dita.

Questo progetto di libro sui meccanismi del pensare, parte da una immagine/soggetto, e ne sviluppa attraverso la serie delle pagine, dipendenze ed interferenze con immagini simili o consequenziali.

L'affinità dell'immagine data con il suo sviluppo formale determina e tradisce il particolare "movimento" della mente (dell'immagine nel pensiero), "movimento" tendente all'amplificazione o alla riduzione o comunque sempre ad un lavoro "non controllabile" di variazione dell'immagine pensata.

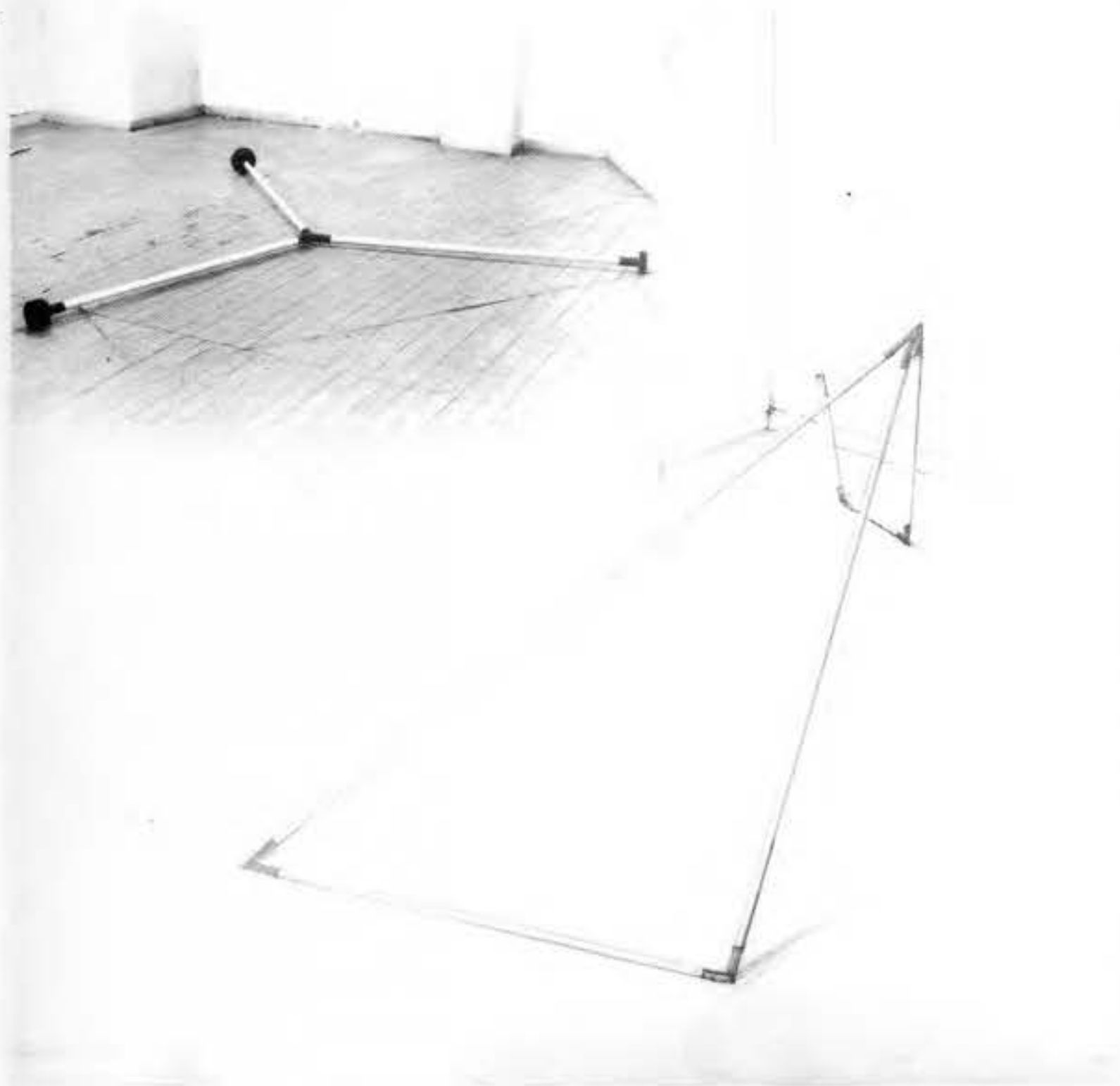
La serie di immagini prodotte nelle innumerevoli e continue varianti determina l'affiorare di leggi involontarie: infatti il prodotto della deformazione dell'immagine iniziale rivela a sua volta precise componenti strutturali. Il lavoro di pensare/ricordare è perciò sempre un momento di (ri)invenzione/creazione di un certo dato formale. Il pensiero è quindi atto/movimento creativo.



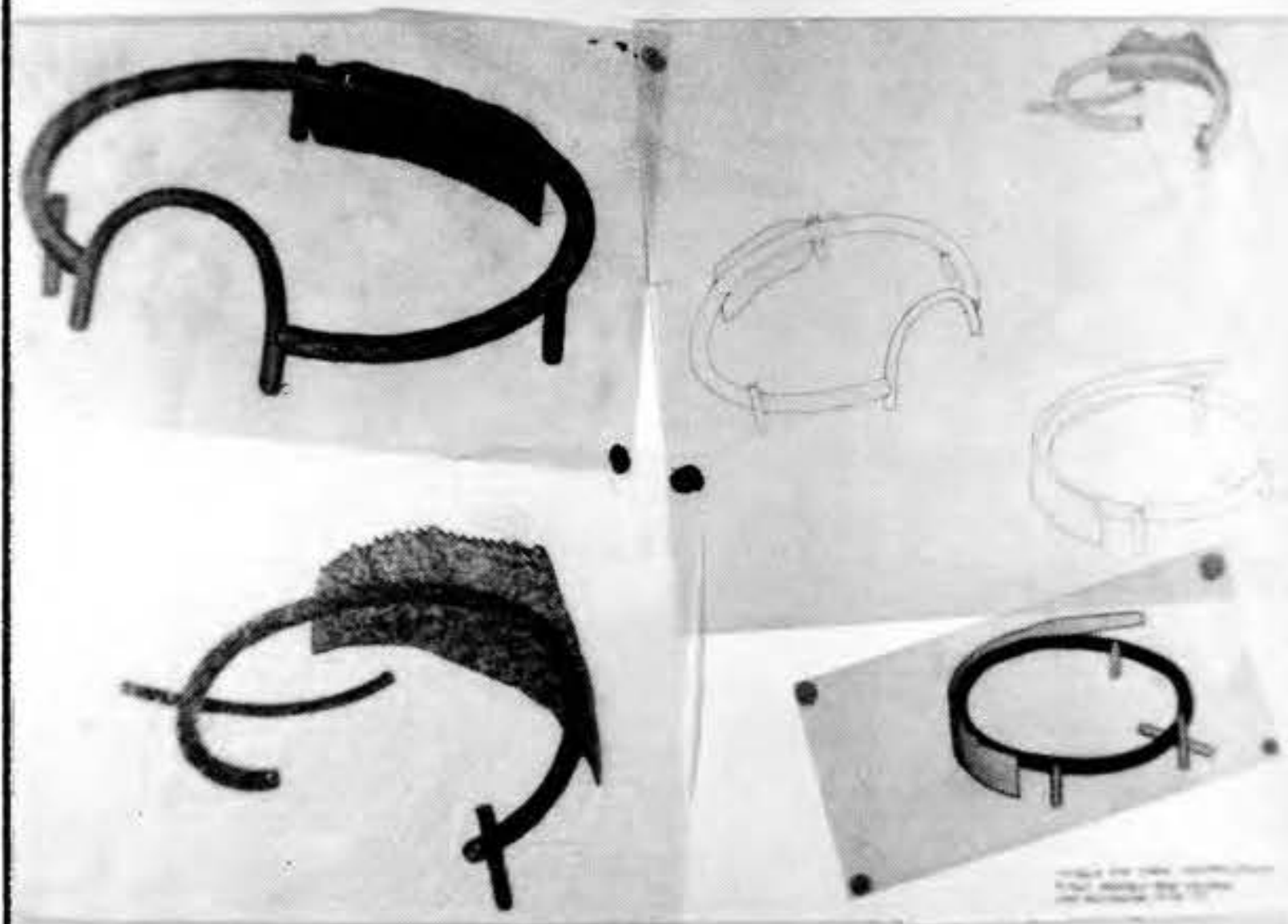
Envoi de 5 cartes postales.

(n.d.l.r.: il nous a été impossible de reproduire ce projet)

Reiner ZILLGENS, Allemagne*



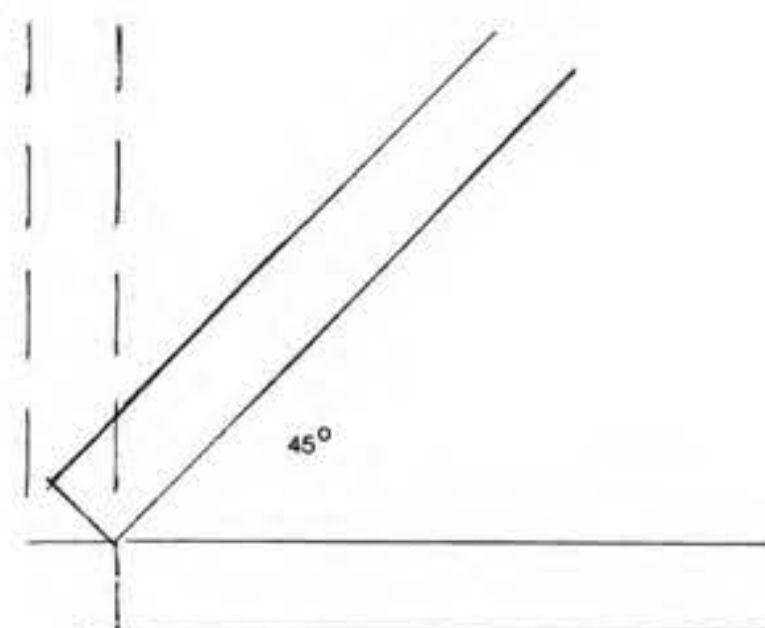
John McKINNON, Canada



Tommie GALLIE, Canada*



Pierre ALLAIRE, Canada*



plaque de verre perpendiculaire au sol
 largeur $29 \frac{1}{8}$ hauteur 84 épaisseur $3 \frac{3}{8}$
 à 45° par rapport à une latte de métal (au sol)
 longueur $41 \frac{1}{4}$ largeur $3 \frac{3}{8}$
 pour une réflexion à 90°
 la verticale est produite par l'épaisseur (noire)
 de la plaque de verre
 la latte de métal est peinte de même couleur

Progression
in Progress

No beginning - no end everything inbetween in it's form,
in some form, some time, anytime in time, a moment
I don't know when.

Shape, volume, groups in constant movement around,
against or for each other, with or without system,
stopped in the past and progressing for a now attainable
future, slipping away at an incredible speed or in
slow motion. Now, is gone and now, has also
vanished into the vast past for the records - filing
away quantities of now statistics, stacks of past
information and - starts - stops - in an ever
changing timespace and the infinity to infinity of
life.

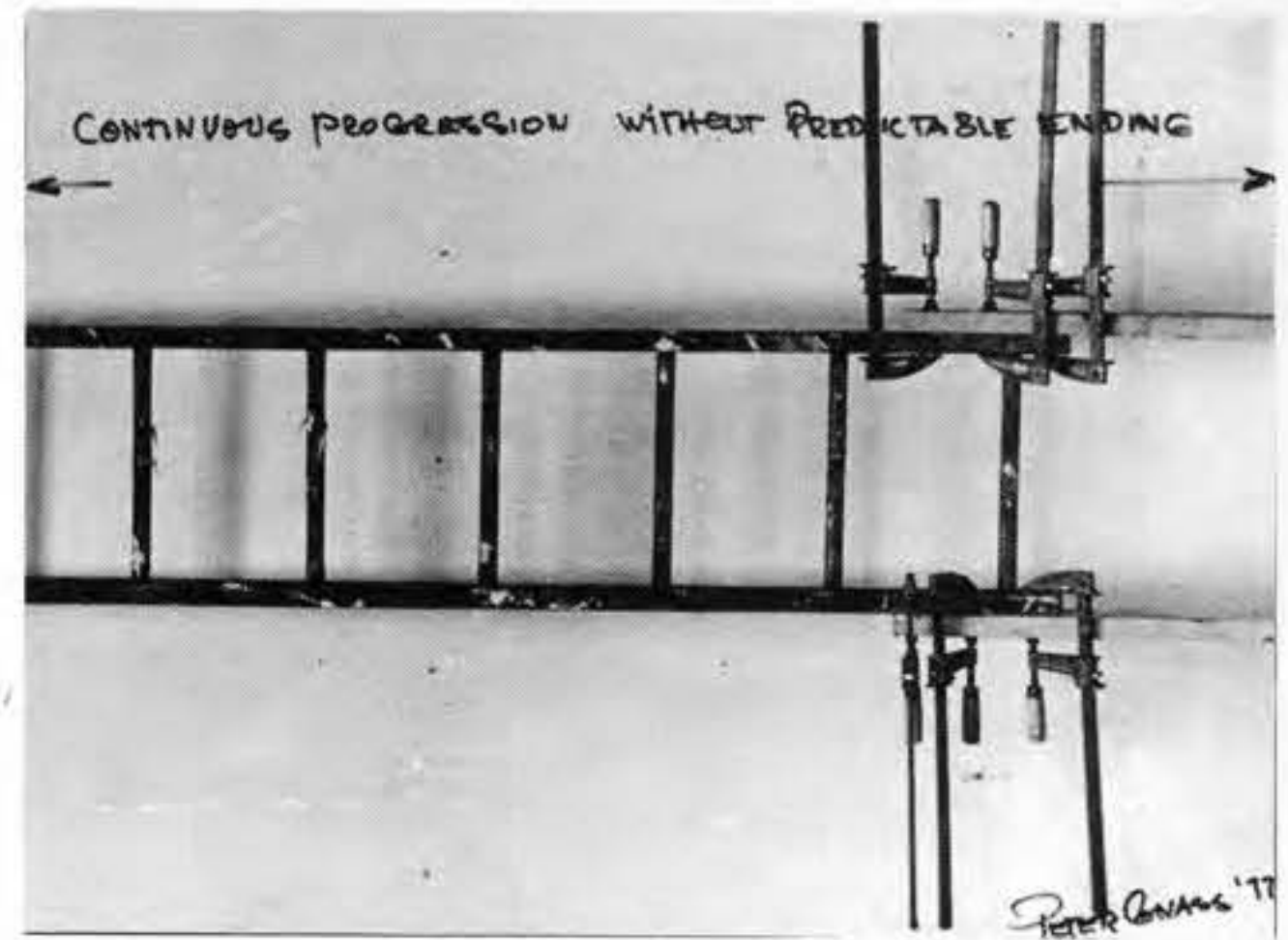
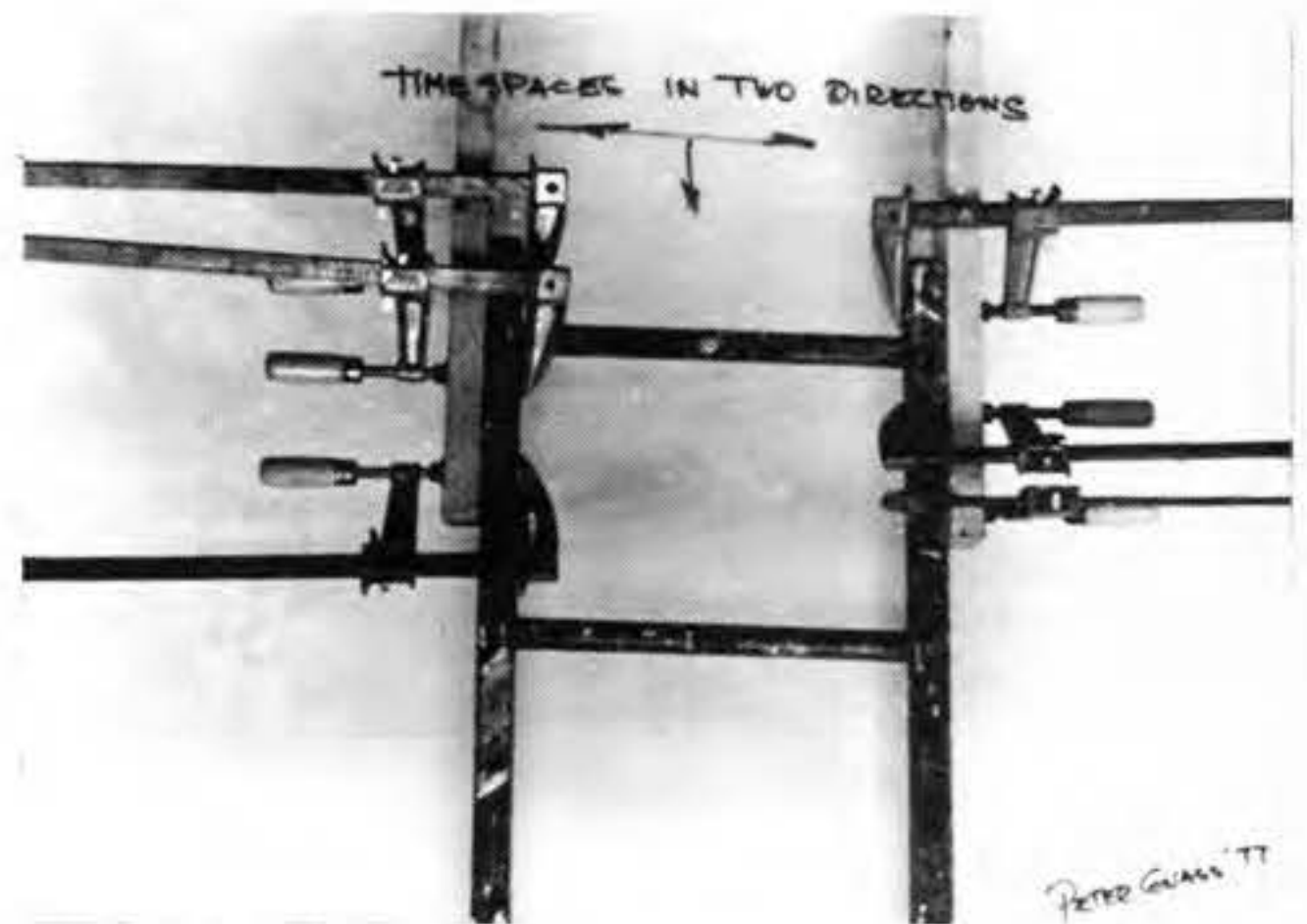
Start whatever, whenever in any direction and stop
at any given moment and look at something
that is existing in it's own form, justified by it's
own presence without questions to be asked.

Equal to nothing in it's own timespan and equal
to the greatest. The future past will stop at
different intervals to establish it's new values of no
importance

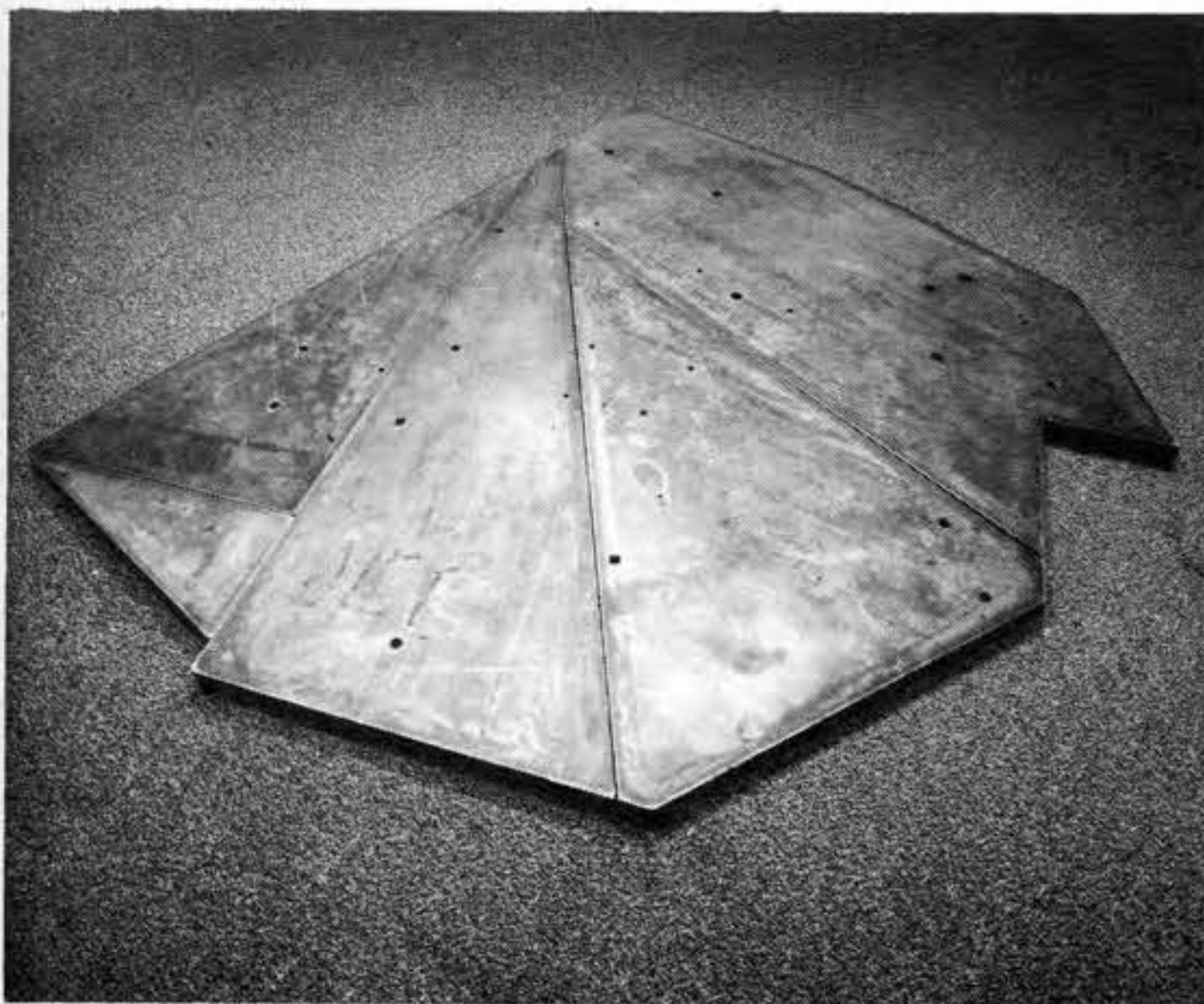
7/2/77 0:30 AM → 1:15 AM

stopped for identification
of timespace

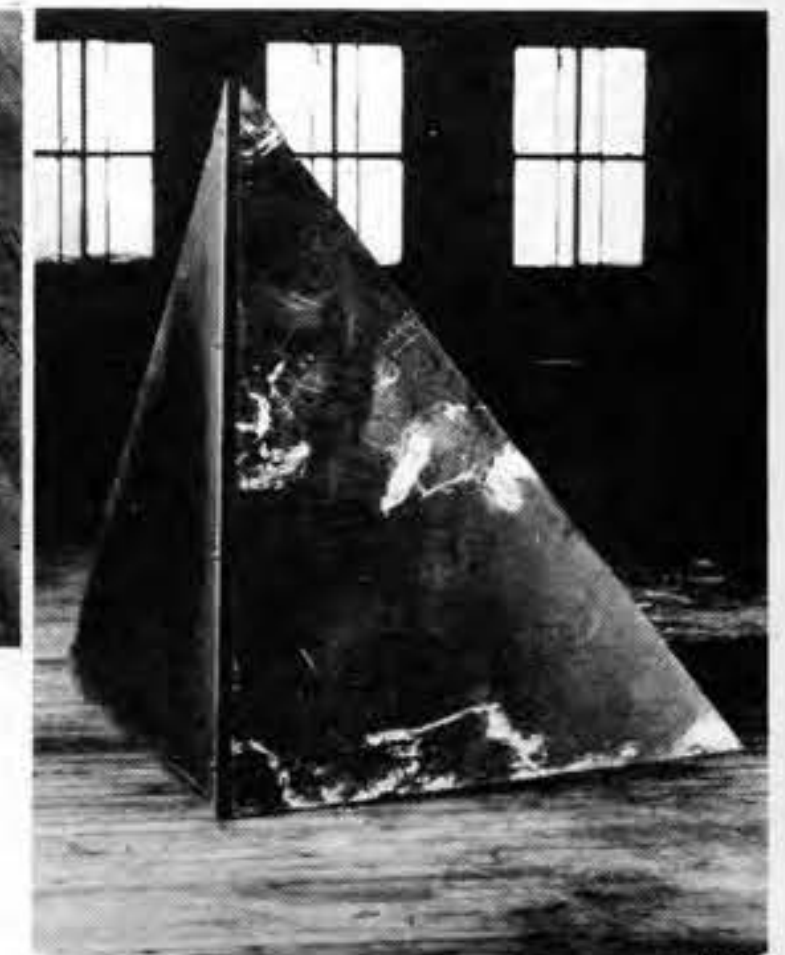
PETER GNASS



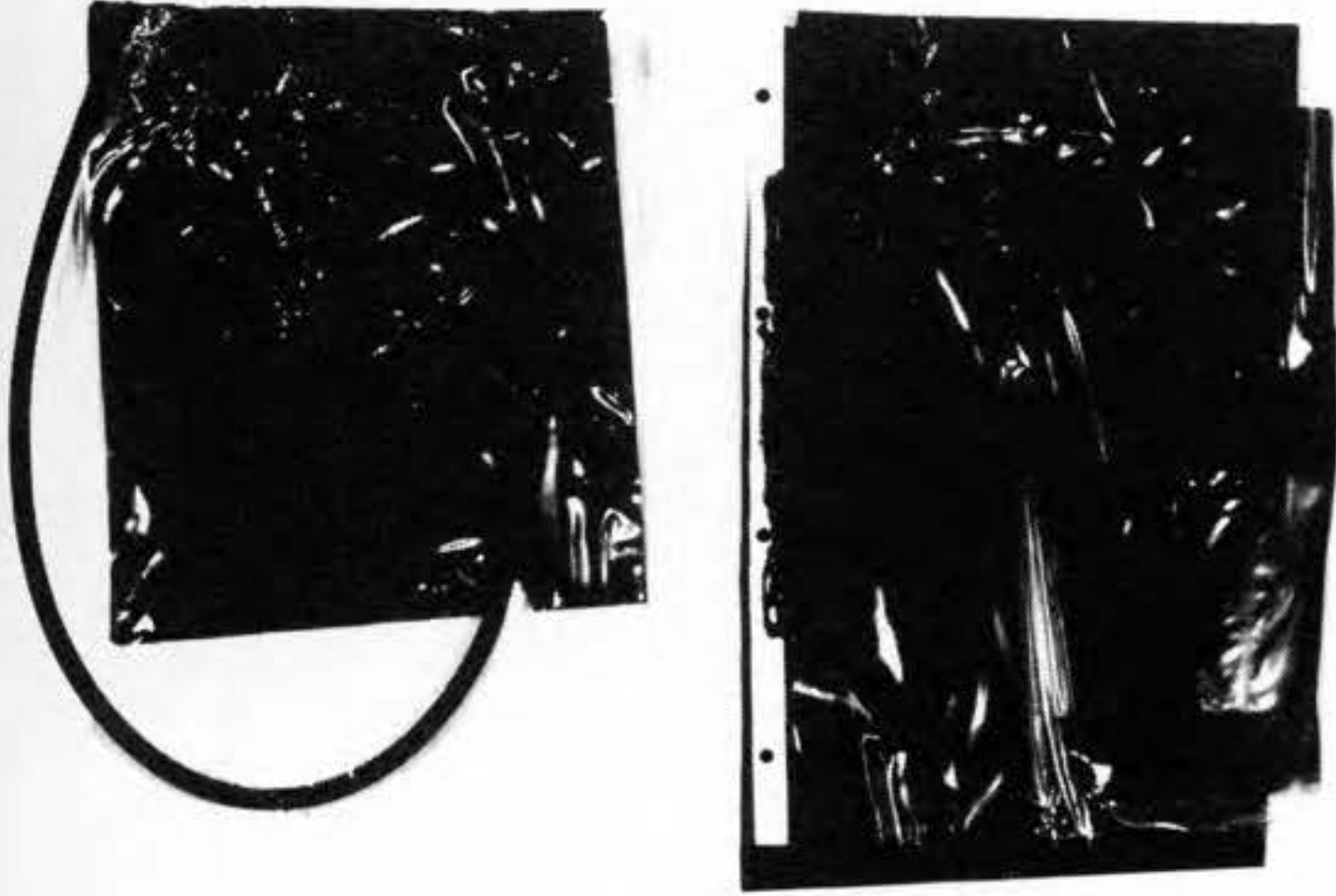
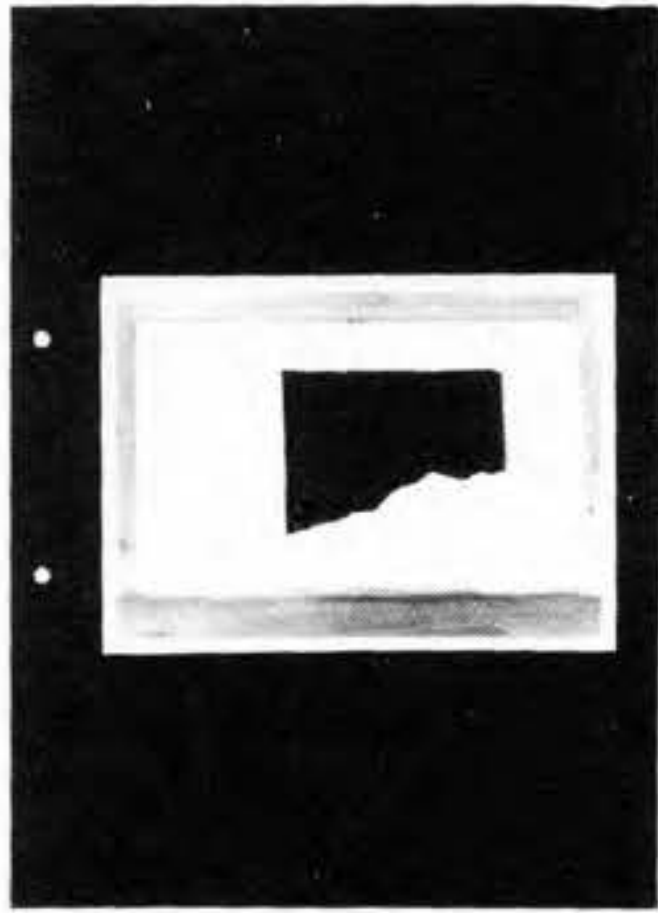
David RABINOWITCH, Canada



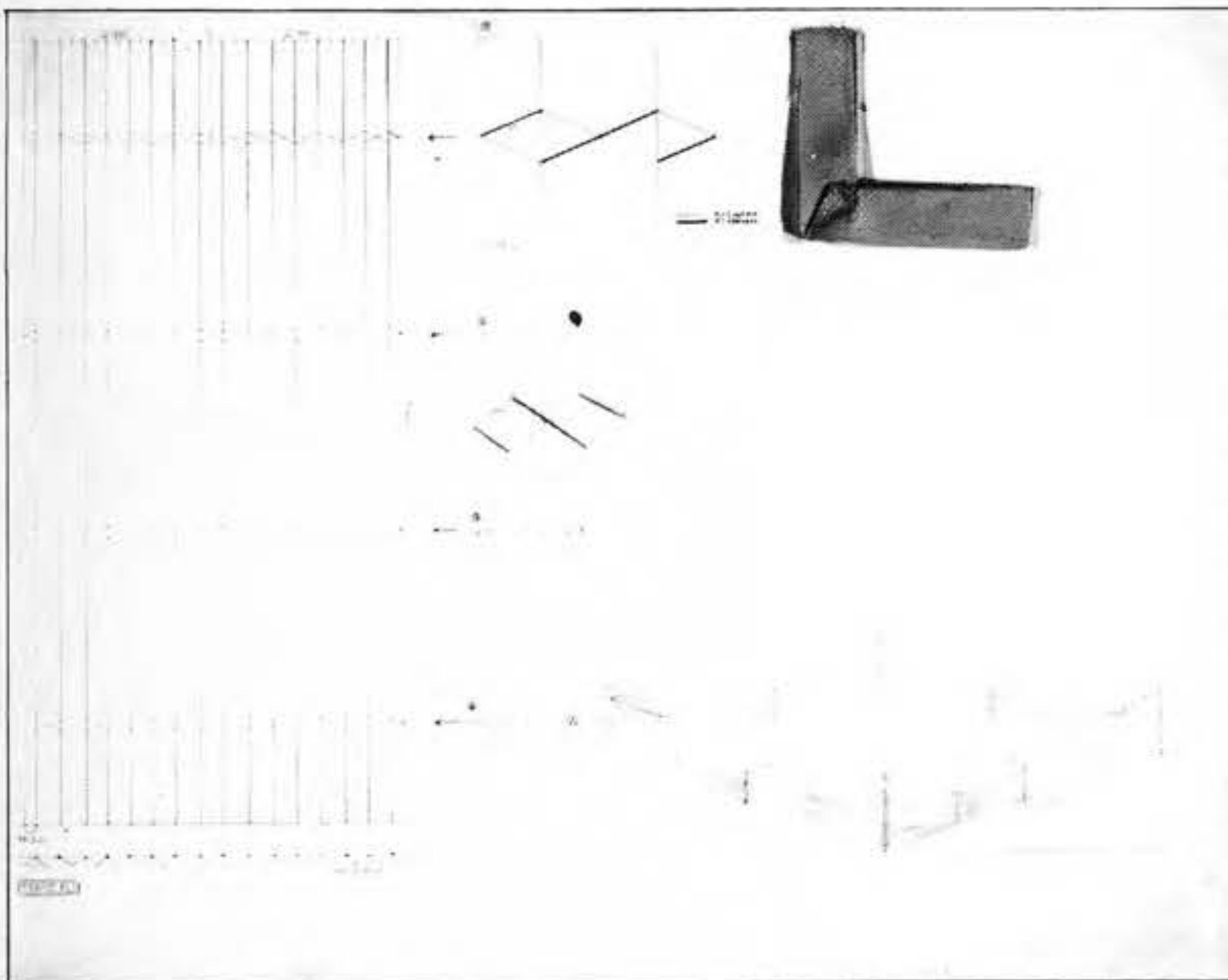
Eva BRANDL, Canada*



WAYS OF BREAKING UNITY INTO PARTS. LET THE UNIT BE CON-
SIDERED AS A WHOLE, COMPLETE AND UNDIVIDED / THE DIVISION AS
A FRACTIONAL QUANTITY OR PART OF THE WHOLE / THE SUBDIVISION
AS A PART OF THE PART OR A FURTHER DIVISION / THE DISTINCTION
AS ANY QUANTITY OR ELEMENT DISPLACED FROM THE WHOLE. LET THE
SIGNAL FOR THE DIVISION BE ANY LINEAR DEMARCATION / AND FOR
THE DISTINCTION THE SO-CALLED INTER-SPACE BETWEEN TWO ELEMENTS.
THE INTERNAL RELATIONS HAVE BEEN ALTERED BUT THE BOUNDARIES
STAY INTACT.



poids de la page:0.02 once/papier 160M



pousser
 push →



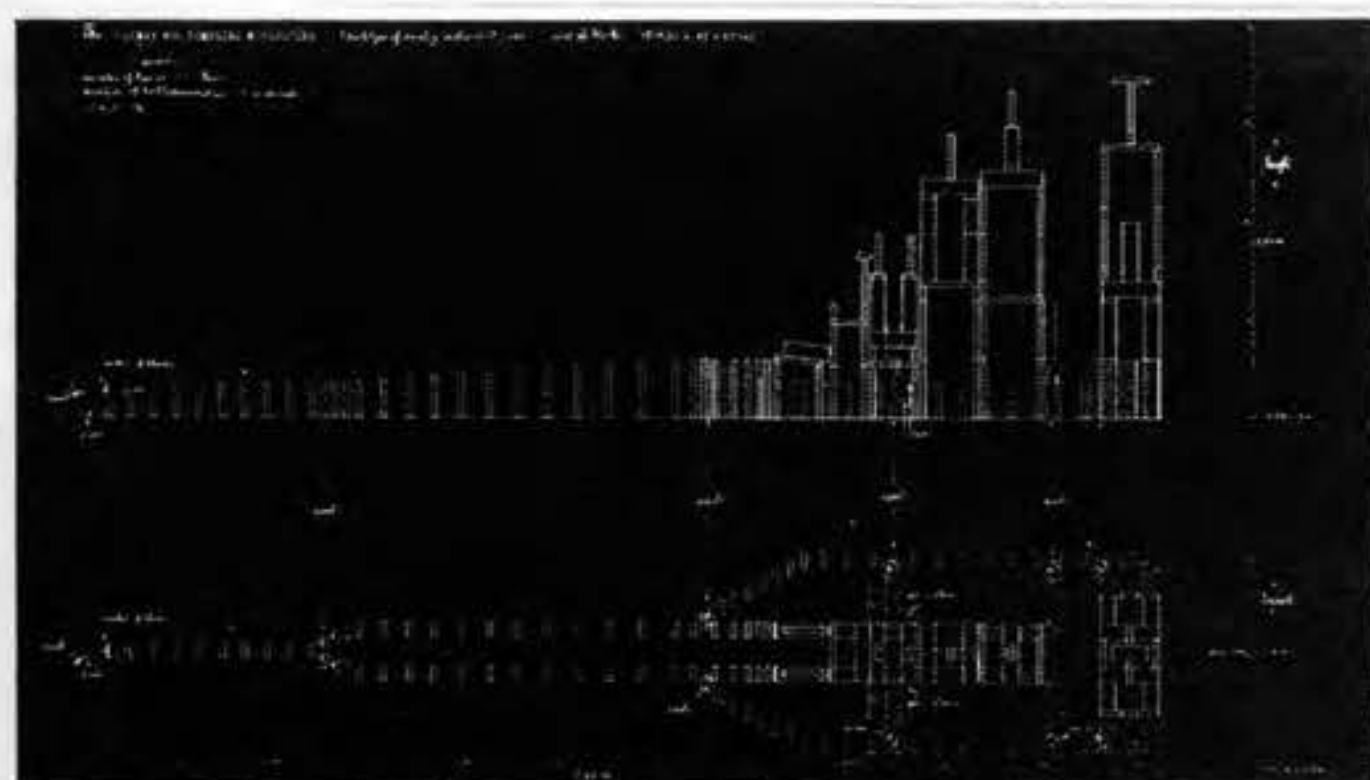
chêne-oak cuivre-copper aluminium mélange

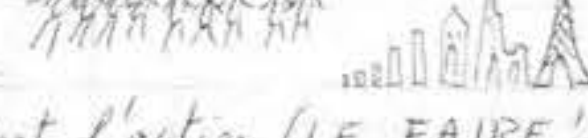
- different SOUNDS between blocks in different materials (id. floor)

= MUSIC

- la différence sonore entre les matériaux = MUSIQUE (id. le pavé)

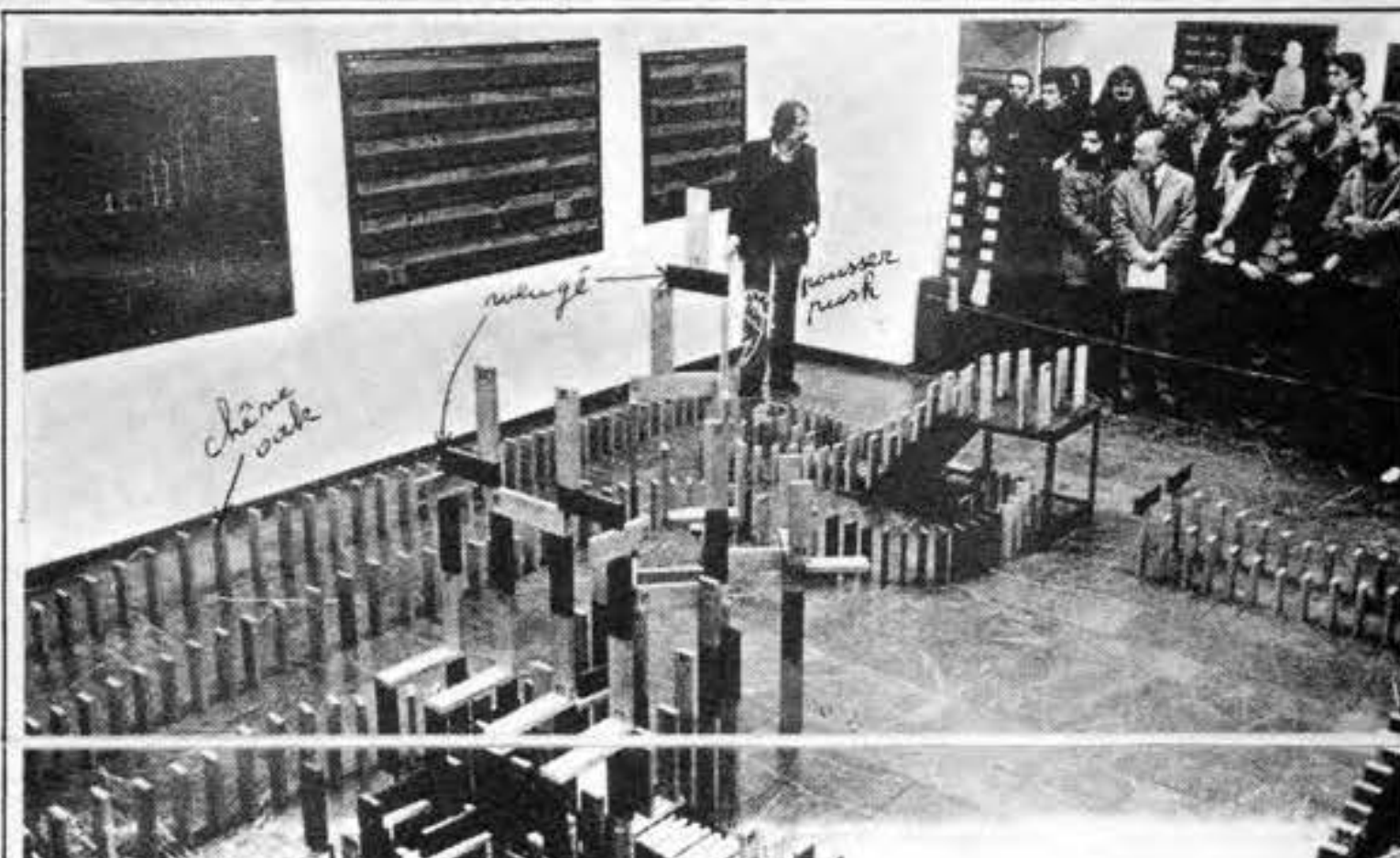
DIAPASON: son bas (le grave) son haut (l'aigu)
 PITCH: low sound high sound



- autres possibilités:  etc.
 - other possibilities:  etc.

- l'importance c'est l'action (LE FAIRE!) (cf. la différence entre la construction et le mouvement)

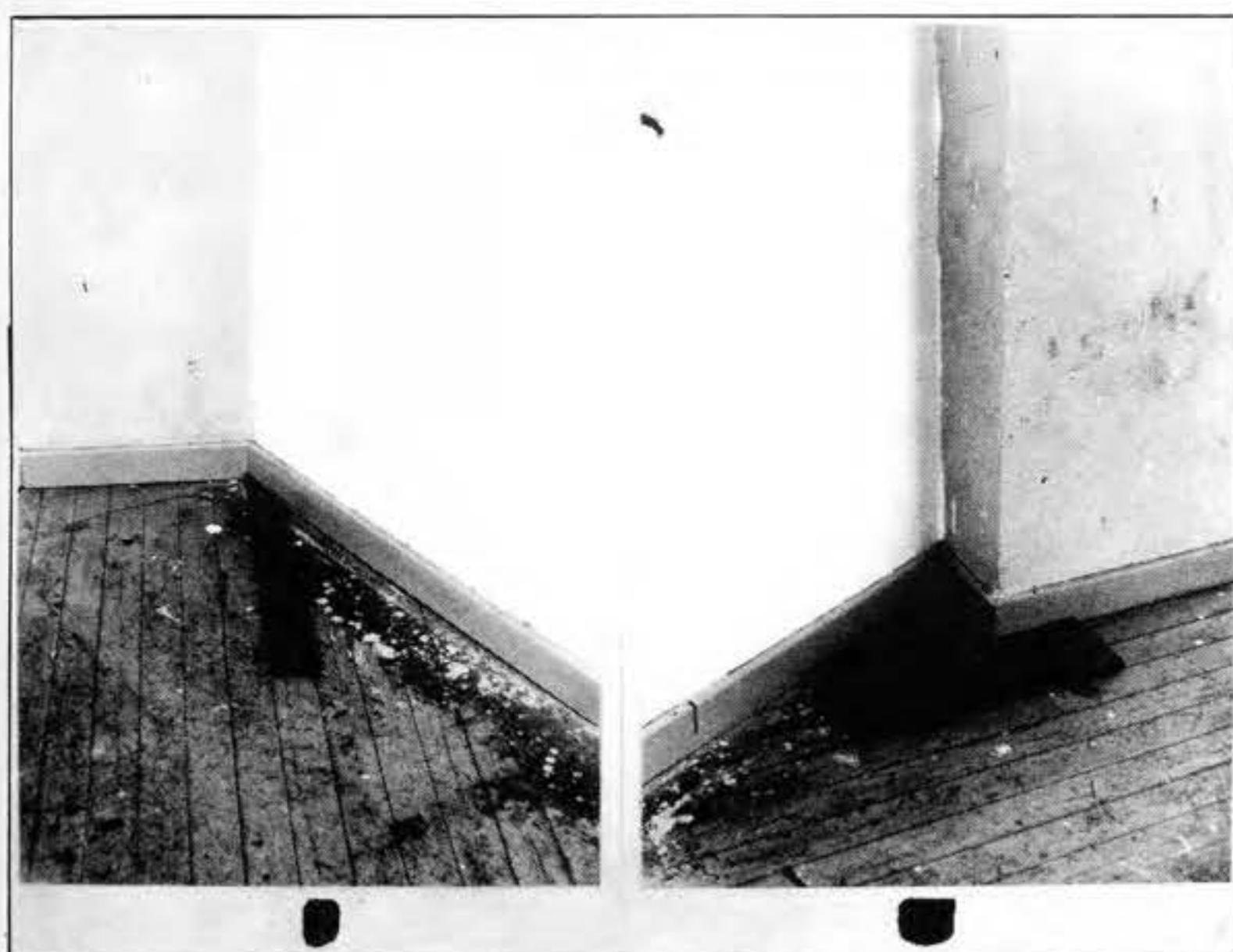
- important is the action (TO DO IT!) (cf. the difference between the construction and the timelapse motion)



2. après - after Aachen (Allemagne - Germany) 21/11/75

DEGREE OF SATISFACTION: 100%

Klaus LANG, Allemagne



Marianne POHL, Allemagne*

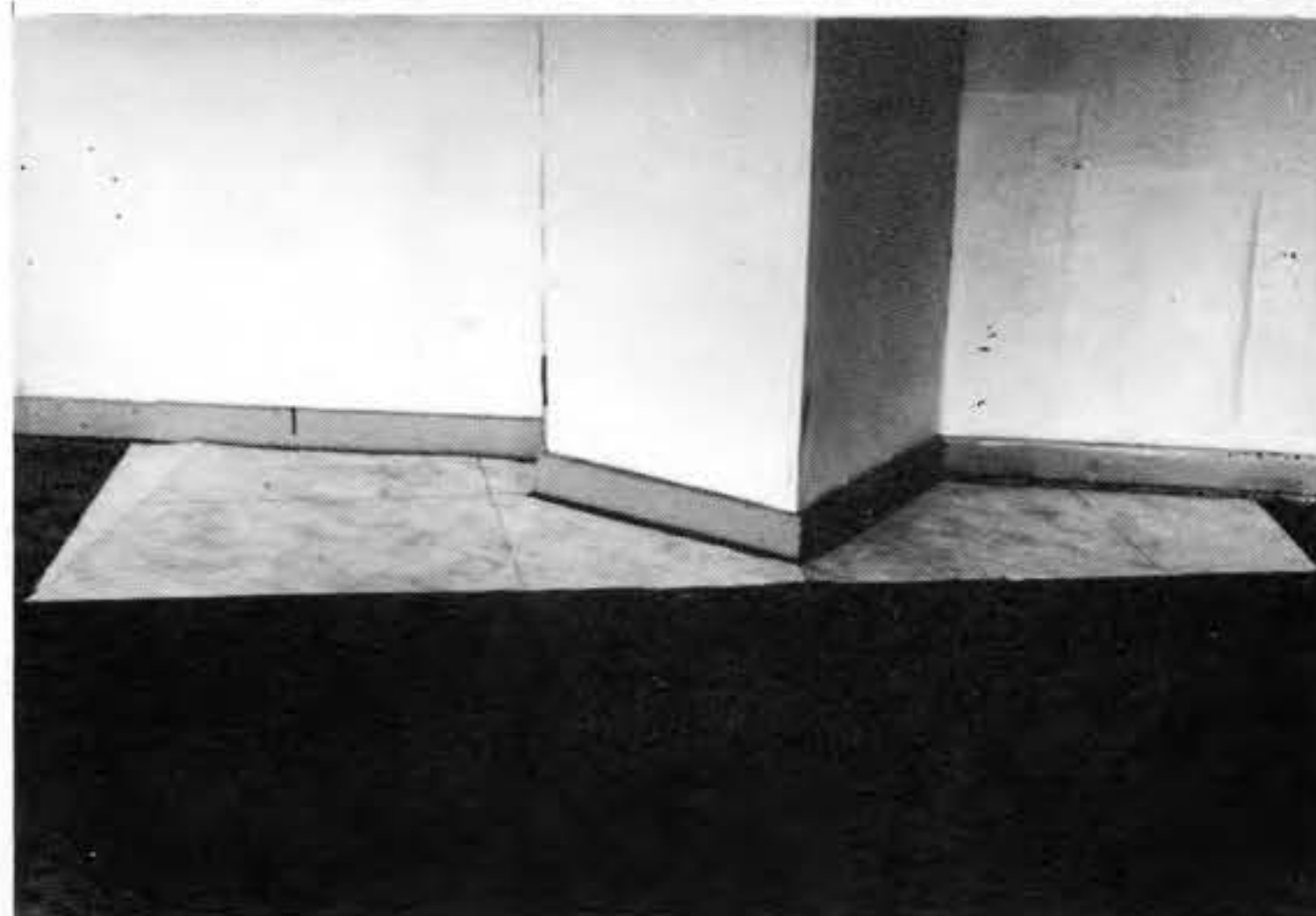
Marianne Pohl
 Zonserstr. 46

4 Düsseldorf
 West-Germany

Diese Zeichnung ist 135 cm hoch und 260 cm breit.
 Sie beinhaltet einen Ausschnitt aus dem Arbeitsraum der Rinneklasse, Staatliche Kunstakademie, Düsseldorf.
 Es handelt sich hier um 5 Wandteile, die pfeiler-ähnlich in den Raum vorstoßen, sowie um Fußleisten und um einen Dielen-Fußboden. Die Wände stehen zum Fußboden in einem Winkel von 90°.

In der Zeichnung aber ist dieser Winkel aufgehoben bzw. auf 180° erweitert.
 Der Fußboden-Ausschnitt hat bei der Übertragung in die Zeichnung die Anzahl und Richtung der Dielen beibehalten. Die Wände hingegen sind so in die Fläche gelegt, daß sie jetzt, bezogen auf den Fußbodengrundriß, einen Winkel von 180° ergeben.

Die Größenverhältnisse sind im Maßstab 1:1 übertragen.

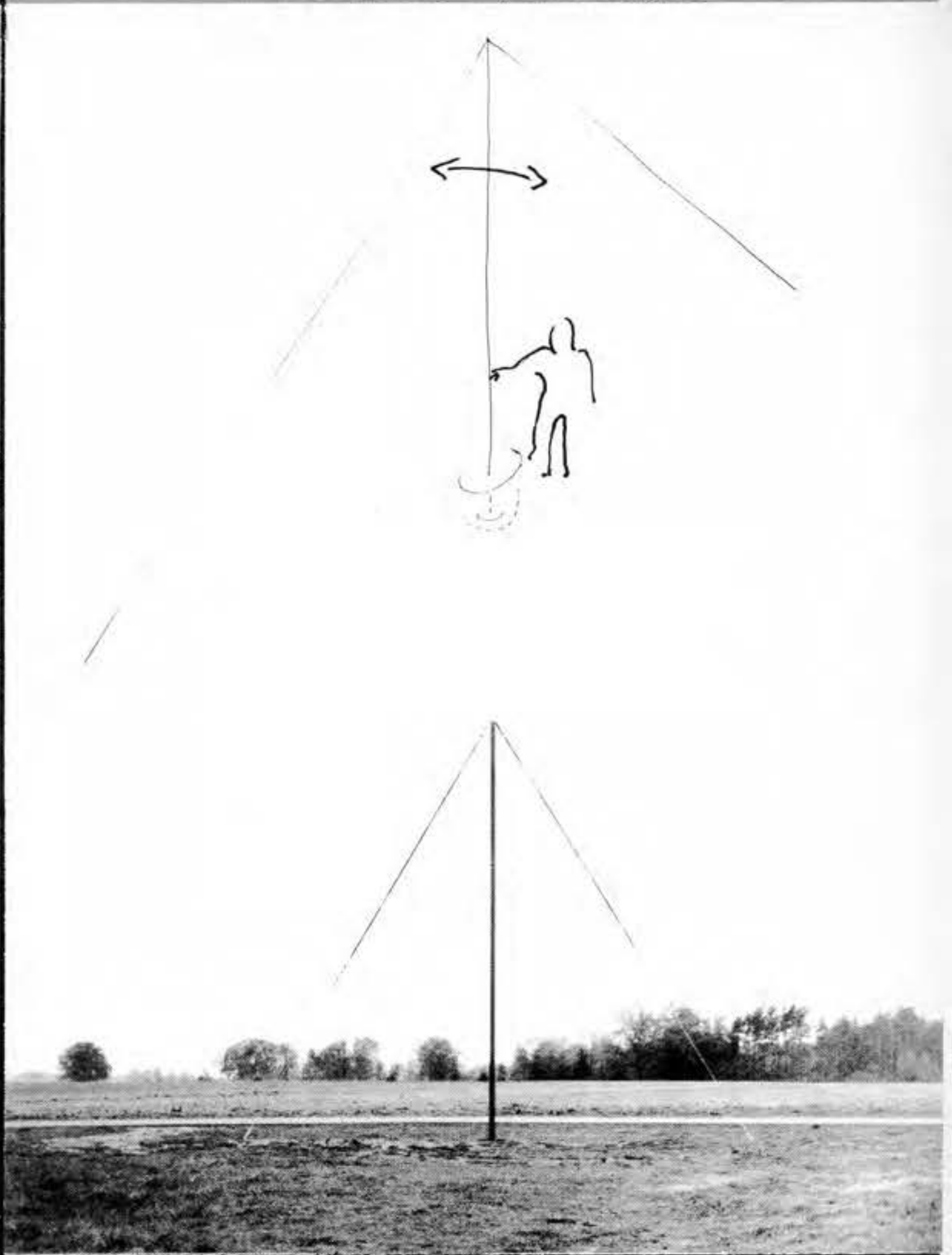


Wolfgang LUY, Allemagne



Pietro COLETTA, Italie*

Josef ERBEN, Allemagne*



Until some time ago I used to place wooden structures in a given environment, and on the walls I drew other structures having a thickness, according to the parameter of two-dimensionality and using perspective. (Photo n° 1)

At this point I should make clear a number of moments, or phases, of this earlier work, as project, sculpture, architecture, environment, space, perspective, structures, material: project as method

sculpture as a conventional value

architecture as a virtual, imaginary fact of new spatial situations

environment as mental space

space as an area to be measured, analysed, constructed, undone, reconstructed, verified

perspective as a two-dimensional graphic description of structures on the walls, as well as the virtual presence of a non-reality

structures as a symbiosis of three-dimensional reality with two-dimensional perspective non-reality

material as a concrete element in contrast with the geometrical purism of drawn non-reality

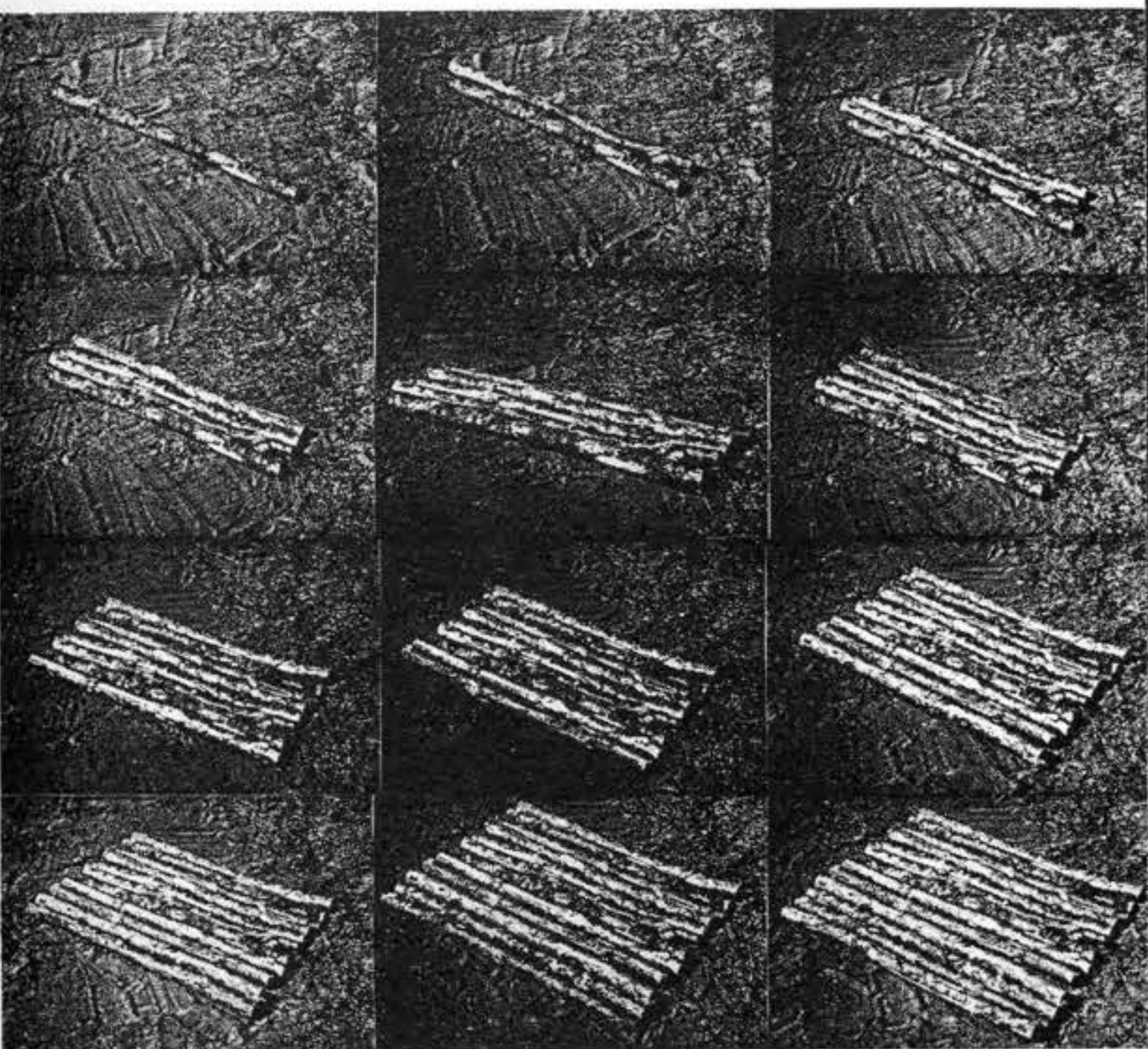
At present, while developing my previous work, a new approach, or rather a new relation, has occurred between the concrete (Reality) and the setting drawn upon the wall as a purely mental and virtual graphic continuation of the pre-established space (Non-Reality). I do not use wood as my material any more, but have opted instead for metal (rods, tubes or miscellaneous sections) because I can deform it better as I wish or, to be more exact, according to the way the false perspective space is described from where the concrete part begins. (Photo n° 2 - 3)

So this is what the novelty of my recent work is really about and the concept, in a nutshell, is that the structure is no longer conditioned by "Reality" because it no longer starts from that reality as it did previously, but is developed, and also determined, directly by "Non-Reality", or rather, in the false perspective space which I describe graphically on one of the walls of the given space. What has come about, therefore, is the reverse of my previous work. What were false, drawn beams before have now acquired body and con-



sistency, becoming "Reality", whilst what was "Reality" has become false space. The common denominator has remained the room or given space, which acts as the key structure even if it does not apparently feature in the direct development of the operation with "Non-Reality" (which is also, however, "Reality"). So "Reality" and "Non-Reality" are realities which, as Bradley wrote in Appearance and reality, "..... cannot be independent, and if they were they would end up by being inconsistent", and again: "..... we know that reality is one, but its unity is ambiguous: is it one system that possesses difference as an attribute, or is its consistency on the other hand an attribute of an independent reality?....."

Renée VAN HALM, Canada

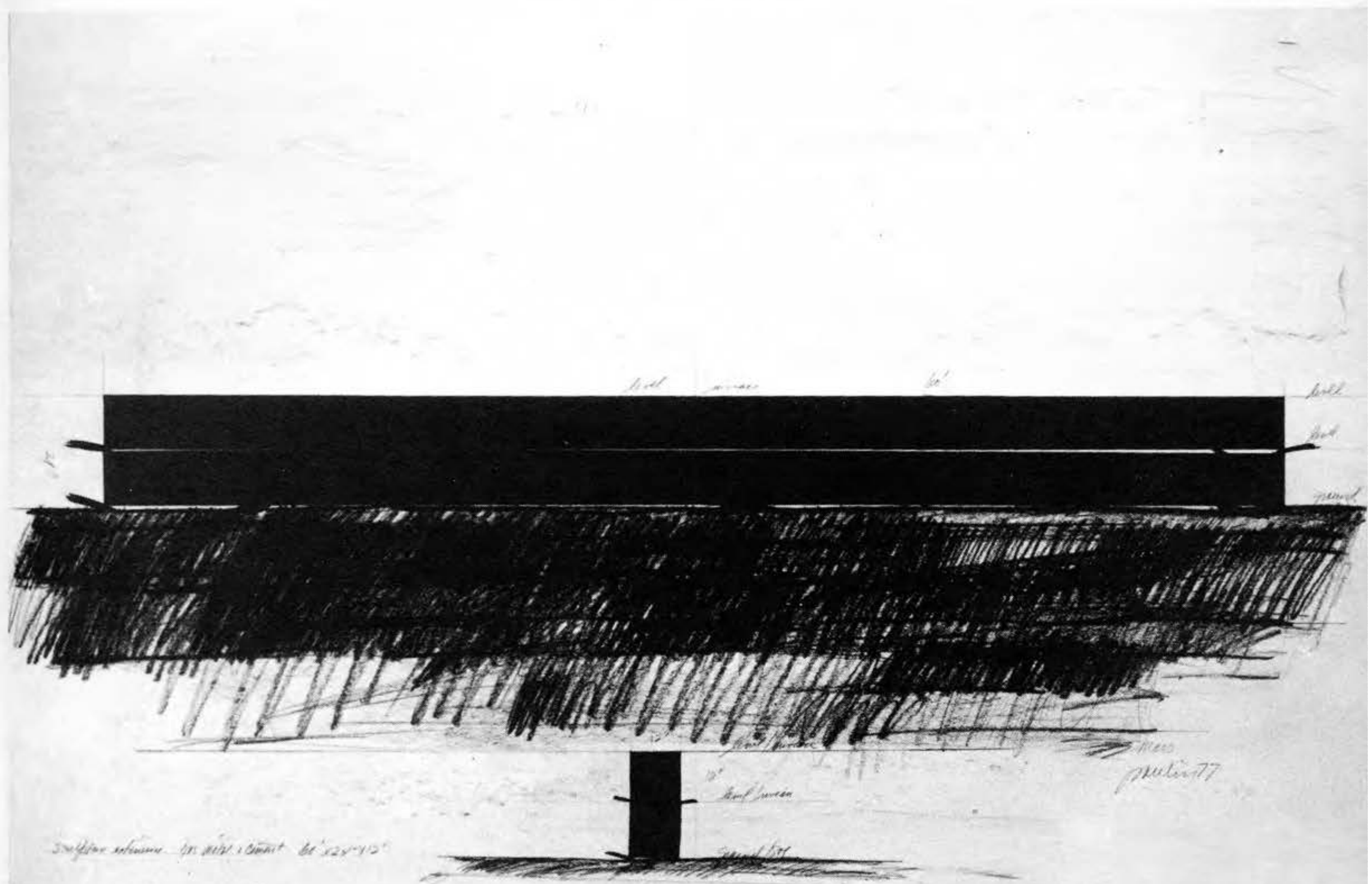


Franz Erhard WALTHER, Allemagne*

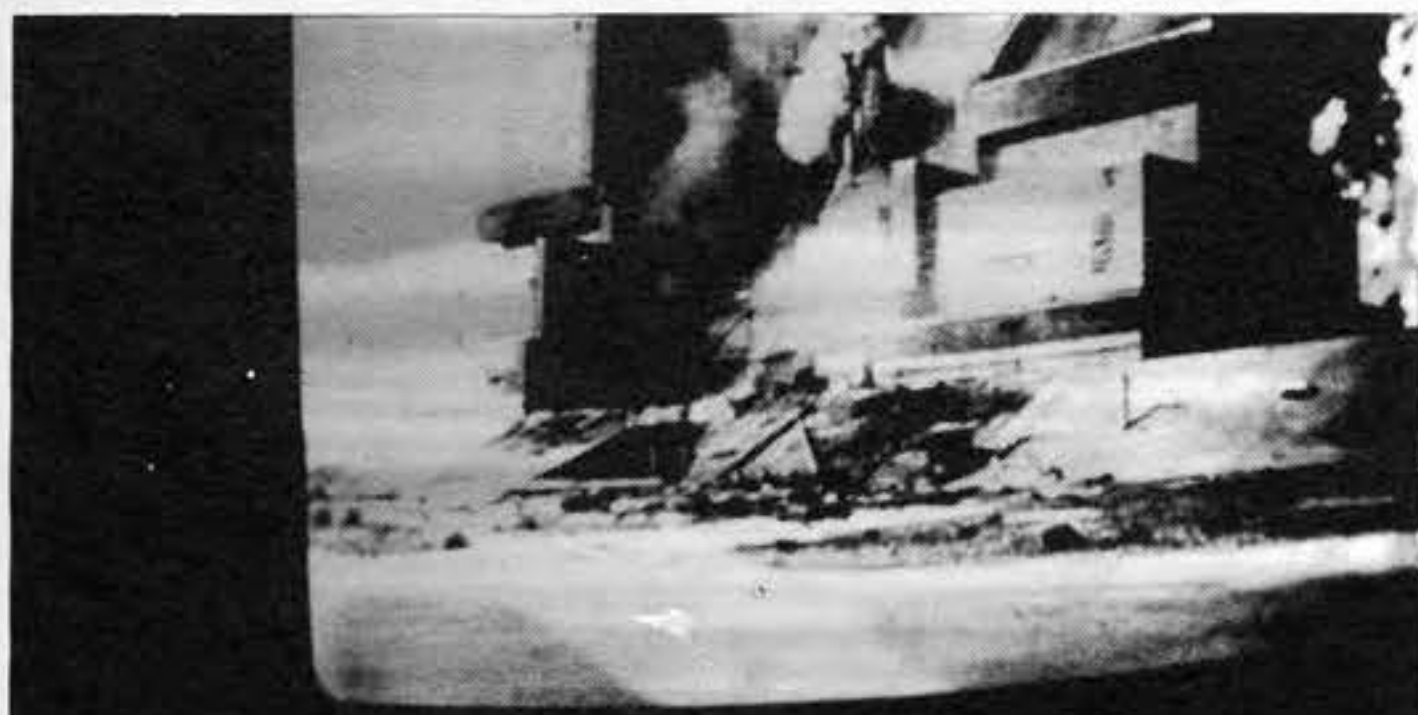


50 min segment
reconstruction

Roland POULIN, Canada



Jacques MONORY, France*

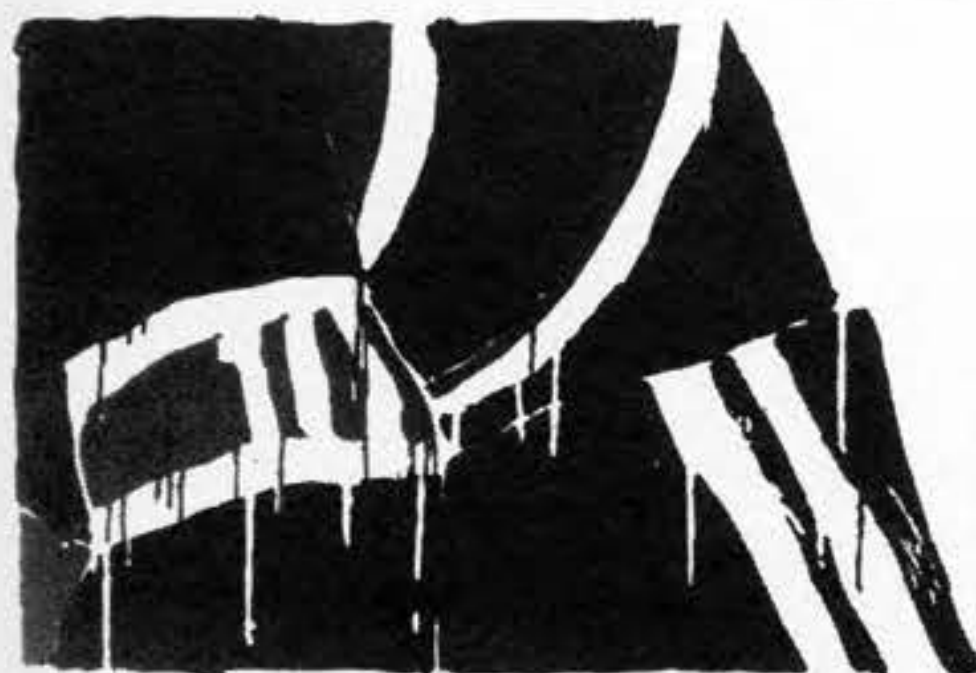


Canal 3.

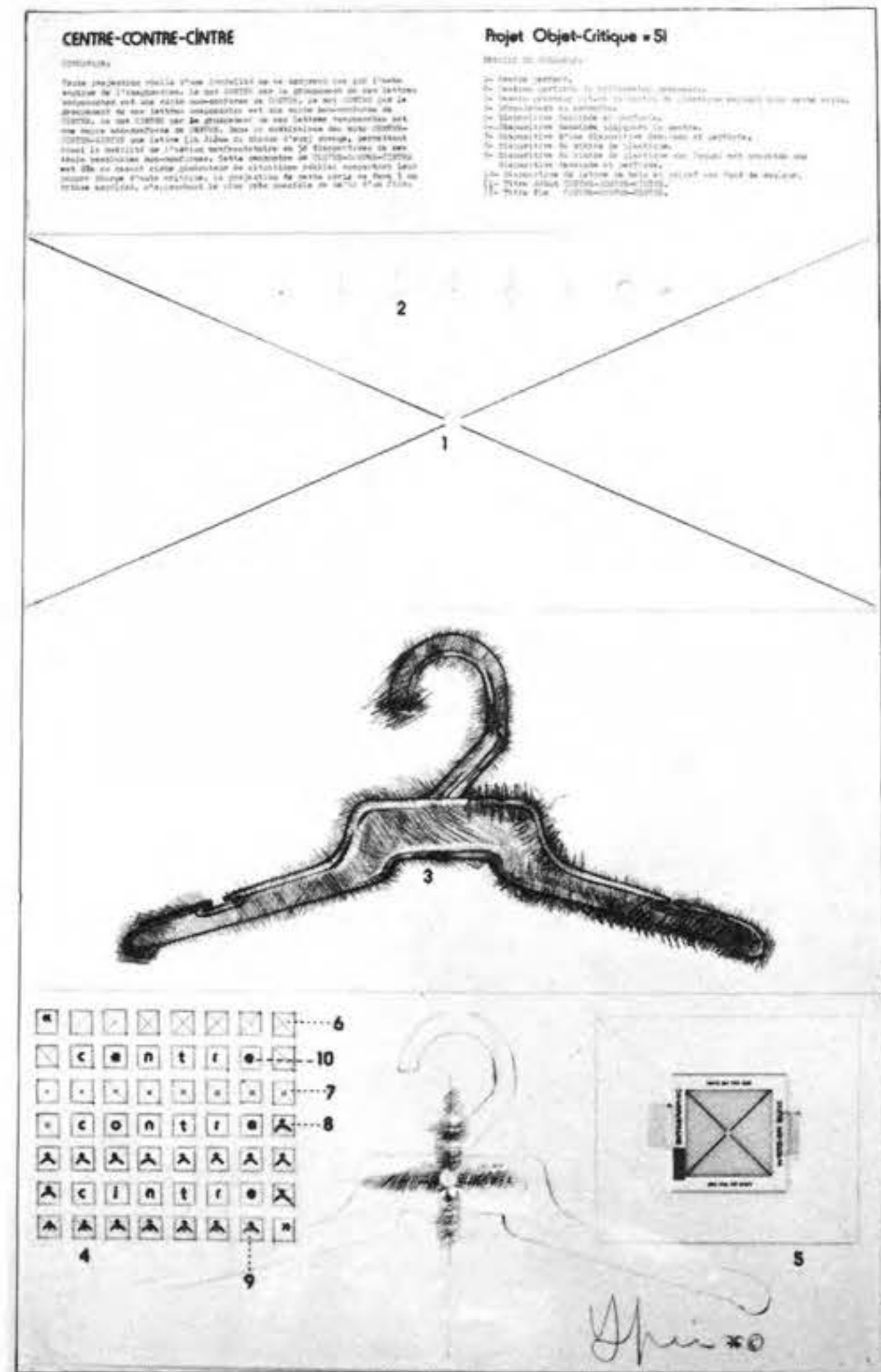


Canal 3.

Serge LEMOYNE, Canada*



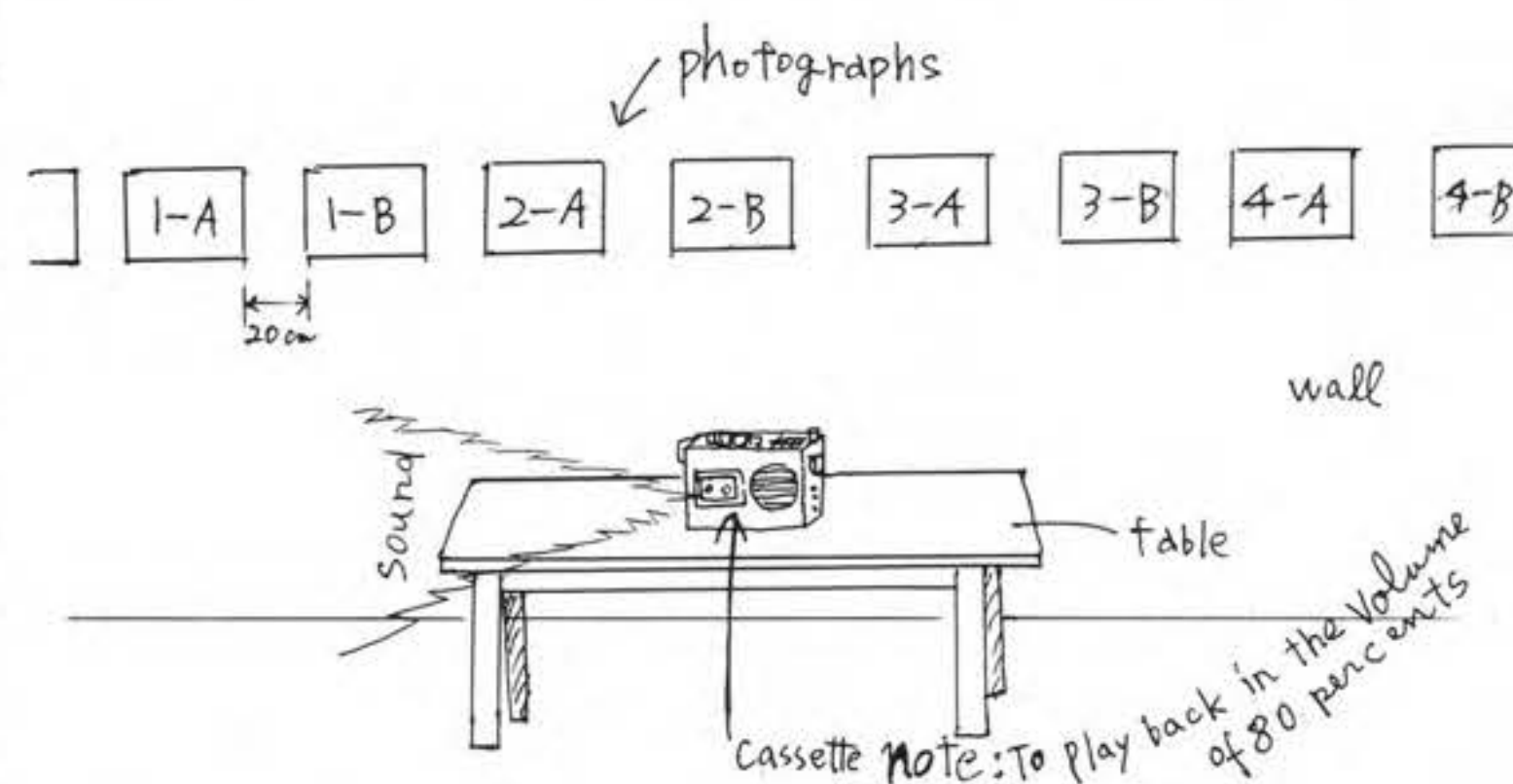
Yvon COZIC, Canada



Shiji MIZUMOTO, Japon*

note
No.1

I llustlation (position of my work in the hall and others)
by SHUJI MIZUMOTO.
* How to exhibit my work : tape and photographs.



MURIEL OLESEN
85 Bd. CARL VOGT
1205 GENEVE
SUISSE



MONITEUR COULEUR



"MIRAGE"

LE MONITEUR EST SITUE DANS UNE
FENETRE DECOUPEE DANS UN ECRAN
SUR LEQUEL EST PROJETEE L'OEUVRE
DE CONRAD WITZ, "LA PECHE
MIRACULEUSE", 1444, (MUSEE D'ART
ET D'HISTOIRE, GENEVE)



TO PETER TCHAIKOVSKI
19 DEC. '36

MUSIC BY STEVE LACY
PUB. BY CYLA MUSIC (BMI)



Linguistic Orchestra

TOWARDS A META-MUSIC

It has long been established that a purity of music cannot be established within the inherent framework of harmonic series. Every note of normal musical instrumental sound consists of "pure"¹ tone, (like that of a tuning fork) but a blend of the fundamental and certain upper partials, the precise blend obviously differs between instruments. This traditionally determined the difference between tone colors of instruments. Thus any search for an empirical heuristic structure, with overall relevance, is impractical. The speak of "purity" is to miss the point. A new framework has to be worked out.

However a new framework cannot immediately neglect this concept of purity. Ever since Wagner (and perhaps before) this concept has been prevalent, indeed has formed the main content of music's elusive aesthetic. Although elusive, an attempt has to be made to catalogue these aesthetics, in order to formulate any new theoretic, heretical structure. This will involve a methodological study of purity of sound, deliberately restrictive in scope, attempting a schema of intentions and a schema of interpretations.

A broad division must therefore immediately be made between intentions A and interpretations B. The intentions cover broadly directly and indirectly assumptions and performers, and the intention is here performed, and all integral experiences within which a renegotiable relationship of configuration follows; the interpretations cover again the performance, and the intention to perform, but more essentially it includes also any audience (a musician playing music is automatically also his/her own audience), any receiver of the work beyond the notion of the original concept.

Within these two broad divisions, orchestral music offers an appropriate theoretical basis for a diagrammatical structure.

A1 is the score, and A2 the score as divided between the instruments. A1, the collective score, consists of abstract entities and a specialised symbolic language³. Both A1 and A2 are essentially necessary to a performance of orchestral music⁴. The symbolic language used in A1 and A2 is open to a large and varying number of interpretations B. There is no singular interpretation of A1 or A2. Superficially it appears that A1 and A2 are inseparable from B1 and B2. However individual scores of music comparatively differ quite considerably; the difference between interpretations must necessarily be less. Thus the difference between interpretation equals the first relationship between A and B which establishes itself in the formula $A1 \leq B1$. A must always be connected with B, both being inseparable and integral elements, but not equal. An analysis of the relationship between these two elements would only prove superfluous to this essay.

The chosen diagrammatical form of the score is both arbitrary, unspecified and specialized. It is a fusion of intentional and unintentional. Interestingly it becomes difficult to analyse such an apparently chaotic structure. For convenience the ratio (unspecified) between x and y is called x . In conclusion it can be said that the value of x changes arbitrarily between 1 and 31, 32 and 32 and any other possible empirical equations. (Any performance that is the whole of B , can for the sake of argument be called a heuristic method of performing music).

1 see JOHN CAGE, *A Year From Monday*, page 112

2 all musicians are attempting

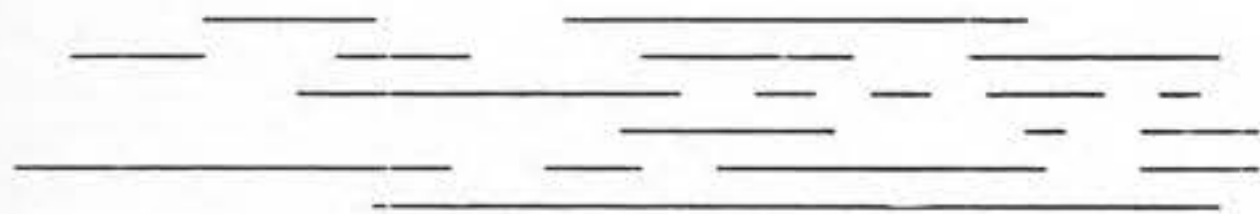
3. mg dm^{-3} A2

Prose Quintet

Winter Street Scenes II

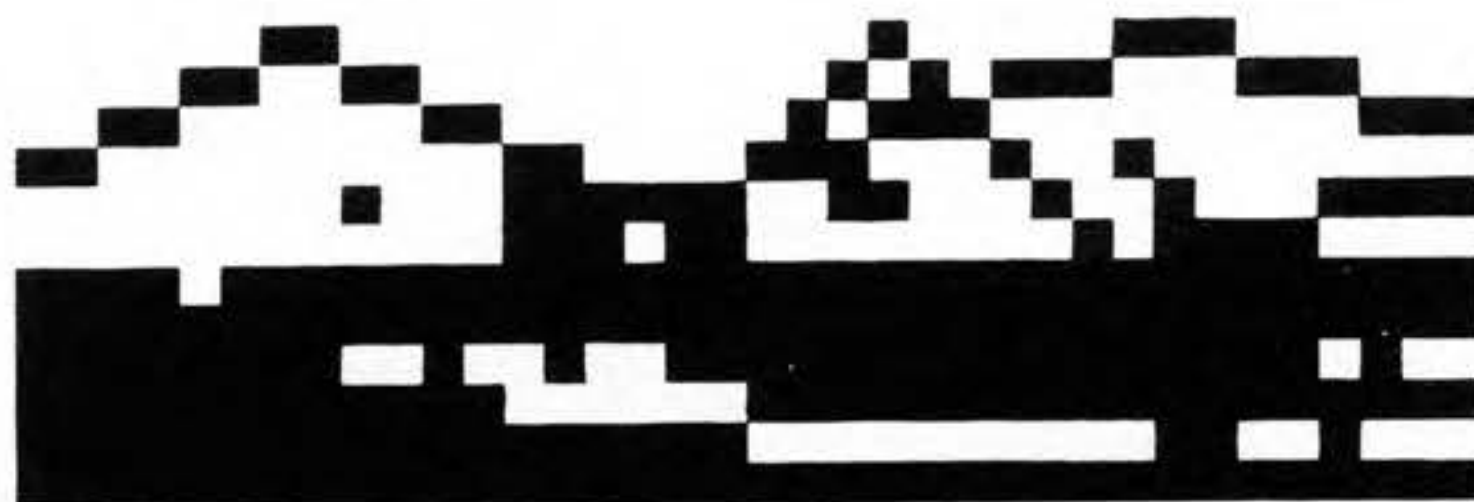
for 1 to 6 performers
from 5 minutes to 2 hours

Decide on the length of the performance
Decide on a "time form" of text and silence

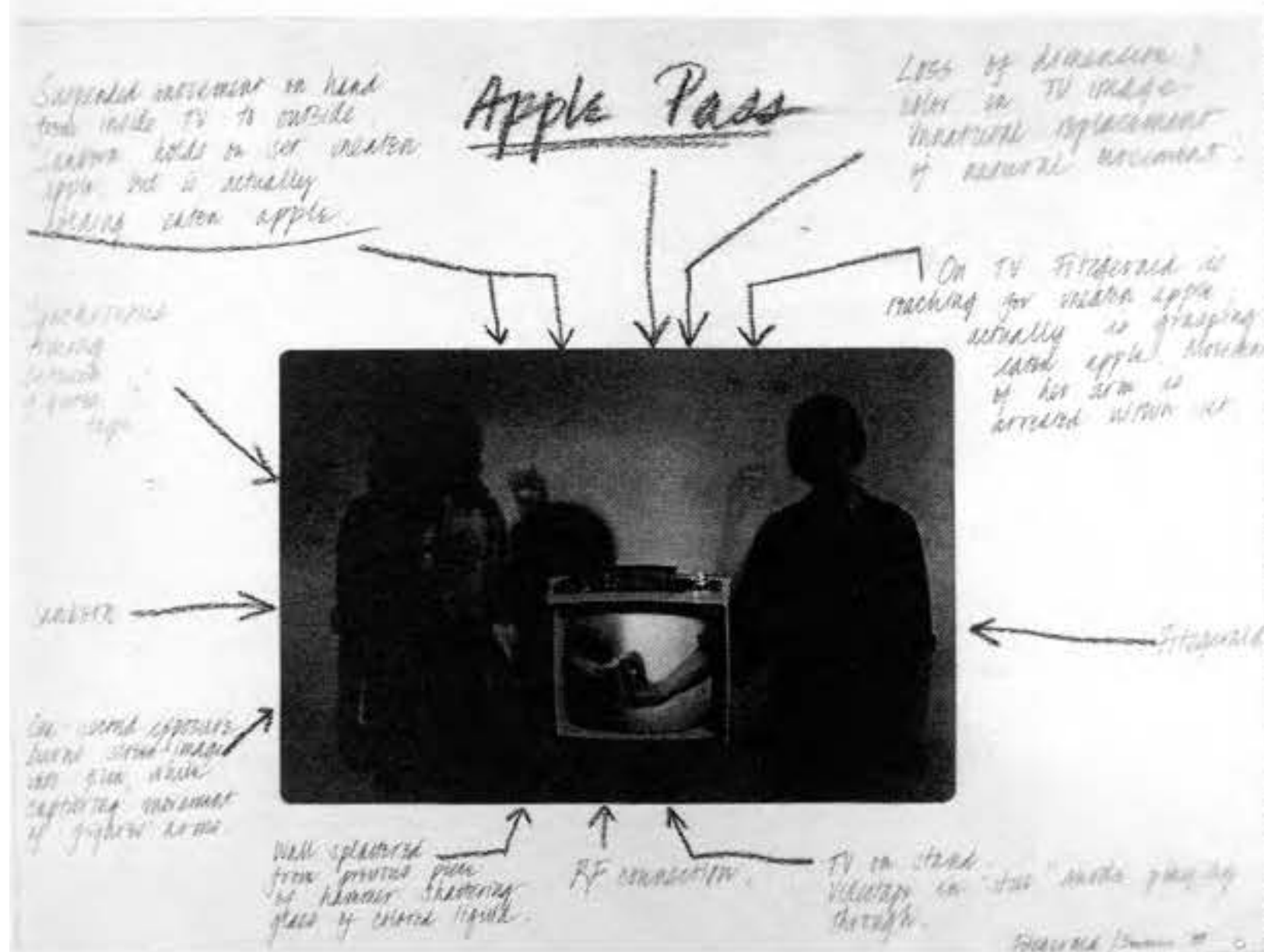


© Kucharz 1976
All Rights Reserved

Lawrence Kucharz
-170 Broadway Room 20I
N.Y. N.Y. 10038

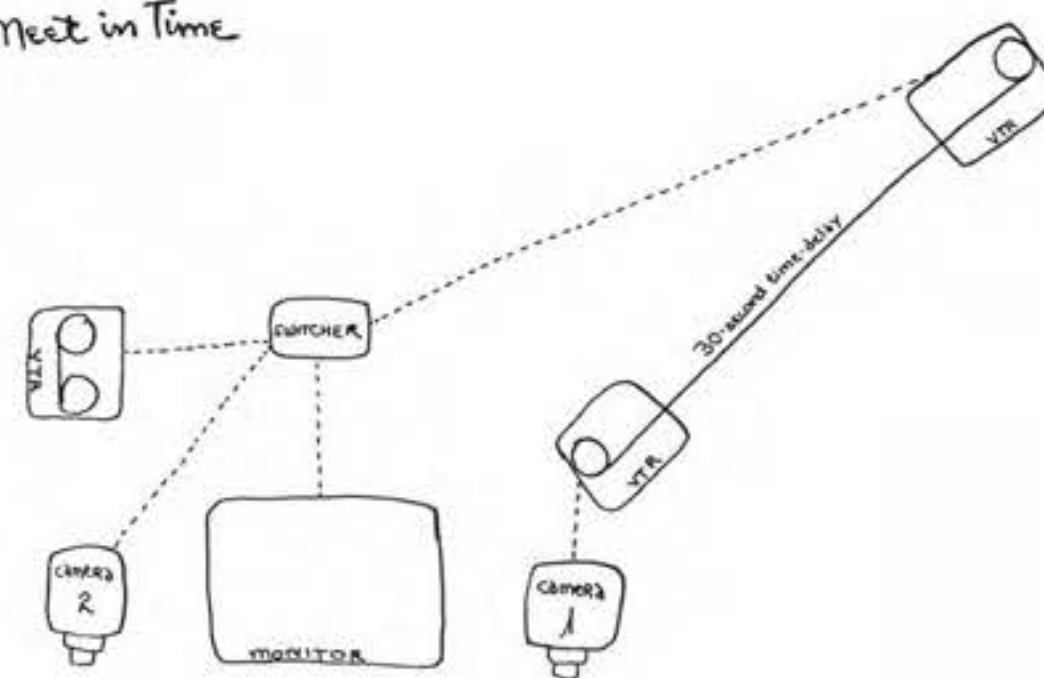


One of the thirty-six drawings by Jon Gibson derived from his music composition MELODY. The entire set of drawings is being published in book form by Printed Matter in New York.



VIDEO PERFORMANCE:

We Will Meet in Time



example



I go to camera 1 and adjust my right hand, moving it up and down gently.

The image is delayed for a certain interval of time and then appears on the monitor.



During the time-delay, I go to camera 2 and present my lower lock.



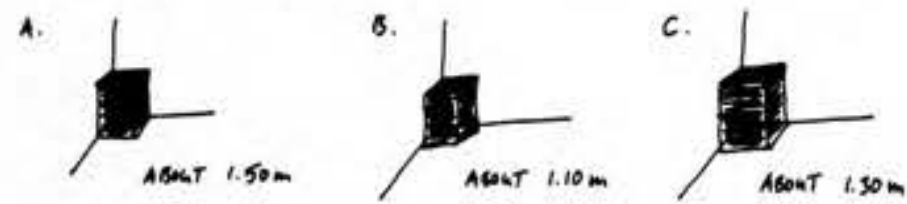
Through the switched system I have been able to put my back and have temporarily relieved one of the pains of alienation.

marshmore
montreal
february 1977

JÉTARQUES

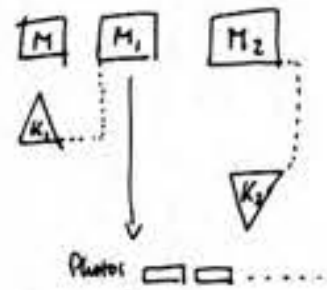
Ex. N° 1

A ROOM - FOUR ANGLES. IN EVERY ANGLE STAPLED PAPER.
[White; DIN A 4]



Ex. N° 2

A "DEAD" VIDEO-MONITOR M. CAMERA K₁ FOCUS ON MONITOR M. EVERY FIVE MINUTES DURING ONE HOUR BLACK+WHITE POLAROID- PHOTOS ARE SHOT OF PICTURE ON MONITOR M₁; THE PHOTOS ARE TO BE POSTED ON A WALL. CAMERA K₂ FOCUS ON EVERY PHOTO POSTED ONTO THE WALL FOR TWO MINUTES:



Ex. N° 3

A GALLERY-ROOM. A DRAWING BOARD. THE VISITOR IS ASKED [LEAFLET] TO WRITE AT THE EMPTY WALL/BOARD:

DIESE ZEICHNE WÖRTE SIND MIR FREIHEIT.
[THESE MY WORDS ARE FREEDOM TO ME]

OF EVERY VISITOR A COLOURED POLAROID- PICTURE DURING THE ACTION [POSTED ONTO THE WALL].

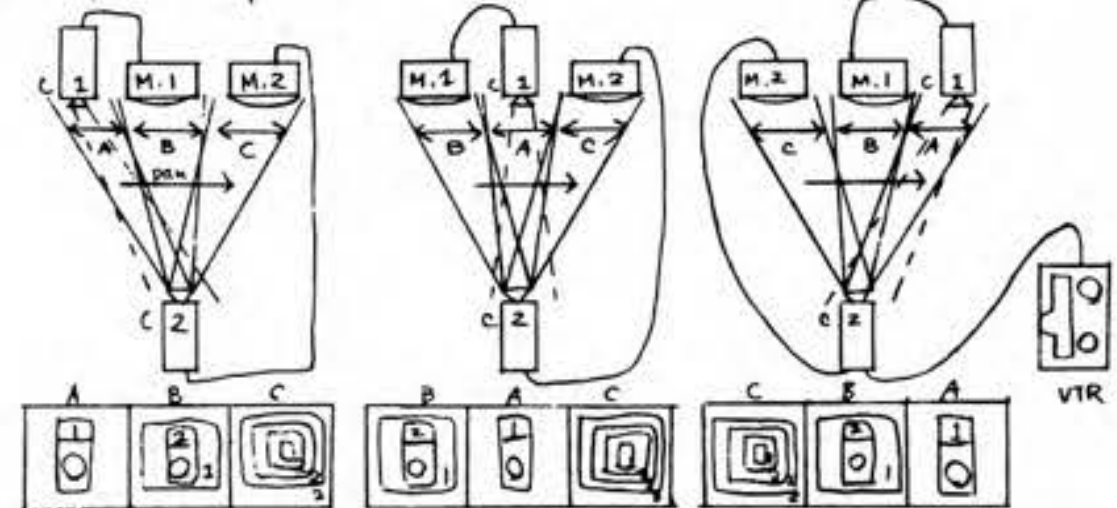
AFTER HAVING LEFT THE ROOM THE BOARD SHALL BE CLEARED.

TAKA IMURA

OBSERVER/OBSERVED/OBSERVER (1976) videotape b/w
#3. Camera 2 - Camera 1/Monitor 1/2 sound 2.30 min

	pic. w. supply	voice	over (dubbed)	time	pictureplan
1	A			0.15	
2	B			0.30	
3	C			0.45	
4	A			1.00	
5	B			1.15	
6	C			1.30	
7	A			1.45	
8	B			2.00	
9	C			2.15	
10	A			2.30	

Foot plan and operation



Fabio MAURI, Italie

Ulrike ROSENBACH, Allemagne

"Leçon d'Anglais"

jouée par Emanuelle Riva et Michel Picoli
Bande magnétique

NY CASSETTE

-matic

KC-10

♦ mono
♦ stereo
♦ dual language

Ulrike Rosenbach + Klaus vom Bruch

Good luck for a better Art

5 min b/w ,sound 1977

VIDEOFEEDBACK

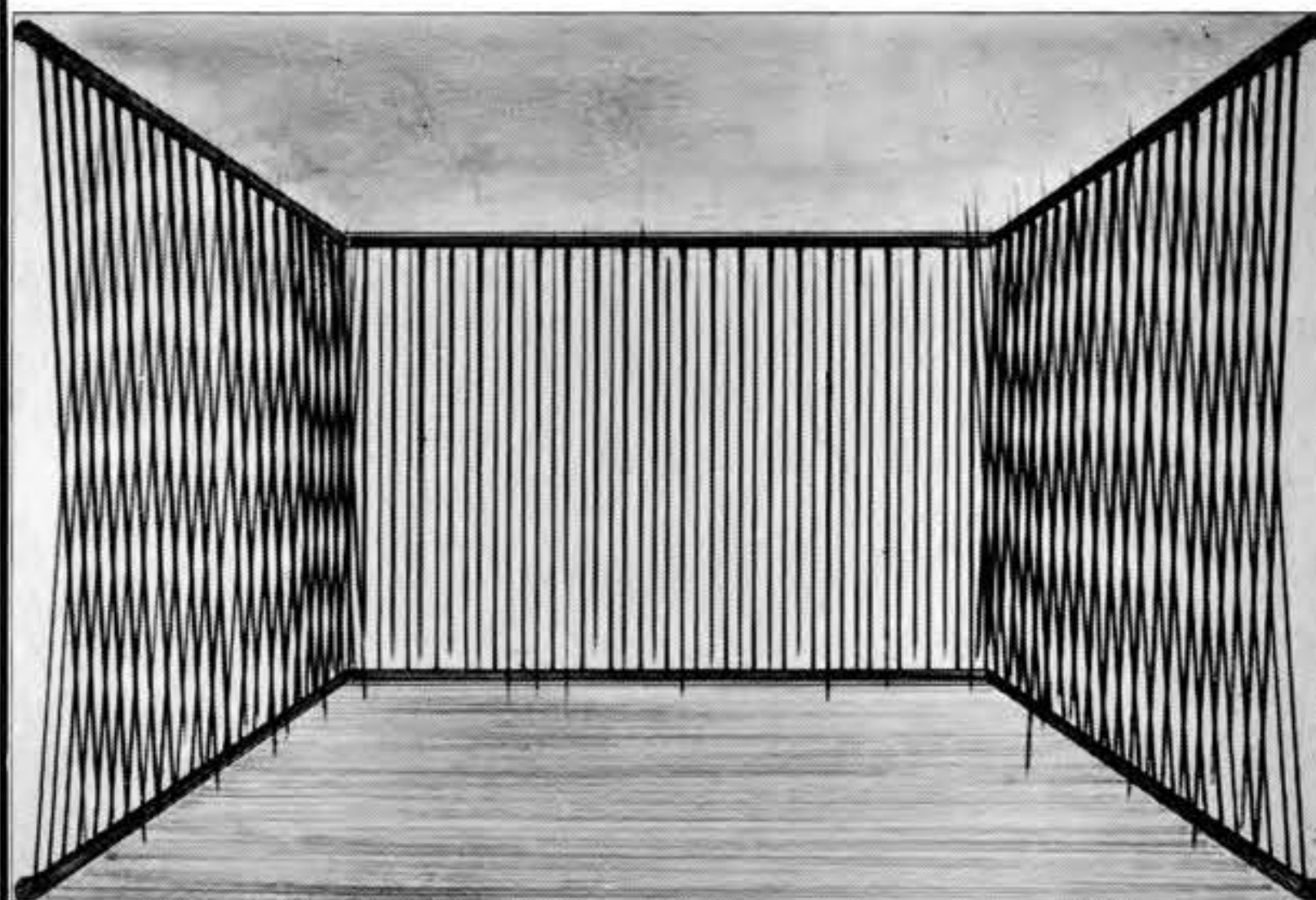
and back to: Ulrike Rosenbach

VENLOER STR. 21
5000 KÖLN 1

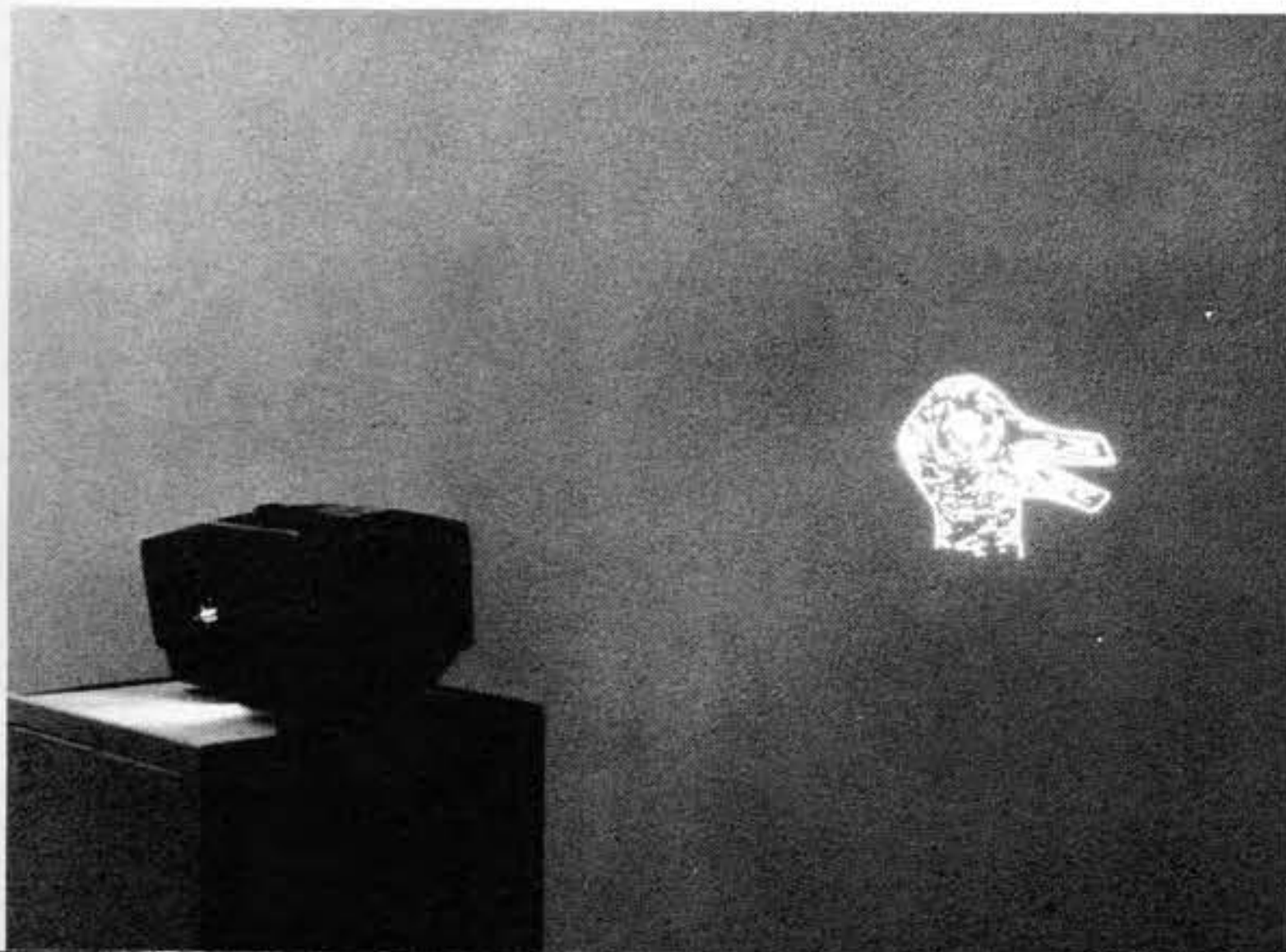
A black and white photograph of a man with dark, curly hair, glasses, and a mustache. He is looking down and slightly to his left. The image is high-contrast and grainy, with a white border around the photo itself.



A black and white photograph of a coastal town. The foreground shows a rocky shoreline with some debris. The middle ground features a row of buildings, including a large, light-colored structure with a flat roof and a tall, dark church spire. The background is a bright, overexposed sky.



Relationships of time-identity at different levels become evident by the continual projection of an «ambiguous figure»: the film as documentation of past events; the observer's attention on the projected image, which leads to the alternating perception of a duck or a rabbit; the relationship of the visual experience of the projected image in reference to its having been previously filmed. The observer senses that the alternating phenomenon has no past in the sense that the experience only exists in a perceptual present, while at the same time knowing that it cannot be excluded from a past (memory). The past asserts itself in the present and vice versa. Notions on the filming of the original recorded-frequency of the alternating phenomenon are not subject to playback and are consequently transferred to the present, thereby exerting uncertainties on the future-immediate.



The work being submitted is a celebration of the sun/earth ecosystems*, in particular that circuit which involves the rotation of the earth on its axis and its revolution around the sun. Through various calculations (mathematical/diagram) it is possible to predict where the sun in relation to the earth will be on a certain day at a certain time if one's location is fixed. The time/day is relative to earth location. This work, a complete work, but only a prototype to a much larger work now in preparation, is planned so that all the calculations will be relative to the museum. The work will consist of a blank canvas (size to be determined) and a sun transmitter/interceptor (transceptor) - see page 7. The transceptor literally, as the name implies, intercepts the sunlight by the placement of it directly in the sun's west to east path across the museum floor. At a pre-determined time the sun combines with the mirrored surface of the transceptor and projects directly onto the canvas to form a field of light. (see the Law of Reflection, and the Theory of the Redirection of Sunlight on p.6, p.4,5) The canvas becomes a sun surface; a canvas in a space/time, sun/earth continuum. With the conjunction of sun/earth canvas we will have a completion of a level of an ecosystem circuit (see p.23).

AN ECOSYSTEM CIRCUIT:

Some observations:

- man is an ecosystem
- man is in the middle of his and other ecosystems: he cannot be an impartial/objective viewer/analyst/dissector of the ecosystem (see Werner Heisenberg's principle of indeterminacy - "it is impossible to observe atomic events without changing them")
- man is a balanced/self-corrective ecosystem
- man/nature/universe are not separate
- nature/universe is a balanced/self-corrective ecosystem
- ecosystems work in circuits; in cycles
- circuits function on levels: a macrocosmic level: sun/earth/rotation; a metaphysical level: man/mind/earth; a biological, microcosmic level - an infinite number of levels
- levels communicate/connect through insertions
- insertions are both determinate and indeterminate
- all insertions from circuit to circuit conceive themselves to be balanced wholes
- man is an insertion into the ecosystem of the earth/sun**
- man does not seem to know the above fact
- man disrupts and overloads balanced circuits

QUESTION:

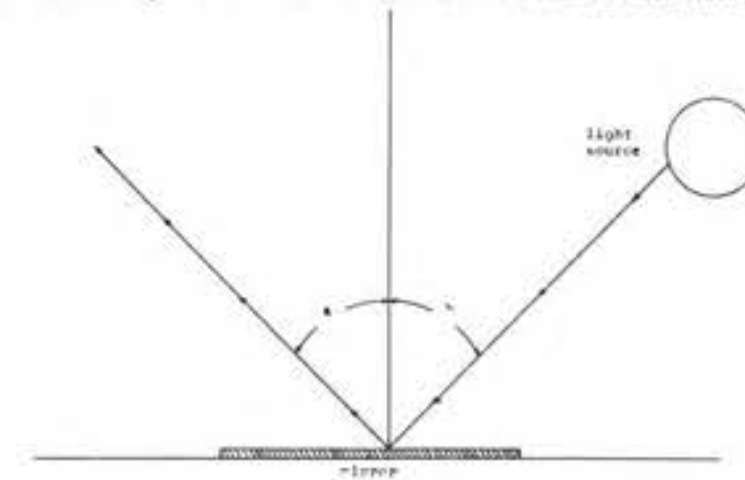
How do we begin to see ecosystem circuits and at what levels we do and can and will be able to function within them without disrupting/overloading them?

ONE answer may be this work that is being submitted which is itself a level - a level which is then inserted into the level of earth/sun/rotation. this will redirect awareness to one of the primary ecosystems man is involved in.

* ecosystem is here defined as our natural biological surroundings with all the interactions and dependencies such a circuit (circular) structure maintains.

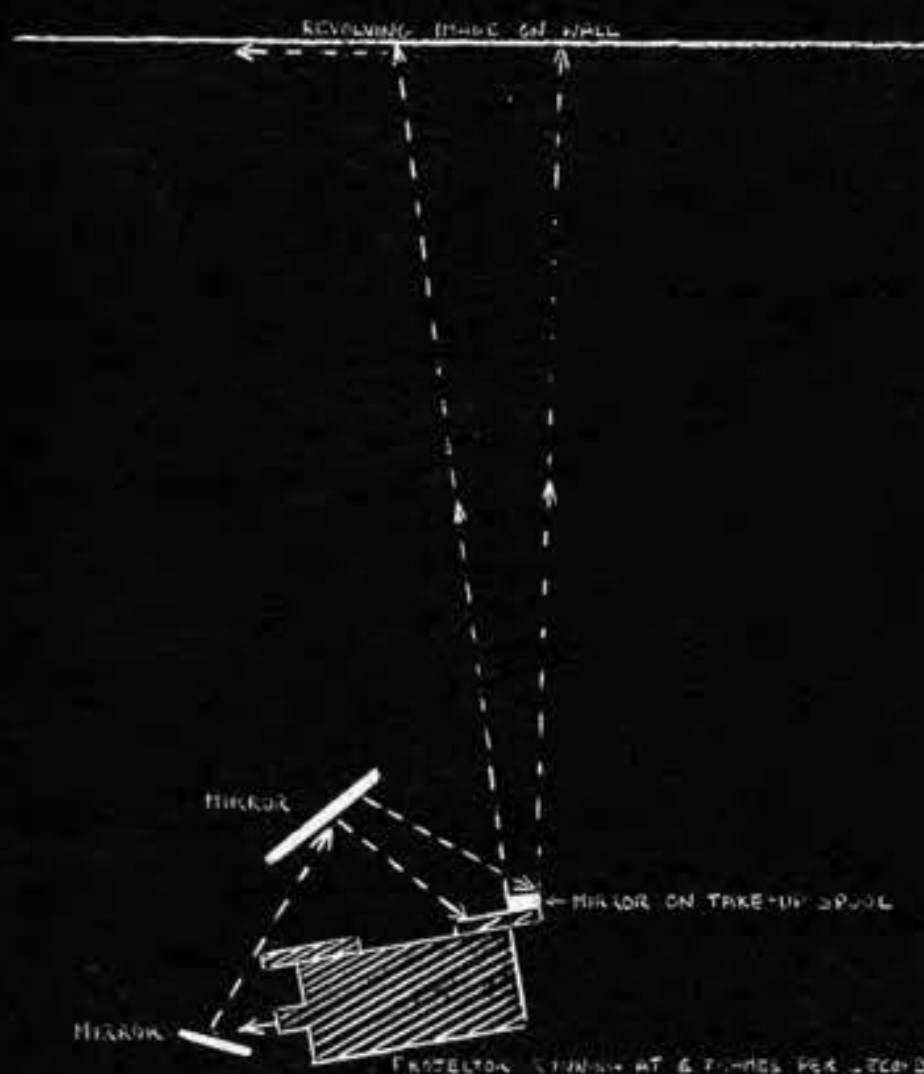
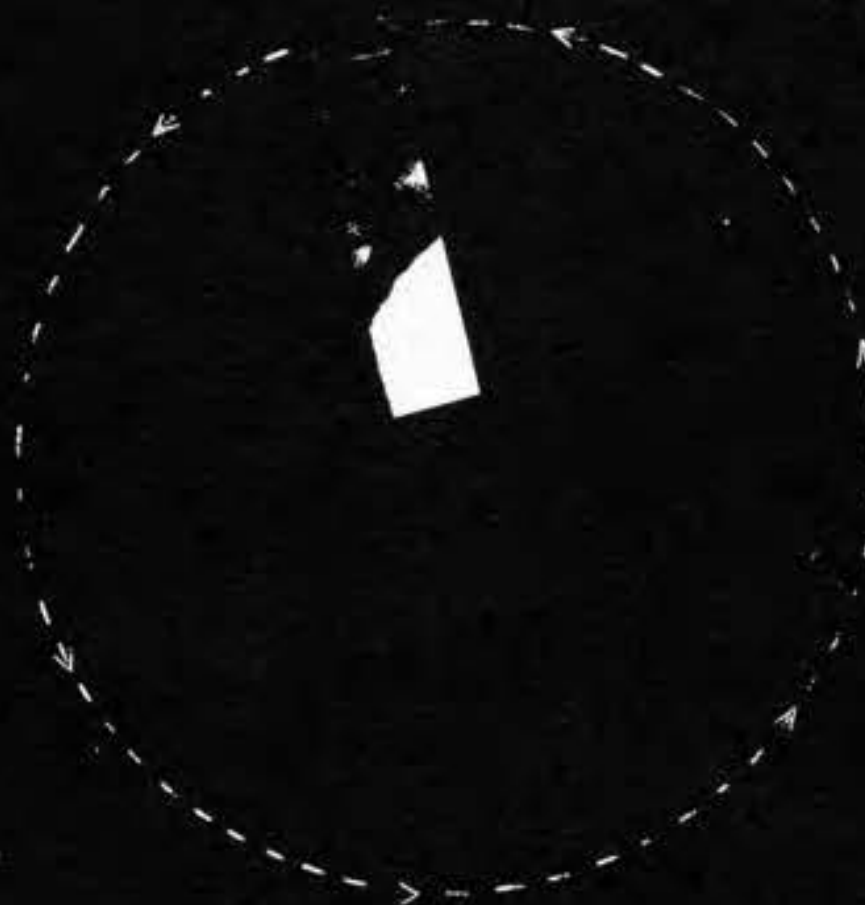
** insertions are not intrusions
insertions are balanced symbiotic fluctuations between the levels of circuits

THE LAW OF REFLECTION



1) the angle of incidence (i) is equal to the angle of reflection (r)
2) the incident ray, the reflected ray, and the normal (perpendicular) to the surface at the point of reflection all lie in the same plane

David DYE, Angleterre*



... let me see now ... cast an eye over ...
throwing light on ... will all be revealed?
... put my finger on ... what's the meaning?
... is there a story? ... mustn't miss anything
... no loose ends ... anchor the meaning ...
search for clues ... skimming the surface ...
scanning the field ... a guessing game ...
I spy ... blind man's bluff ... a searchlight
... a parking camera ... a roving eye ...
a crossing hand ... a striptease ...
no sooner seen than gone ... groping in the dark
... on the tip of my tongue ... can't grip it
whole ... infinite pursuit ... a vicious circle ...
(REPEAT)

3) THE SOUND-TRACE FOR 'THROWING LIGHT ON'.

A VOICE IS HEARD UTTERING THE ABOVE PHRASES - ONE CLONY
10 SECONDS WITH COMPLETE SILENCE IN BETWEEN.
THE CYCLE IS REPEATED FOR AS LONG AS THE FILM LASTS.

1) PROJECTION DEVICE FOR INSTALLATION OF 'THROWING LIGHT ON'

David Dye

2) THE IMAGE PRODUCED BY THE DEVICE FOR THE INSTALLATION OF
'THROWING LIGHT ON' IS A SLOWLY REVOLVING STRIP WHICH SEEMS
TO REVEAL IN SEGMENTS A HIDDEN IMAGE OUT OF THE DARK.
THE FILM USED FOR THIS INSTALLATION CAN BE ANY FILM
WHICH DEPICTS LOVE MAKING OF ANY KIND.

David Dye 1975

David Dye



PROJET 03 23 03 : SCULPTER UN ESPACE PAR LE SON

Une installation qui a pour but de sculpter un espace par le son en fournissant une équivalence sonore à une proposition visuelle qui s'y prête spécifiquement, dans ce cas-ci, une sculpture de Roland Poulin.

Il s'agit d'une sculpture en contreplaqué laminé teinté au créosote et constituée de sept unités orientées linéairement au sol et regroupées comme suit: trois unités carrées superposées identiquement à trois autres unités carrées de poids égal suivies d'une unité rectangulaire dont le poids équivaut à deux unités carrées superposées. Au niveau de la perception, on visualise au premier abord un ensemble de quatre masses successives, soit trois unités carrées et une unité rectangulaire et ce n'est qu'une étude attentive de la sculpture qui permet d'en déceler tous les éléments, d'où son titre: 7 - 4 - 3.

CARACTERISTIQUES DE LA SCULPTURE pour lesquelles une équivalence sonore est proposée:

- 1) Les matériaux de la sculpture sont d'une seule et même texture (contreplaqué laminé) et j'utiliserais par conséquent un matériau sonore à texture unique.
- 2) La sculpture est placée par terre et orientée linéairement au sol. Cet aspect linéaire d'un objet qui s'étend à même le sol correspond pour moi au son tenu. Ce son tenu, à texture unique, serait répété successivement à intervalles réguliers, de façon à ce qu'il soit toujours perceptible, comme la sculpture l'est, dans l'espace. Ce son doit être identique afin d'éliminer par sa répétition successive toute dialectique ou langage musical de par l'interaction de sons différents entre eux. Le fait que ce son soit tenu et répété à intervalles réguliers plutôt que soutenu indéfiniment renvoie directement à la fragmentation de la sculpture en sept unités regroupées en quatre masses de poids équivalent.

(En ce qui concerne le type de matériau sonore approprié, je pense - par exemple - à une note de piano tenue, registre moyen, étouffée par l'application des doigts sur les cordes afin d'éliminer autant que possible toute référence à l'instrument d'origine, élément trop évocateur susceptible de compétitionner par diversion avec la matière sonore proprement dite. De la même façon qu'on ne peut associer à première vue le contreplaqué laminé de la sculpture à un arbre en particulier, on ne doit pas pouvoir rattacher dès la première audition le matériau sonore à un instrument spécifique.)

PROCEDE:

Afin de reconstituer en quelque sorte cette sculpture dans l'espace par le son (orientation/masse/forme), je propose ce qui suit: prolonger vers les murs/le plafond, à l'horizontale et à la verticale, les arêtes de chacune des quatre masses géométriques visibles en traçant un réseau de lignes imaginaires issues de chacune de ces masses. Aux limites de cet espace (murs/plafond), indiquer l'orientation de ce réseau de lignes à leurs extrémités à l'aide d'un trait-repère.

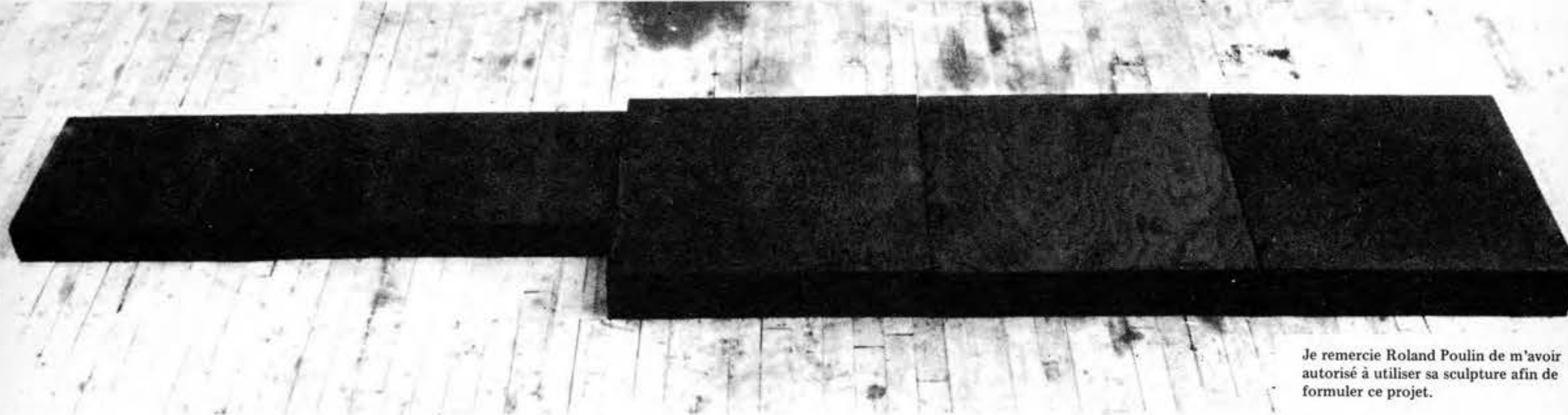
Par la suite, je retire la sculpture de l'espace. A chacun des traits-repère ou points d'attache, je fixe un petit haut-parleur (tweeter) pour diffuser le son. Ce son propulsé au sol et du plafond suivant une orientation stricte et rigoureuse définie au préalable par la sculpture, constitue une expérience de perception non équivoque. Le spectateur/auditeur circulant dans l'espace en contrôle et modifie sa perception suivant ses déplacements. Ainsi par exemple, lorsqu'il s'approche du lieu d'emplacement original de la sculpture, une série de haut-parleurs fixés au plafond suggère, de par l'intensité sonore accrue perceptible en cet endroit, la présence physique même de cette sculpture et son orientation. Lorsqu'il s'en éloigne, le son est perçu différemment par l'oreille comme la sculpture l'est par les yeux suivant qu'on la regarde de près ou de loin, fixement ou en mouvement.

VOIR LE SON:

La visibilité de ce réseau de petits haut-parleurs constitue un sujet d'attraction visuel illustrant le processus de fabrication. Pour obtenir un espace totalement vide à l'intérieur duquel l'orientation du son ne serait plus visible mais uniquement audible, il faudrait construire un faux plafond et de faux murs pour dissimuler tous les accessoires. Ce sont deux alternatives différentes et intéressantes à la fois.

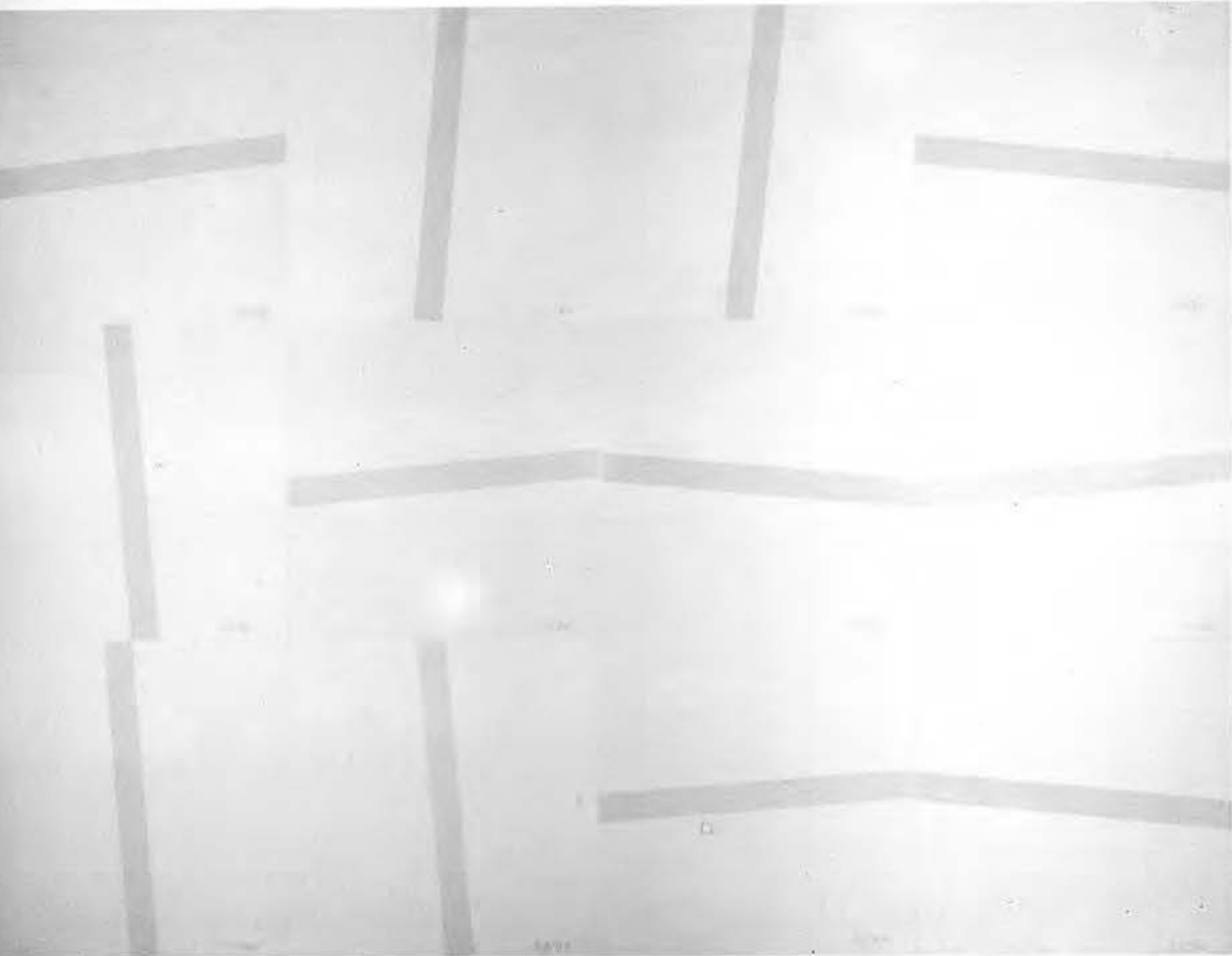
ENTENDRE L'OBJET:

Dans cette pièce, on pourrait parler du son en tant qu'objet puisque tous les sons étant identiques, le processus sonore est pour ainsi dire totalement perceptible dès le premier son comme la sculpture d'un premier coup d'oeil. Le mouvement inhérent au processus est en quelque sorte annihilé, le début et la fin étant comprimés en une seule manifestation objective. Comme il n'y a pas de dialectique musicale en tant que tel, la matière sonore est perçue comme matière sans autres liens associatifs.



Je remercie Roland Poulin de m'avoir autorisé à utiliser sa sculpture afin de formuler ce projet.

Bernard VILLERS, Belgique*



A L'ENVERS A L'ENDROIT

Un projet, des projets pour " 03 23 03 "

1. proposition-préparation

Sur un certain nombre de feuilles carrées, de papier pelure (translucide), j'imprime en sérigraphie le même trait, la même trace de couleur, en travers de la page, visible aussi par transparence si l'on retourne la feuille.

La série étant imprimée, les feuilles sont "rangées" dans le plus grand désordre. Coup de vent, courant d'air, sèche-cheveux... Ensuite, numérotées dans "l'ordre" où on les a trouvées.

2. accrochage

Epingler. Punaier. Tapisser. Les murs d'une galerie. La chambre. La rue. ICI-MAINTENANT: Cette feuille de 13,2/13,2 cm, traversée d'un trait jaune, est la douzième du tirage. Sur le mur (blanc) on a dessiné au crayon un rectangle de 52,8 cm (long.) sur 49,6 cm (ht). Dans ce cadre, les feuilles sont placées (colle? épingles?) de gauche à droite et du haut vers le bas. (Dans le cas d'un collage on peut envisager de coller les feuilles restantes par dessus les premières.) Ici, le tas restant est posé dans un coin de la galerie.

Brad BRACE, Canada

03 23 03

PROJECT

#selection from accumulated colour slides
of food, restaurant/food images
#Cibachrome prints (10) made from selected
slides
#prints mounted and matted in 8x10" frames
#exhibited in appropriate restaurant for
one month
#prints are for sale
#commission to restaurant owner
#black/white photograph made of pictures
as they are found hung in the restaurant
#life-size, half-tone photographic enlarge-
ment made of b/w photo.
#enlargement is mounted on one wall (or more,
depending on how many walls of the restau-
rant are present in the original b/w photo.
#actual, framed, colour prints are again
hung this time on the b/w photographic
"wall"

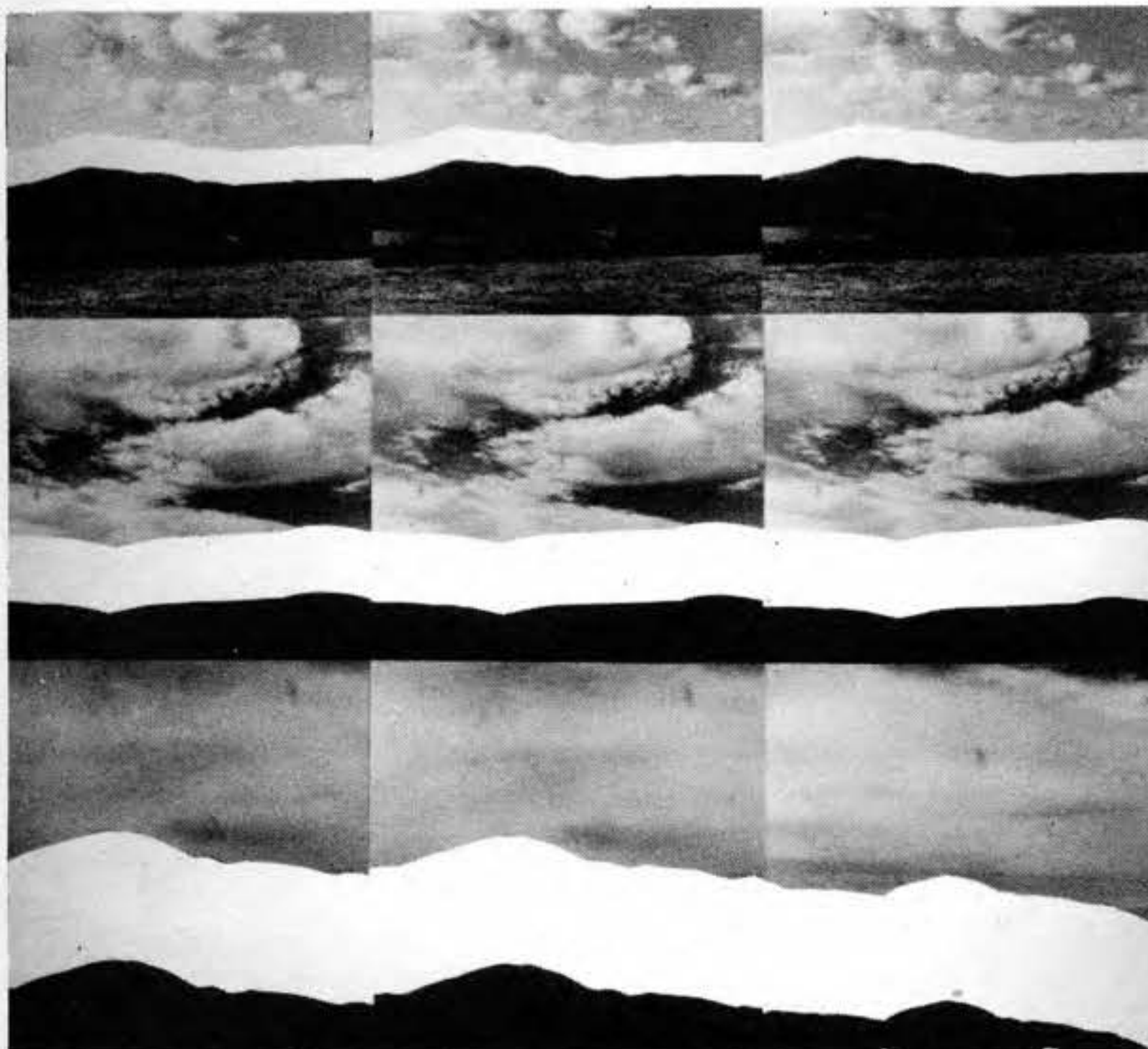
March 1977.

Brad Brace

David TREMLETT, Angleterre*



Judith KLUGERMAN, Canada



Roger CUTFORTH, U.S.A.

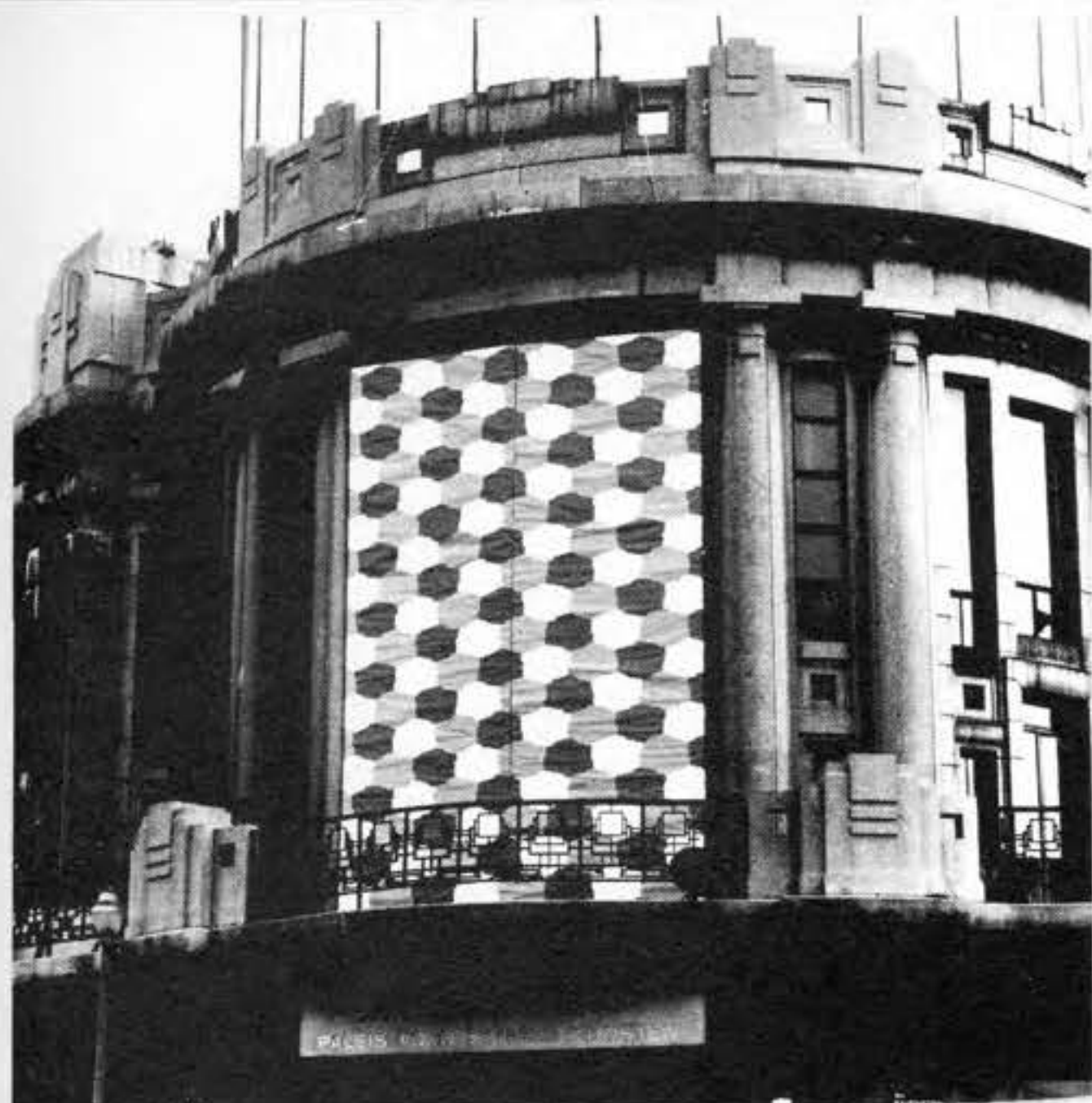


'Project for Three Landscape Projections.'

Stills from three Super 8 films taken around the horizon, North West Scotland, summer 1976.

1. Time-lapse film taken to the West of the sun setting and the landscape gradually getting darker until it is no longer visible.
2. Time-lapse film taken to the North of the sky over the mountains in constant twilight and the landscape remaining just visible.
3. Time-lapse film taken to the South of the view changing from dark to light as the moon enters the film frame and rises in the sky.

Roger Cutforth 1976



PROPOSITION - PEINTURE

"Traces-Formes" d'aspect hexagonal se présentant conjointement, alternativement en bleu, en rouge, en blanc, et jusqu'à occuper toute la surface donnée, obtenues progressivement - chacune délimitée (ici au pinceau) puis couverte uniformément d'une même couleur - en réitérant systématiquement à partir de points de repère, sur chacun des côtés de chaque hexagone d'une trame géométrique, tracée au préalable, un même acte "Intervention" qui s'effectue selon un processus et des principes déterminés - système comportant des combinaisons permettant aux "Traces-Formes" de se produire dans leur succession à travers des répliques différentes.



03 23 03
C.P. 730 - Succursale N
Montreal
Canada

Dewaele Daniel
Rijselsestraat 136/10

Bruges, 20 février 1977

Monsieur,

Afin déprouver la liberté physique en tant que telle, je me permets de vous proposer de délimiter trois espaces à l'aide d'autocollant et ainsi d'accentuer la superficie du pavement des autres espaces non délimités par ce même autocollant.

Je vous présente mes salutations distinguées,

Daniel Dewaele

Daniel Dewaele

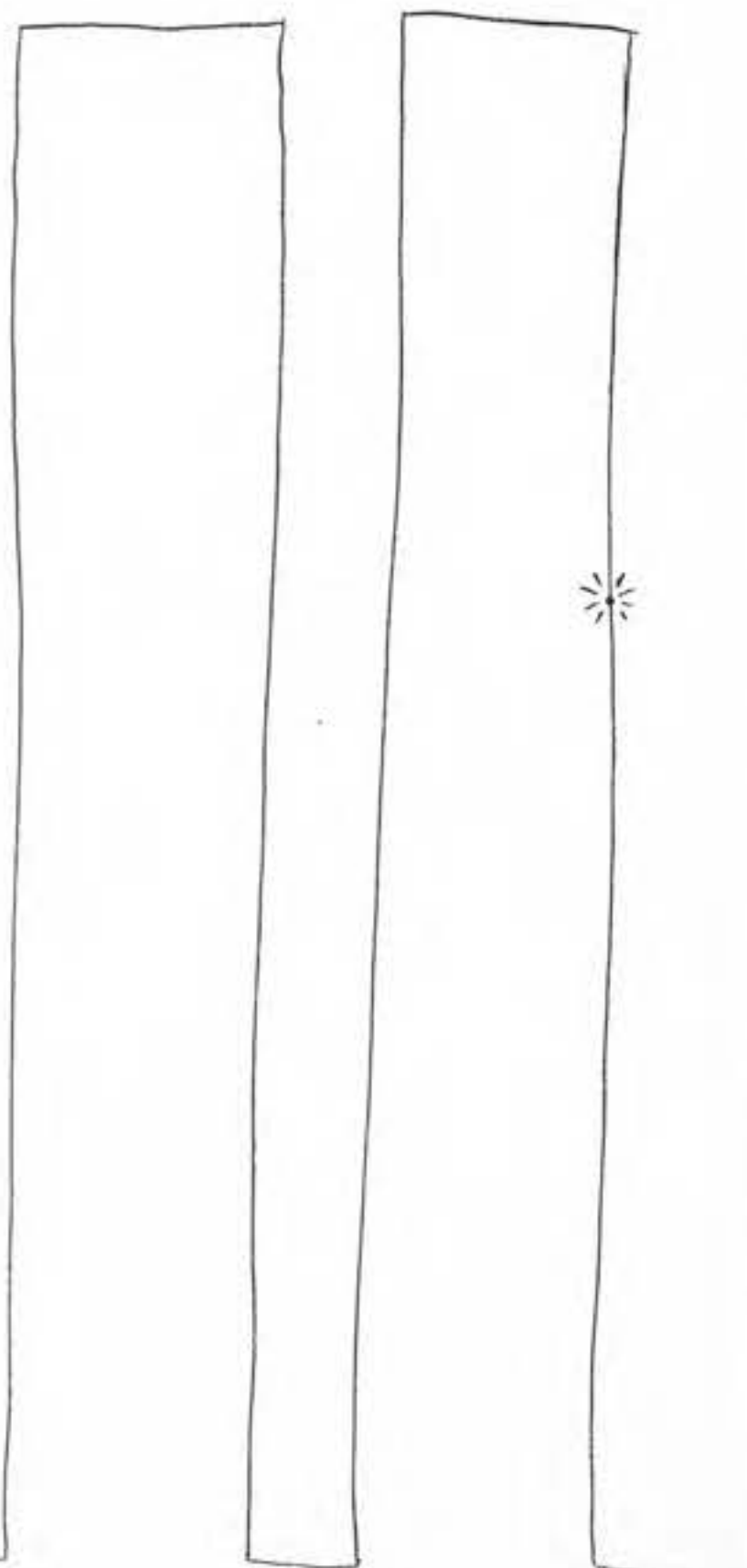
Richard HAYMAN, U.S.A.

it is not here

... —
... ..
— . — . — . —
....

this rhythmic sequence
is repeated continuously
by a light and a tone
from a person slowly
scaling the exterior
of a tower of the
World Trade Center
the figure rises all day
the sequence grows faint
to people passing below
until disappearing
at the
summit

Richard Hayman
New York 1977



Ana LUPAS, Roumanie*

PROCESSUS DE DETERMINATION

Processus de détermination Mars 1977

Lieu: Terre fertile Village de Mangau Roumanie
Lieu: Terrain fertile
Lieu: Terrain fertile (Produce?)



Processus de détermination à la participation des paysans du village de Mangau



La détermination de la partie supérieure du bâtiment
Mêmes importantes angles 2 1 détermination = 3 plans

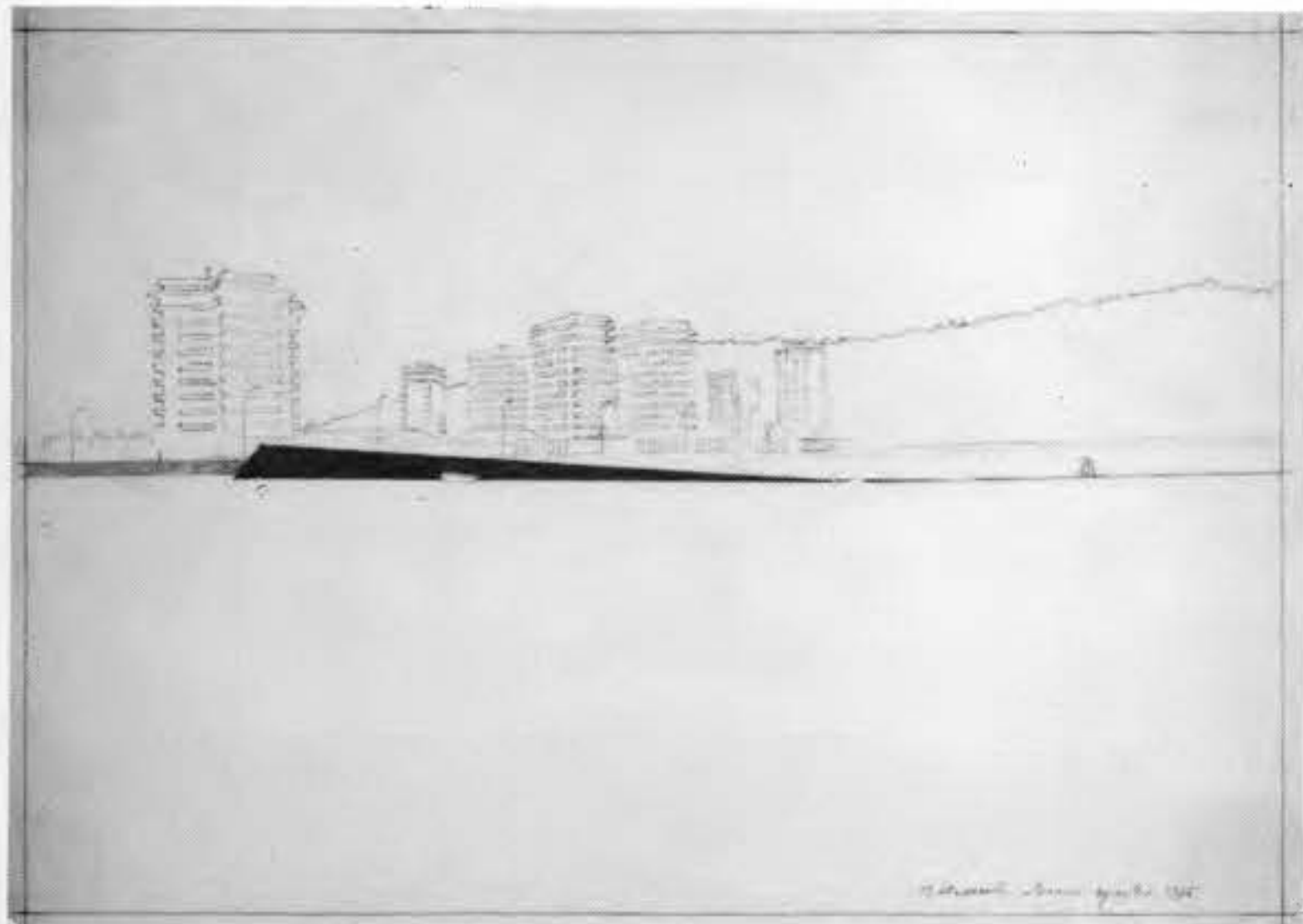
Maure STACCIOLI, Italie*

Città di PESARO

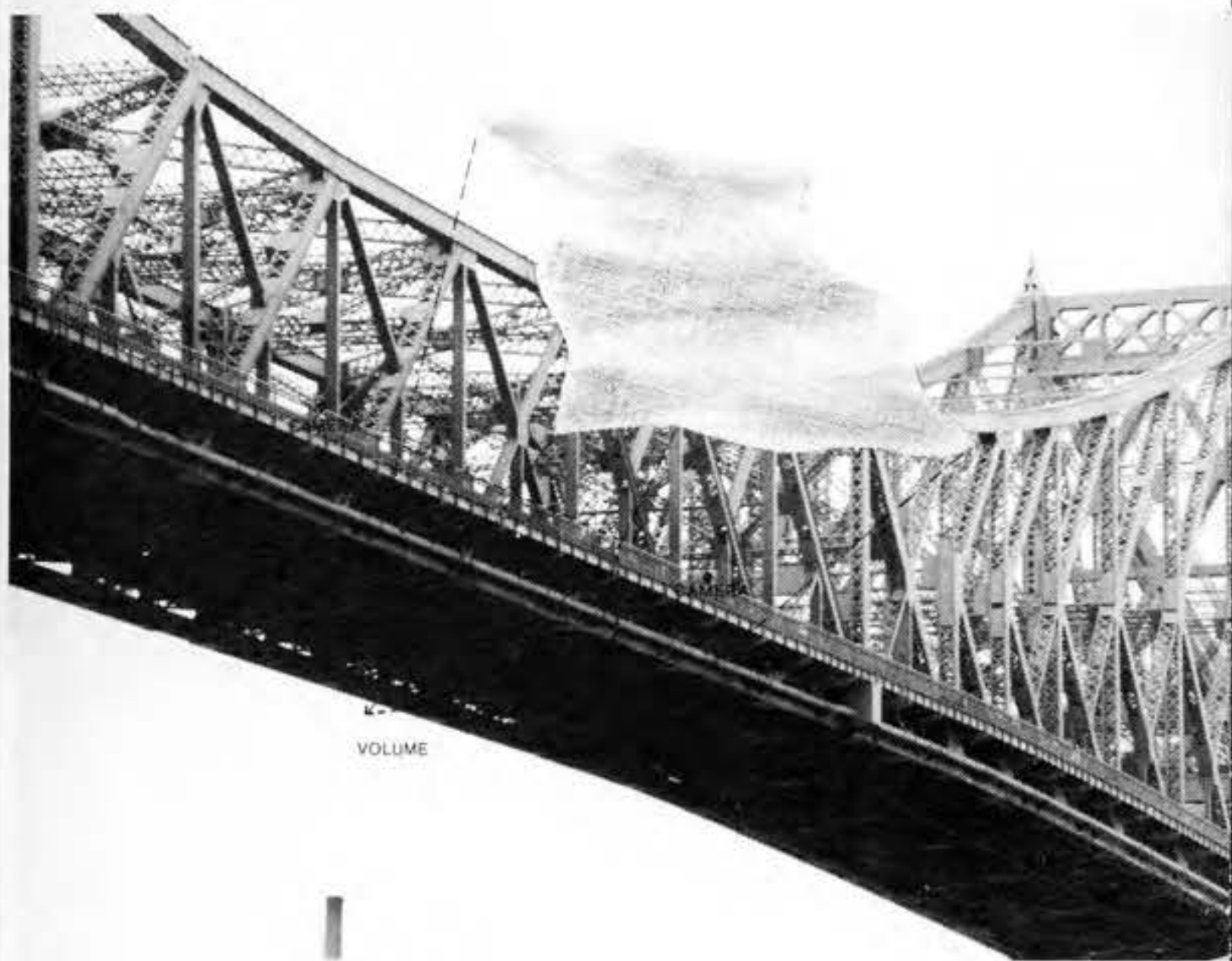
"Sculptura: la città come campo operativo" Août 1976

J'ai choisi d'étudier pour réaliser ma "sculpture-intervention", le quartier de Seria e l'embranchure du fleuve Foglia, placés au marge nord de la ville.

Cette partie de la ville offre, avec son aspect dégradé et contradictoire, deux principaux motifs de correspondance avec le signifié de ma façon d'opérer: c'est-à-dire qu'elle n'est pas représentative ni touristique, et qu'elle a été objet d'une particulière prévarication urbanistique à caractère explicitement spéculatif. Le projet de la "sculpture-intervention" que je propose et qui sera réalisée dans le courant du mois d'avril 1977 ne se place pas dans ce milieu-ci comme un objet d'ornement du quartier, mais comme présence critique expressément provocante.



Jean-Pierre SÉGUIN, Canada*



VOLUME

Jodd DAVIS, U.S.A.

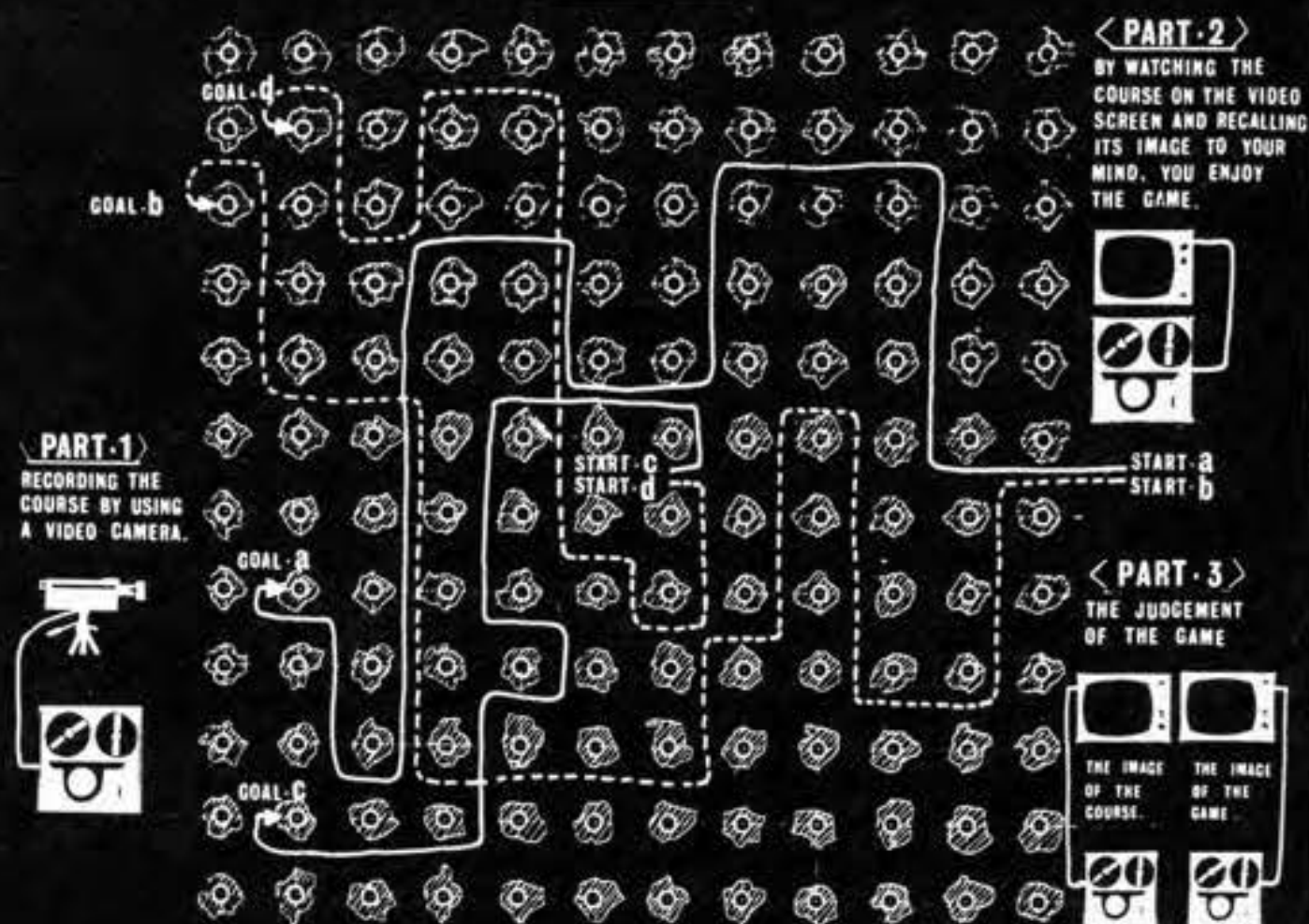


Keigo YAMAMOTO, Japon

PROJECT

VIDEO GAME "DIRECTION" Keigo Yamamoto

WOODS PARK



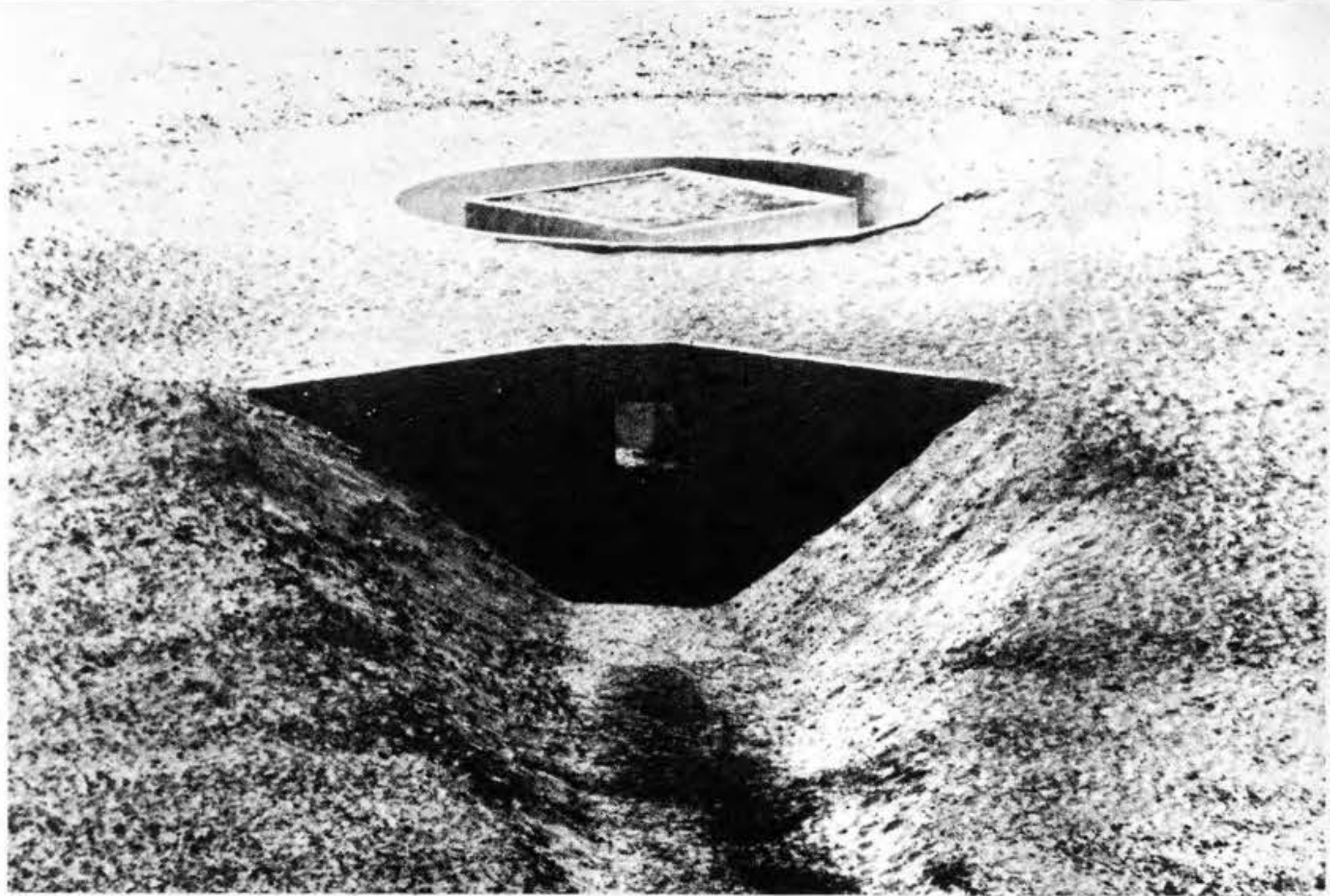
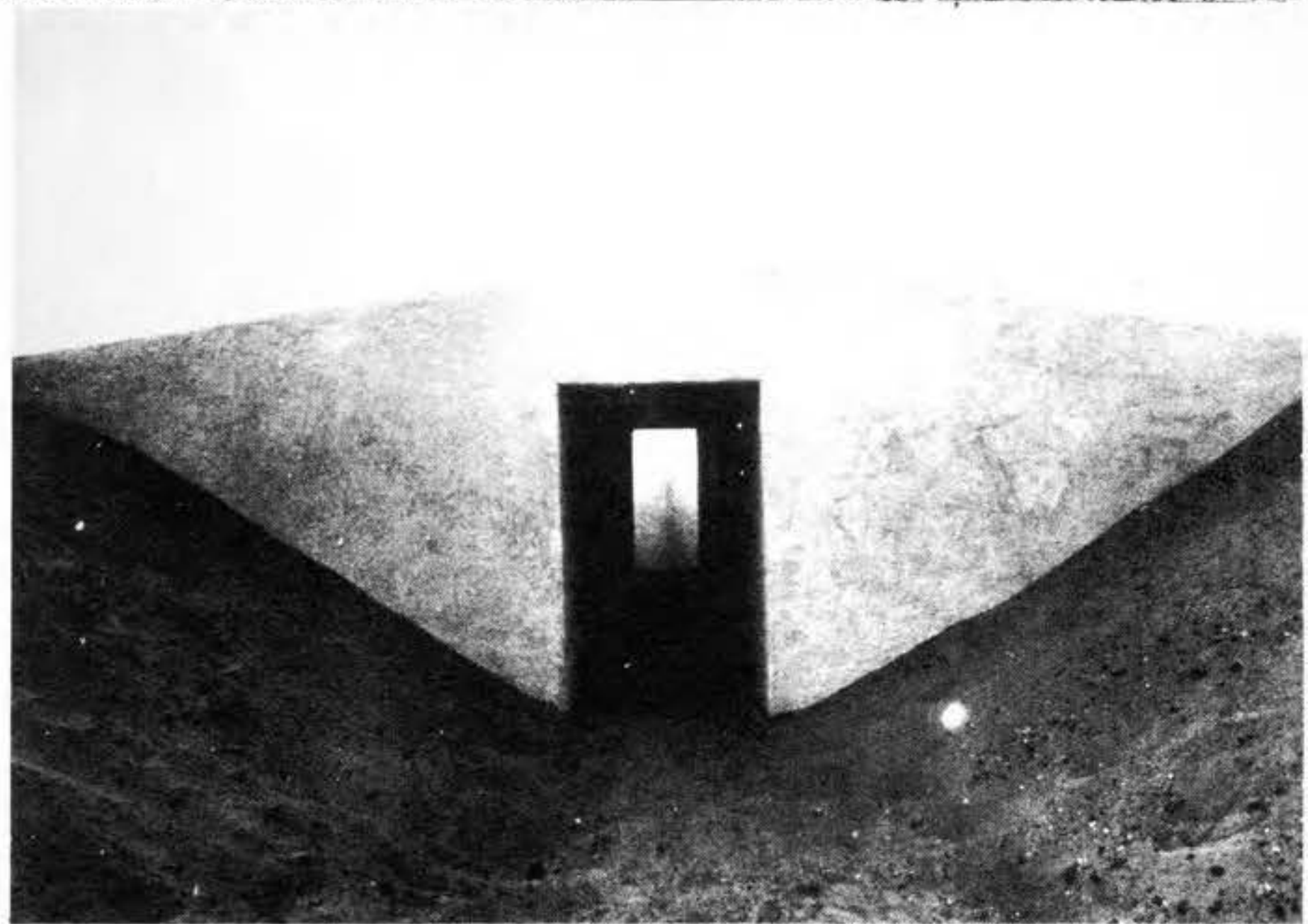
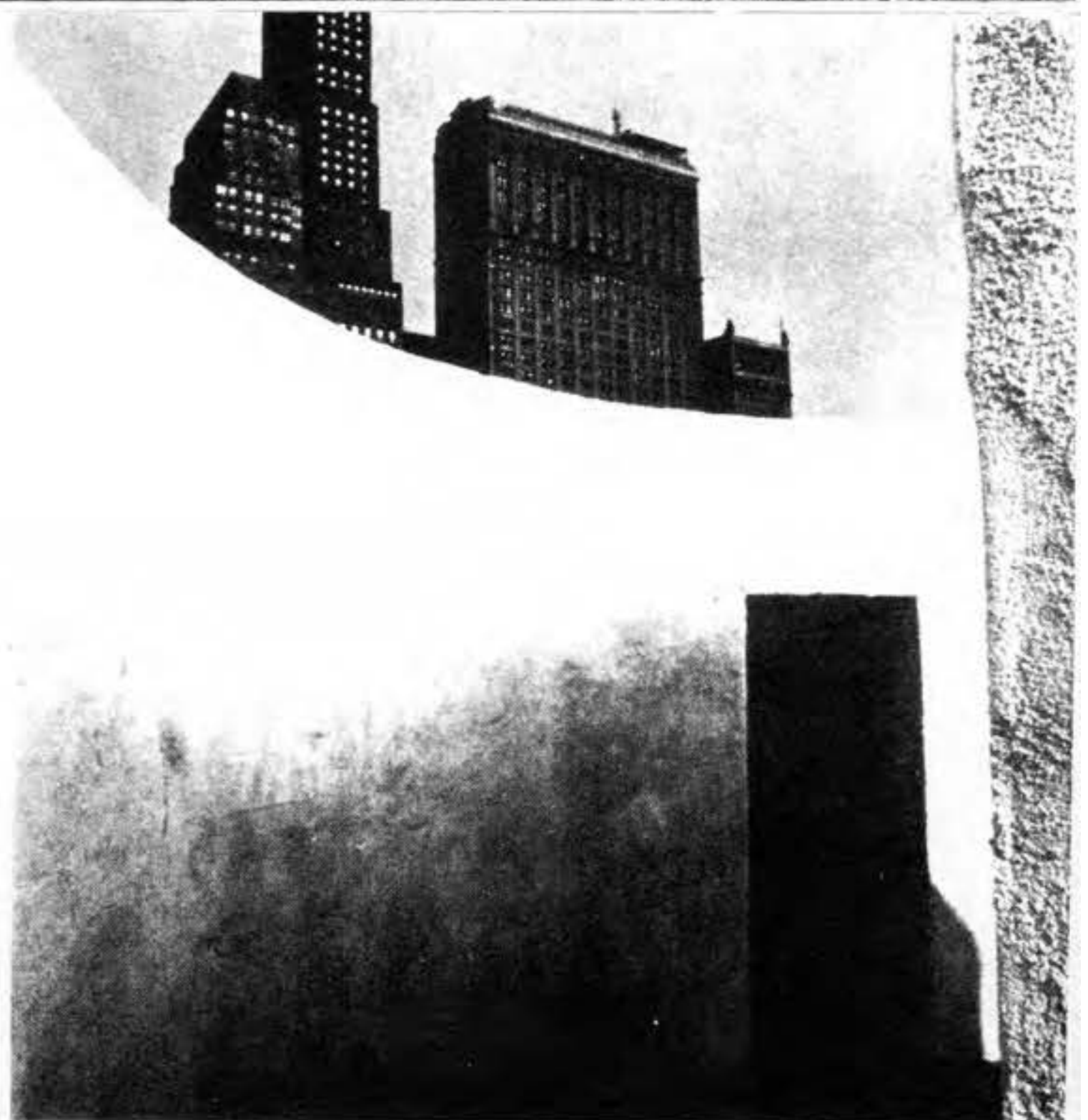
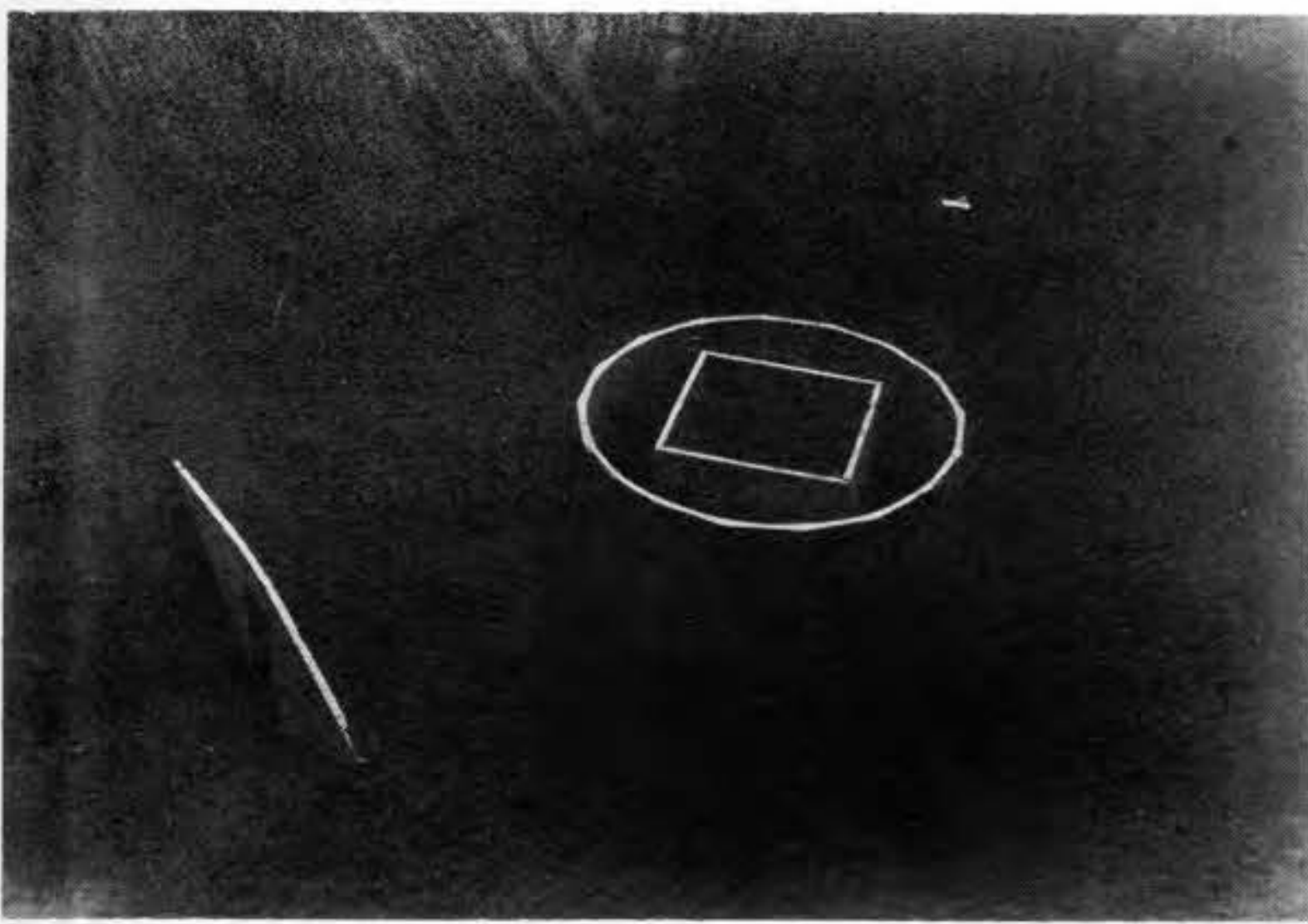
"ABOUT THE GAME"

PERHAPS MANY OF YOU MUST HAVE HAD THE FOLLOWING EXPERIENCE. YOU VISIT SOMEONE WITH THE HELP OF A MAP AND YOU WANT TO GO BACK ON THE SAME WAY YOU TOOK WHEN YOU CAME. BUT YOU ARE QUITE AT A LOSS WHICH WAY TO TAKE. THIS IS BECAUSE THERE IS A DISCREPANCY BETWEEN THE PERCEPTION YOU HAVE ABOUT THE WAY WHEN YOU COME AND THAT YOU HAVE ABOUT THE SAME WAY WHEN YOU RETURN FROM THE OPPOSITE SIDE. THIS WOULD BE CAUSED BY THE "DISCREPANCY OF SPACE PERCEPTION", WHICH CAN BE BETWEEN "GO AND GO BACK" AND BETWEEN "OBSERVE AND BE OBSERVED". I PRESENT THIS "QUESTION OF THE SENSE OF DIRECTION" IN THE FORM OF A VIDEO GAME IN THE FIELD OF THE WOODS PARK.

"METHOD OF THE GAME"

- PART. 1** - BEFORE STARTING THE GAME, SEVERAL COURSES TO WALK ON ARE DECIDED.
- YOU WALK ON ONE OF THE COURSES SLOWLY, WHICH IS RECORDED BY THE VIDEO CAMERA FROM THE OPPOSITE SIDE OF THE COURSES.
- PART. 2** - THE RECORDED VIDEO TAPE IS BROUGHT TO THE STARTING POINT AND THE PLAYER WATCHES THE VIDEO SCREEN. HE REACHES THE GOAL OF THE COURSE WITHOUT FAIL BY RECALLING THE IMAGE OF THE COURSES ON THE VIDEO SCREEN TO HIS MIND.
- THE GAME IS ALSO RECORDED BY THE VIDEO CAMERA.
- PART. 3** - BY PUTTING BACK THE TWO RECORDED VIDEO TAPES AND COMPARING "THE IMAGE OF THE COURSE" WITH "THE IMAGE OF THE GAME" SIMULTANEOUSLY, THE JUDGEMENT OF THE GAME IS PASSED.
- THE WINNER IS THE PLAYER WHO COULD PASS THE RIGHT NUMBER OF THE TREES.

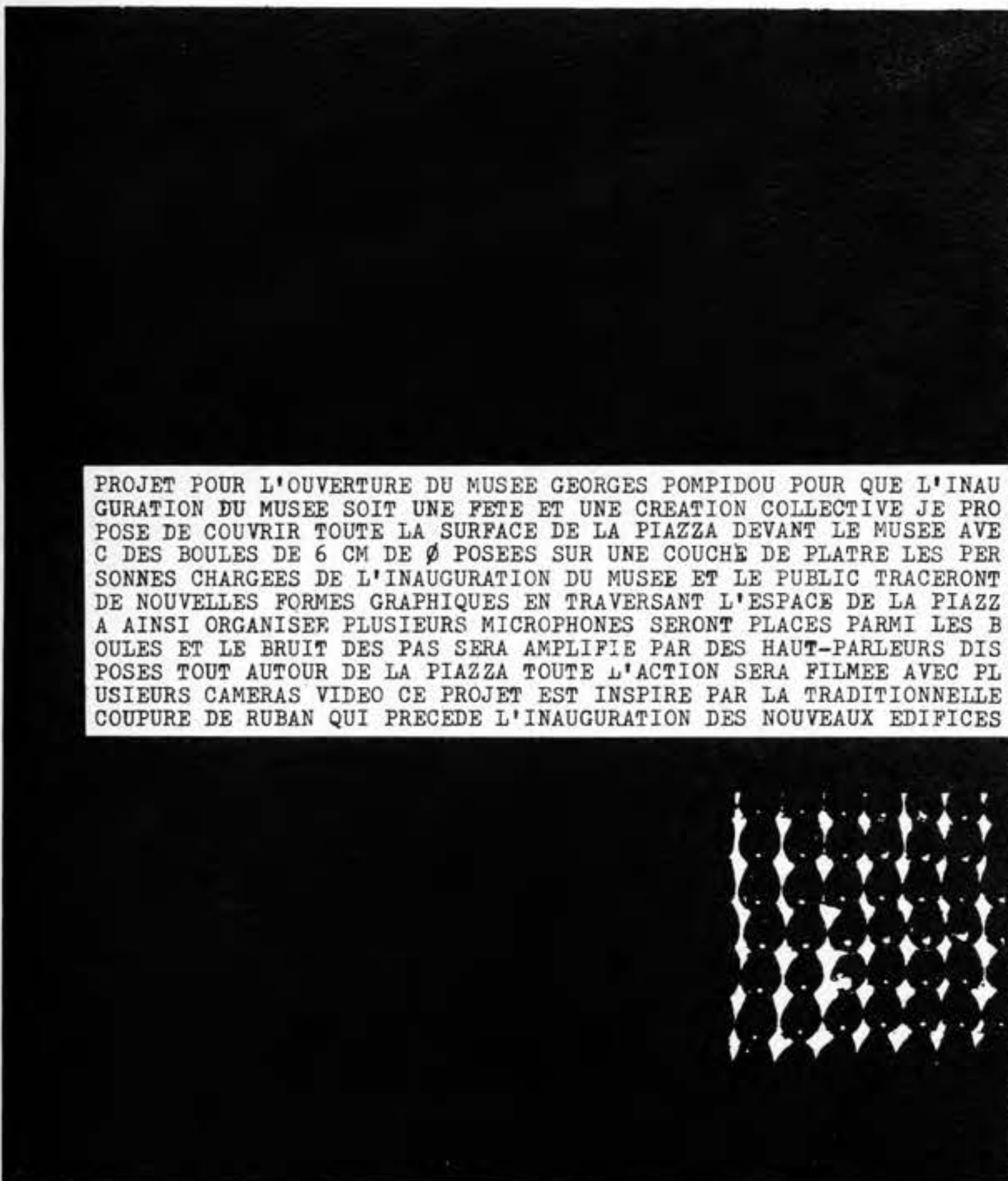
"LOCUS" is a sculpture conceived of especially for this location. It is concerned with geometric forms acting as rhythms of universal principles. The circle, a symbol of the heavens, is three times the Pi ratio "22/7". The cube, a symbol for the earth or of the entire universe, is oriented to the points of the compass, N-S, E-W. The experience of "LOCUS" is to enter the earth through the tunnel and step out into a circular space, around which the movement is linear, dictated by the square. The open top at ground level draws a direct line from sky to earth. In all, it is a sculpture about human relations with space/form and the spatial relations of the universe.



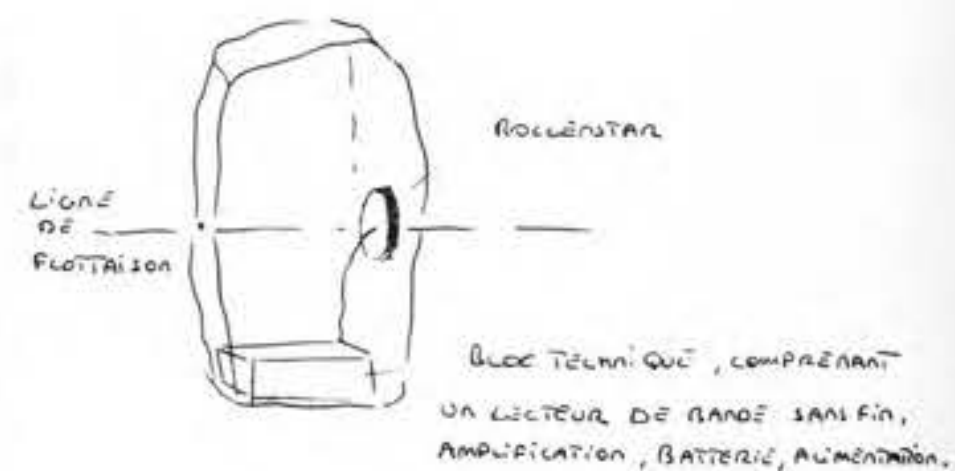
Bogdanka POZNANOVIC, Yougoslavie



Slobodan PAJIC, France



Eliane RADIGUE, France*

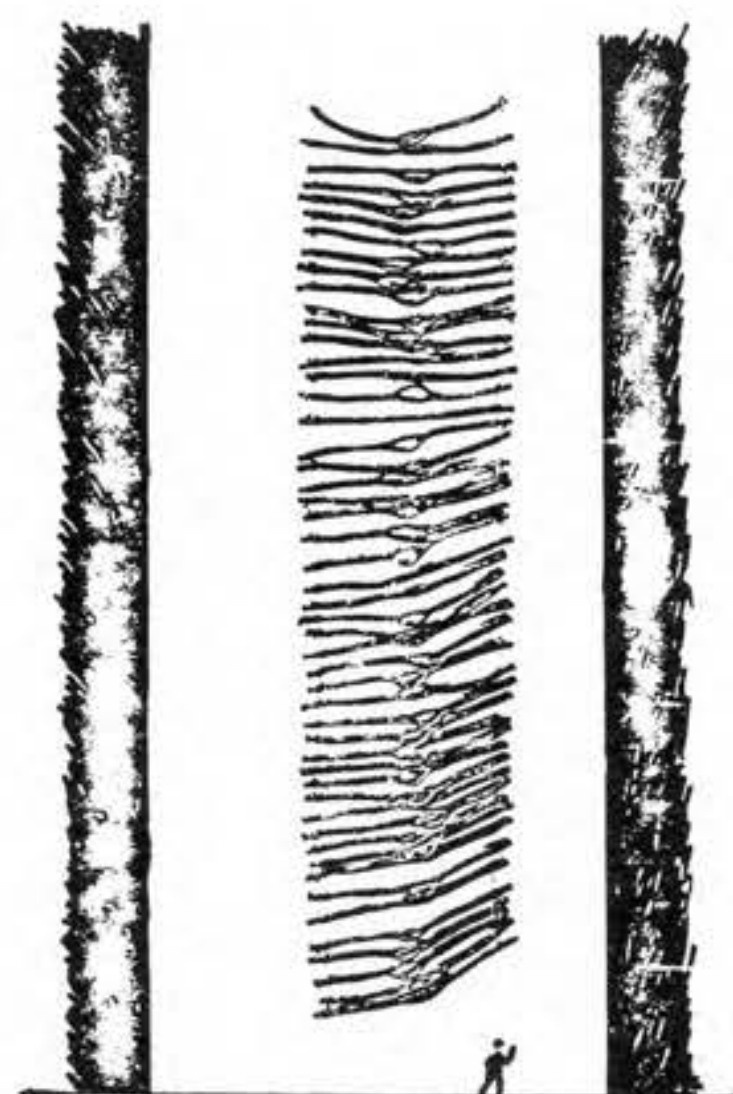


— SCULPTURES FLOTTANTES, EN MATÉRIAU PLASTIQUE, AYANT L'APPARENCE D'UN BLOC DE GLACE ; CHAQUE ÉLÉMENT CONTIENT UN ENSEMBLE DE REPRODUCTION SONORE AUTONOME —
LES BLOCS ÉVOLUENT LIBREMENT AVEC LE MOUVEMENT DE L'ONDE —

— LES DIFFÉRENTES TRAMES SONORES SONT ENREGISTRÉES SUR BANDES SANS FIN, DIFFUSÉES PAR DES "ROLLENSTARS" FIXÉS DANS LES PAROIS, À LA LIGNE DE FLOTATION, AFIN D'UTILISER, À LA FOIS LA RAPPE D'EAU ET L'ESPACE AÉRIEN, POUR LA TRANSMISSION DES SONS —

Christian JACCARD, France*

PROJET POUR LE QUARTIER DE LA DÉFENSE
PARIS-COURBEVOIE



Echelle qui pourrait avoir entre 40 et 70 mètres de hauteur.

PROJET POUR L'OUVERTURE DU MUSÉE GEORGES POMPIDOU POUR QUE L'INAUGURATION DU MUSÉE SOIT UNE FÊTE ET UNE CRÉATION COLLECTIVE JE PROPOSE DE COUVRIR TOUTE LA SURFACE DE LA PIAZZA DEVANT LE MUSÉE AVEC DES BOULES DE 6 CM DE Ø POSÉES SUR UNE COUCHE DE PLÂTRE LES PERSONNES CHARGÉES DE L'INAUGURATION DU MUSÉE ET LE PUBLIC TRACERONT DE NOUVELLES FORMES GRAPHIQUES EN TRAVERSANT L'ESPACE DE LA PIAZZA AINSI ORGANISER PLUSIEURS MICROPHONES SERONT PLACÉS PARMI LES BOULES ET LE BRUIT DES PAS SERA AMPLIFIÉ PAR DES HAUT-PARLEURS DISPOSÉS TOUT AUTOUR DE LA PIAZZA TOUTE L'ACTION SERA FILMÉE AVEC PLUSIEURS CAMÉRAS VIDEO CE PROJET EST INSPIRÉ PAR LA TRADITIONNELLE COUPURE DE RUBAN QUI PRÉCÈDE L'INAUGURATION DES NOUVEAUX ÉDIFICES

Et si on électrifierait l'ensemble pour être un environnement nocturne illuminé avec des multicolores et des sirènes actionnées par le vent. Je pensais aux éoliennes.

Tout ceci ayant été envisagé, je décidais d'aligner les modules et d'en faire une immense échelle :
— 8 m de large ;
— 75 m de haut.

De la suspendre par un câble entre deux tours et le vent soufflant romprait son immobilisation.

La suspendre éventuellement en manière de hamac.

La réalisation se ferait en fibres synthétiques colorées dans la masse.

Le calibre de la corde aurait 40 mm de diamètre, la corde serait tressée en usine pour obtenir un calibre de 100 mm.



LE TRAÇAGE DES PRAIRIES.

Hier.

- MISE A L'ETAT ARTIFICIEL DES PRAIRIES PAR LE TRAÇAGE BLANC ARTIFICIEL.

AUJOURD'HUI.

- MISE A L'ETAT ARTIFICIEL PAR LA PHOTOGRAPHIE.
- L'ARTIFICIEL ETANT DE PLUS CONFIRME PAR LE TRAÇAGE BLANC ARTIFICIEL.

DEMAIN.

- MISE EN BAC DES PRAIRIES EN PARCELLE DE 0,60m x 0,60m. PLUS UN TRAÇAGE OBLIQUE HORIZONTAL VERTICAL ARTIFICIEL.

APRES. DEMAIN.

- MISE EN HIBERNATION DÉFINITIVE DES PARCELLES DE PRAIRIE EN LES COULANT DANS UN BLOC DE PLASTIQUE (POLYESTER)
- PLUS UN TRAÇAGE DE CES DERNIÈRES A LA PEINTURE ARTIFICIELLE BLANCHE (HORIZONTAL - VERTICAL - OBLIQUE).



Dov Orner is at work on "Recycling" exhibition near Israel Museum in Jerusalem.

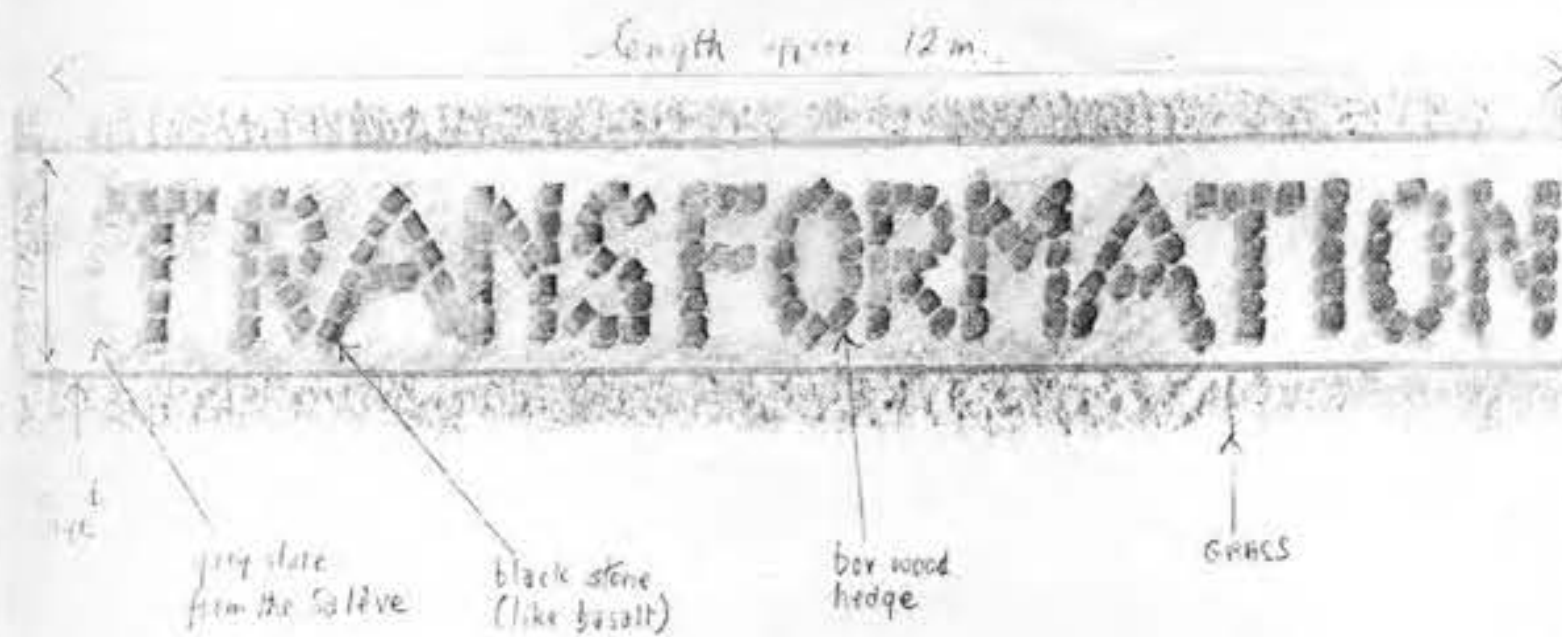
event project 1977 Kishio Suga

- 1) first situation
I look for a river that is small islet.
- 2) second situation
I demolish a small islet in a river — to be advance inch by inch from the edge.
- 3) third situation.
The small islet become a small part less and less.
- 4) last situation
The small islet go out of sight in running water.

木志 七郎

HUTCHINSON
750 - 6TH AVENUE
NEW YORK, N. Y. 10010

Plan for "TRANSFORMATION" for park in Geneva

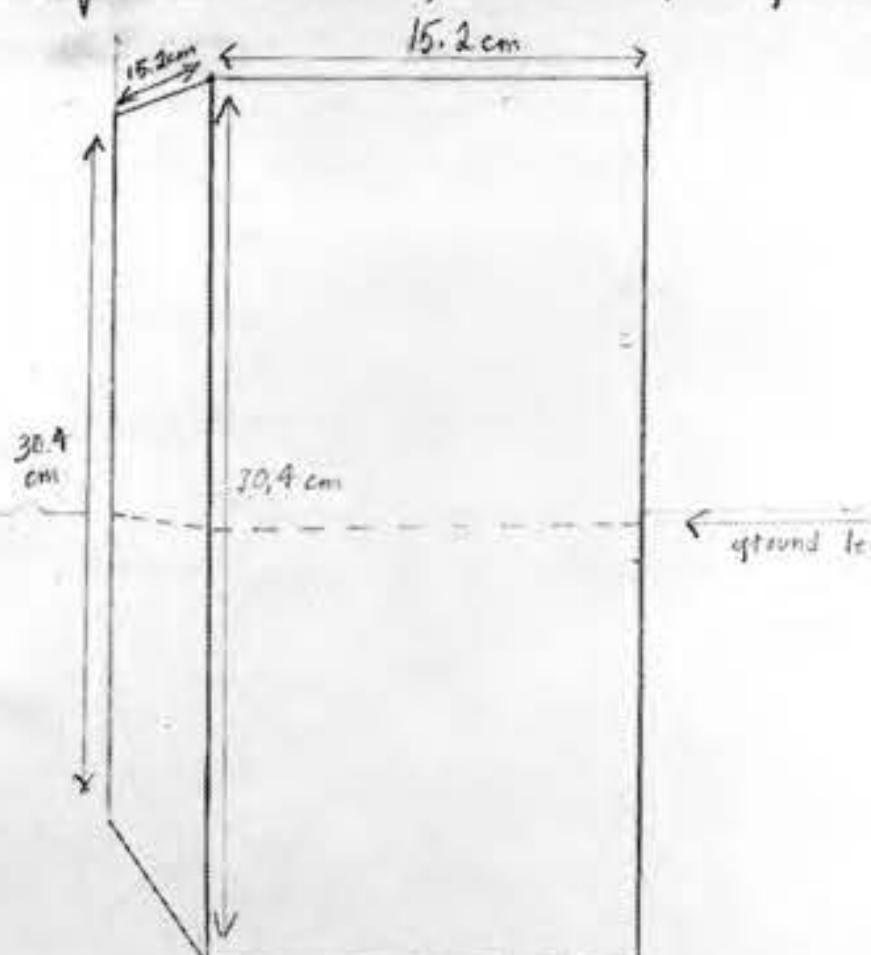


Box Wood Hedge 15.2 cm x 15.2 cm



P. HUTCHINSON
750 - 6TH AVENUE
NEW YORK, N. Y. 10010

Positioning of stone block, set halfway in ground.



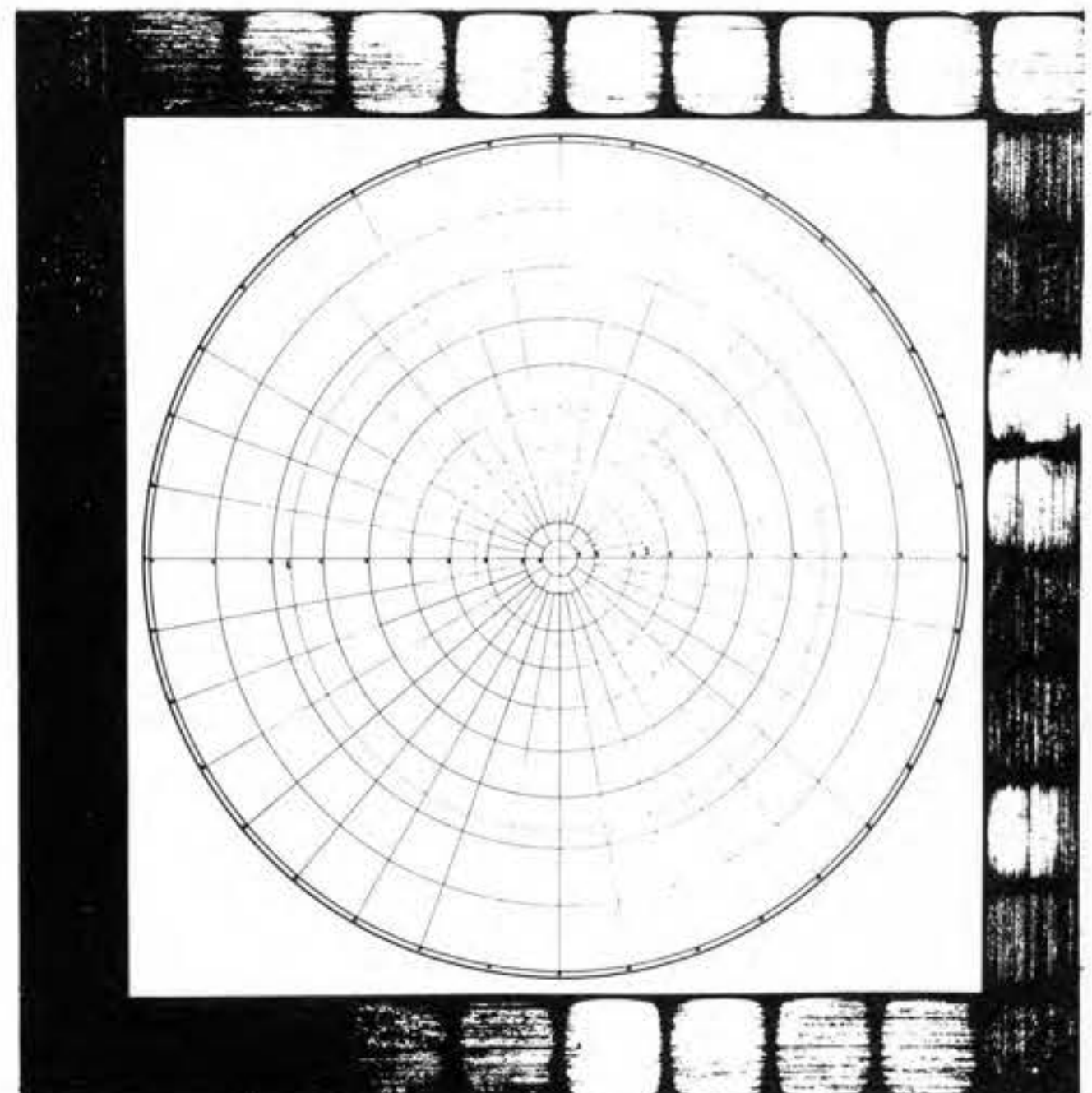
P. HUTCHINSON
750 - 6TH AVENUE
NEW YORK, N. Y. 10010



"GENE ENCLOSURES" - - INTERNATIONAL PROJECT

As "technological progress" is moving at a faster and faster rate, our natural forests are diminishing throughout the world. Through the creation of a series of "Gene Enclosures" with photographs and elements of the world forests, future generations will be able to reconstruct extinct forests.
(112 Greene Street - - Gallery, New York, N.Y. 10012;
Oct. 9 to Oct. 28, 1976)

Jean-Michel SANEJOUAND, France*



ORGANISATION DE L'ESPACE DE LA PLANÈTE TERRE
PROJET D'UNE TABLE D'ORIENTATION TÉLÉVISUELLE

36 téléviseurs à écran carré sont disposés selon la géométrie rigoureuse du carré autour d'un grand verre dépoli sur lequel a été dessiné le graphisme de base d'un hémisphère planimétrique, c'est-à-dire, un cercle comportant les latitudes et les longitudes.
Sur ce verre dépoli sont projetées, par rétroprojection, des diapositives représentant soit l'hémisphère Nord, soit l'hémisphère Sud de la Planète Terre selon une programmation de graphismes et de couleurs différents mettant en valeur telle ou telle région du globe ainsi que certaines caractéristiques d'ordre géographique, écologique, politique, culturel etc...

Cette programmation est en rapport étroit avec la programmation des 36 téléviseurs. Ceux-ci diffusent des films vidéo pré-enregistrés ainsi que des images de l'environnement immédiat de la table d'orientation captées en continu par quatre caméras.
Les images carrées émises par ces 36 téléviseurs se présentent aussi bien normalement verticales qu'inversées ou couchées sur le côté, selon une programmation aléatoire.

Sur RODNEY, Canada

LOCATION 4 POINT REFERENCE (MARCH 1977)



Study location

Where projects & support are exercised

Where records of current projects are posted

Used to assist in financing his projects



Artist: SUR RODNEY
(CURRENT PROJECT)
documentation



Klaus GROH, Allemagne

In the center of each participating town from the 03.23.03 a traffic distance sign will be erected with the exact distance from that town to Montreal. So Montreal permanent will be present everywhere in the world.

© K. Groh
20.01.77

03 23 03

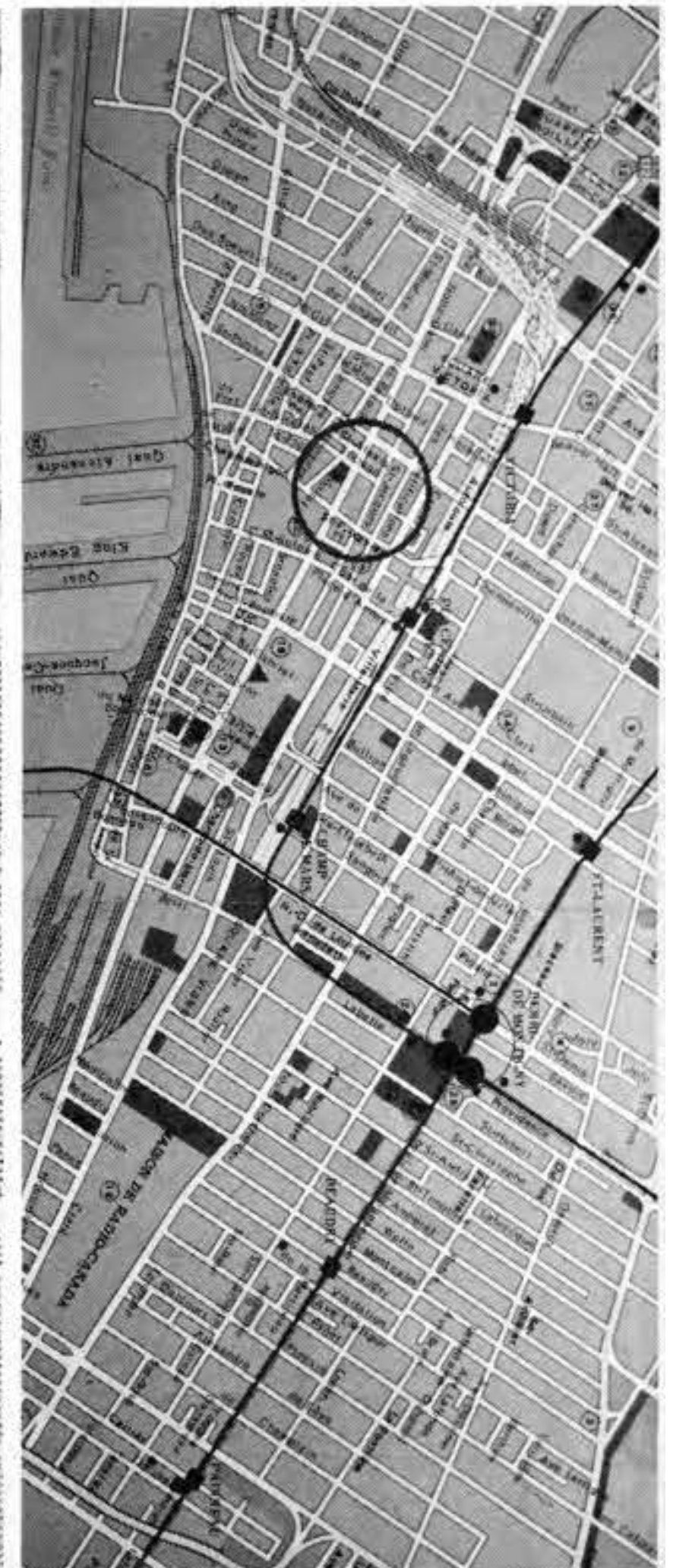
Maurizio NANNUCCI, Italie

03 23 03

maurizio nannucci / progetto per una performance da realizzare in montreal
art / scrivendo camminando

percorrendo dall'angolo con rue st. xavier, rue de l'hospital fino a rue st. alexis, in questa a destra fino a rue notre dame, dalla quale a destra in rue st. jean fino all'angolo con rue de l'hospital, dalla quale tornando indietro a destra in rue de notre dame fino all'angolo con rue st. xavier, di qui sul lato opposto di rue notre dame, fino a rue de bleury, dalla quale a destra si giunge all'angolo con rue st. jacques, in questa a destra, poi ancora a destra in rue st. jean fino all'angolo con rue notre dame, tornando in dietro voltando a destra in rue st. jacques fino a rue st. xavier, da cui a destra in rue des fortifications fino a rue de bleury, in cui prima a sinistra fino a rue st. jacques, poi tornando nella direzione opposta fino all'angolo con rue craig, si traccia in scrittura topografica la parola art.

per ogni lettera scattare venti foto intervallandole in rapporto alla distanza.



appropriation

- . Empreinte d'une révolution du Lac, " L'Alster" en suivant le chemin piétonnier, " Bürgermeisterweg " .
- . Départ : Jungfernstieg, par Jungfernstieg Brücke, Ballindam
- . Retour : Au point de départ : Jungfernstieg .

limitation

- . Emprise de l'Espace Public entre la Ville et le Lac./. Le Lac et la Ville.
- . Découpage de l'Espace délimité, du parcours, en 44 phases selon le quadrillage du Plan.

matérialisation de la présence de la ville en rapport avec le lac

- . Traduction à l'aide du Plan (1/2500é) et de Photographies qui montrent le corps de dos, placé perpendiculairement à la limite du Lac, le regard lui faisant face .
- . Cela pour chacun des points du quadrillage du Plan, situés hors de la Limitation du Lac, à l'intérieur de la Ville délimitée .
- . Les orientations sont faites à l'aide du Plan et de la boussole .

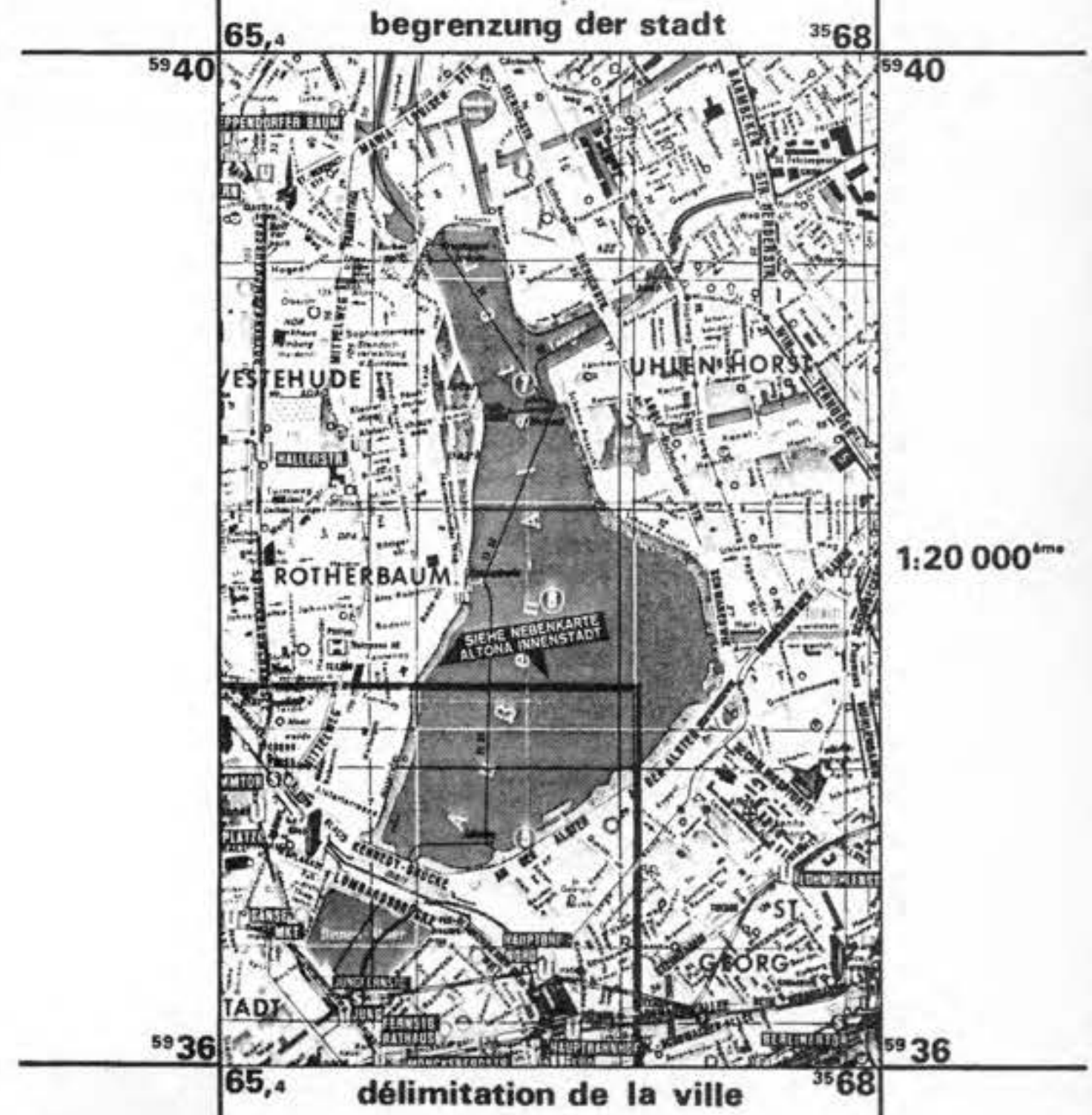
matérialisation de la présence du lac en rapport avec la ville

- . Traduction à l'aide du Plan (1/2500é) et de Photographies, qui montrent le corps de face, placé perpendiculairement au bord du Lac, le regard face à la Ville .
- . Cela pour chacune des phases définies du parcours .
- . Les orientations sont faites à l'aide du Plan et de la boussole .

interférence émotionnelle

- . Traduction à l'aide du Plan (1/2500é) et de Photographies, des interférences entre chacune des phases du parcours et la délimitation environnante de la Ville .

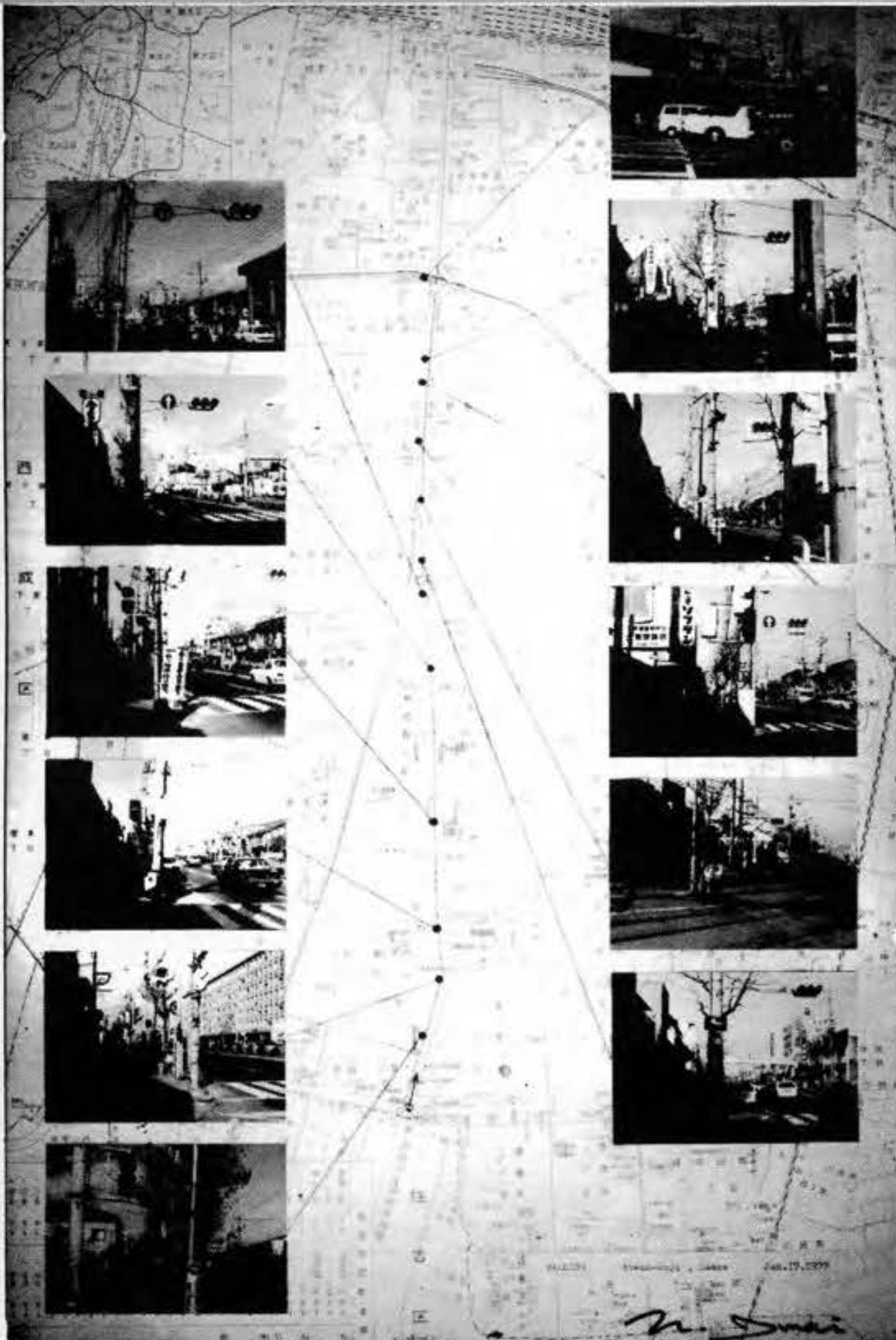
ANEIGNUNG BEGRENZUNG MATERIALISATION DIE EMOTIONELLE INTERFERENZ



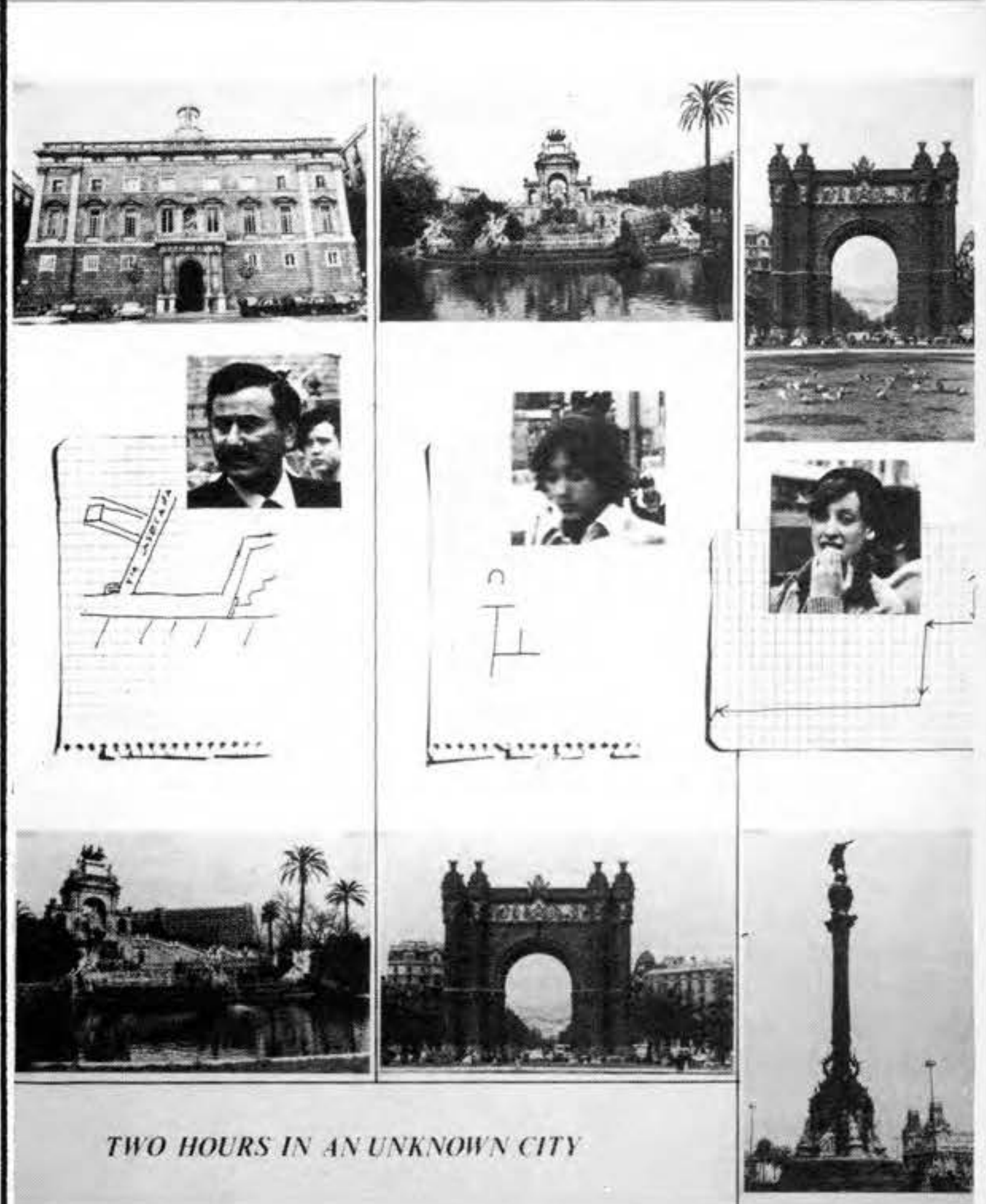
APPROPRIATION LIMITATION MATERIALISATION INTERFERENCE EMOTIONNELLE

2

Norio IMAI, Japon



Sylvie DEFRAOUI, Suisse*



TWO HOURS IN AN UNKNOWN CITY

Sjoerd BUISMAN, Hollande*



swellings

July 1976
"compostera"
Prades Pyrénées Orientales
France

Handwritten signature

Michael de KROON, Hollande*



Paul De GOBERT, Belgique*



BRUXELLES: Panorama
BRUSSEL : Panorama
BRUSSELS : Panorama
BRÜSSEL : Panorama

Chers Amis,

Voici un projet de promenade
pour tous ceux d'entre vous qui
passeraient par Bruxelles.

Comme j'espère un jour me
promener au Canada, vous
seriez bien aimable de m'envoyer
quelques images de chez vous qui
évoquent les plus belles
promenades.

Merci d'avance.

Paul De Gobert



03 25 03

c.p. 730 Station N
Montréal, CANADA

COPYRIGHT A.V.M.

Paul Armand GETTE, France*

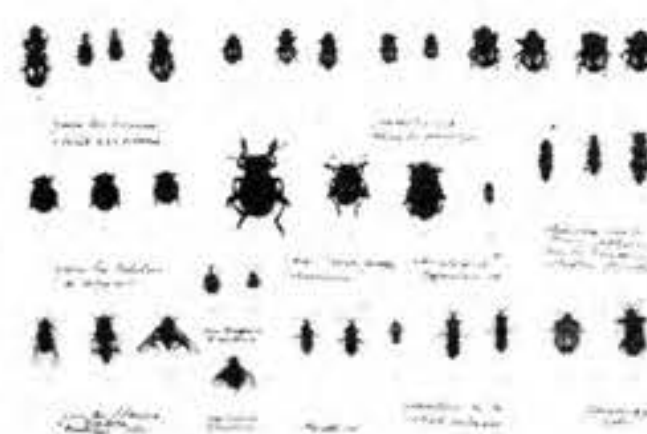
CONTRIBUTION A L'APPROCHE
D'UN LIEU QUELCONQUE

Les éléments du paysage - détermination des aires de
travail (A) - relevés ponctuels de la température de
l'air (B), par exemple à la surface du sol (I) et à
150 cm. de cette surface (2).

Travail sur les lisières des éléments du paysage, dé-
limitation de ces lisières et établissement de "tran-
sects", relevés floristiques linéaires jalonnés de
repères décamétriques (C) - observations entomologi-
ques (D) ou autres.

Travaux d'étiquetage sur des spécimens de la couver-
ture végétale (E) - cadrage de portions du sol : le
m2 témoin (F), ces cadrages pouvant permettre des étu-
des comparatives dans le temps.

Ces travaux ne sont pas des travaux scientifiques, ce
sont des "lectures" utilisant des méthodologies en
dehors de leur contexte et des critères qui générale-
ment régissent les disciplines dont elles ressortent.
Ceci étant valable pour la photographie également. Ces
"lectures" constituent ma propre vision d'un lieu quel-
conque. Les illustrations qui accompagnent ce projet
proviennent d'un travail réalisé durant le printemps
1976 avec le concours des élèves d'une Ecole des Beaux-
Arts.



Orange on to Collins - Project from VIDEO

- Lieu : Pas très bon de marche. (CHAMPION FANENNE)
Avant l'arrivée au village, j'ai senti devant moi, une colline
petite ronde comme elle. Mêmes, elle ressemble étrangement à un ballon.
- Occasion : Disputer mon 1^{er} prix avec ma femme. - 1 12h30.
- Temps : Très beau. (Climat de mon temps)

C'est au moment où j'étais fier, par la beauté de voir, à nos côtés on te
donne que me fait l'idée d'un montage DTA.

... Relations Colline - JAC - ORANGE



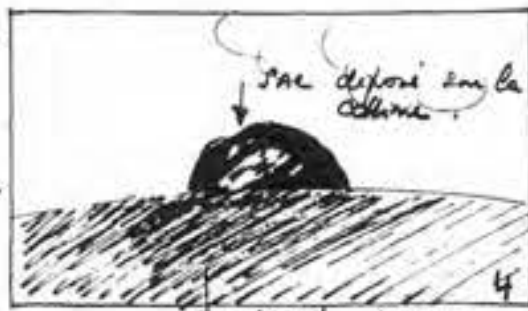
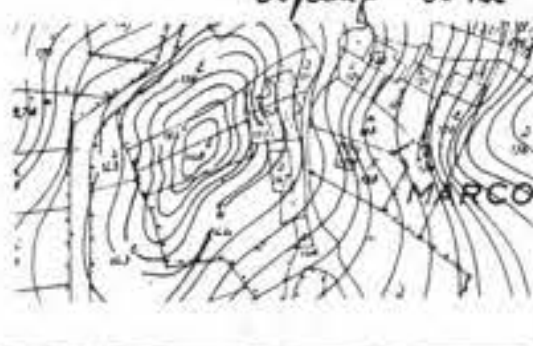
Non, en ^{range} c'est pas de la ou pas
très faibles pour non supra-
dans le milieu de l'après-midi



Siège "~~du~~" "SAC"
C'est ma femme qui a eu l'idée de le
prendre ! Pourquoi pas ... Roger

la colline est plantée
par de petits sentiers
qui se tendent comme
de fines courbes
Tout devant certain
colline, tout peut se voir
table d'inspiration: le lac.
L'orange qui mange ma
terme, le feuillage
flamme, la paupière
que j'écrase du pied.

Je prends une cure de
dix Carillon ... pour plan
de l'orange. Adieu
qui me fait penser à la
promesse du sac. Ça
se passe ainsi.
Ma femme qui lance le
sac en l'air comme si c'était
pourrait représenter les choses
à la lettre qui nous rendent
être humains et le combat
de la vie.



Fried ROSENSTOCK, Italie*



ENTERREZ VOTRE ART - LA NATURE EST L'ART

METTEZ L'OCEAN ENTRE VOUS ET VOTRE ŒUVRE ENTERREE

Vous êtes priés d'envoyer des œuvres d'art (textes, peintures, affiches, estampes, livres, sculptures, films, vidéo-cassettes, objets, photos etc.) à vos amis en Europe ou à Fried Rosenstock. Vos amis pourraient les enterrer dans la forêt de Sherwood, à Fontainebleau ou dans la Schwarzwald. Fried les enterrer dans le bois de Vallombreuse (voir ci-dessus). Chaque œuvre sera enterrée le plus profondément possible afin de ne produire aucun dommage écologique ni esthétique. Un certificat d'enterrement, ainsi que deux photographies des obsèques de l'œuvre et de l'emplacement où elle est enterrée seront envoyés à l'expéditeur. En attendant, on demande à tous les artistes d'accroître le domaine de la nature dans son propre milieu.

ENTERREZ VOTRE ART - LA NATURE EST L'ART

Fried Rosenstock
Via di Poggio Secco 6
50015 GRASSINA (Florence)
Italie

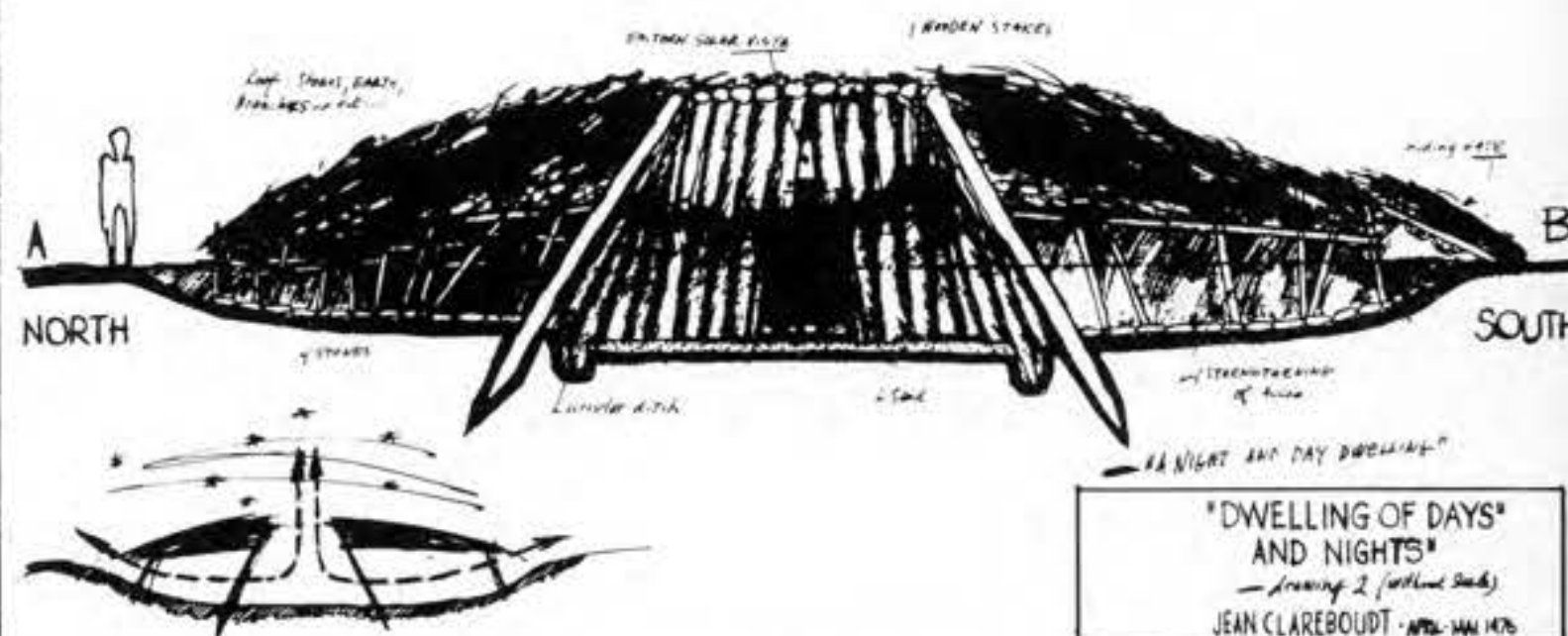
² CHAMBRE des Jours et des Nuits, projet. 1976
par CLAREBOUDT.

La "Chambre des jours et des nuits" est un dispositif conçu "aux écor-
tes" des célébrations et de leurs manifestations. Il n'est rien par lui-même
si ce n'est un point privilégiant l'époque, cohabitation entre l'univers scien-
tifique et l'obscurité; il détermine par la même un mode de vie (peu
par la durée de l'expérience) où les moments "fous", hors observation
et actions précises sont aussi importants que les autres (réussites); la
qualité de l'expérience restant toutefois basée par un travail effec-
tif sur le lieu et soi-même en tant que lieu.

PRINCIPE de la pièce:

Une chambre d'observation aérienne ouverte sur le ciel, comportant 2 pénétrés en EST et OUEST de sa paroi par laquelle viennent se projeter les rayons solaires du levant et du couchant (le midi détermine les zones d'ombre et de lumière, obliquement et à l'aplomb).

Elle est prétexte à une prise de conscience de l'environnement, de l'univers, et de leurs mouvements, impliquant un mode de vie régi par ceux-ci. Il serait donc le cas de vivre effectif, venant à son place.



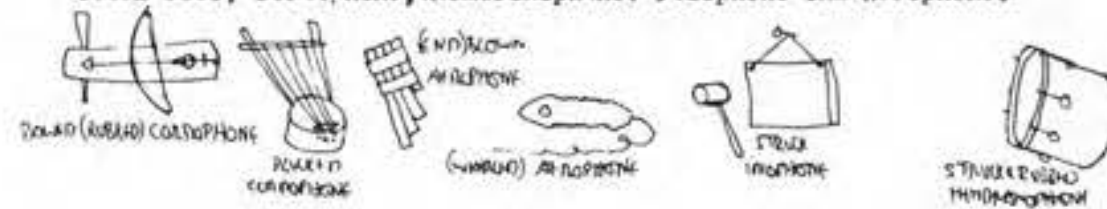
Annabel NICHOLSON et Paul BURWELL, Angleterre*

PART OF A RECITATION LESSON
ANTHONY NICHOLSON/PAUL MURFELL

We had decided to each give a lesson for our performance. My job might have been very easy, but for the fact that Annabel said that she was more interested in learning to play music, and not how to play a musical instrument, an important difference, in fact, lesson 1.

To be able to play /function in/respond to/with 'music/sound', is separate from technical facility. To be able to feel that one can play anything, that one is familiar with music as an area, in the same way that one can be familiar with how to drive a car is an important attitude to foster... one doesn't have to re-learn how to do the activity from scratch whenever one is confronted with a new variation.

A knowledge of the means and methods of sound production helps, and a feeling for the softness of instruments... they are not rigid, intractable objects, but indistinct and malleable. They move, and modify air. The performer mediates between the object (instrument) and natural phenomena (air) by supplying motion of some kind, (striking, rubbing, flicking or blowing). The objects fall into only four basic categories: Cordophone, Membranophone, Idiophone and Aerophone.



A mechanism has to exist that will cause particles of air to vibrate, a resonator may also be desirable. The materials can be viewed sympathetically, their tendencies to vibration and resonance sensed.. the objects can be the mediator between the player (can) and the air/space outside him (natural phenomena). SÖFT Mechanism

A sound is made. It can be listened to. Its surroundings, and its relationship to them can be observed/modified. Another sound

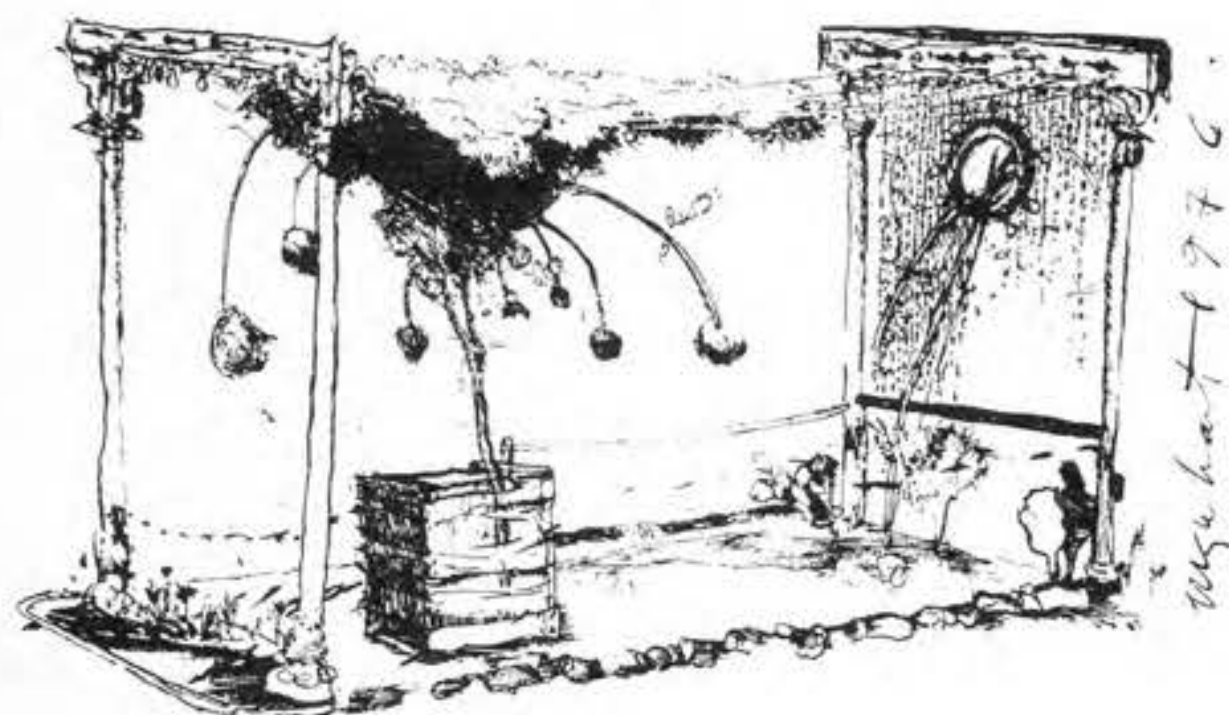
can be made, either during or after the duration of the first sound. A sound is a product of a set of interactions between man, objects and natural phenomena. It also becomes an element in that set. It modifies it. The whole is a flux.

To what is interesting/absorbing. An attention to the content of sound particles (vocabulary) and a concern with the nature of an event, can lead to the construction of a grammar and syntax, in which each structural element tells about itself, the

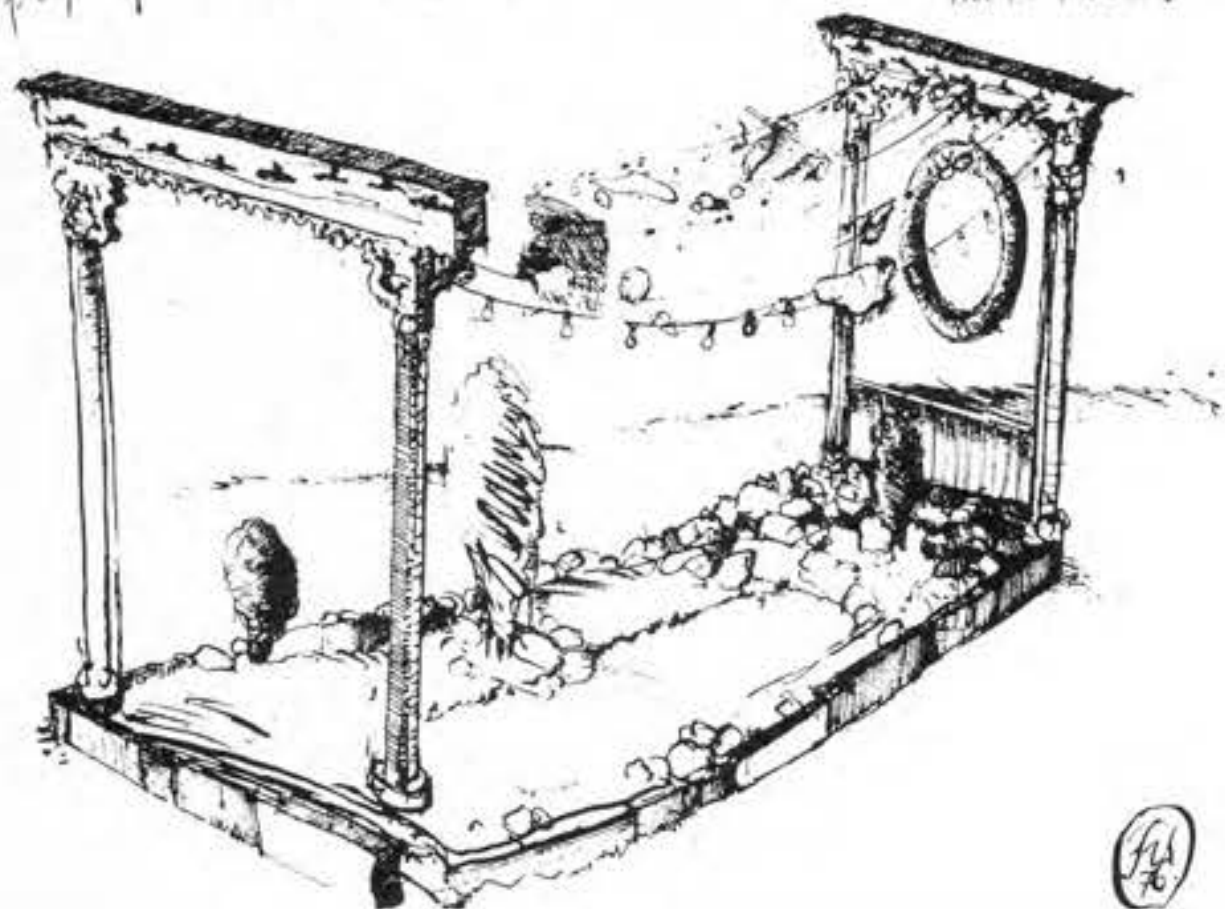
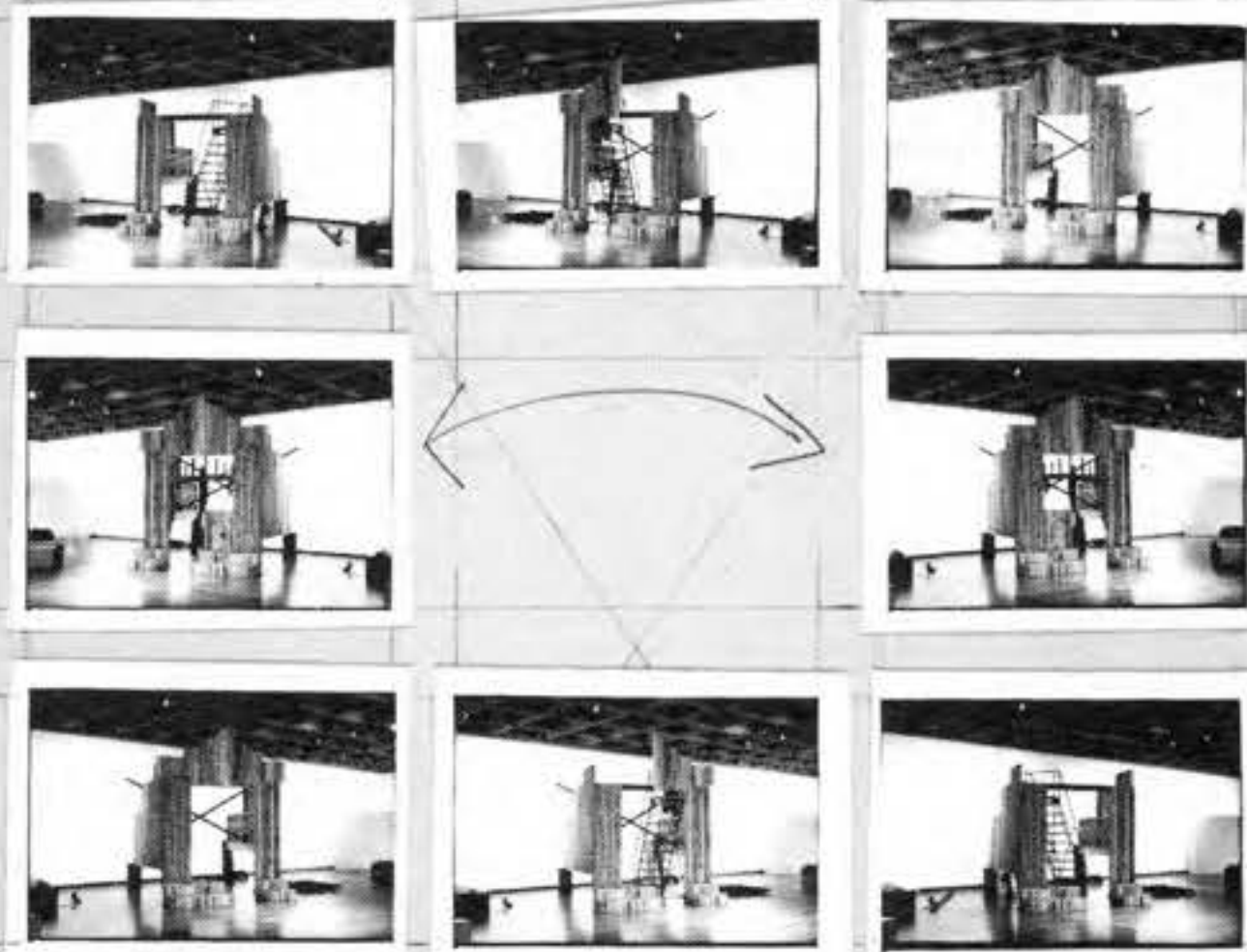
other elements and their relationships. A sound can be altered by the space that bounds it, and by the positional relationship between player and listener within that space... the edges, the planes where different elements meet, ~~are not~~ blur/become indistinct. The whole is soft and malleable (organic/in flux).

P.S. Hearing has priority over thinking. So thinking is ~~not~~ external phenomena, the nature of the materials and the awareness of the effect of our own (Gross?) actions as vigilance and correct attitudes are good.
So what can we build on? These words: IS YOUR LIFE A
~~CONSEQUENCE OF~~
CONSCIOUSLY CHOSEN ...
Is good technique important in physical training? Yes, but it's not enough. It's also about the mind.

Project for an outdoor sculpture



Project for a museum for sculpture & objects, mounted with glass & the floor has...



DEMONSTRATION:

... Deux personnes arrivent au coin d'une rue, à un terrain vague entre deux édifices, ou dans un musée. Là, elles trouvent quelques morceaux de bois. Elles commencent à construire un objet. Lentement, l'objet prend forme. Lentement, par les gestes que les bâtisseurs posent, la figure d'un bâtiment s'impose sur leur présence; ils sont là, à côté, derrière et au-dessus de l'objet. Lentement, la figure du bâtiment prend les traces d'un monument, d'un temple, d'un tombeau, ou d'une maison qu'on voit souvent chez nous. La construction est terminée. Tout de suite, ils la démontent, réaffirmant leur présence sur l'objet. Tout ce qu'il reste à la fin est un tas de bois... Le lendemain, ce rite recommence sur un autre coin de rue, un autre terrain vague, ou dans un musée...

To keep building.



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STUFFING AND UPHOLSTERED AND
CUFFED ARTICLES ACT QUÉBEC 69
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VERSO



XYLOPHONE

L'exercice xylophone est une tentative de construction de l'"objet secret" qui serait introduit dans la réalité spirituelle du fait qu'il posséderait d'autres fonctions à part sa fonction d'origine.

Le xylophone n'est qu'un instrument de musique simple qui sert à produire des sons simples et "naturels" et qui, exécuté dans une matière naturelle, est tout spécialement désigné pour remplir une telle fonction. L'aspect extérieur du xylophone en tant que forme en perspective, sa composition en échelons ainsi que la simple production des sons, renferment des traits symboliques ; ils rappellent des descriptions tendrines de la structure intérieure de l'homme et du monde.

Un xylophone professionnel en bois a 50 cm de long ; il fonctionne en tant que main-objet.

Le xylophone I, réalisé et exposé aux XIX Biennales à Paris, long de 3m, haut de 1m, représente la relation homme-objet.

Le xylophone II, long de 9 m et haut de 2,5 m représente la relation homme-intérieur.

Le xylophone III, dont la réalisation est prévue en plein air, long de 180 m et haut de 60 m représente la relation homme-espace extérieur.

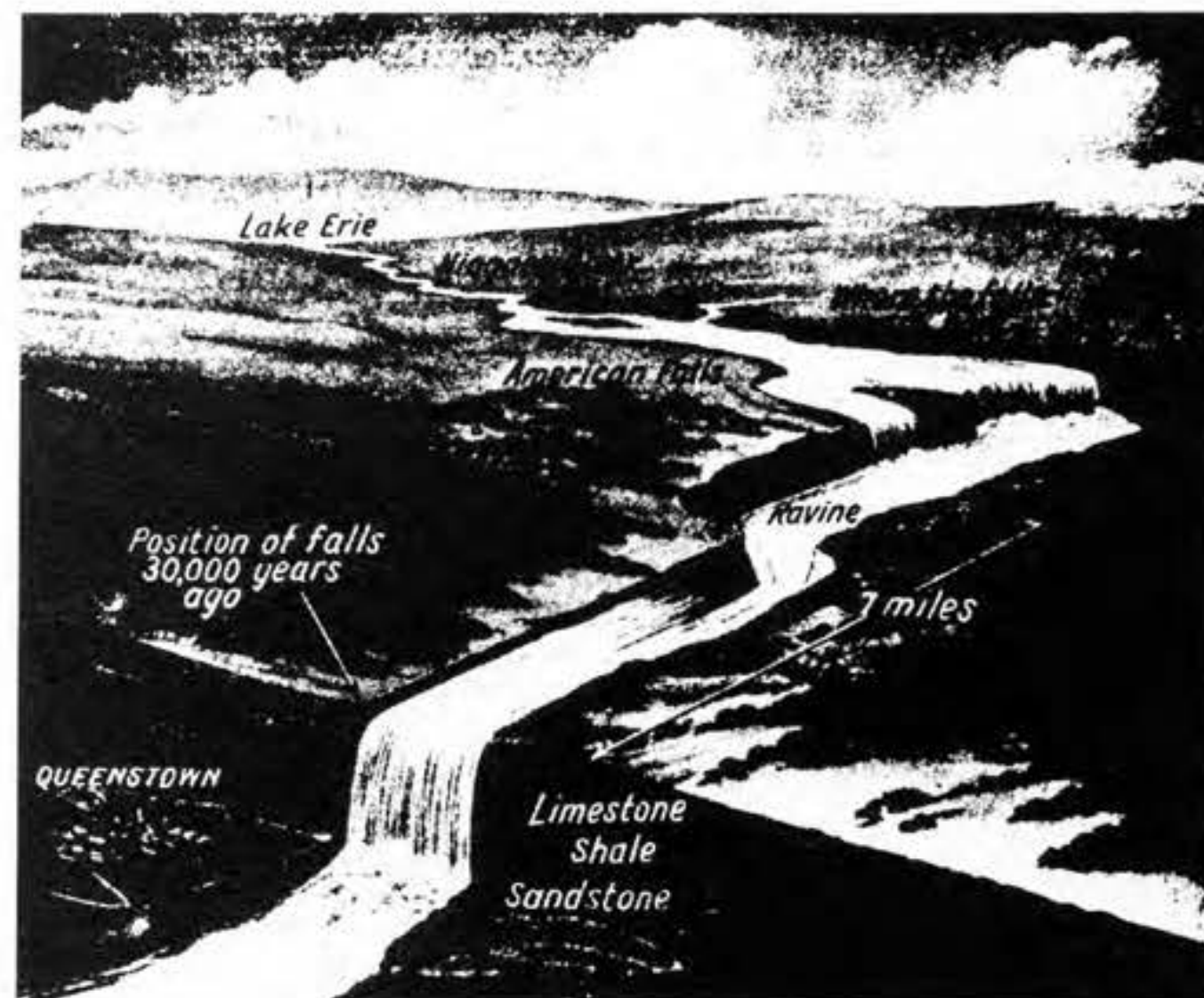
Le fait de dépasser les limites doit symboliser l'imprévu des choses et des relations entre elles et libérer les moyens mystérieux des objets. Découvrir leur face initiale et déjà nouvelle en même temps.



XYLOPHONE III

XYLOPHONE III

PROPOSED NATURAL EVENT

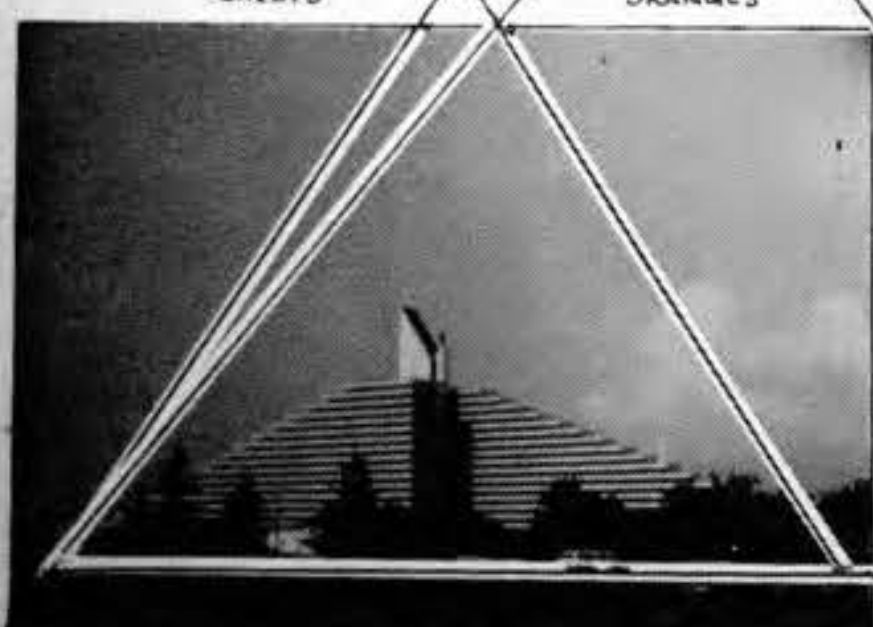
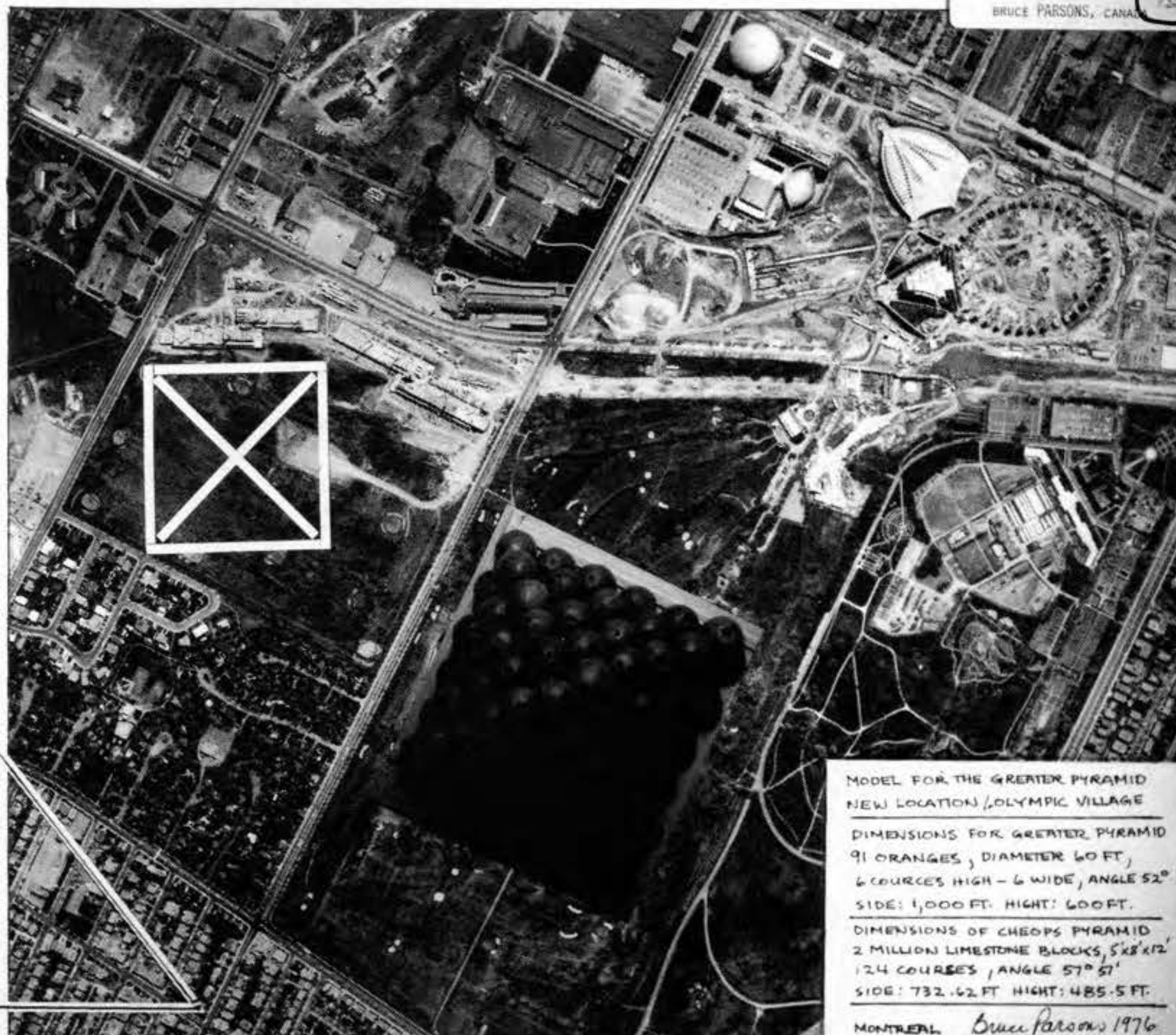


Where Niagara Falls were 30000 years ago. Since that distant time the Falls have receded seven miles up the gorge. Sometime in some future age the Falls will reach Lake Erie.....

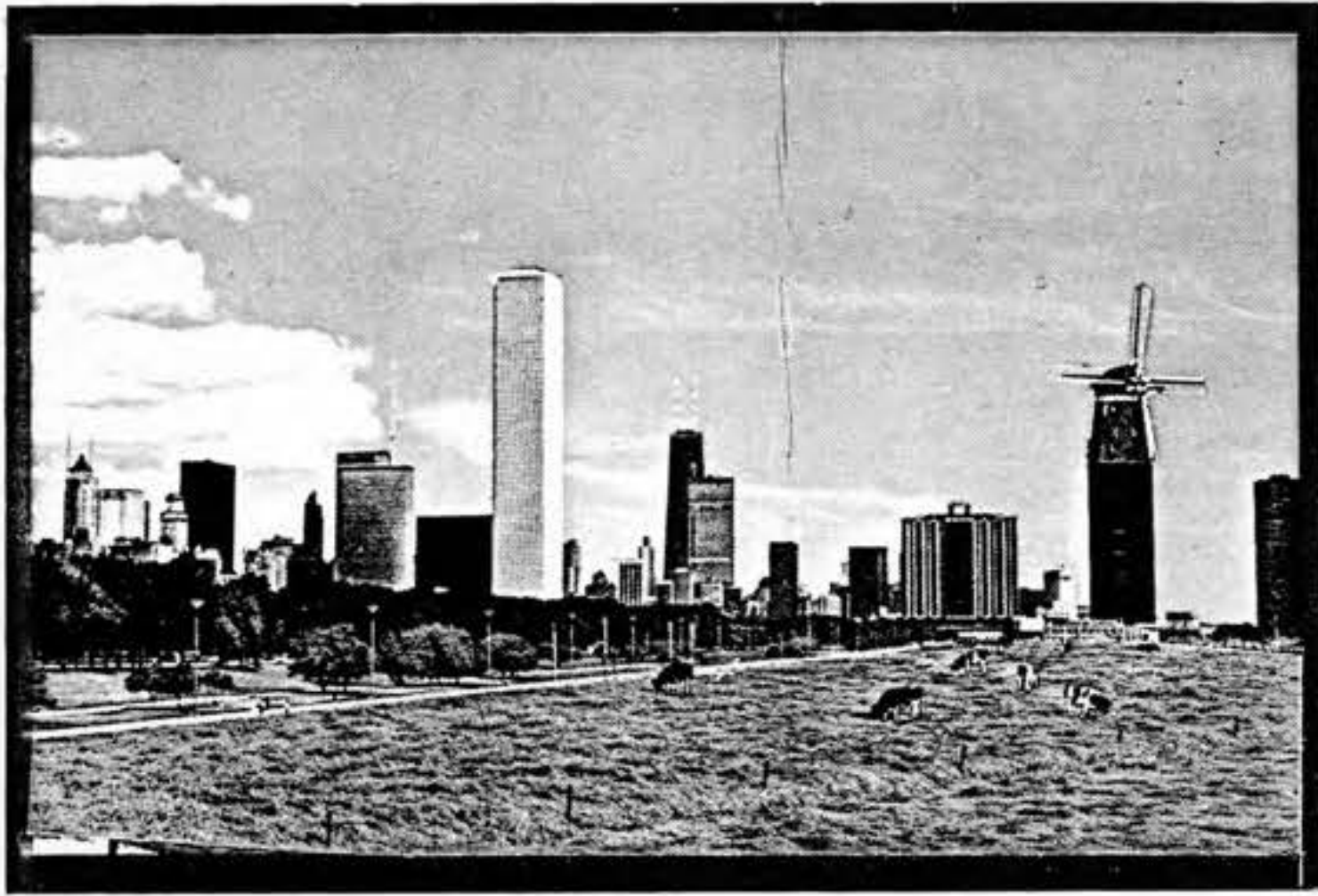


CHEOPS

ORANGES



MODEL FOR THE GREATER PYRAMID
NEW LOCATION / OLYMPIC VILLAGE
DIMENSIONS FOR GREATER PYRAMID
91 ORANGES, DIAMETER 60 FT,
6 COURSES HIGH - 6 WIDE, ANGLE 52°
SIDE: 1,000 FT. HEIGHT: 600 FT.
DIMENSIONS OF CHEOPS PYRAMID
2 MILLION LIMESTONE BLOCKS, 5'x8'x12'
124 COURSES, ANGLE 51° 51'
SIDE: 732.62 FT. HEIGHT: 485.5 FT.
MONTREAL Bruce Parsons 1976



before / after



after / before



Like eyes
looking into other eyes

HEIGHT:

HAIR:

EYES:

Part of Randers:



Sven Dalsgaard

Sven Dalsgaard

Sven Dalsgaard

TWIN

BORN ON: 29.5.1914
PLACE OF BIRTH: VORUP
RESIDENCE: RANDERS
CIVIL REGISTER NUMBER: 2905140089
WORK: SVEN DALSGAARD

Alex SILBER, Suisse

the contemporary pencil



I'm your timestaker

176
Alex Silber

Giuseppe PENONE, Italie



Janice GUY, Allemagne



JANICE GUY

Iole de FREITAS, Italie*



Illusion (lat.), Pareidolie (griech.), „Täuschung“, Phantasiebild, vornehmlich positiv gefühlbetontes. Im Gegensatz zu der Sinnestäuschung, der überhaupt kein äußerer Reiz entspricht (Halluzination), heißt I. die Um- und Falschdeutung von tatsächlichen Sinneseindrücken. I. kommen meist dadurch zustande, daß sich in den Wahrnehmungsprozeß überstarke Einstellungen, Erwartungen, Wünsche, Affekte, etwa Angst- oder Furchtkomponenten einfließen, die den Sinngehalt und den gestaltlichen Aufbau der Wahrnehmungen bestimmen. — Illusionsspiele, → Fiktionsspiele.



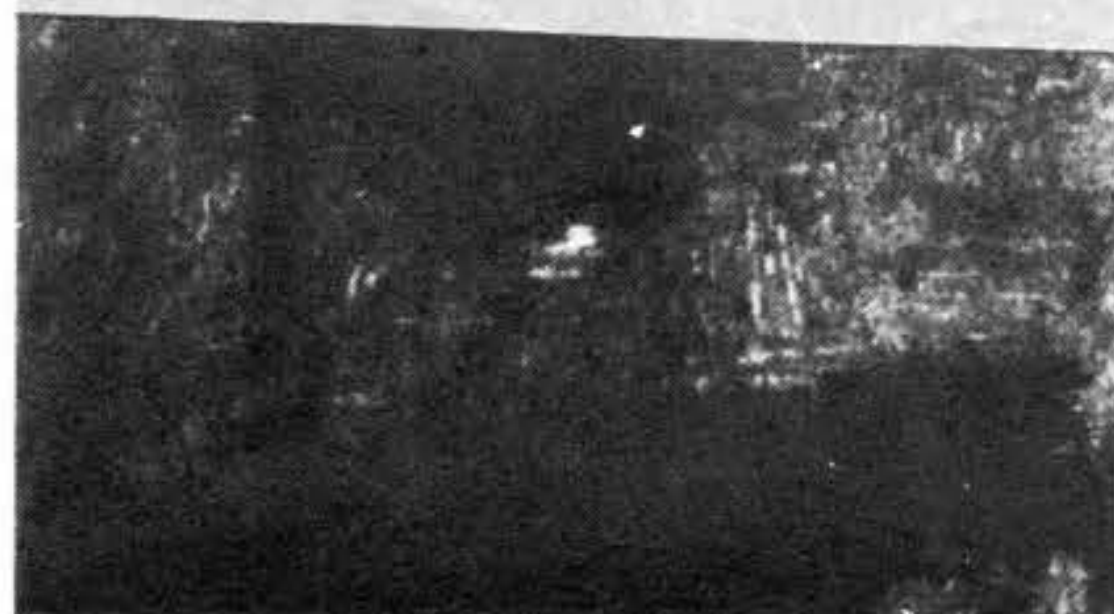
5.54 Here we see that solipsism strictly carried out coincides with pure realism. The I in solipsism shrinks to an expressionless point and there remains the reality co-ordinated with it.

Traetatus Logico-Philosophicus Wittgenstein

Project (continuing): Investigating visual solipsism.

John Heward

26/1/77



SELF PORTRAIT



MAC NEVIN

[Signature]

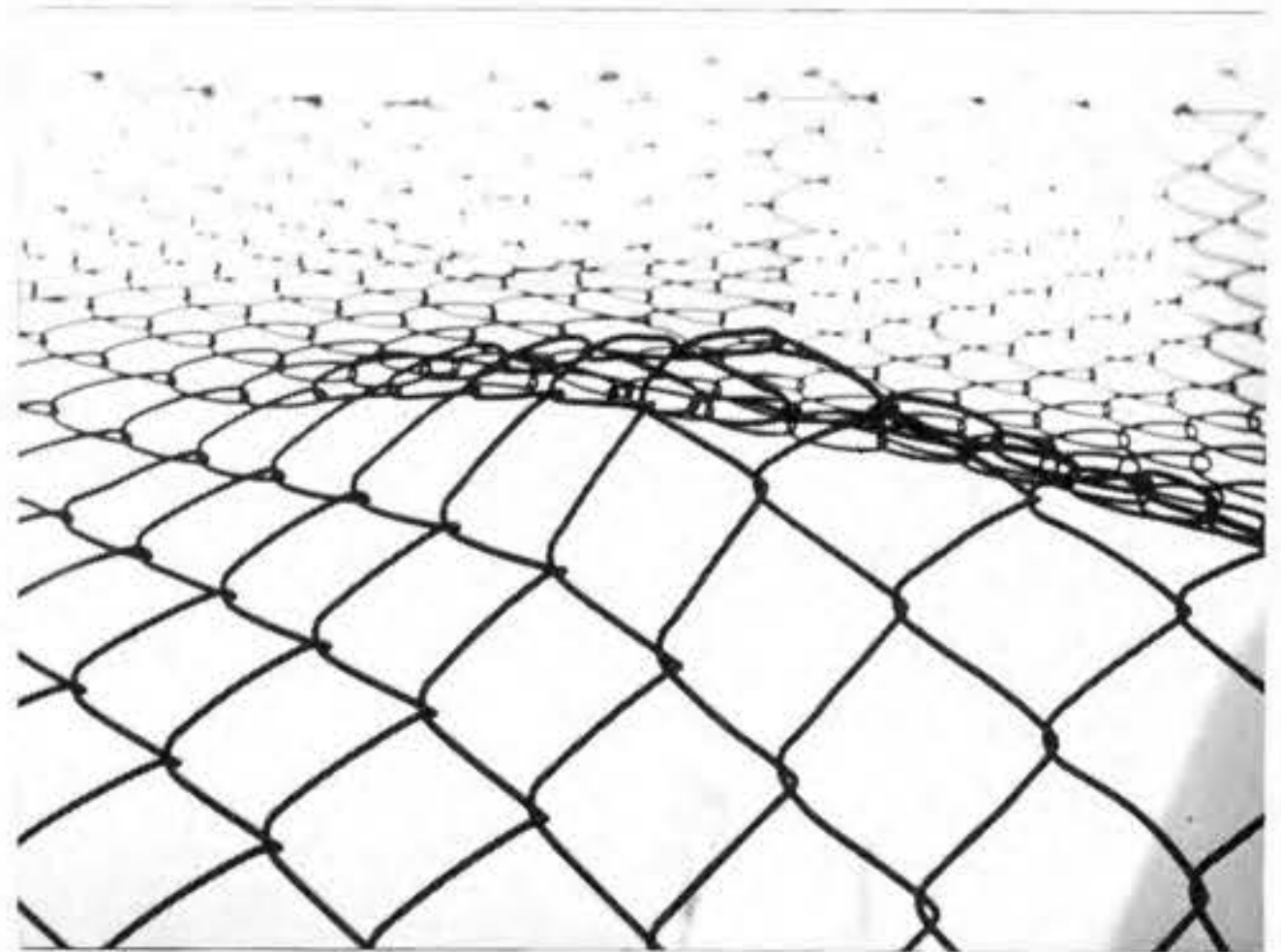


Michael DRUKS, Angleterre*

Egocentric sensation



Jean-Claude PIGEAU, France*



Françoise SULLIVAN, Canada



Massimo NANNUCCI, Italie*



Anna BANANNA, U.S.A.*



SPOTS BEFORE YOUR EYES?

Your cooperation and assistance is asked, in making this project materialize. The way to help is to send your old leopard-spotted clothing, to be worn en masse by 20 to 30 persons in a tour of several public locations in San Francisco, hopefully on April 1, April Fool's Day, 1977, to:

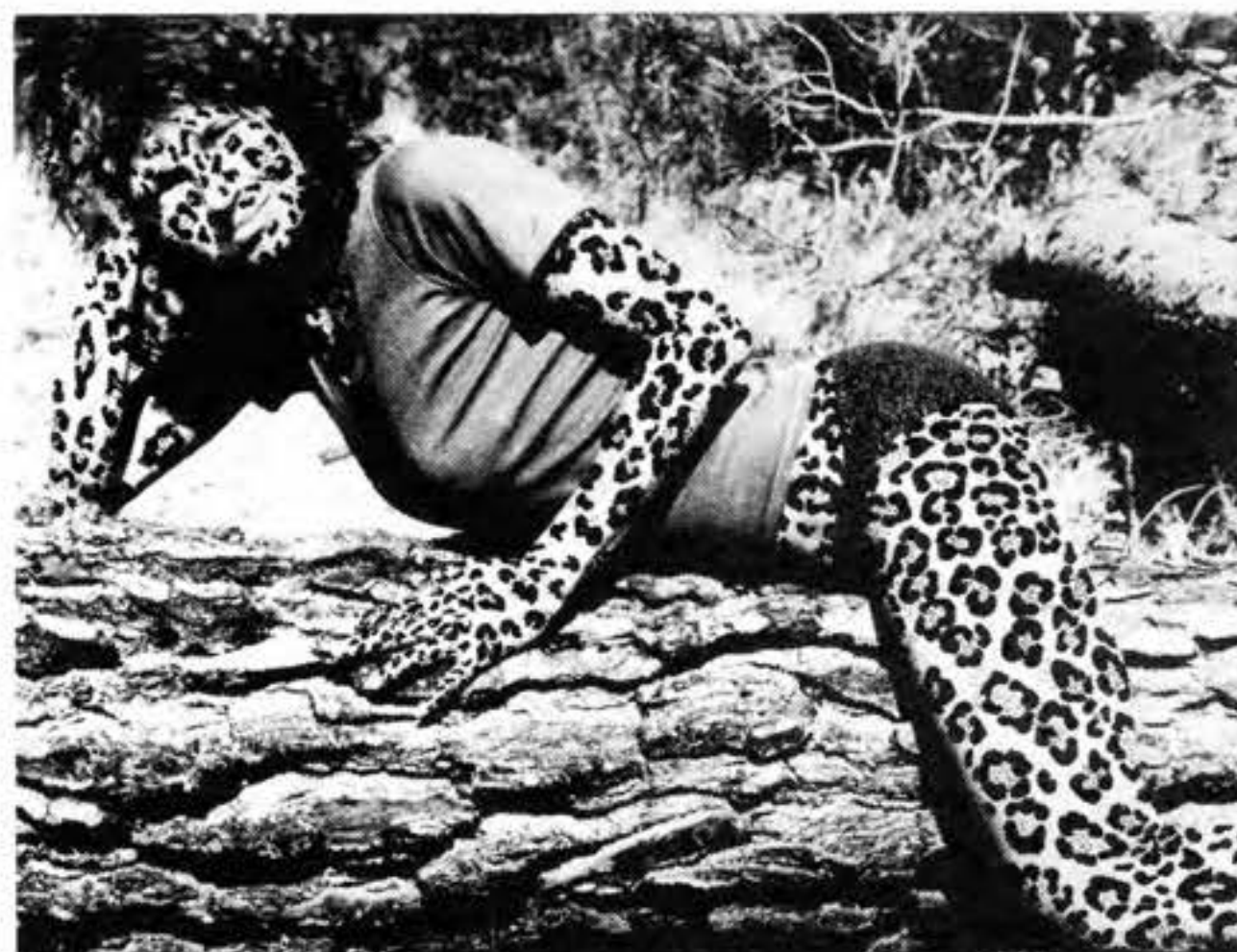
Taryana B. Nana

BANANNA PRODUCTIONS • USA
1183 CHURCH ST., SAN FRANCISCO, CA 94114

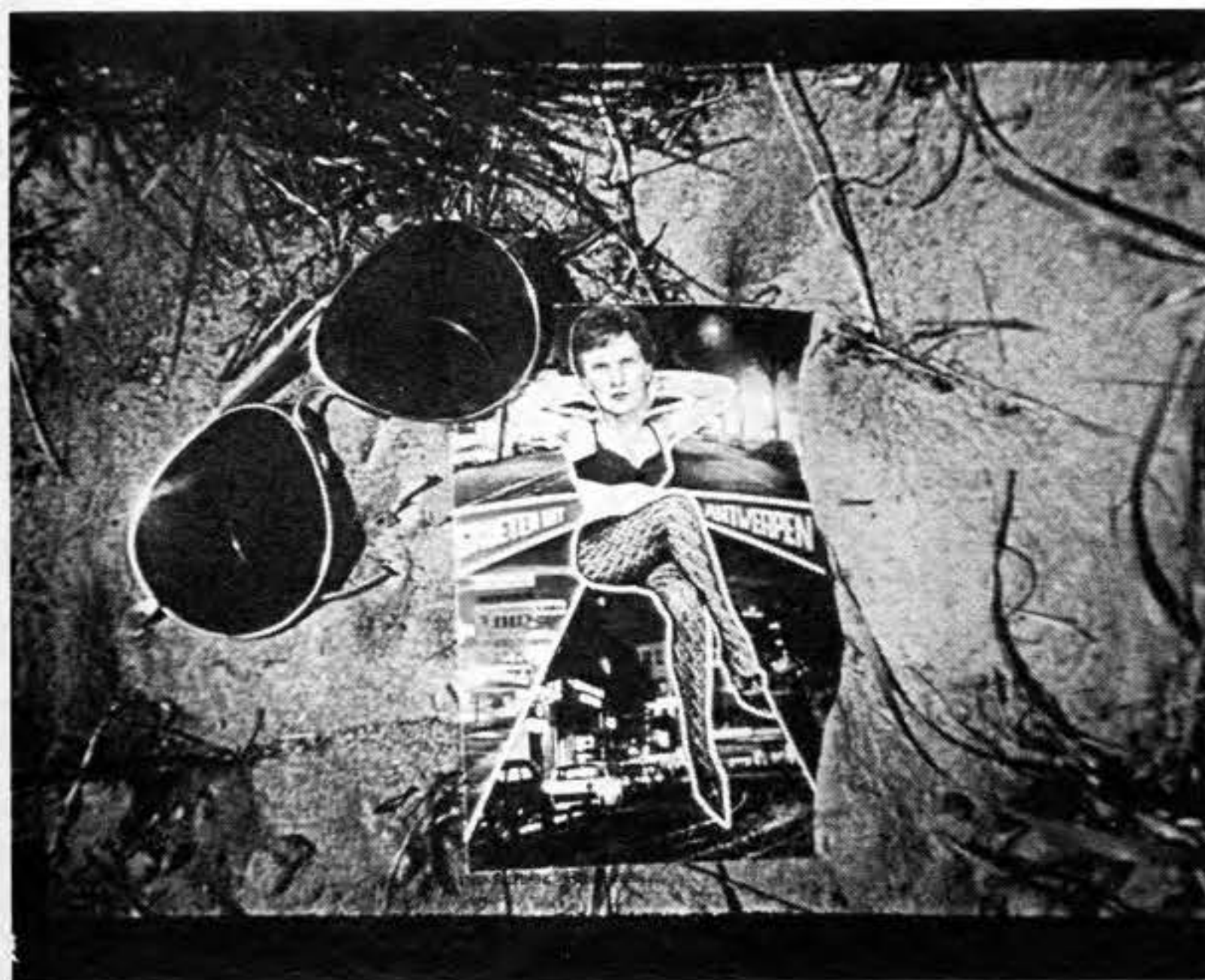
Dorothee SELZ, France*

travail de transformation
et mimétisme de moi-même
d'après des photos - dessins -
cartes postales ou tout autre
iconographie où l'image
de la femme est réduite
à celle d'un animal -
mimétique - figurant trans-
formation pour n'importe
quelle consommation machiste.

Photos de quelques uns
des costumes d'objets servant
quotidiennement à cette transfor-
-mation four-cils - perruque
etc... etc...
mimétisme relatif car
ambigu - Paris 1973



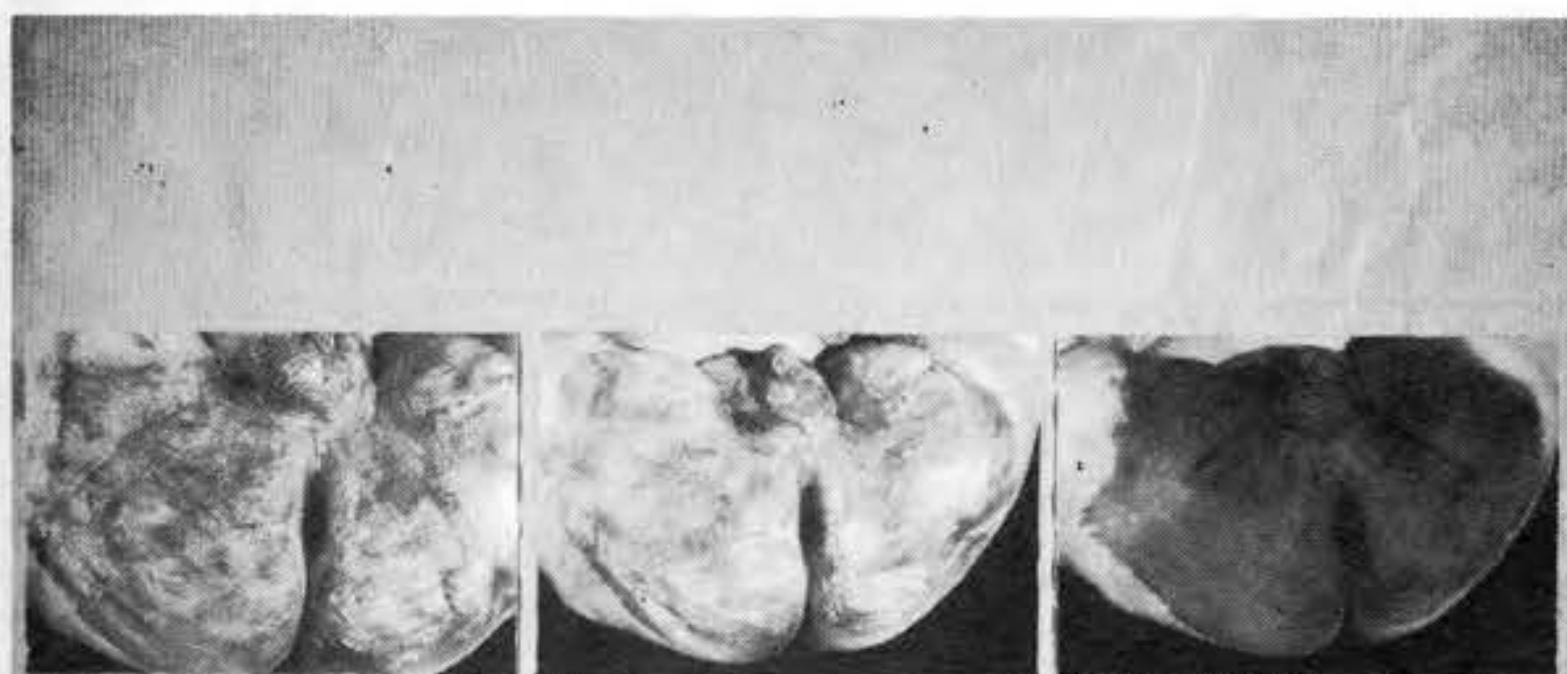
Michael JOLIFFE, Canada



Arno MERMELSTEIN, Canada



Jean NOEL, Canada



AFTER SHAVE

JEAN NOEL 75

Gianni PISANI, Italie*

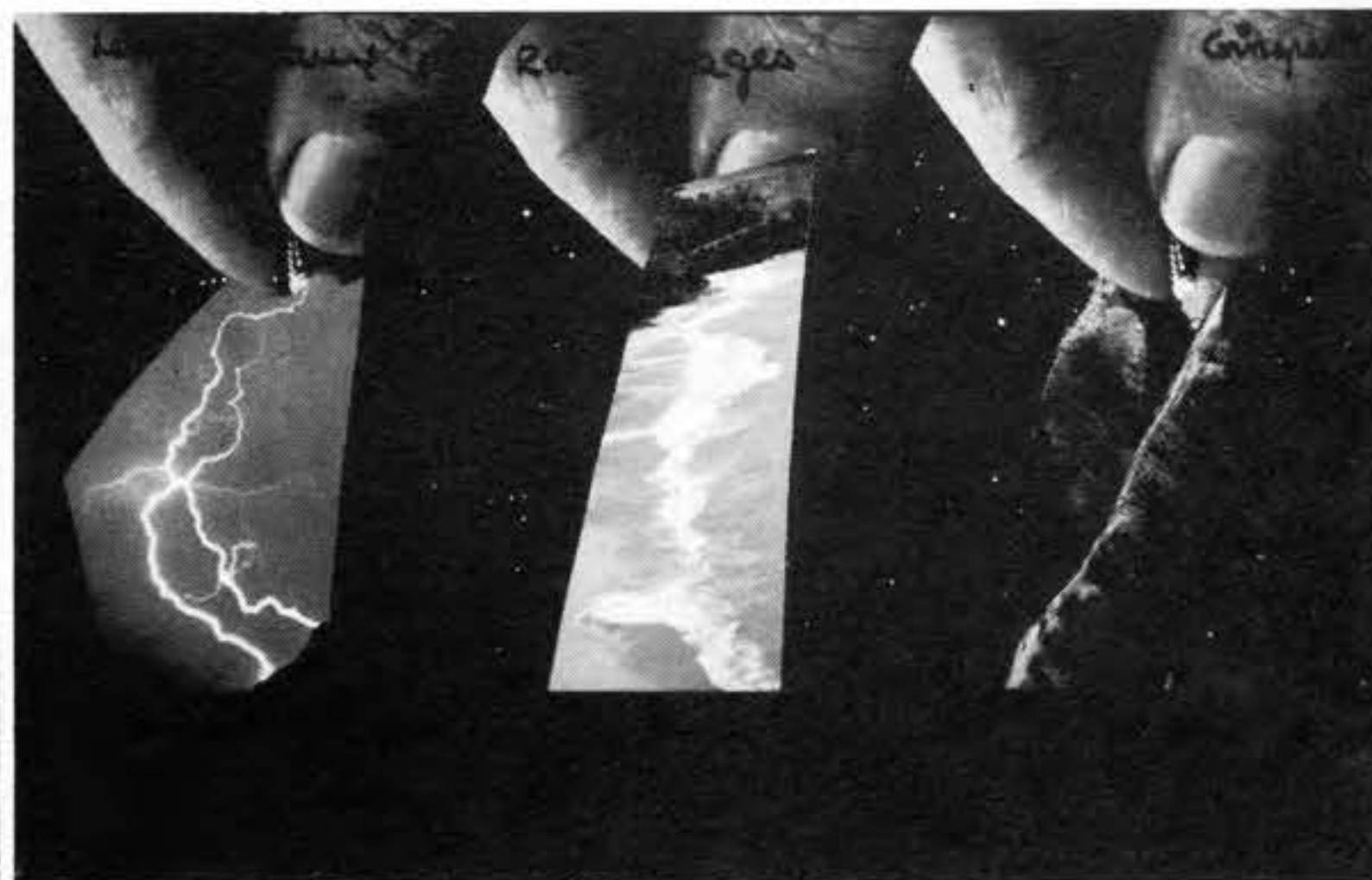
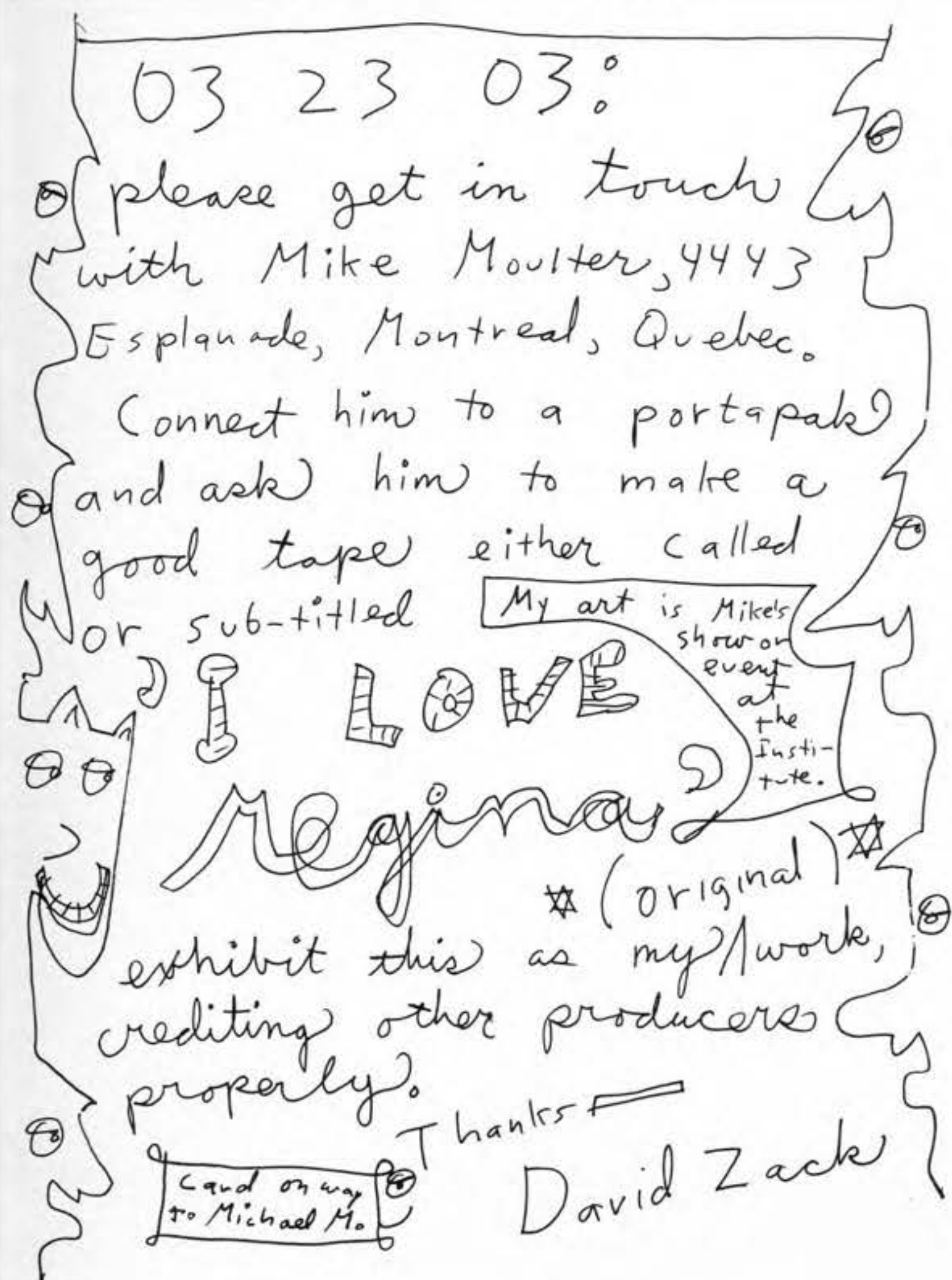
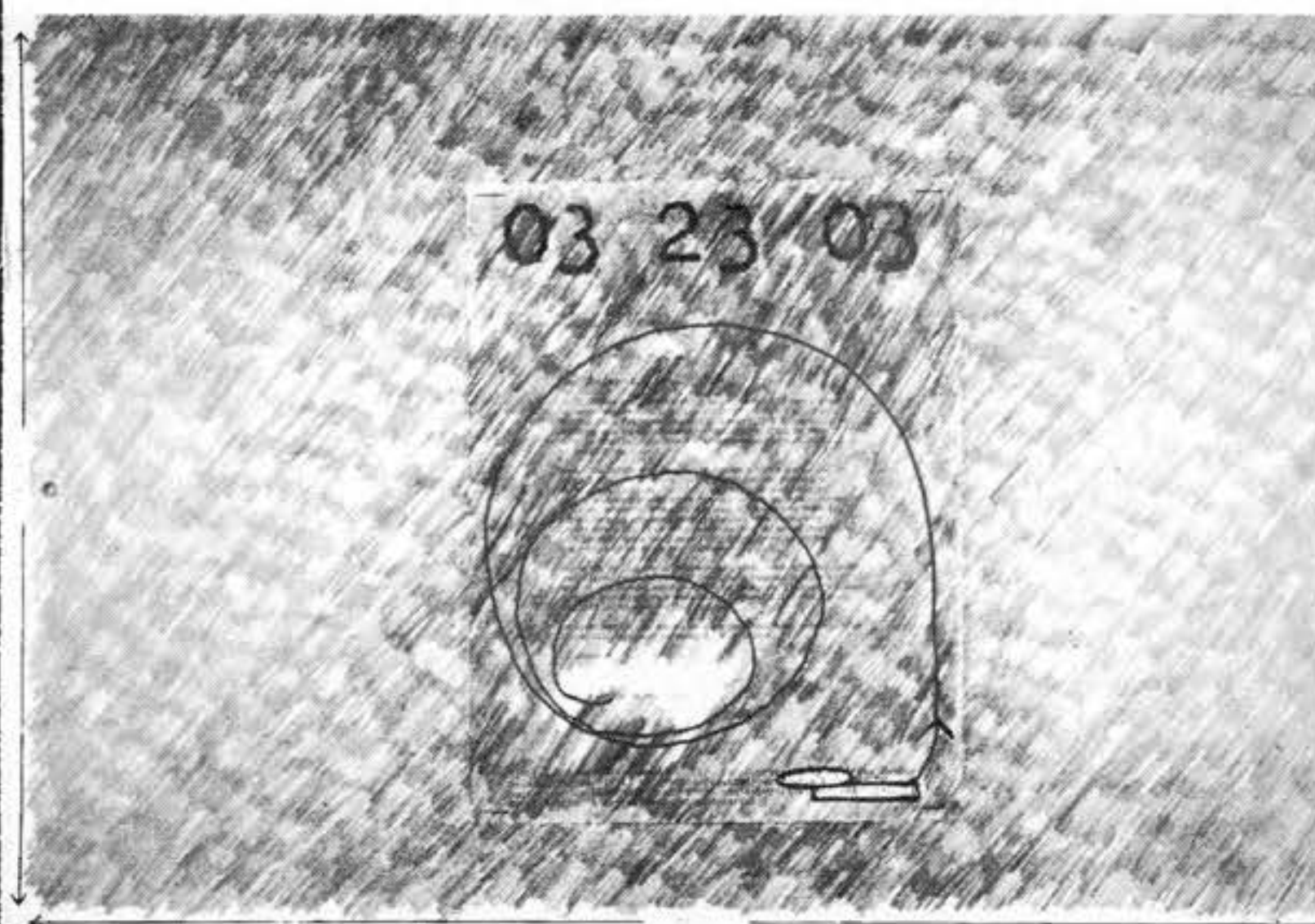


Libera MAZZOLENI, Italie*



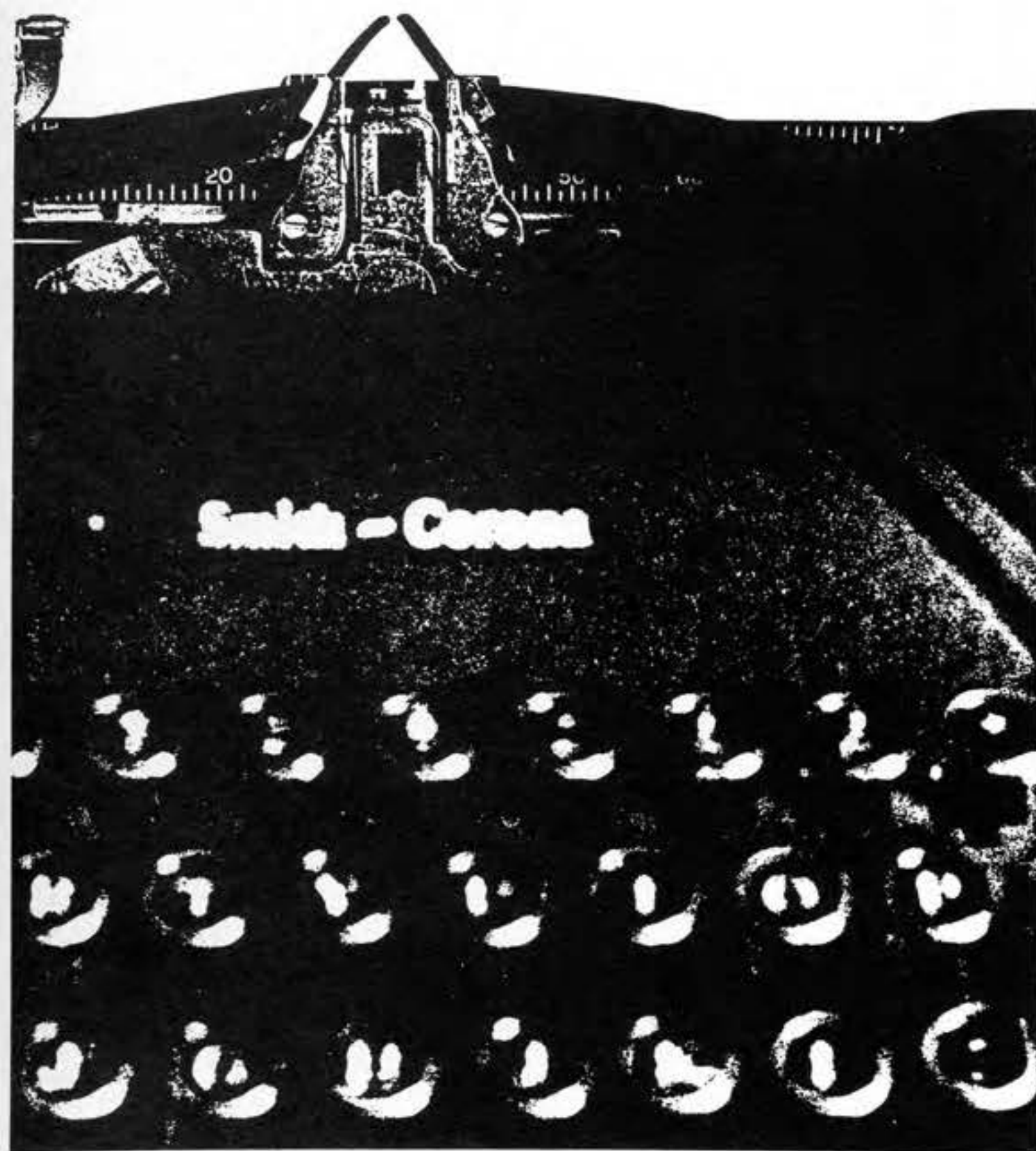
Walley STEVENS, Hollande*



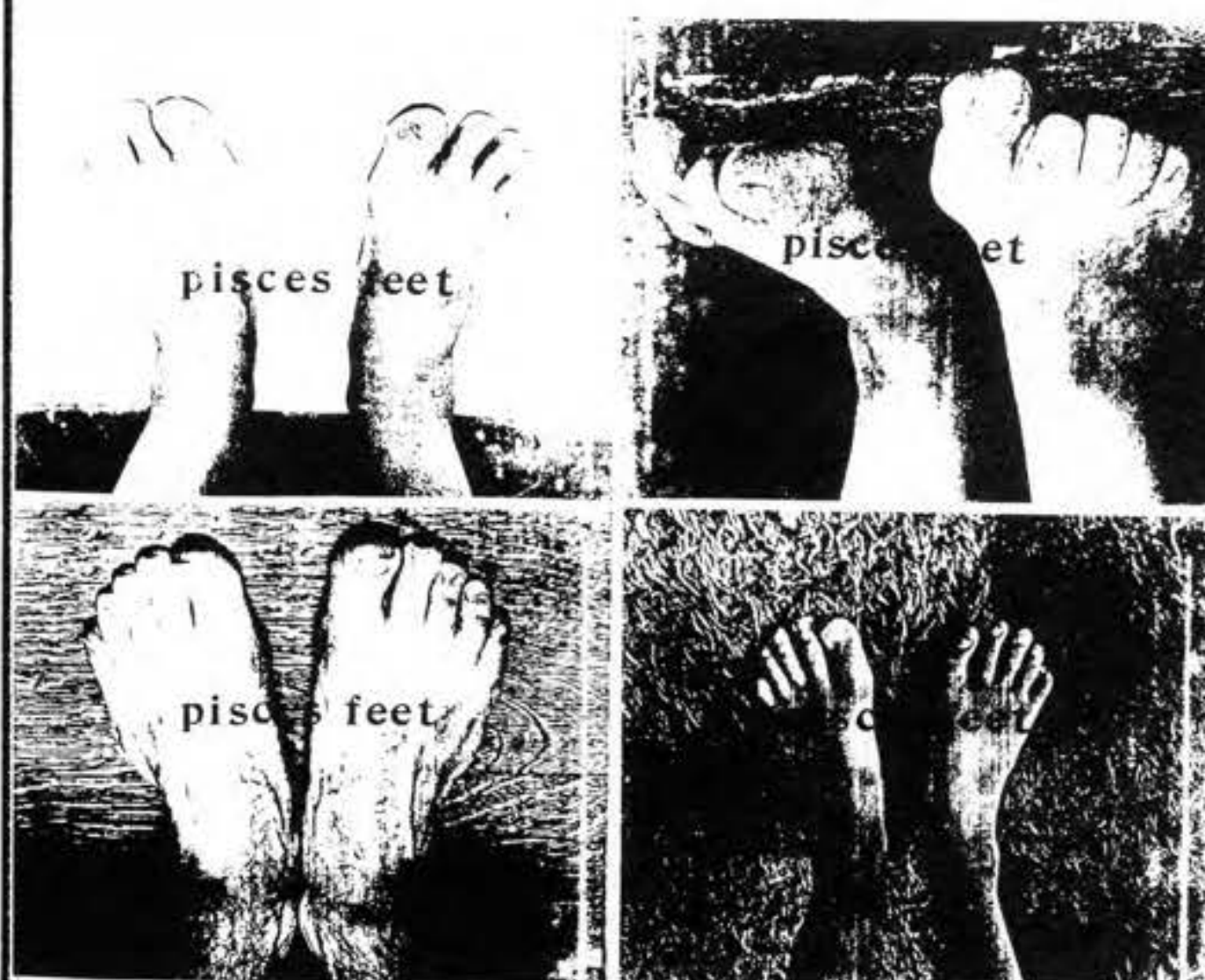


Michael CRANE, U.S.A.*

or, at least sometimes my work looklike art
looking like itself photographed in
a typewriter
in a typewriter



BE VAN DER HEIDE, Canada



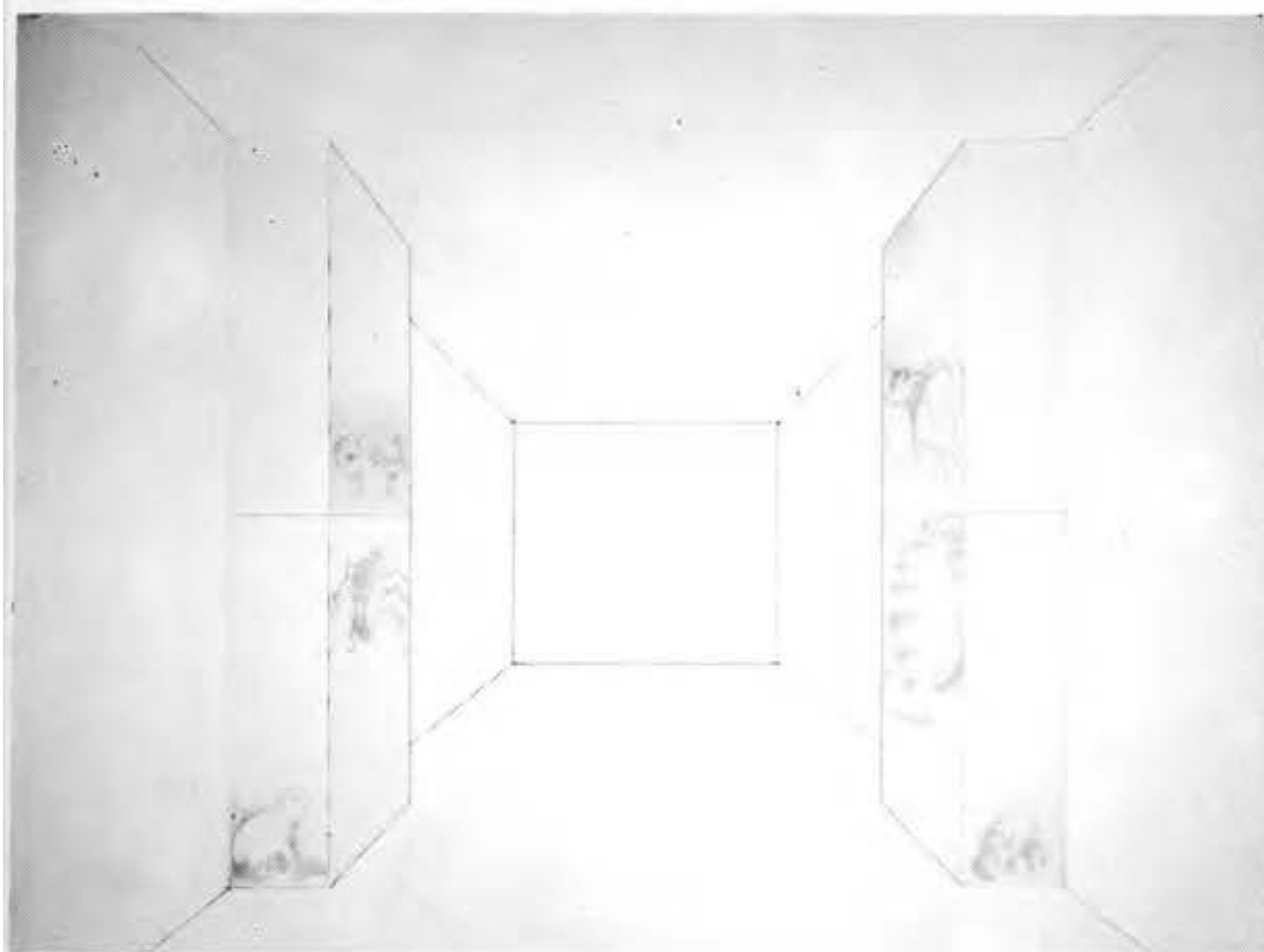
PHOTOS: PEOPLE FEET
PISCES 1977 20-3

SC. FOLLOWS PEOPLE HAVE
SHOULDER FEET

WHAT HAVE THESE FEET
IN COMMON

BE VAN DER HEIDE 1977

Antonio FAGGIANO, Italie*



Michael FERNANDES, Canada



February 24th I took a cut out piece off one of my recent paintings and tucked it underneath my shirt put my coat on and with a tape recorder met with the photographer Arthur Mackay at the Atlantic film Co-op.

PROJET: DESCRIPTION D'UN EVENEMENT

EXPEDITION par C.N. d'une caisse 64x42x23 pouces en dimensions, fermée avec 112 vis à tête 'carré', caisse qui contenait 14 'tiroirs' en pia 1x2 chacun contenant une toile en procédé-combiné 62x40 pouces en dimensions et protégée par plastique, ruban cache et mousse de styrat, de

Raili Nikkanen
945, avenue Marguerite
Ottawa, Ontario

A. F. Lahaye, Directeur
Centre Culturel de Trois-Rivières
Place de l'Hôtel de Ville
Trois-Rivières, Québec

passant par la ville de Montréal.

RETOUR par C.N. de la même caisse, même contenu,
les adresses renversées.

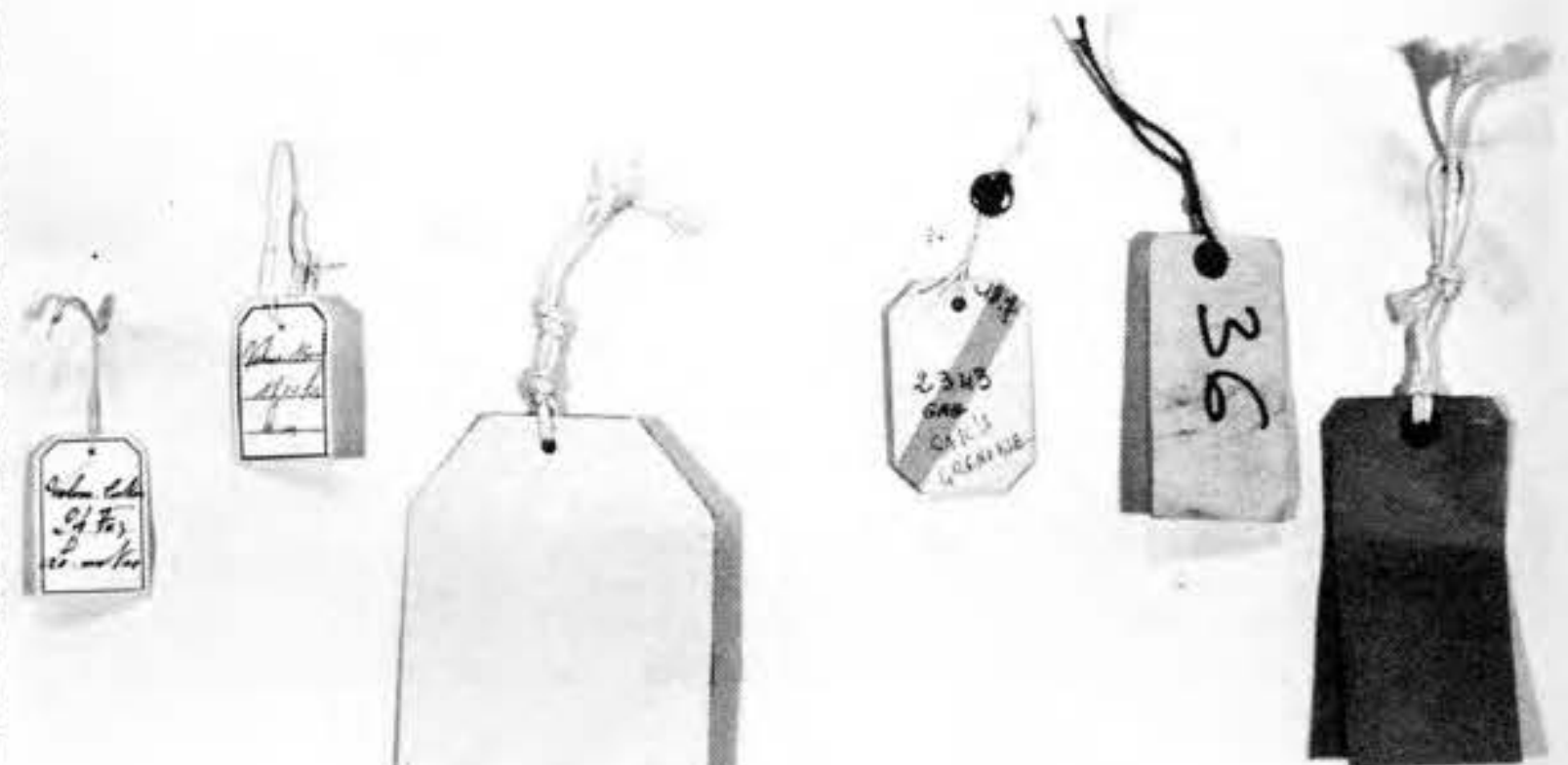
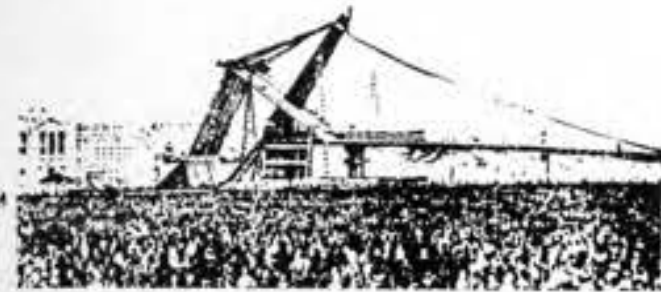
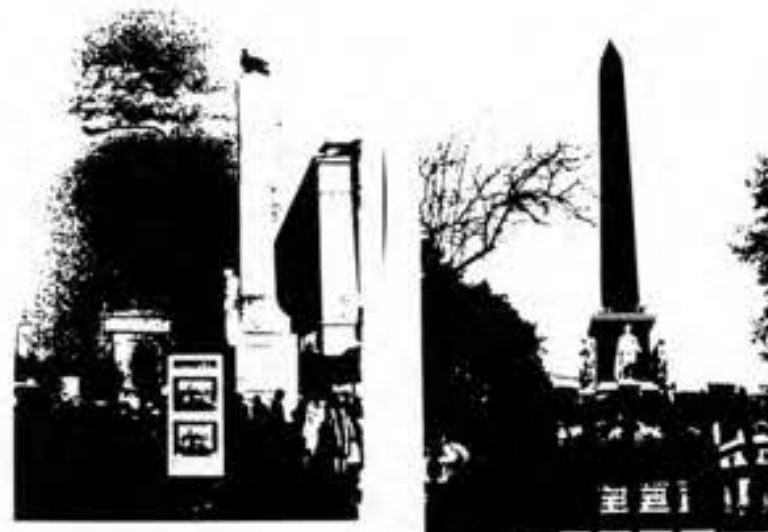
DURANT TOUTE LA DUREE DE L'EVENEMENT LA CAISSE N'A
JAMAIS ETE OUVERTE ET CECI INCLUS LA PERIODE
LORSQUE LA CAISSE SE TROUVAIT AU CENTRE CULTUREL.

PUBLIC qui a assisté à cet événement:

Raili Mikkonen
Robert Richard
Transporteurs du C.N.
Personnel du C.N. tel que celui affecté à
l'information, à la facturation et autre
en cours de route qui a eu contact avec
la caisse.
Les gens dans les rues qui ont remarqué le
passage du camion C.N.
Personnel du Centre Culturel de Trois-Rivières.
Ceux qui ont fabriqué les camions C.N. de
l'expédition et du retour.
Les bûcherons qui ont coupé le bois avec
lequel j'ai construit la caisse, etc. etc.

A tout ce public qui a assisté a cet événement
j'adresse mes remerciements chaleureux.

Nota bene: Le public a eu le bonheur d'assister à un événement à son insu.

[illegible]

TUNGA, France



Alison KNOWLES, U.S.A.



Jennifer DICKSON, Canada



Jacques-Louis NYST, Belgique*

Réalité de l'ombelle.
telle que je l'ai trouvée.



ombelle / ouverte

ombelle / fermée.

P.S. Vous comprendrez que dans un habit une ombelle ne peut être éparpillée.

Topographie (solo)

durée longue
trois timbres différents
mp/p
durée courte suivie d'un bruit
silence
un mot
bruits de pas
activités
silence
un mot
porte refermée
sourdine
quelques exercices
registre moyen
peau
silence
deux timbres différents
pôle

durée longue
bois
durée moyenne
son blanc
métal
attaques simultanées
un mot
sifflement
bois
silence
durée courte
cinq double croches
durée longue suivie d'un bruit
son blanc
bruit sourd
porte ouverte
bruits de pas
voir
bruissement de l'eau
mots
bruits de pas

porte refermée
sifflement
bruit
un mot
nord
bois
silence
phrase ascendante
durée moyenne
deux timbres différents
durée courte
battements
un mot
accord
durée longue
pp/mf/p
métal
bruits de pas
murmure
d'une pièce vers...
pénombre/lumière



accord



simultanéité



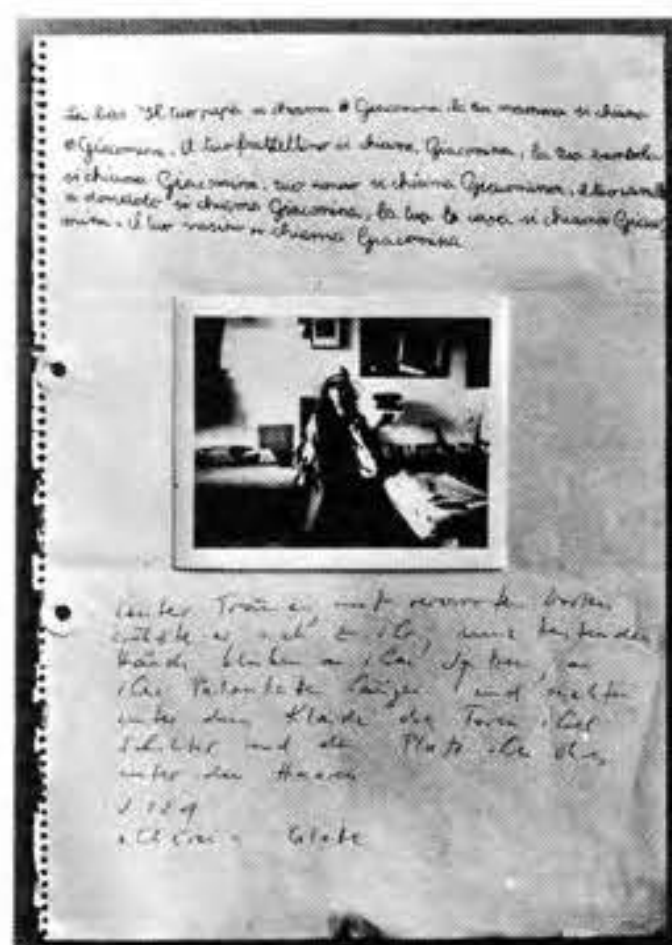
porte ouverte au refermé

Ingeborg LUSCHER, Suisse*

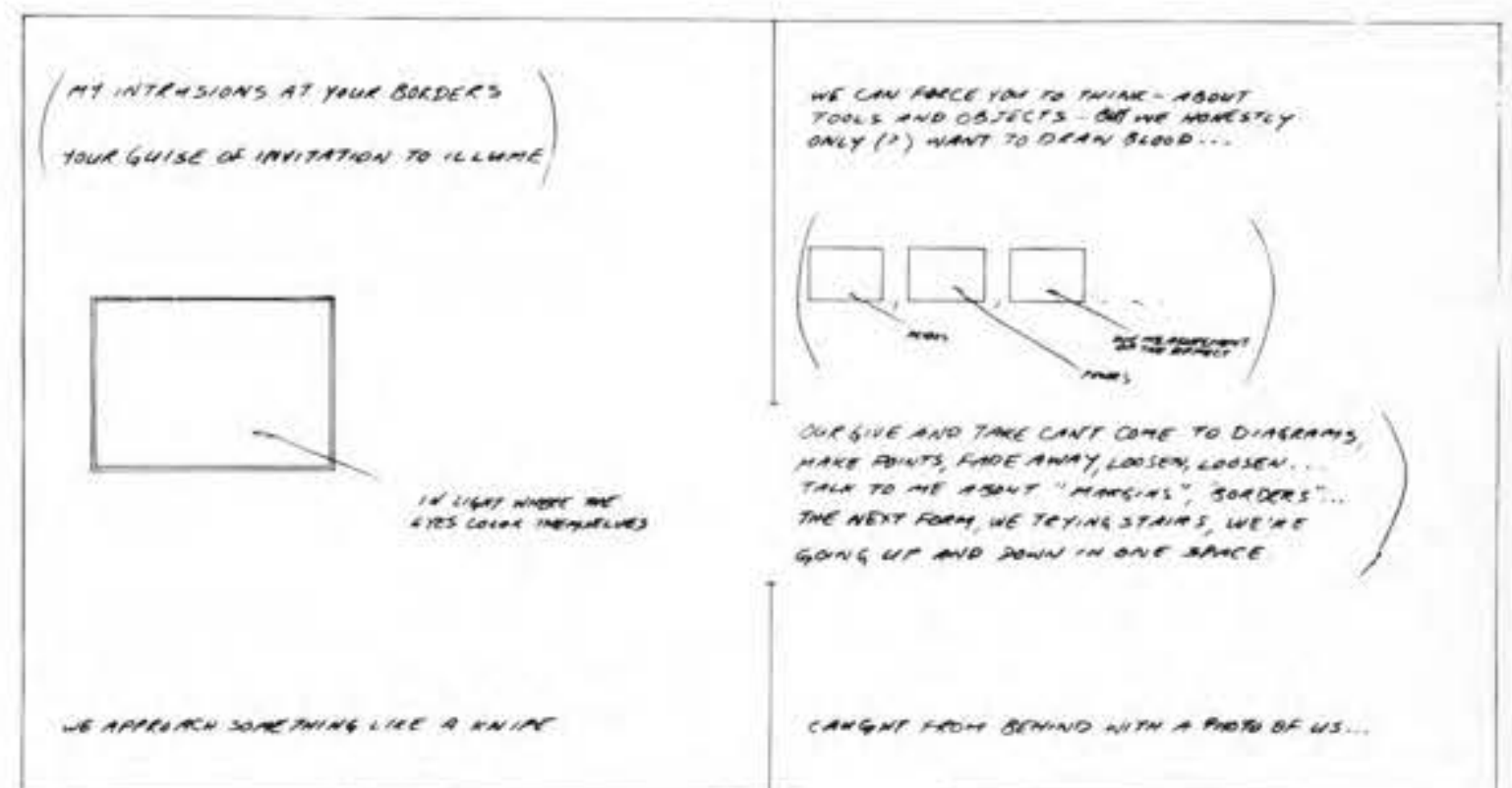
Ken FEINGOLD, U.S.A.



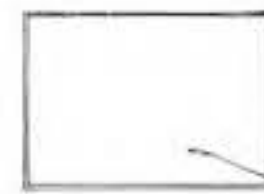
de temps un livre d'images et puis chaque
mot de choisir un objet de son aspect
c'est-à-dire, ensuite, je le photographie
à l'endroit où se trouve l'objet. Ensuite, je
le colle de prendre un livre et puis en lire
la titre - de l'ouvrir avec un objet et



de noter la phrase dessinée de la pointe du
couteau. Pour terminer, je dessine une phr-
se pour la même personne, de la même manière.
Il est frappant de constater combien de fois
il y a un rapport entre la personne et
le problème, ou la photo et le texte.



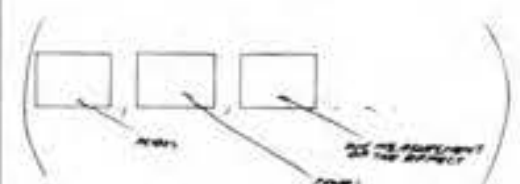
MY INTENTIONS AT YOUR BORDER
YOUR GUISE OF INVITATION TO ILLUME



IN LIGHT WHERE WE
ARE LOOKING THEMSELVES

WE APPROACH SOMETHING LIKE A KNIFE

WE CAN FORCE YOU TO THINK - ABOUT
TOOLS AND OBJECTS - OR WE ADJUSTLY
ONLY (?) WANT TO DEAN BLOOD...



OUR GIVE AND TAKE CANT COME TO DIAGRAMS,
MAKE PRINTS, FINE AWAY, LOOSEN, LOOSEN...
TALK TO ME ABOUT "MARCHES", "BORDERS"...
THE NEXT FORM, WE TRYING STAIRS, WE'RE
GOING UP AND DOWN IN ONE JANCE

CAUGHT FROM BEHIND WITH A PHOTO OF US...

Tom Sherman

Luciane Bartolini - The Burial of the Dead

Two photocopies, part of a project for a Book, reproducing 17 photocopies of: objects, documents, photographs related to my own past and to a literary text "The Burial of the Dead", a section of T.S. Eliot's "The Waste Land".

The image showed is the face of a cousin of mine who died of cancer at the age of twentyfive. I was eleven years younger and at times had served as her plaything as child. The photograph is the image for her gravestone, as is the custom in Italy; her features have been heavily altered by the photographer in order to adapt the picture to its specific function, an enamel medallion which is affixed to the gravestone. It was this photograph that was distributed to friends and family. Thus I saw it many times afterwards on my aunt's dining room buffet, in my grandmother's bedroom, etc.

For me, this iconic alteration of her face is firmly linked to the specific images of the poem: the passage from one state to another, fertility (hyacinths) cut short by silence and emptiness.

I first read Eliot's "The Burial of the Dead" when I was nineteen or twenty years old, and very much caught up in such dilemmas as "What are the roots that clutch, what branches grow out of this stony rubbish?"

The whole work is the relationship between certain objects which are part of an environment I've been living in and the obsessive recollection of phrases from my own cultural baggage: the verses.

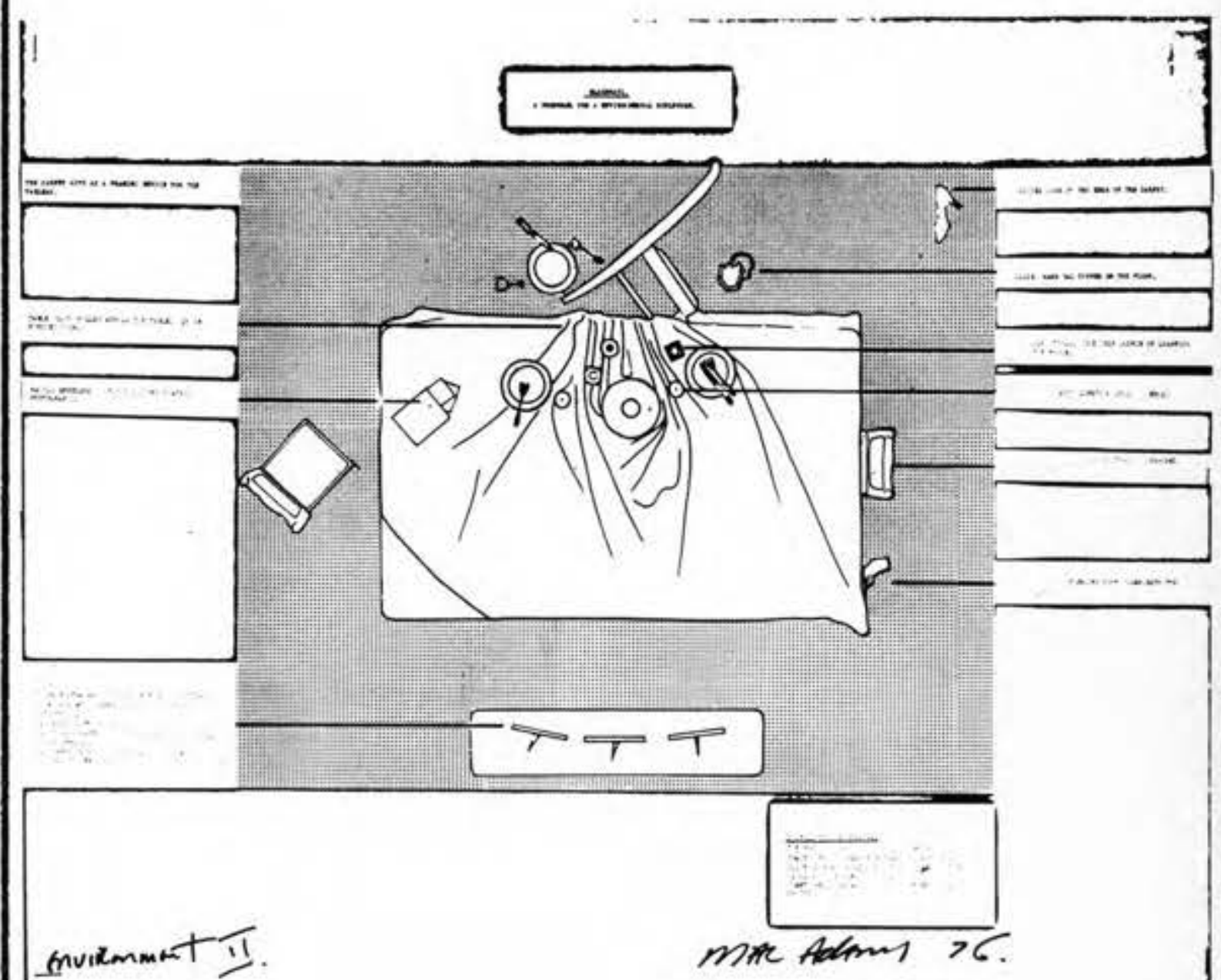


"You gave me hyacinths first a year ago;
"They called me the hyacinth girl."
-Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed' und leer das Meer.

Barry MC CALLION, Allemagne*

Mac ADAMS, U.S.A.

<p>Kodak EKTAGRAPHIC</p> <p>WRITE ON THIS SIDE</p> <p>In the street I draw black lines on white</p> <p>WRITE-ON SLIDE 1</p>	<p>Kodak EKTAGRAPHIC</p> <p>WRITE ON THIS SIDE</p> <p>IN MY MIND DRAW WHITE LINES IN BLACK</p> <p>WRITE-ON SLIDE 2</p>
<p>Kodak EKTAGRAPHIC</p> <p>WRITE ON THIS SIDE</p> <p>PATH</p> <p>WRITE-ON SLIDE 11</p>	<p>Kodak EKTAGRAPHIC</p> <p>WRITE ON THIS SIDE</p> <p>WRITE-ON SLIDE 12</p>
<p>Kodak EKTAGRAPHIC</p> <p>WRITE ON THIS SIDE</p> <p>The Oarsman cannot know where he is going</p> <p>WRITE-ON SLIDE 16</p>	<p>Kodak EKTAGRAPHIC</p> <p>WRITE ON THIS SIDE</p> <p>The Oarsman rows with his back to his destination</p> <p>WRITE-ON SLIDE 17</p>



Environment II.

Mac Adams 76.

Sorel COHEN, Canada*



Charles GARRAD, Angleterre*

OUR SHOES ARE A MEASURE OF OUR CHARACTER AND EXPERIENCE. LOOK DOWN AND THERE THEY ARE: AT HOME, AT WORK, ON HOLIDAY, WHEN YOU'RE HAPPY AND WHEN YOU'RE LESS HAPPY, STARING BACK UP AT YOU. YOU CHOOSE THEM AND YOU WEAR THEM DOWN.



Since 1971 I have kept a record of all the shoes I have acquired, usually photographing them on the day I got them and sometimes re-photographing and writing some observations about them later. I have kept all this information in my 'Book of Shoes.'

Charles Garrad.

Bill VAZAN, Canada

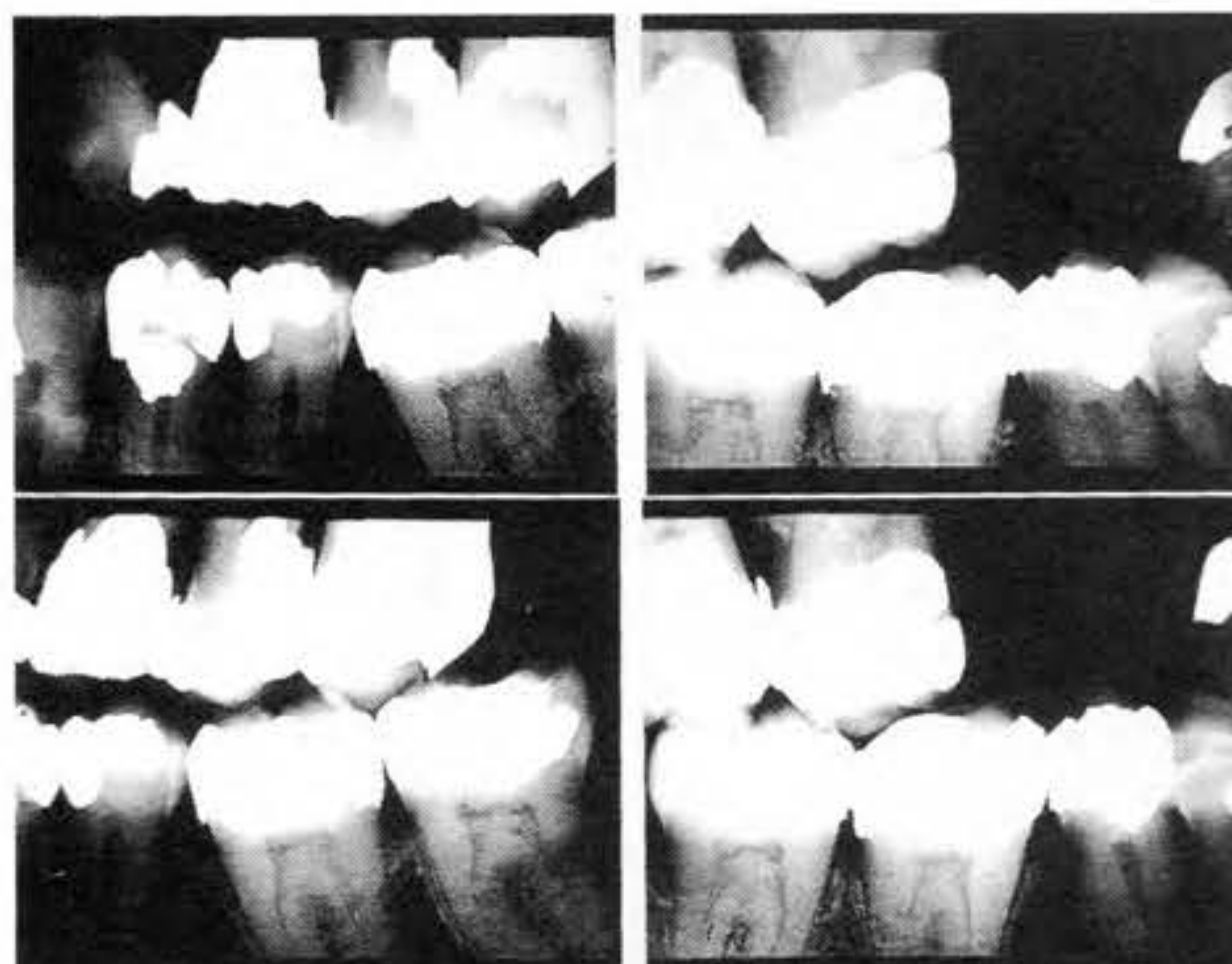
— Back in the first years of the 60's I had a loose intestine - ulcerative colitis - from all kinds of pressures and stress. What food I could take in went straight through. Several intestinal cramps doubled me up every half hour. It was like being kicked in the balls. Always a water diarrhea - as much as eight times a day - and the constant nausea. My stomach, small and large intestines were perforated.

— Because of my retching, fear of throwing up and the gastric juice belching, I began to keep a candy in my mouth. It helped to a degree, but still too many nutrients were passing clean through, so that most of my teeth began to decay.

— Eventually I ended up in hospital, down to 129 lbs from the usual 170 lbs. My mind and digestive tract were in one vicious bind and it needed to be broken. Rather than operate to remove the intestines, steroid injections were made to create a temporary surface for the rebuilding of the inner intestinal walls.

— At the same time I returned to drawing and water colours for the first time in ten years. My health improved.

— And my dentist, luckily for me, decided against pulling out all of my teeth, extracting only four and making over twenty-eight fillings.

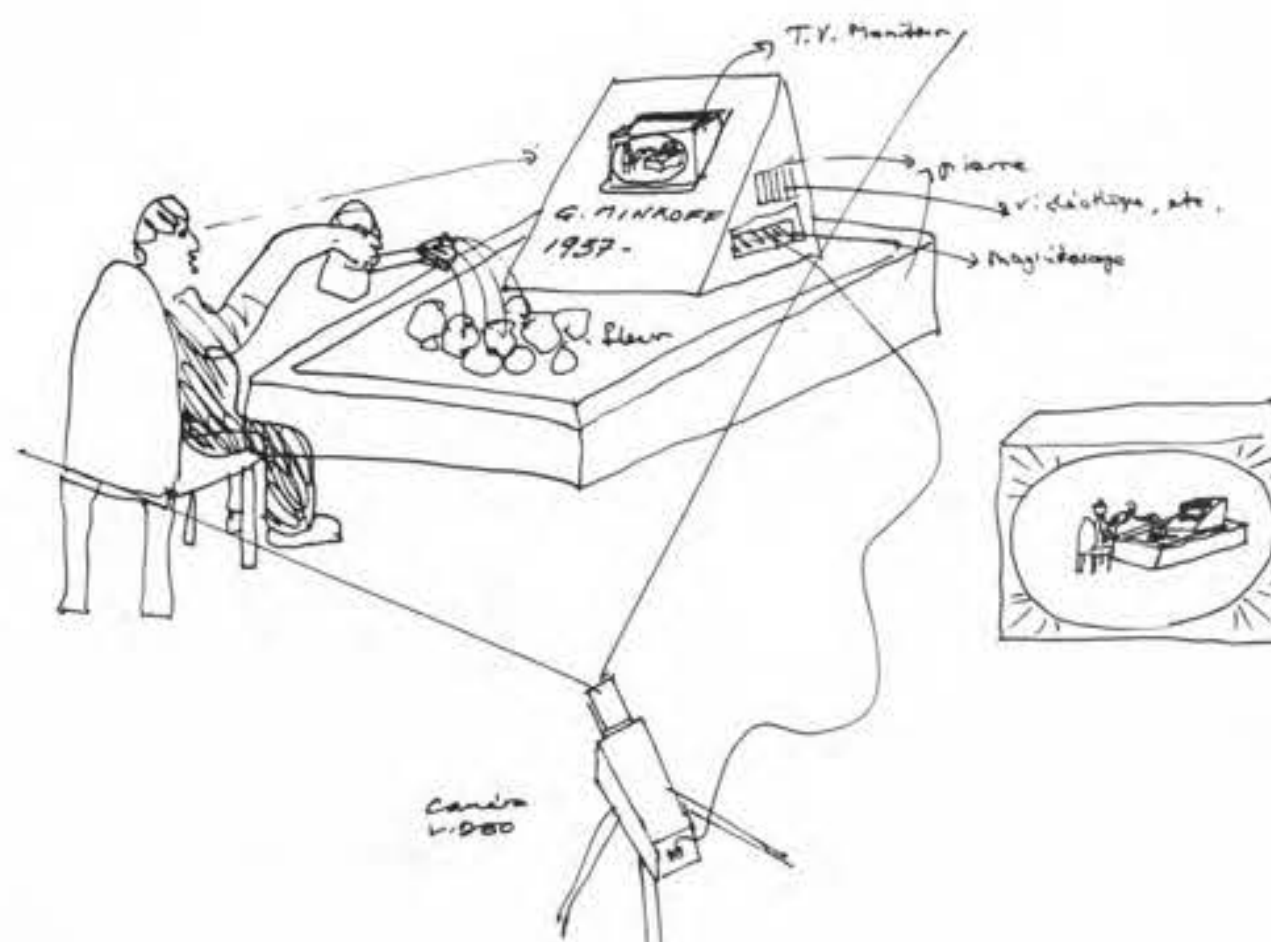


Gerald MINKOFF, Suisse*

MINKOFF
85 Bd. CARLWGT
1205 GENEVE - SUISSE

PROJET VIDEO: "NATURE MORTE / STILL LIFE" - mars 1972

JE CONSTRUIRAI MA TOMBE AVEC UN PETIT JARDIN. CE MONUMENT CONTIENDRA UN MONITEUR TV. ET UN MAGNETOSCOPE. J'IRAI SOUVENT ENTRETEENIR LE JARDIN EN RACONTANT MA VIE. UNE CAMERA ET UN MICRO ENREGISTRERONT TOUT. CA UN JOUR PERSONNE NE S'OCCUPERA DU JARDIN. MES AMIS VIENDRONT ILS METTRONT LA CASSETTE. ILS VERRONT LES FLEURS QU'IL Y AVAIT QUAND J'ETAIS LA ET CE QUE JE FAISAIS EN CE TEMPS LA. JE LAISSERAI BEAUCOUP D'AUTRES CASSETTES. OU JE ME PROMENE, OU JE MANGE BEAUCOUP, OU JE FAIS L'AMOUR etc. JE CROIS QUE TOUT LE MONDE FERA SA TOMBE. COMME MOI UN JOUR ET LES CIMETIERES SERONT D'IMMENSES VIDEOTHEQUES. LES VIVANTS NOUS COMPRENDRONS MIEUX.



NOTE:
La concession du cimetière sera périmée quand les bandes seront effacées. Il sera interdit de faire des copies.



Nedix pas con ou bite pour
insulter quelqu'un - sois
fier de ton corps.

condition of a capitalist

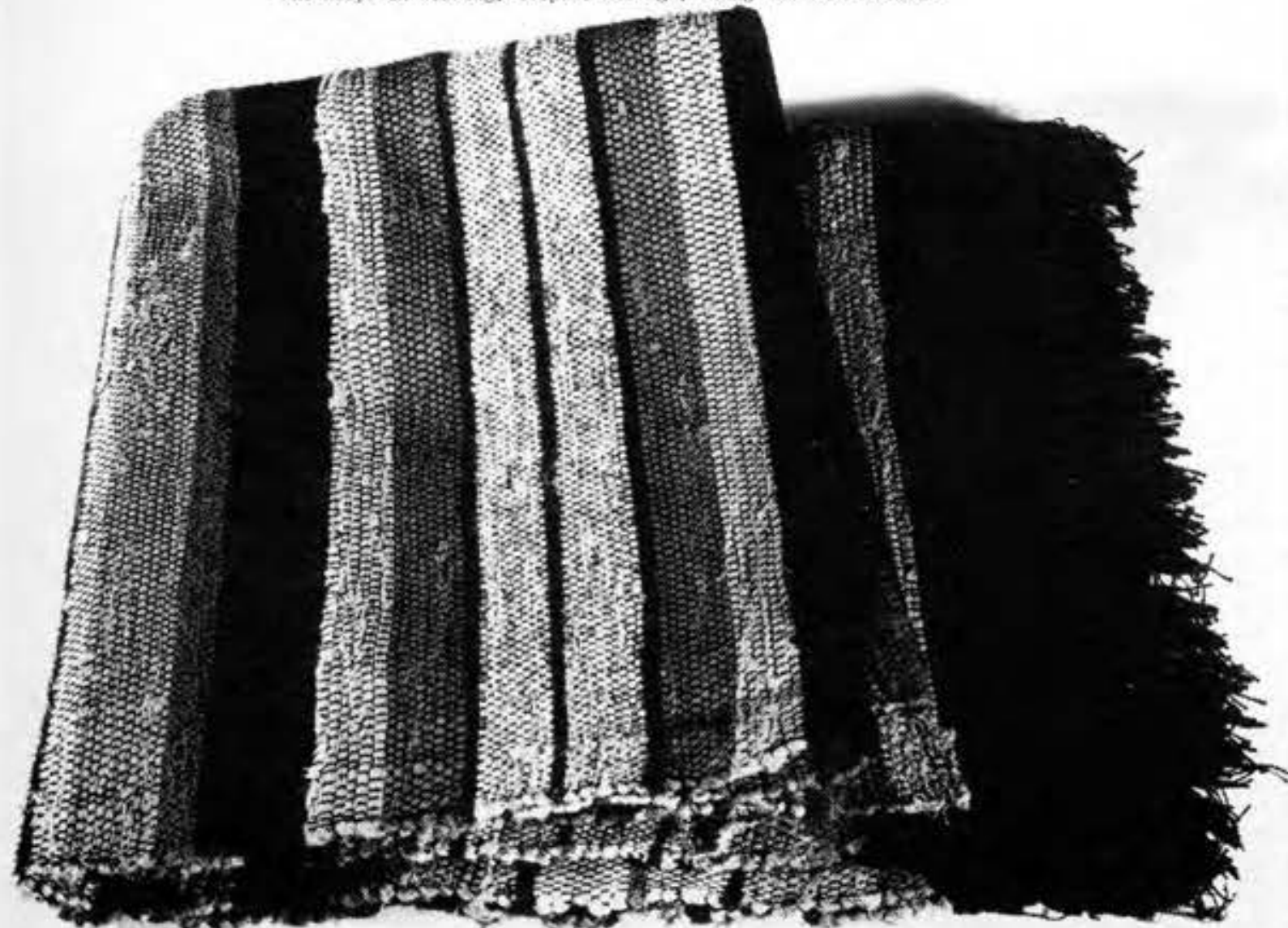
PS. Should you wish to photograph my piece for documentation this can be accomplished in several ways

- ① balloons all contained in 1 garbage bag
2. balloons lined up A. B. C. D. 
3. strewn around room
4. video-taped to capture interaction between man + balloon & gesture, especially hand gesture.
- 5 Sound-taped:
Bust a balloon every five minutes until all balloons in bag are busted. (by ^{Bust} left foot only)
take into account the colour factor of the balloon and its accompanying sound wave. Feel free to hand clap.
- 6 "Have a Balloon Bouncing off The Nose" contest and announce the winner in 1984.
7. Distribute balloons to all mentally ill degenerate drunkard outcasts and note their BEHAVIOR. Also remember to eat in a greasy spoon with balloon

sight of bag.

Alzek MISHEFF, Italie

Touch this rug - it's a photo.
My grandmother is a photographer.
Her name is Slavka Delibaltova. She's 96.
Her father, Ivan Zografski, was a painter of icons and churches.
He was a revolutionary against the Turks and later, an M.P.
Her brother, Dimitri, was a minister in the agrarian government.
I am her oldest grandson. I escaped in 1971.
Stoimen Delibaltov, a lawyer, is her oldest son.
He escaped 2 years after me, at the age of 65. He lives in Grenoble.
Ivan Delibaltov, 28, a doctor, is Stoimen's son.
He was captured with his fiancée just past the border.
For several months, he was put in jail where he got married.
My only son, Yassen Misheff, grows in Bulgaria.
My shirts, those of my brothers, those of my son, and so on; washed, cut into strips, dyed and woven by my grandmother, can be found here inside.
My grandmother is a photographer.
She keeps on working, despite her age, using the same method.



Angelo PRETOLANI, Italie

03 23 03



pensando di emigrare

il giorno 26 gennaio 1977 verso le ore 10 sono stato alla biblioteca universitaria,
ho cercato un libro sul Canada: ho trovato "Histoire du Canada" di P.X. Garneau (vol. I)

ho aperto il libro a pag. 110 e... une partie des Etats-Unis (1).
A cette époque, la péninsule de la nouvelle-écossie commençait à être appelée Acadie (2); et le nome de Canada désignait le pays que nous habitons, mais avec des bornes différentes, beaucoup plus étendues.
La Nouvelle-France, avant la découverte du Mississipi, à la vallée duquel ce nom s'étendit ensuite, embrassait donc ...etc.

io non conosco il francese come potrei emigrare

alie-nazione/emigrazione

emigrazione, l'altra condizione

per abbandono/per idea/per poco/per gioco/per miseria/per avere/
per dimenticare/per amore/per nave/per poi/per anche/per trarre/
per capire/per Maupassant/per i figli/per testimoniare/per te/
per rifarsi/per loro, mai/ per una donna/per alie-nazione,
per emigrazione

per 03 23 03

angelo pretolani

Proposal for a collaborative creation of an environmental Kinetic Painting
by Paul Cotton of Trans-Parent Teacher's Ink. and a Patron - Collector



1. 1948 Chevy Carry-all with California License "1 EEG" is now painted bright yellow with black letters on yellow roof signs reading:

This is Not a
SCHOOL BUS

This is the "Vehicle" with which the collaborative painting will be made. Plans include the completion of painted surface and finishing details on the exterior. The interior will be a mini-museum housing a display of the first Astral-Naught suit, the Origin-All Stamp Collection, The Book of Life, The Chain of Beings, and other documentary art-facts. Electronic equipment will include radio, tape recorder, CB radio, 35 mm. camera and a Polaroid. An engraved brass oval will be affixed to side doors reading:

1 EEG
Contributed
to
The Museum Without Walls
by
(Name of Collector)

2. The collector will pay for all initial expenses of painting and equipping the "vehicle" up to \$3,000. In addition the collector will agree to pay all road expenses including insurance, maintenance, tolls, tickets, gas and oil and garage for a period of one year. Oil Company credit cards will be issued in the name of "Trans-Parent Teacher's Ink." All bills will be signed with fictitious names in the hand of the artist and rubber stamped by the Origin-All Stamp Collection. The collector will also be responsible for film and tape expenses. All bills will be sent to the collector to be saved for use, at year's end, as a ground for a collage incorporating slide projections, photo-graphics, found objects and images, drawings and other documentations of the trajectory of the "vehicle" through the historical present of the United States, Canada, and Western Europe. The 4' x 8' collage will become the property of the collector in addition to tape recordings compiled from the journey.

3. This arrangement between artist and collector will create a direct energy transformation of capital into the free movement in real space and time of both "vehicle" and artist. The "vehicle," of course, is the primary artwork and will travel freely through this stage-set of history as a Kinetic Painting. At certain times it will be formally "on exhibit" and its interior will be open to the public.

Address interested inquiries to:

Paul Cotton
Trans-Parent Teacher's Ink.
c/o Anderson #22
32 East 2nd Street
New York City, 10003
(212) 777-6787

Paul Cotton 2/3/77

*Thanks to M. Magritte whose meditations on sign and symbol as in "Ceci n'est pas une pipe" have helped to make this work conceivable.

Plinio MESCIULAM, Italia*

PLINIO MESCIULAM - THE OSTENSIBLE EPIPHANY.

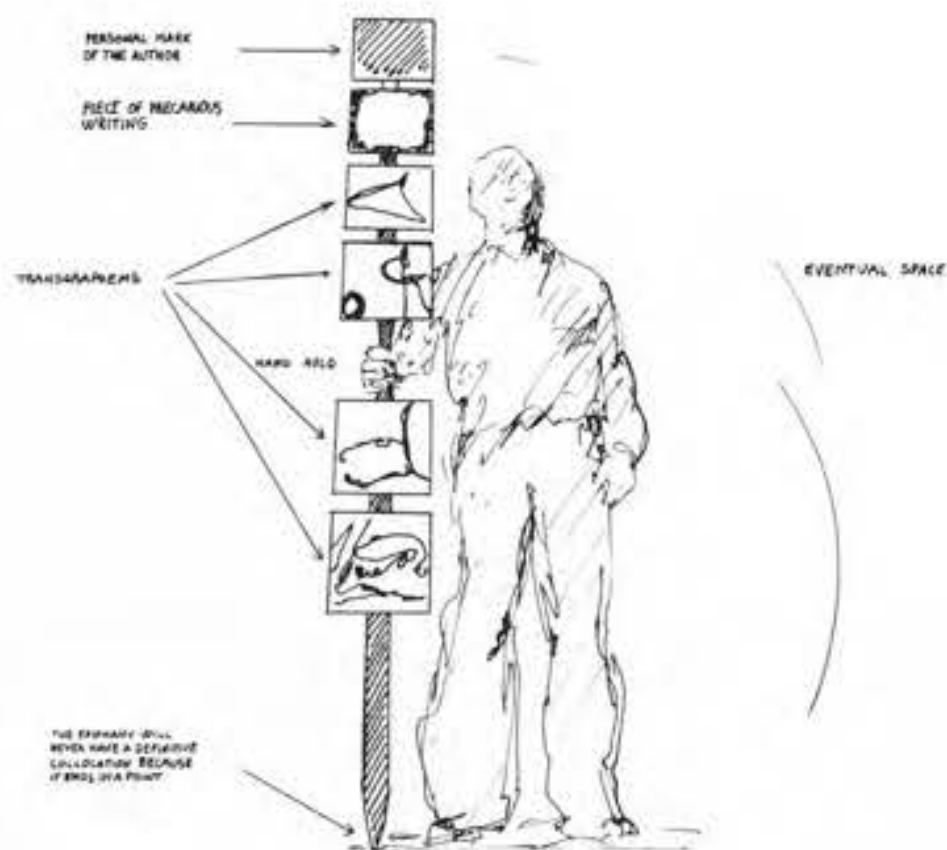
THE OSTENSIBLE EPIPHANY CONSISTS OF A POLE CM. 188 HIGH, CM. 4 WIDE AND CM. 3 THICK, IN WHICH THEY ARE FITTED PLAQUES OF DIFFERENT NUMBERS AND MEASUREMENTS. THE FIRST TOP PLAQUE CONTAINS A PERSONAL MARK OF THE AUTHOR, THE SECOND A PIECE OF PRECARIOUS WRITING, THE REMAINING TRANSGRAPHEMS (BLOW-UPS OF WRITTEN PARTICULARS IN WHICH IT HAS BEEN LOST THE VERBAL MEANING). THE BOTTOM PART OF THE POLE ENDS IN A POINT AND THEREFORE TO SIGNIFY THAT THE OBJECT WILL ALWAYS HAVE A PROVISIONAL COLLOCATION, LEANED TO THE WALL IN THE STREETS OR AT HOME, IN A WAY THAT THIS OBJECT CANNOT BE GIVEN A DEFINITIVE POSITION. THE OSTENSIBLE EPIPHANY INFACT IS BUILT TO CONSTANTLY COME UP AGAINST THE CHANGEABLE ASPECTS OF ANY EVENTUAL SPACE, IN RELATION TO WHICH IS SHOWN IN THE TRANSGRAPHEMS, IN WHICH THE PRECARIOUS MARK SHOWS CONSTANTLY CONTINUOUS AND UNEXPECTED CHANGES IN COMPARISON WITH THE STABLE MARK.

AT CM. 82 FROM THE BOTTOM POINT, FOR A LENGTH OF CM. 19, THERE IS THE PART MADE FOR THE HAND HOLD SLIGHTLY HOLLOW SO THAT IT CAN BE EASILY HOLD BY THE HAND OF THE MAN. THE SUPPORT WILL NOT BE THE STABLE MARK: THE WALL OF THE ESTABLISHED SPACE, IT WILL BE MAN WITH ALL THE CHANGES OF SEX, AGE, CONDITION, WEARING, RACE, SOMATIC TYPES ETC.

WHEN SOME PERSONS CARRY IN GROUP THE OSTENSIBLE EPIPHANY, THEY ARE UNITED BECAUSE THEY ARE CARRYING AN OBJECT OF THE SAME FORM, BUT EVERYONE IS INCLINED TO APPROPRIATE PERSONALLY OF HIS OWN EPIPHANY BECAUSE THIS ONE DIFFERS FROM THE OTHER ONES FOR THE MARKS ON THE PLAQUES.

REPETITION IS COMMUNION, DIFFERENCE APPROPRIATION.

Mesciulam



I EXTEND WITH A TRIUMPHAL GESTURE THE LEAST GESTURE OF MAN

Jun MIZUKAMI, Japon*

Nagoya, JAPAN. March, 3rd, 1977

Dear Chantal Pontbriand													
I wish you the joy of the opening of your project/event " 03 23 03 " !!!!!!!!													
(23:00 J.M.T.)													
How are the things going on ? I hope they are running smooth.													
I send you " spell on leaf " (276 leaves), I wrote and asked in the former letter, by separate air mail. Have I your consent ?													
* Please handing them to attendance on March 21st. and if possible, Please send me the document photo-graphs and data.													
About my side of the response-event, I will send you some documents, later.													
apart from this,													
I am waiting for you the further more information about " 03 23 03 " before the catalogue.													
Sincerely yours,													
水島 純													
P.S.	1 2 3 4 5 6 7 8 9												
I enclose herewith "9CORDS" (#45).	<table border="1"> <tr> <td>AJ</td> <td></td> <td>rG</td> </tr> <tr> <td>FAIN</td> <td>↓</td> <td>AUN</td> </tr> <tr> <td>IQ</td> <td>ppR</td> <td>po</td> </tr> <tr> <td colspan="3">RA / RP / PJ / LO / I</td> </tr> </table>	AJ		rG	FAIN	↓	AUN	IQ	ppR	po	RA / RP / PJ / LO / I		
AJ		rG											
FAIN	↓	AUN											
IQ	ppR	po											
RA / RP / PJ / LO / I													



LEFTOVERS

LEFTOVERS. MISERY. POVERTY.
RESIDUE. REMAINS. GARBAGE.
ROTTENESS. EXCREMENT. CORPSE.
SHIT. DROPPINGS. DIARRHOEA.
DUNG. HUMUS. SEDIMENT. SCUM.
PEEL. DIRTYNESS. OBSCENITY.
PRIME. VULGAR. MANURE. PUS.
MOULD. DISINTEGRATION. STENCH.
CONTAGIOUS. PLAGUE. CONTAMINATION.
CARCASS. GANGRENE. TO PUTREFY.
EXCRETION. ELIMINATE. TO EXPEL.
SEGREGATION. TO DIVIDE. TO DEMOLISH.
TO SUBMERGE. TO DESTROY. TO ANNIHILATE.
TO EMIT. TO RUIN. TO FALSIFY. TO DEWASTE.
TO EMBEZZLE. TO EXTERMINATE. TO PERSUE.
TO ENSLAVE. TO PROVOKE. TO THREATEN.
TO DETAIN. TO IMPRISON. TO ENRICH. ABUSE.
EXCESS. TO RAVAGE. PRIZE. PRISONER.
SUBORNATION. CORRUPTION. DIRTYNESS.
FILTH. PERVERSION. EXUBERANCE.
OPULENCE. WEARING OUT. DELIET.
TO ORDER. TO GOVERN. POWER.

POWER

ABUSE

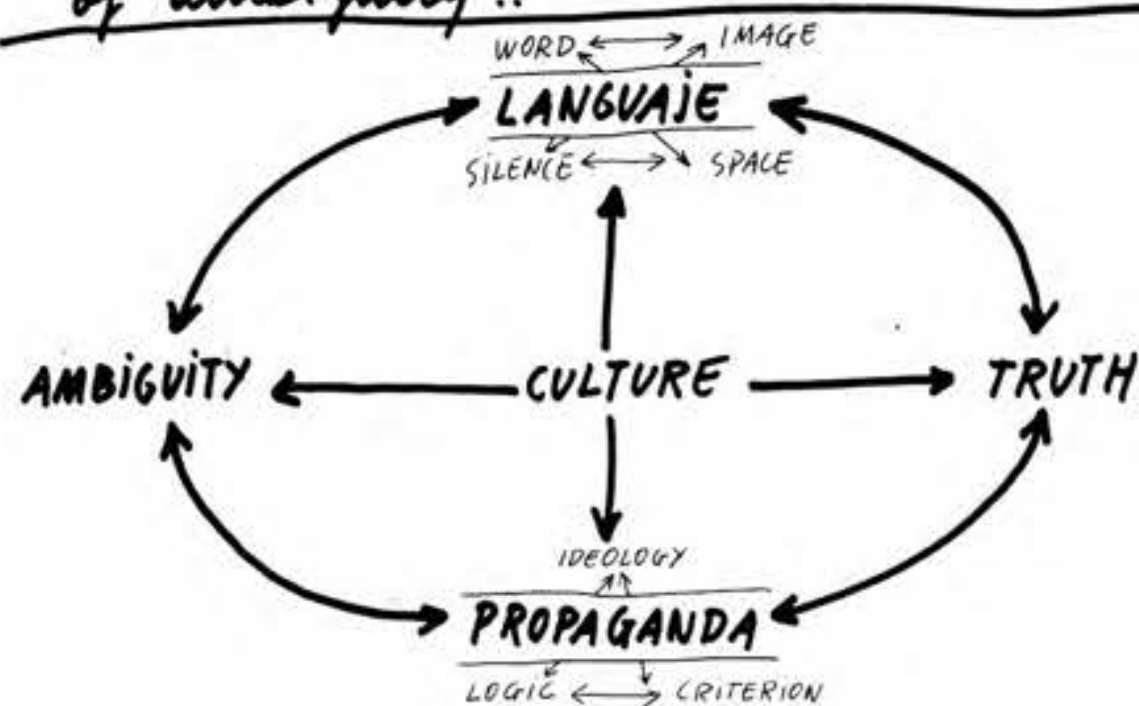
DELIET

"detri bin"

STEVA TERRADES



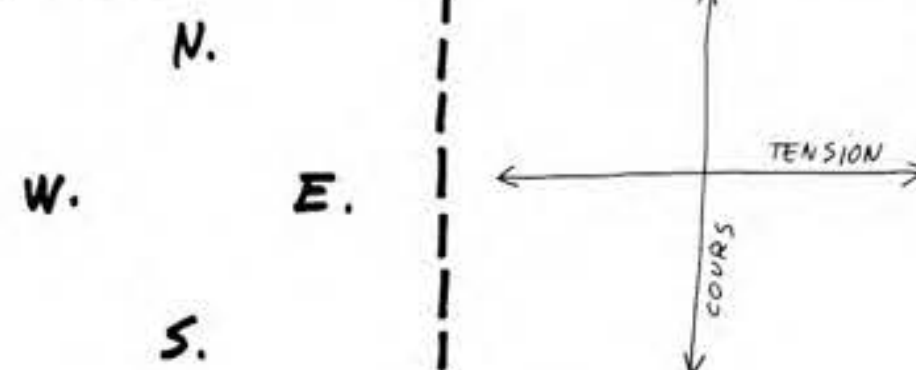
Culture consists of leftovers ideological for
deforming information in the service
of ambiguity!!



COMUNICATION

MESSAGE WITHOUT SIGN = ENERGY

Make known these signals



NAME YOUR FRONT

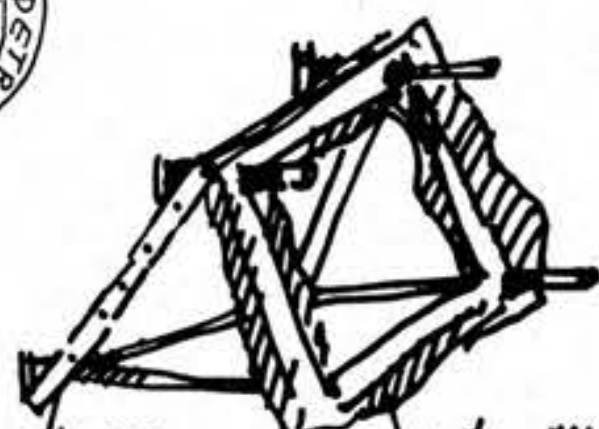
"detri bin"

STEVA TERRADES

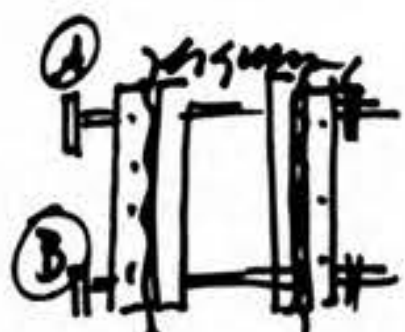
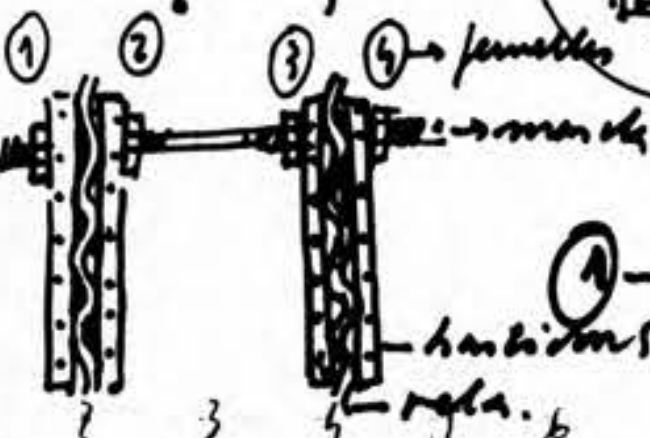


① - OBJECTS OF CANVAS AND CANVAS FORMS

4. nov. 1978



Bastidors 5 F
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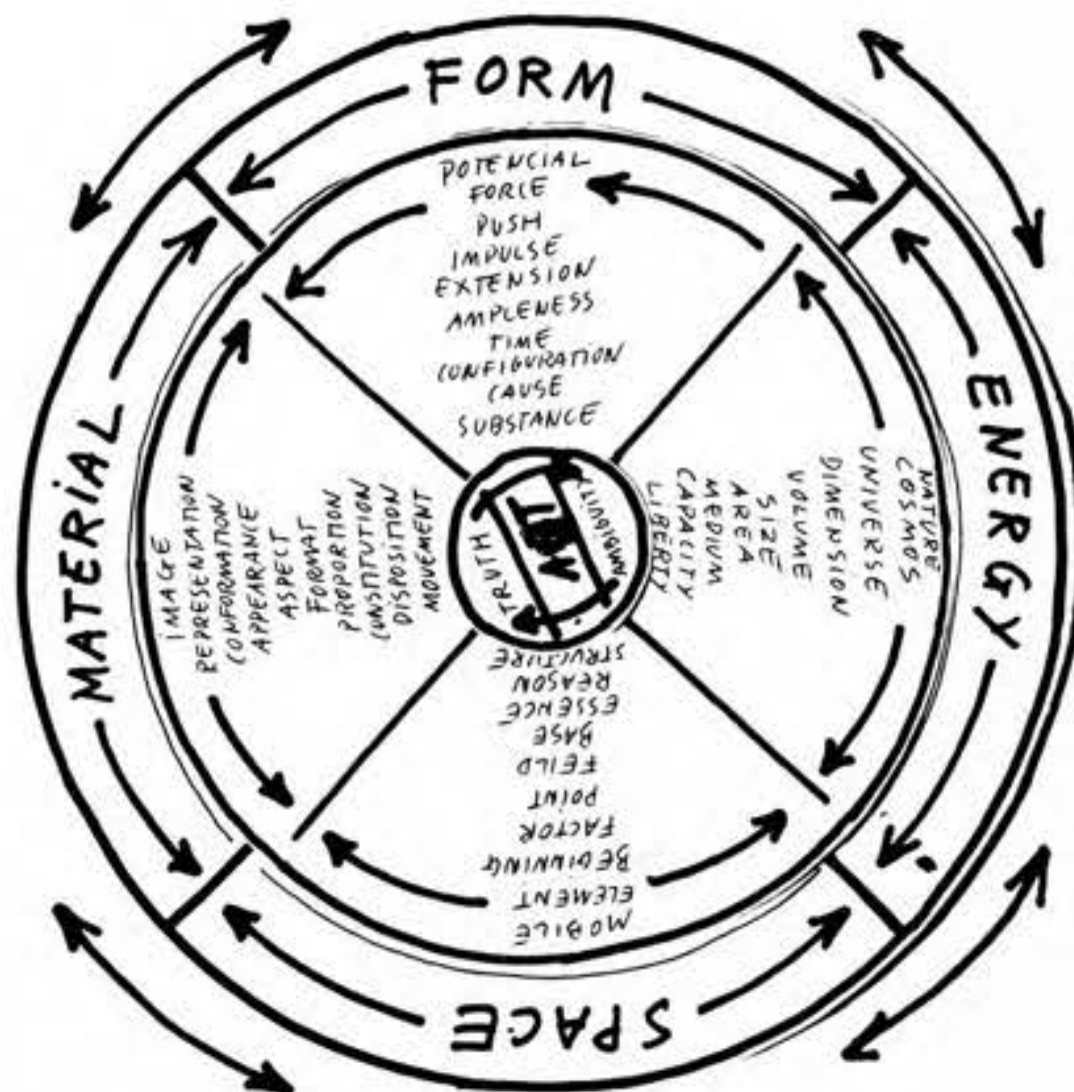
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"detri bin"

STEVA TERRADES



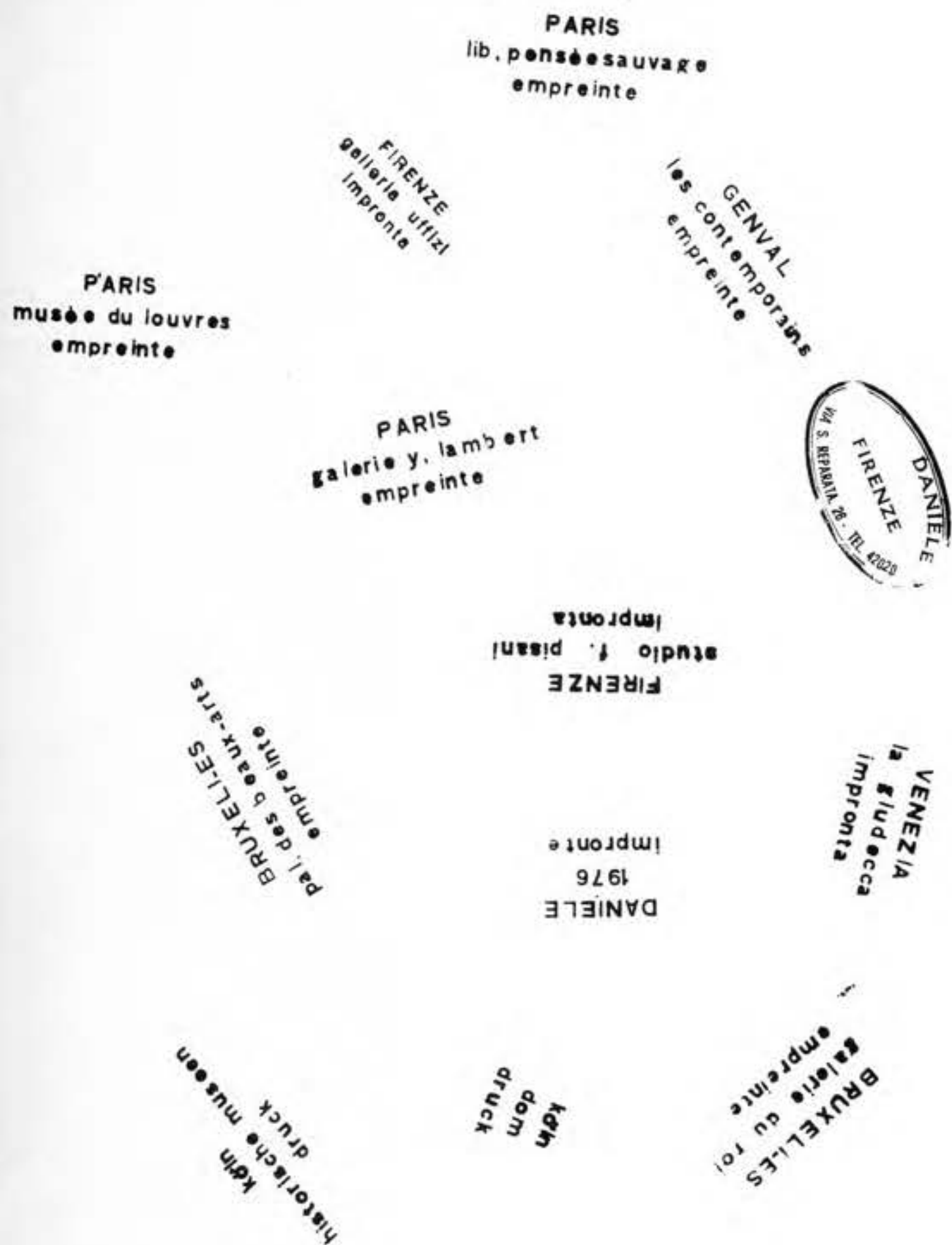
ART = ENERGY



"detri bin"

STEVA TERRADES

Mario DANIELE, Italie



Jacques LIZENE, Belgique*

CONTRE LE TRAVAIL

SONDAGE DE L'EXTERIEUR, quand un artiste fait le démarché d'un sondage...c'est un pas en arrière, hein!

Jacques Lizene présente

SONDAGE ... ALLO 1 par le petit maître liégeois, artiste de série 2, pitre en art et... membre élu de l'institut d'art idiot, également élu "art de stupidité".

Lizene
(1976)

ANNEXE 70, creux de la vague...OLMI

(collaboratrice, nie vase)

(photog, pierre bevy)



SANS REPONSE, vite.



SANS REPONSE, vite, vite.

Daniele LOMBARDI, Italie

DANIEL LOMBARDI
IN TRENO

- 1 DEDICO QUESTO PEZZO A TUTTI COLORO CHE, COME ME, VANNO IN TRENO
- 2 QUESTA COMPOSIZIONE DEVE ESSERE REALIZZATA DA UN SOLO ESECUTORE CHE DOPO ESSERE SAlTO SU UN TRENO, TROVA UN POSTO DAVANTI AL FINESTRINO
- 3 L'ESECUZIONE HA INIZIO QUANDO IL TRENO HA PRESO VELOCITA' E STA CORRENDO ALMENO A OTTANTA CHILOMETRI L'ORA
- 4 IL TRENO, NELLA SUA CORSA, PASSA ACCANTO A CASE ALBERI FRASCHE PALI ELEMENTI CHE DETERMINANO NEL VIAGGIATORE UNO STIMOLO VISIVO/UDITIVO
- 5 MEDITARE E VALUTARE I RAPPORTI DI ALTEZZA—INTENSITA'—DURATA DEL MATERIALE AUDIOVISIVO CHE SCORRE DAVANTI
- 6 L'EVENTO CONSISTE NELL'ENTRARE GRADUALMENTE IN RISONANZA CON IL GIULO PERCUSSIVO E NEL TROVARE INTERIORMENTE IL RITMO DI SCORRIMENTO CERCANDO DI ORGANIZZARE, MOMENTO DOPO MOMENTO, L'UNITA' RITMICA IN CONTINUA METAMORFOSI
- 7 LA DURATA E' AD LIBITUM

8

Daniele Lombardi

Guglielmo A. CAVELLINI, Italie*

PRESS RELEASE (republishable without further authorization)

A letter from Guglielmo Achille Cavellini to Dr. Willi Bongard, Editor of Art Aktuell, January 1, 1977.

Dear Dr. Bongard,

In the spring of 1976, 10,600 copies of my catalog 25 Paintings from the Cavellini Collection were mailed throughout the world. This catalog constitutes one of my "Living-Room Exhibitions" and contains the following declaration: The museums, art galleries, and private persons who receive this new exhibition of mine are to consider it to have been realized in their exhibition spaces or living rooms and in the future they will be mentioned in my biographical notes. I have never been notified of even a single refusal to accept this exhibition and I therefore feel authorized to declare that I held 10,600 exhibitions in the spring of 1976, including exhibitions in all the world's most important museums, no exception being made for the museums used as the basis for the compilation of your Kunstkompass. You should therefore have little difficulty in calculating the number of points that should be counted to my credit and there can be no doubt that they are sufficient to justify my inclusion in the next edition of your list of the 100 most famous contemporary artists. I am sure that you understand my position and I hope to be able to trust in your collaboration.

Many thanks and best wishes,

GAC

copie nr 03 23 03

gac

ACTION MONTREAL. MARS 77.

GERMANO CELANT.
ANNETTE MICHELSON.
CAROLINE TIS DALL.
SIMONE FORTI.
CHALEMAGNE PALESTINE.
PIER PAOLO GALZOLARI
GINA PANE
KLAUS RINKE
MICHAEL SNOW
RAYMOND GERVAIS

SIGNERONT LEUR ARRÊT DE MORT.

M. D'Orsola
Juan D'Outremont
2.2.77
CERTIFICAT CESSISTE
DE L'INTEGRALISATION
ARTISTIQUE N. X...

Un'impronta, miniera inesauribile di fregi contorno di strutture primarie, l'angolo, la piega del colosso: pietra e idee. L'acqua salmastrosa-dolce, opaco liquido arginato, di cui l'impronta è il fossile di terracotta.

Svela i segreti recessi, stratificazioni sedimentarie?

No: il segno di un palmo di mano, di cretture digitali e sotto, più sotto ancora il segreto di un'icona sacra, il suggello dell'opera d'arte, del mito, che poi riproduce fedelmente il codice psicologico.

Manuale tangibile, feticcio inconscio quanto mai diffuso per modello già sacrale, vuoi, stemma della cultura, imposta e impostasi stimolante scelte, analisi e riappropriazione di altre esperienze, ma mille sfrangiature ai bordi: la sotto-cultura.

Una statuetta, una ditata portafortuna, una firma mitica su mura storiche, una cartolina, un autografo, ed ecco imperioso il nostro codice culturale.

Un fossile di origine inorganica; che sviluppa la sua organicità nel gesto-pensiero di Daniele, una terracotta souvenir, un pezzetto di mito che asportato, chiede imperioso la sua logica perduta, la sua dignità narcisistica si eguaglia adesso a cento, mille altre impronte, solo il nome, "la denominazione di origine" creerà intorno l'alone della sua importante storia.

A mark, inexhaustible mine of decorations outline of primary structures, the corner, the giant's fold: stone and ideas. The water saltish-sweet, opaque liquid limited.

The mark of which is the earthenware fossil. Does it revealed the recenes se-grets sedimentary stratification?

No: the sign of a hand print, of fingerprints cracks and under, much more under, and still the secret of a sacred icon the seal of a work of art, the mythe that then reproduce exactly the psychological code.

A tangible manual inconscions fetish, so much diffuse as already a sacred model, and also, culture's symbol, that impose itself stimulating decision, analysis and reappropriation of other experiences, but thousand ravel on the bords: the lower culture.

A little statue, a fingerprint lucky talisman, a mythic signature on historical walls, a card, a autograph, and here imperious ours cultural code.

A organic fossil that devalay his organicalmen wish the Daniele's act-thought, an earthenware souvenir a little piece mythe that removed, asks imperious his lost logic, his narcisistic dignity is like now to hundred, thousand other marks, only the name "La denominazione di origine" will create around the halo of his important history.

Umberto MARIANI, Italie*

Adriano ALTAMIRA, Italie



"MYTHOLOGIES QUOTIDIENNES", 1977

A.R.C. 2 Musée d'Art Moderne de la Ville de Paris -
April 1977

Duplicated copies of this text will be circulated at the exhibition and one will be placed next to my three paintings to explain their meaning to the public.

Mythology is the study of myths. In its original meaning, at the dawn of Greek philosophy, myth was the symbolic solution to the problem of origins and of the constitutive "why's" posed by existential doubts.

Later on, in Roman culture, myths were considered symbols of philosophic truth and moral regulations.

The modern use of the term has reduced and mortified its significance. Myth has become synonymous with illusion, a fetishistic solution to impossible problems.

"Daily" stands for something linked with the events of everyday. A concept that includes the extraordinary and the exceptional. Conversely, it can be inferred that "everydayness" includes a concept of repetition. The passing of existence is a repetition of daily things in daily life. For this reason, too, what is repeated becomes an essential, indispensable structure. It seems to me that "Daily Myths" can be distinguished under two species:

- 1) those that can be referred to sociality;
- 2) those that can be referred to the individual.

Mythologies that can be referred to sociality tend to set the individual at the hub of an objectifying and mystifying process of conditioning, massification and occult persuasion. They are an integrant part of social structures and indeed by starting from sociality they act upon the individual.

The second kind, Mythologies that can be referred to the individual, are generated by the individual himself, who organizes these mythologies in antithesis and in conflict with the previous ones. The latter are not always antagonists of the former, but they are used as defence and alternatives.

My present work sets out to stress those Mythologies which can be referred to the individual, and to underline three aspects in particular:

- 1) Creative processes: ART;
- 2) Critical capacity and capacity for dissent: NO;
- 3) Affective world: MOI;

The three words are bandaged, bound up, covered with canvas or with some other wrapping. They are protected as I protect my privacy. The monument has not yet been officially declared open; it is not yet offered for public admiration.





— Projet pour un autoportrait —

Chacun se présente aux autres en offrant différentes images de sa propre personnalité. L'attitude de l'interlocuteur amène à donner différentes interprétations de soi-même. L'autre étant considéré comme spectateur, il s'instaure entre les deux personnes un jeu d'interaction qui détermine également le portrait que l'on se fait de l'autre.

Si nous demandons à toutes les personnes que nous connaissons de nous photographier tels qu'elles nous voient, chacune d'entre elles donnera de nous une interprétation différente. Leur interprétation signale un comportement différent de notre part envers chacune d'elle (j'ai déjà réalisé l'expérience de cet autoportrait avec cinquante personnes différentes). (1971)

Il y a toujours chez les autres un aspect de notre personnalité qu'ils comprennent mieux et qui les concerne de plus près. Il s'agirait donc de notre image face à une série de miroirs distincts: l'image d'un homme détendu, soucieux, de mauvaise humeur, joyeux, etc., etc.

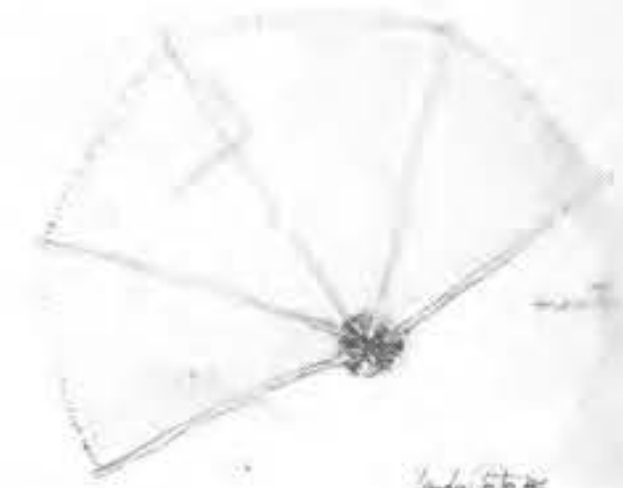
Toutes ces images diffèrent, ne fut ce que par notre comportement qui varie d'une époque à l'autre; on en garde un souvenir déformé. Mais si, soi-même, l'on multiplie sa propre image selon les diverses facettes de sa personnalité, l'on peut commencer à établir un portrait relativement plus précis de soi-même.

alessandro

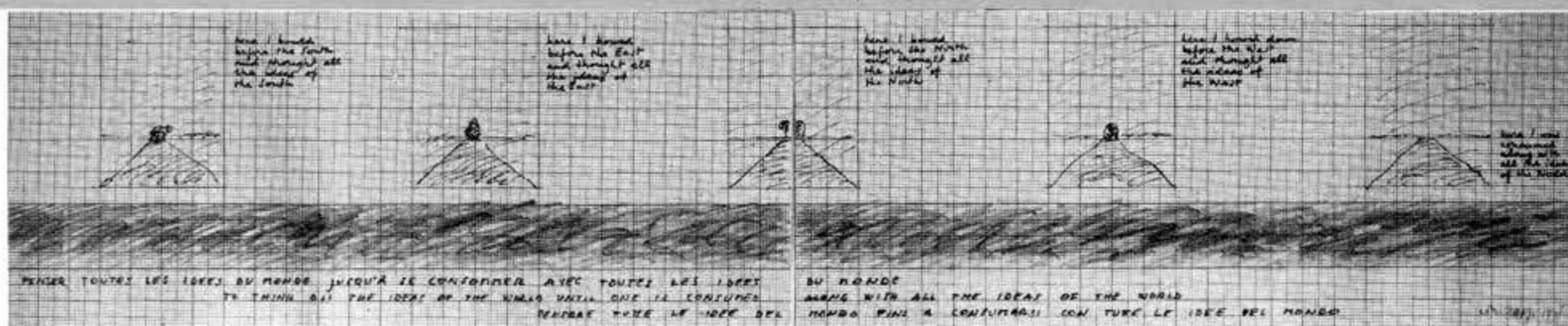
Gunter NOLTE, Canada



Claudio COSTA, Italie



Cioni CARPI, Italie



«Mécanique» - toile de 50 cm de haut et 2 m 50 de long - Photographies sur toile d'impression - Didascalies probablement écrites à la main dans la partie supérieure - avec stencils dans la partie inférieure - Bande longitudinale de 10 cm de haut constituant la base naturelle dont l'homme a besoin - qui est la cause première de toute révolution sociale - qui existait avant lui et qui existera après - ainsi que le support bâti par l'homme et l'élément dynamique (humain) dans lequel il peut survivre grâce à des artifices.

«Mécanique» - a 50 cm by 2.50 m canvas - Photos on sensitized canvas - Captions probably written by hand in the upper part, stencilled in the lower - a 10 cm longitudinal painted band, constituting the natural base needed by man - which is the first cause of every social revolution - which existed before him and will exist after - just like the man-built support and the dynamic element (man) in which he can survive by means of artifices.

«Le procédé est une transposition de l'idée de séquence historique sur toile qui est à l'origine de la Tapisserie de Bayeux».

«The process is a transposition of the idea of historical sequence which was at the origin of the Bayeux Tapestry».

«Les photos sont de 1933. Les lors ce projet est passé par plusieurs stades et a été fini, tel que montré ici, en juillet 1976».

«The photos were made in 1933. This project went through many stages since then, and was definded as shown here in July 1976».

«Cette même base (Penser toutes les idées etc), ayant une dimension clairement (ironique) d'une part et une dimension définitivement dépourvue d'espoir de l'autre [de la boîte de Pandore, on grossièrement les mains de l'humanité, les Grecs firent sortir l'espoir après tous les autres, comme le plus terrible de tous - Je ne connais pas de symbole plus émouvant - Car l'espoir, au contraire de ce qu'on croit, équivaut à la résignation. Et vivre, c'est ne pas se résigner - Camus, Nèzou], est aussi utilisée pour deux œuvres parallèles mais très différentes en phase de réalisation, l'une d'être développée sous forme d'installation audiovisuelle, l'autre sous forme de film».

«This very same base (To think all the ideas etc), which has a clearly ironic dimension on the one hand and one definitely devoid of hope on the other [from Pandora's box in which all mankind's evils were swarming, the Greeks made hope, being the most terrible of all, escape after all the others - I do not know of a more moving symbol - Because hope, contrary to what one thinks, is tantamount to resignation - And to live is not to resign oneself - Camus, Nèzou], is used as well in two parallel and very different works, presently in progress, the first being developed in the form of an audiovisual installation, the second in the form of a film».

CPH 100 P 1 - 466, imp. 2000 23371 - JAN 1978

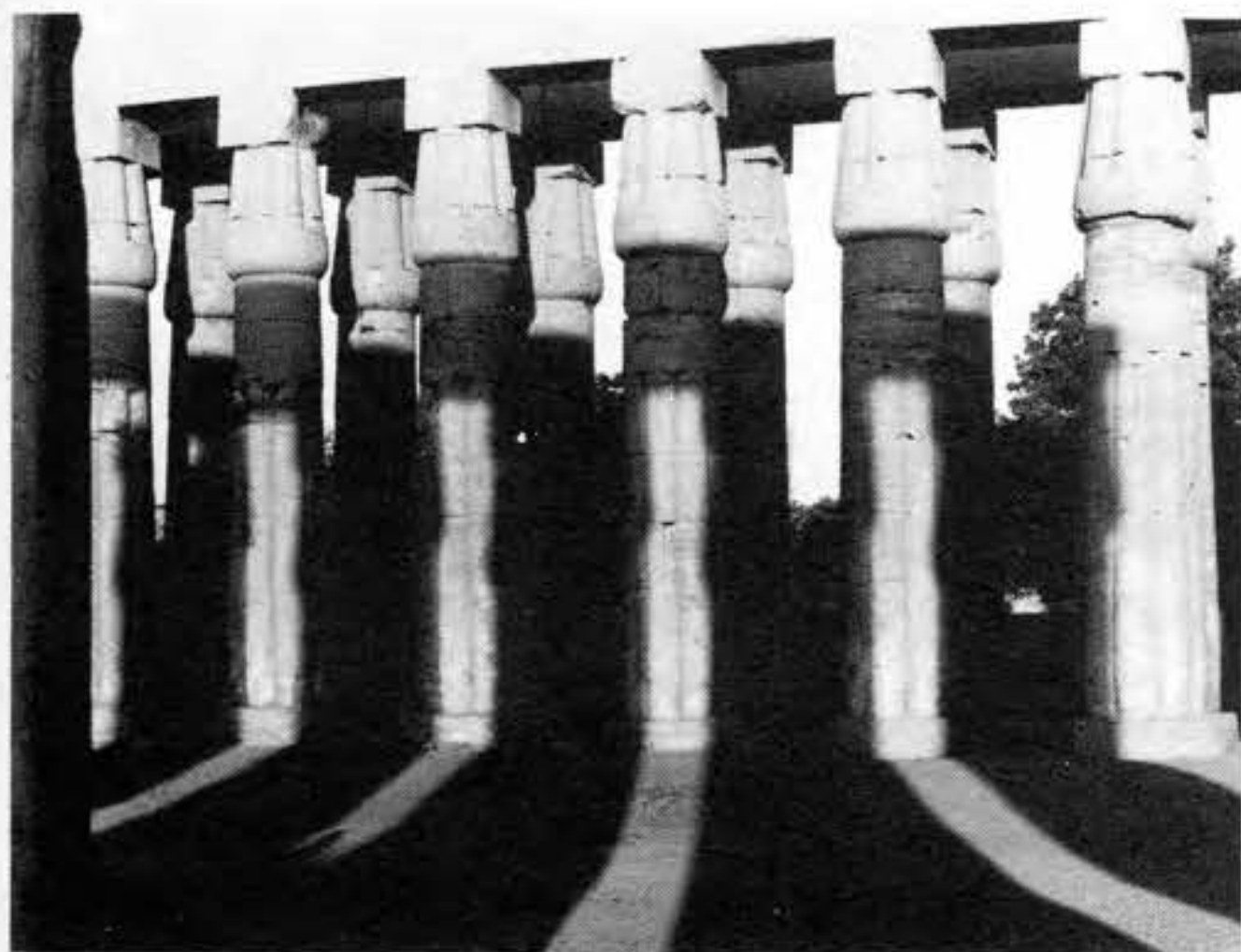
Alexander Sandro ANTAL, Allemagne



Henrik HAUL, Danemark



Janos URBAN, Suisse*



1. l'antériorité despotique de la scène globale textuelle ?
2. l'empreinte de la pensée de l'être dans le signe des étendues parlées ?
3. scénario de dessaisissement des songes de l'équivalence chiffrée ?
4. ligne mnésique adaptatrice dans le destin de la contradiction ?
5. pratique de la dissymétrie dans le devenir et du périr ?
6. l'infini comme détermination de la matière des réels advenus ?
7. médiation inaliénable décentrée del'impensé gestuel ?
8. le même et l'autre des immanquables tracés du savoir inconscient ?
9. l'appréhension muette de la révolution introuvable ?
10. vide orienté du simulacre, déplié dans l'absence vue depuis toujours ?
11. s'égaliser comme étant sa propre victime extasiée ?
12. seuil inaugural parlé dans le nombril des rêves ?

Gianfranco BARUCHELLO, Italie*

Gianfranco BARUCHELLO, Rome, Italy, Via di Santa Cornelia Km.6,5, 00188.

Material available

Seven b/w photos of cm. 12 x 24 representing a total of 169 photos of cm. 18x24. Each 18x24 is a photo -done by me- or 1) another photo -done by others- or 2) various printed materials published in different sizes, b/w, or color.

Action

The seven b/w photos have to be photographed and blown up to the size of the original 18x24 ensemble, i.e. cm 144 (basis) x72 (height). This material to be shown, to produce any possible reaction from indifference to curiosity, to participation.

Note

Maybe somebody would like to write a very short note, or comment, or a story for one or more 144x72 sets and send it to my address in Rome. I shall, in turn, photograph each story in 18x24 b/w photo and so on. An exchange with the possible commentators of images against words is also possible, giving birth to a "KULA"-like ritual commerce of items with no possible commercial value.



Phil BERKMAN, U.S.A.*



Ulf-Erich RUUGENHAGEU, Allemagne



IMPRESSIONS D'UN VOYAGE AU BRÉSIL, EN 1977.

L'auteur propose trente photographies qu'il réalisa au Brésil du 6 janvier au 4 février 1977. Elles furent prises successivement à São-Paulo, São João del Rey, Congonhas do Campo, Ouro-Preto, Sabara, Manaus, Belem, Salvador, Rio de Janeiro.

Toutes ces photographies présentent un "leit-motiv": des rayures blanches et noires sous des formes diverses. Elles apparaissent principalement dans la signalisation routière et dans l'habillement des brésiliens.

Dans ce dernier cas, il conviendrait sans doute de le mettre en rapport avec la passion de ceux-ci pour le football. Plusieurs grands clubs brésiliens portent en effet un maillot à rayures blanches et noires. C'est le cas de: Santos Football Clube, Corinthians Paulista, Atletico Mineiro, Botafogo.

A ce sujet, il faut aussi mentionner que la chance au pronostic de la "loteria esportiva" consiste à "faire un zèbre" (fazer uma zebra), c'est-à-dire miser sur le club le plus défavorisé. Le zèbre apparaît donc dans une certaine mesure comme un fétiche.

J. Lennepe
Bruxelles (Belgique)
6 février 77

Lennepe



Eric METCALFE, Canada



Annette MESSAGER, France*

Annette Messager
6 passage d'Arcueil
Paris 75014 - France

Voici ma participation à votre manifestation.
Je voudrais que vous trouviez et exposiez toute
peinture, dessin, croquis faits par des artistes,
des amateurs, des étudiants des Beaux Arts et
aussi artistes de genre "peintres témoins de leurs temps"
très commerciaux ou pas commerciaux du tout
qui ont travaillé ou travaillent sur le thème du
bonheur comme archétype (et non comme réalité) -
Parallèlement à un travail que j'ai entrepris déjà:
"Le bonheur illustré" (voir catalogue du musée
Landesmuseum à Bonn, Allemagne: "MODELLBILDER"
fait par Klaus Homf)

J'aimerais voir les thèmes traités par d'autres artistes
sans réfrigération d'avant garde ou non avant garde.
Il serait intéressant d'établir le parallèle par
les reproductions photographiques extraits de journaux,
magazines, images publicitaires ou autres -
Amicalement
Annette Messager

Pour un MUSÉE de la CONSOMMATION

"L'Ere de la Consommation". C'est vraiment ainsi que l'avenir désignera l'époque que nous vivons actuellement en Amérique du Nord. Quel phénomène pourrait mieux que la consommation, caractériser notre civilisation ?

Il nous paraît inutile ici de tracer un portrait de la consommation. Les divers médias et nombre de livres, d'études s'y consacrent depuis longtemps.

Pourtant, pendant qu'une bonne partie de la planète s'agite, se souille, s'épuise en des paroxysmes sans précédent, il faut constater qu'aucun musée, ni ici ni ailleurs, ne se préoccupe en exclusivité de conserver la mémoire de cette boulimie.

Par conséquent notre propos sera de voir comment on pourrait combler une lacune aussi importante par la création à Montréal d'un tel musée. Cela constituerait une première mondiale plus importante peut-être que le souffle égyptien de récente mémoire.

Il est certainement aussi grand temps d'y penser, si l'on accorde foi aux prédictions des spécialistes de la consommation, adeptes et détracteurs, qui annoncent sa fin prochaine, du moins telle que nous la connaissons aujourd'hui.

Nous parlerons donc du processus de CRÉATION du futur MUSÉE de la consommation, de son SITE, de son ACQUISITION, de son AMÉNAGEMENT. Il sera aussi question de son PERSONNEL, de ses ACTIVITÉS et de son CENTRE D'ÉTUDES et de DOCUMENTATION.

- CRÉATION -

Il s'agit essentiellement de "payer" un centre d'achat en cours de fonctionnement et de le conserver dans ses moindres détails; le

QUELQUES VUES DES SALLES D'EXPOSITION



- 2 -

privent toutefois de sa raison d'être originelle: celle de VENDRE. Signe ainsi dans le temps et dans l'espace, contenant et contenu deviendront à la fois musée et objets muséologiques, offerts désormais à la curiosité studieuse de nos descendants.

Nous avons retenu pour notre propos le Centre d'Achat Wilderson, rue Van Horne à Outremont pour la bonne raison qu'il présente un éventail suffisant de boutiques et de magasins et qu'il dispose de l'aire de stationnement de rigueur. Son architecture, quoiqu'un peu "vieillesse" demeure assez typique du Centre d'Achat tel qu'on le rencontre d'un bout à l'autre du pays, et il a l'avantage d'être situé dans une partie de la ville accessible et relativement peu congestionnée. De plus sa compacité favorise une acquisition peu coûteuse.

Ceci sans exclure des projets plus grandioses pouvant s'adresser à la Place Alexis Nihon ou même la Place Ville Marie.

- ACQUISITION -

Il reviendra aux experts des parties en cause représentant le Centre d'Achat et l'acquéreur: Gouvernement fédéral (le Gouvernement du Québec ou Communauté Urbaine, de trouver et de finaliser les modalités d'acquisition qui s'imposent en pareille circonstance. Achat pur et simple, ventes, aliénations fiscales, revenus cédés, nationalisation, réquisition etc. etc.

L'acte d'acquisition, en plus des terrains, bâtiments et droits s'il y a lieu, inclura la totalité de marchandises déjà en "stock", ainsi que toutes celles proposées au cours d'une année d'opération et se reportant à des tranches spécifiques de l'année. Sans oublier un bon échantillonnage des sous-produits en vedette lors des ventes à rabais. Il en sera de même pour les registres, catalogues, feuilles et



SALLE SUPERMARCHÉ

SALLE ELÉCTROMÉNAGE

panneaux publicitaires, ainsi que pour toute la documentation concernant la fabrication et la mise en marché des produits. Et des camions et voitures en nombre suffisant pour le Parc de Stationnement.

- AMÉNAGEMENT -

Les travaux se feront avec un souci d'égo de conserver l'identité originelle des lieux, tout en les adaptant à leur nouvelle fonction: vitrines de façade, portes d'entrée, halls et parcours intérieurs, température et éclairage ambiants, son (musique et messages).

En fixant certains des boutiques qui déborderaient que rénovation, i.e. deux boutiques de jeans, on pourra les remplacer par d'autres qui compléteront l'ensemble. L'inclusion d'une succursale bancaire et/ou maison de crédit serait souhaitable. Restaurant et/ou snack-bar pourraient contribuer à fonctionner tout et aussi longtemps que demeurerait disponibles les aliments d'aujourd'hui. Les œuvres marchandes seront présentées dans leur étatement familier. A la section Super-Marché les denrées périssables seront remplacées par des fac-similés à moins que de nouvelles découvertes en cryogénie ou en emballage autorisent une conservation à long terme. Au Parc de Stationnement on se gardera d'une restauration abusive des véhicules, préférant au contraire chaque semaine, chaque tâche de rouille. A l'intérieur du véhicule, journaux, pelles à gratter, cigarettes etc., contribueront à la véracité de l'ensemble. Un dôme transparent ou toit amovible (voir dossier Drapeau-Tailleur) mettrait le Parc à l'abri des rigueurs climatiques. A moins d'opter pour un Parc Souterrain.

Il sera question plus loin de l'espace à réserver au Centre d'Études et de Documentation.

- PERSONNEL -

Pour s'intégrer au "Phénomène" qui nous importe, il en va de soi que le personnel du nouveau Musée devra assurer une sorte de relève au personnel commercial d'antan. L'adaptation du premier s'adaptant aussi bien que possible à celle du second. Les conservateurs seront ainsi mêlés en gérance de boutiques, les chefs d'expositions en cadres chargés du roulement saisonnier des marchandises. Les gardiens transférés en gardiens et détectives de fraude. Des chercheurs, stagiaires ou étudiants en "CONSUMATION" pourront être engagés à temps partiel, et financer leurs études par un peu de travail "derrière le comptoir". Tous, depuis le Directeur-Président jusqu'au manutentionnaire, porteront le vêtement ou l'uniforme en vigueur lors de l'année retenue.

- ACTIVITÉS, EXPOSITIONS -

En plus de la rotation constante des œuvres, ponctuelle d'événements particuliers tels que "Semaines de Blues", ou "Achats-Bons" nécessitant une redistribution de l'espace selon les priorités du moment, toute une gamme d'activités pourrait s'inscrire au calendrier du Musée: L'Arrière du Père Noël, la fête des Pères, des Mères, la Saint-Valentin. Des conférences invitées, sous identité de camelots à leur kinque, vanteraient les mérites de produits miracles, et feraient de savantes démonstrations de Pêles-Légumes, de Collé-Tout, de Produits Miraculeux. Une fête, un film pourraient chaque année célébrer la mémoire du protecteur du consommateur, Ralph Nader.

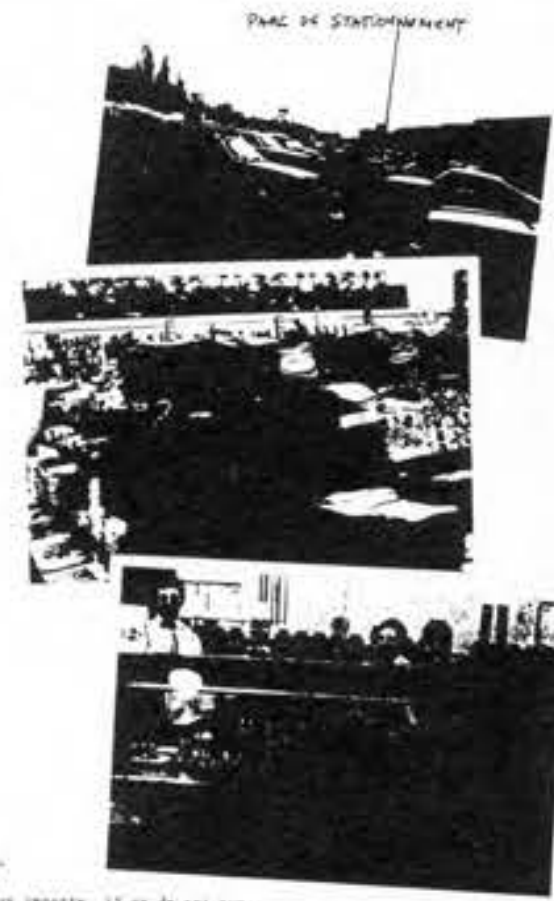
Parties à la connaissance publique par des messages publicitaires diffusés à travers les médias, ces activités seraient coordonnées par un service d'animation. Une salle de projection accueillait en



DOCUMENT PUBLICITÉ



STAGIAIRE EN CUISINE D'ÉPOQUE



CONSERVATEUR ET ASSISTANTE



SALLE DES ALCOOLS

permanence des films publicitaires. Des concerts S-Tel enregistrés ramèneraient les "Suicidés" d'époque. Colloques et débats entre spécialistes en CONSUMATION ajouteraient à l'attrait et à la dynamique du Musée.

Un des halls d'entrée pourrait abriter un comptoir où l'usage du Musée trouverait à son compte (express-iv) toute sorte d'éditions de reproductions, depuis celles de tableaux issus du rayon Cadres et Peintures, en passant par une édition de luxe renfermant un large inventaire d'œuvres, jusqu'à quelques reproductions tri-dimensionnelles exécutées à partir des œuvres préférées des visiteurs dont les goûts seront connus au moyen de sondages.

- CENTRE D'ÉTUDES et de DOCUMENTATION -

Voici le véritable cerveau du complexe muséologique en devenir. Là, seront compilées, analysées, synthétisées toutes les données indispensables à une compréhension véritable de l'Ere de la consommation. Ce Centre devra disposer d'un espace adéquat pour entreposer et classer une information dont on devine l'importance. Aux facilités contemporaines telles la bibliothèque, diaphoré, filmothèque et vidéothèque on devra prévoir l'annexion future de banques d'information, de systèmes de classement dont l'avenir détermine encore le secret.

En raison de l'importance du Centre il s'avère peut-être nécessaire d'ériger un édifice spécialement adapté à ces besoins, à l'intérieur même du complexe muséologique ou immédiatement voisin. Comme pour le Parc de Stationnement il ne faudrait pas exclure l'espace souterrain qui offrirait une protection souhaitable en cas de cataclysmes.

Si hypothétique qu'elle soit, la planification physique et administrative du CENTRE devrait être la responsabilité d'une équipe multidisciplinaire soigneusement choisie et bien consciente de la nécessité de placer ce travail sous une double égide de flexibilité et d'expansion possibles.



DOCUMENT



SALLE D'ARTICLES MÉNAGERS (DÉTAIL)

SALLE TABACS-REVUES



SALLE SUCROBES DANCAIRE



SALLE QUINCAILLERIE

Une visite imaginaire au Centre donnerait à voir des archives truffées de trésors documentaires: catalogues illustrés de provenance diverse, plans de prototypes, brevets, bons de commande portant la signature de consommateurs célèbres, cartes de crédit vérifiées, lettres de griefs de consommateurs déçus, compte-rendus de campagnes publicitaires notoire, de causes judiciaires intéressant la consommation, pages éphémères tirées de journaux d'époque et, aux rayons de livres précieux, des copies variées de Consumer's Report etc. etc.

Au Centre, l'amateur de CONSUMATION pourrait retracer l'existence d'un produit depuis les matières premières qui le composent, parcourir les étapes de sa conception, de sa fabrication, de sa mise en marché, de son utilisation par le consommateur. Il y aurait accès à de l'information concernant l'histoire de telle ou telle industrie, de tel ou tel fabricant de renom; il y découvrirait quels produits ont été des instruments de colonisation culturelle, quels autres ont contenu un ferment de révolution sociale. Bien informé du contexte socio-politique marquant l'évolution d'un objet quelconque, il pourrait suivre celui-ci de sa naissance à son apogée et son déclin.

Le chercheur sérieux visionnerait sur écran géant des organigrammes complexes reliant les innombrables composantes d'une civilisation. Tout cela à partir d'un simple grille-pain ou d'un bûton de rouge à lèvres.

Et, quelque part dans le Centre ou dans l'enceinte du Musée, un Mini-Musée exposerait quelques objets-musées à l'origine d'objets de grande vulgarisation.

- CONCLUSION -

L'auteur de ce texte souhaite que le lecteur partage sa conviction quant à l'opportunité de ce projet, et l'invite à se manifester en faveur de l'idée, d'en parler, d'y apporter suggestions et critiques pouvant



- 7 -

aider à sa réalisation. Une lettre est en préparation à l'intention des ministères des deux gouvernements susceptibles de se sentir concernés.

De par la nature même de leurs responsabilités, ces différents paliers gouvernementaux doivent être conscients, autant et plus que quiconque, de l'état exceptionnellement transitoire de la société contemporaine. Plus que quiconque ils doivent connaître les problèmes d'ordre économique, démographique ou énergétique, qui posent si lourdement sur notre survie.

Or, qu'elles que soient les solutions apportées à ces problèmes, il est déjà certain que la consommation individuelle devra être réduite, et que, comme le préconise, entre autres, le Groupe de Rome, elle devra être ramenée à un niveau rappelant celui des années Trente, où l'individu, tout en jouissant d'un confort satisfaisant, consommait et polluait trois fois moins qu'aujourd'hui.

Sans être prophète, on peut supposer que les années qui viennent seront marquées par un tamisage sévère des bienfaits et des désavantages de chaque composant de notre environnement actuel. De sorte que la famille future n'aura plus accès à cette panoplie presque infinie d'objets dont l'avalanche débute il y a trente ans.

Quoi qu'il en soit l'homme demeurera toujours curieux de son passé. Ce qui rend d'autant plus nécessaire un Musée qui s'élève au-dessus des plus cumulatives de l'histoire. Ce Musée est à la portée de notre volonté, non par sous forme d'une coque vide attendant patiemment la lente accumulation des fruits de feuilles laborieuses, mais déjà existant, déjà reglet de refaire que nous ne reconnaissons pas comme tels. Il n'en tient qu'à nous de transformer une existence éphémère en existence prolongée.

- 8 -

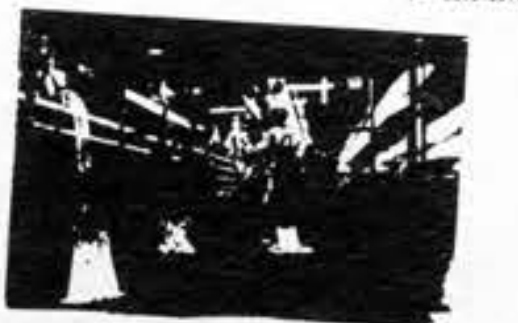
Le Temps sera le véritable Maître d'Œuvre de la métamorphose graduelle de ce lieu, et officiera par touches imperceptibles au subtil processus de maturation. Jusqu'au jour des vingt ou cinquante ans où les petits enfants d'aujourd'hui le long et le large d'allées fascinantes, bordées d'objets bizarres, vaguement familiers; leur promenade rythmée par une musique et des exhortations vives d'une époque dont ils se demanderont si elle fut aliène, cauchemardesque ou paradisiaque.

L'avenir devra consentir à une production de biens diminuée. Le temps consacré au travail sera de ce fait également diminué. Par conséquent, un temps plus considérable sera disponible aux loisirs, mais à des loisirs qui, contrairement aux nôtres, minimiseront la consommation.

L'éducation permanente, l'acquisition et l'échange de connaissances occuperont sans doute une place importante parmi ces loisirs. C'est alors qu'il faudra éliminer et multiplier les musées pour faire des chaînes dynamiques d'un éventail culturel élargi.

Nous sommes persuadés qu'un MUSÉE de la consommation va à la rencontre des temps futurs. Il ne s'agit pas d'utopie mais bien d'une dette réelle que nous avons contractée envers l'avenir. Une obligation que nous devons respecter à cause de ceux qui viendront, issus de nous.

Edmund Allyn
1977



Ronaldo R. MACEDO, Brésil

para uma arte...
pour un art...
for an art... or... the map of...

primitive	tropical néo-tropical artisanal	Sauvage MATERIALISTA	ALTER NATIVA		metaphysical anonyme	
	MITICA MYTHICAL	clássica utópica	periférico populista	ERUDITA perversa	SILENT	OFFICIAL fotocópia
						EROTIQUE estilizada vanguardista
SANS CONTRADICTIONS	Formalista					POLITICAL
	ideological	popular	liberal	NEGATIVE		censured censored
passif	REPLICABLE	democrata crisis	extremista			
institutional	Exotique	PROGRESSISTA	divulgate			
DOGMATIQUE Industrial	atmosphérique		Colonial policiér		DIDACTICAL MÉTICAL	
	decorative futuriste			Indicible	romantizado Rouge	traite des images

art in the thesaurus country

Bill VIOLA, U.S.A.



PHOTO: ART FIDELITY

ON SUNDAY SEPTEMBER 26 1976 AT 3:00 AM I FIRED A
RIFLE INTO THE AIR IN THE WALL ST. DISTRICT NEW YORK.

James COLLINS, U.S.A.

PROPOSAL FOR "HOMAGE TO NEW YORK" (Watching Suzanne)



Proposal for a film's photographic gallery installation of the New York skyline, with a woman and a man in the foreground.
5 side-by-side, synchronized super 8 mm. movie cameras would be used to make the 3½ minute film—day or night. The
gallery installation would consist of these films shown continuously in 6 side-by-side film loop projectors on one whole wall.
On the facing wall giant color stills taken from the film would act as still counterpart to the moving film. Homages could also
be made to Paris, Milan, Tokyo etc.

(Model for similar gallery
installation)



James Collins '76.

NEW YORK, N.Y. - **BROADWAY** - 20 photos (dans l'ordre de leur prise de vue) prises en me promenant sur Broadway, entre W. 60th Street et W. 49th Street, le 29 novembre 1976

Richard Long
Hannah Fulton
Edward Ruscha
etc.

1 enfant de rue
temple de rue à Bali
maison en Islande
fronde remuée dans
fronde enchevêtrée de plantes et d'affaires
photos 1/21 TV "fronde bouée"

photos N.Y. - reflets de rue
reflets sur Hanna
reflets publicités

photos de référence: Museum of modern art (MOMA) N.Y.

① végétal → stimulation (recouvrement) des sens extérieurement
② végétal → stimulation (retour vers, retour l'élément) (origine)

MURS EXTERIEURS
MURS INTERIEURS

① intérieur - zone
② photos de rue
1/21 - jardin

③
Vision dans l'arbre (arbre)
(Vision - fleur - Nature)

des toits d'herbe sage

MANUFACTURERS HANOVER TR

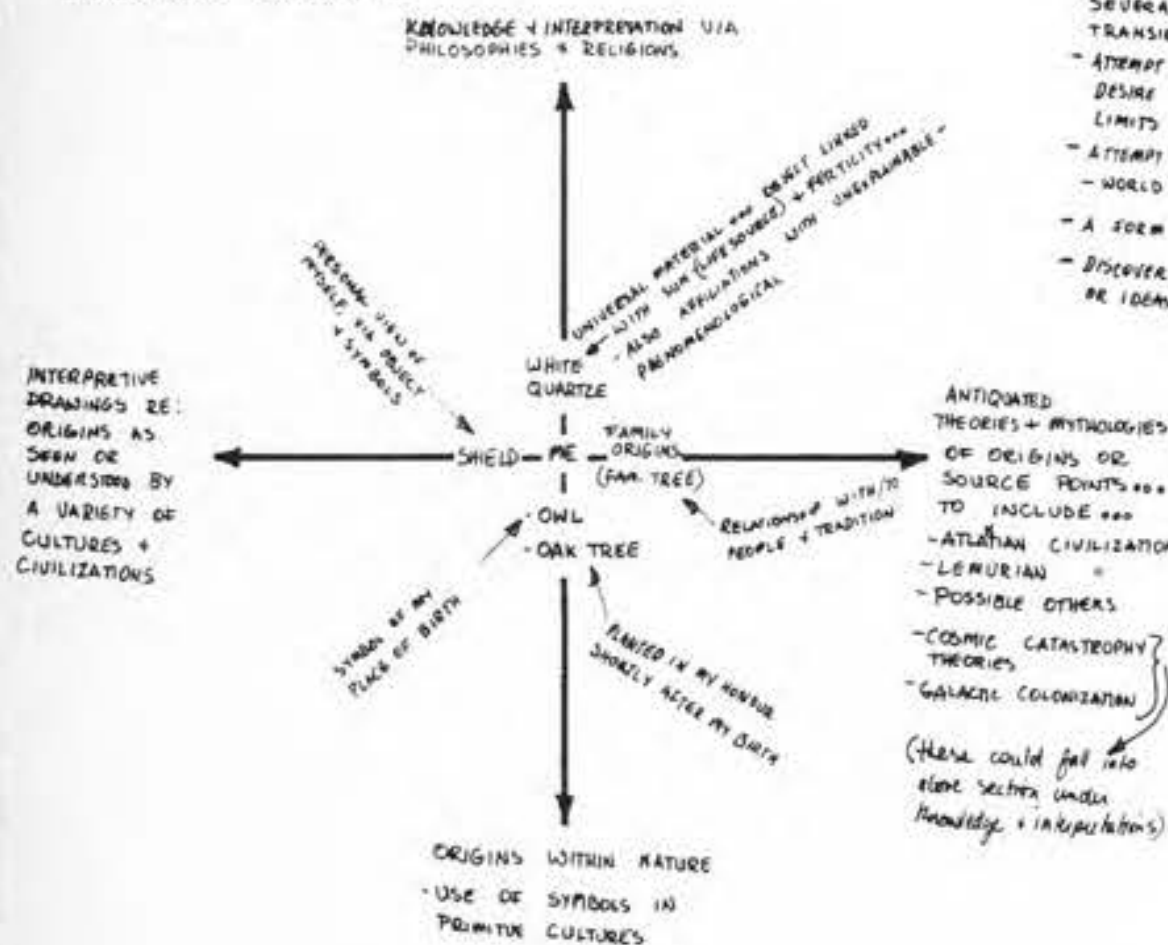
Reinhard REITZENSTEIN, Canada

NOTES ON - "ORIGINS" - WORK IN PROGRESS - 1977 - REINHARD REITZENSTEIN

variation #1

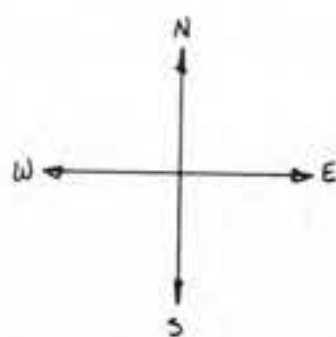
... VISUAL COMPONENT ORDERING OF MY THOUGHTS
... FINDINGS TOWARD HUMAN & PERSONAL ORIGINS ...

SCHEMATIC LAYOUT -



BASIS FOR STRUCTURE OF LAYOUT ...

- ARRIVED AT FROM THE "FOUR GREAT DIRECTIONS" TEACHING AND CONCEPT OF THE NORTH AMERICAN INDIAN CULTURE UNDER THE "BROTHERHOOD OF THE SHIELD" ...
- THESE VERBAL AND SYMBOLIC LANGUAGE TEACHINGS FORMED THE BASIS OF THEIR LIVES AND OF THE UNIVERSE AS THEY PERCEIVED IT ...
- THERE IS A POWERFUL SENSE OF INTERRELATIONSHIPS IN THESE TEACHINGS BASED ON THE HARMONY & BALANCES WITHIN THE NATURAL ENVIRONMENT, OF WHICH MAN IS AN ELEMENT ...
- I HAVE ACCEPTED THESE TEACHINGS AS A TRUTH AND IN TURN THEY BECOME THE FOCAL POINT FOR THE DIRECTION, ORGANIZATION & ARRANGEMENT OF THIS WORK ...



NORTH - WISDOM
SOUTH - TRUTH & INNOCENCE
EAST - ILLUMINATION
WEST - INTROSPECTION

MAN MUST DEVELOPE AND LOOK TO EACH OF THESE DIRECTIONS IN ORDER TO BE WHOLE

variation #2 - SOUND TRACK

... EXPLORATION IN SOUND ... TO ARRIVE AT PARALLELS IN A VARIETY OF WORLD CULTURES

- VEHICLE, THE FLUTE & FLUTE-LIKE INSTRUMENTS ("THE BREATH OF LIFE" INSTRUMENTS)

CRITERIA & CONSIDERATIONS

- HARMONIC STRUCTURE
- MELODIC
- RELATIONSHIPS TO SPACE i.e. - OUTDOOR - SPECIFIC ECHO - INDOOR - SOUND PHRASING
- PERCUSSIVE INFLUENCES
- GROUP OR SOLO INVOLVEMENT
- MOTIVATION OF MUSIC i.e. - RELIGIOUS - PHILOSOPHICAL - SPIRITUAL - PERSONAL/INDIVIDUAL - EMOTIONAL - SPONTANEITY/IMPROVISATION - TRADITIONAL FORMATS
- FUNCTION OF MUSIC i.e. - CEREMONIAL - COMMUNICATIVE - LEISURE
- INFLUENCE OF GEOGRAPHY &/OR CLIMATE

POTENTIALS

- SINCE FLUTES & FLUTE-LIKE INSTRUMENTS ARE NOT LIMITED TO ANY ONE CULTURE MY FINDINGS COULD ALSO POINT TOWARD COINCIDING HUMAN ESSENCES, ATTITUDES ...
- EXPECT ALSO TO ARRIVE AT ACCOMPANYING VISUAL INFORMATION, TO BE RECORDED ON WORLD MAPS, MARKING OUT THE LINKS THAT ARISE ...

MOTIVATION

- LINKED TO MOTIVATIONS OF VARIATION #1
- INCORPORATING, HOWEVER, A FURTHER LEVEL OF EXPERIENCE AWAY FROM WORD OR IMAGE ... SOUND ...
- FUNDAMENTAL VEHICLE WAS FOUND TO BE THE FLUTE "BREATH OF LIFE"



EXAMPLE MAPPING OF POSSIBLE LINK i.e. PERIPHERAL LOCATIONS OF ATLANTIS

- ① Bimini Islands
- ② CANARY
- ③ MADAGASCAR
- ④ AZORES

* THESE NOTES OUTLINE INITIAL PLAN OF ATTACK - PIECES SUBJECT TO CHANGE AS EACH DEVELOPES

La présente invitation marque le départ de l'action Monument 2000. Celle-ci durera vingt-cinq ans et accueillera ainsi un nombre toujours croissant d'intéressés et de participants. Le monument sera composé de millions d'éléments, appelés «units», disséminés par le monde entier. Ainsi seront matérialisés l'esprit, la mentalité, la créativité de la génération qui vivra d'ici jusqu'à l'an 2000.

QU'EST-CE QU'UN UNIT?

C'est un objet ovale, en forme de galet ou de disque, d'environ vingt centimètres (1), fait d'une matière durable, exprimant la personnalité de l'auteur par le choix du matériau, de la forme et de la décoration.

Le Monument 2000 ne sera pas un monument dans le sens traditionnel du mot. Le M 2000 se constituera de l'ensemble de tous les units exposés, présents dans d'innombrables demeures de par le monde entier.

Les amis et les visiteurs pourront les voir chez vous, les toucher et les manipuler. Un échange d'impressions se fera au sujet de leur confection, ainsi un réseau de units prendra corps. Aussi une pensée unit qui ne prendra pas fin et qui sera aussi durable que le unit lui-même, se propagera dans le monde. (1) *(Toutes les variations de la sphère au parallélépipède 'aux angles et arrêtes arrondis) sont permises. L'objet sera d'aspect convexe ou plans, en cuivre, en fer, en pierre, en bois, etc. Il aura des dimensions entre 15 et 25 cm.)*

POURQUOI UN UNIT DE CETTE FORME?

Cette forme suggère l'éclosion de la vie. Elle a été comprise et utilisée à travers tous les temps par tous les peuples. Aujourd'hui encore, chacun peut la façonner à sa personnalité, d'après son tempérament. Les variations sont inépuisables. Le choix de la forme est évident: n'importe qui, disposant d'un minimum de moyens et de connaissances techniques, peut produire un unit, tout en donnant libre cours à sa créativité personnelle. L'objet se forme presque spontanément, dès qu'on prend en main une masse de glaise ou de cire.

M 2000 PAR CHACUN ET POUR CHACUN.

COMMENT DEVIENT-ON ACTIONNAIRE DU M 2000 ?

En versant Bfrs 100 (jusqu'à la fin de 1976, après quoi le montant sera éventuellement adapté) au compte M 2000, 450-0412001-01, Jos Jans, Hélène Keil, Leopoldplein 32, 3500 Hasselt. (Indiquez clairement vos nom et adresse).

Vous recevrez votre action, avec votre nom et votre numéro de unit. Ce numéro devra figurer sur l'objet et permettra d'identifier son auteur: il sera également nécessaire à la projection des diapositives.

La moitié de votre versement (Bfrs 50) couvrira les frais (publicité, impression des actions, enveloppes, timbres, etc.), la moitié restante sera déposée ou bloquée sur un compte en banque pour une période de vingt ans.

Si l'action a du succès - et cela dépend de votre participation - ce montant servira à l'édification d'un centre unit à Paris ou dans une autre capitale. Chaque actionnaire aura le droit d'y exposer son unit pendant dix jours. Des diapositives présenteront tous les units en projection permanente.

Cette année, l'action M 2000 prendra son essor simultanément en France, aux Pays-Bas, au Japon et aux Etats-Unis.

Si le succès le permet, une société sans but lucratif sera créée.

Une acte notarié a déjà été établi à cet effet.

Informations: Centre M 2000

Jos Jans - Hélène Keil

Leopoldplein 32 - Tél. 011-22 34 55

3500 Hasselt - Belgique

A PERFORMANCE PROJECT_4 SEASONS. HUGO ROELANDT LOCATION KASSEL JULY 1977

PART 1 WINTER CREATED BY RUDOLF VERBESLT



NO EFFICIENT
CONTROL ON
THE TECHNOLOGICAL
EVOLUTION WHICH
IS CRASHING FORTH
- TRADITION - WAY OF LIFE -
- HABIT - UNUSUAL
KNOWING WHERE IT LEADS -

FOUR SEASONS - Hugo Roelandt - Artist - Jan Pausson

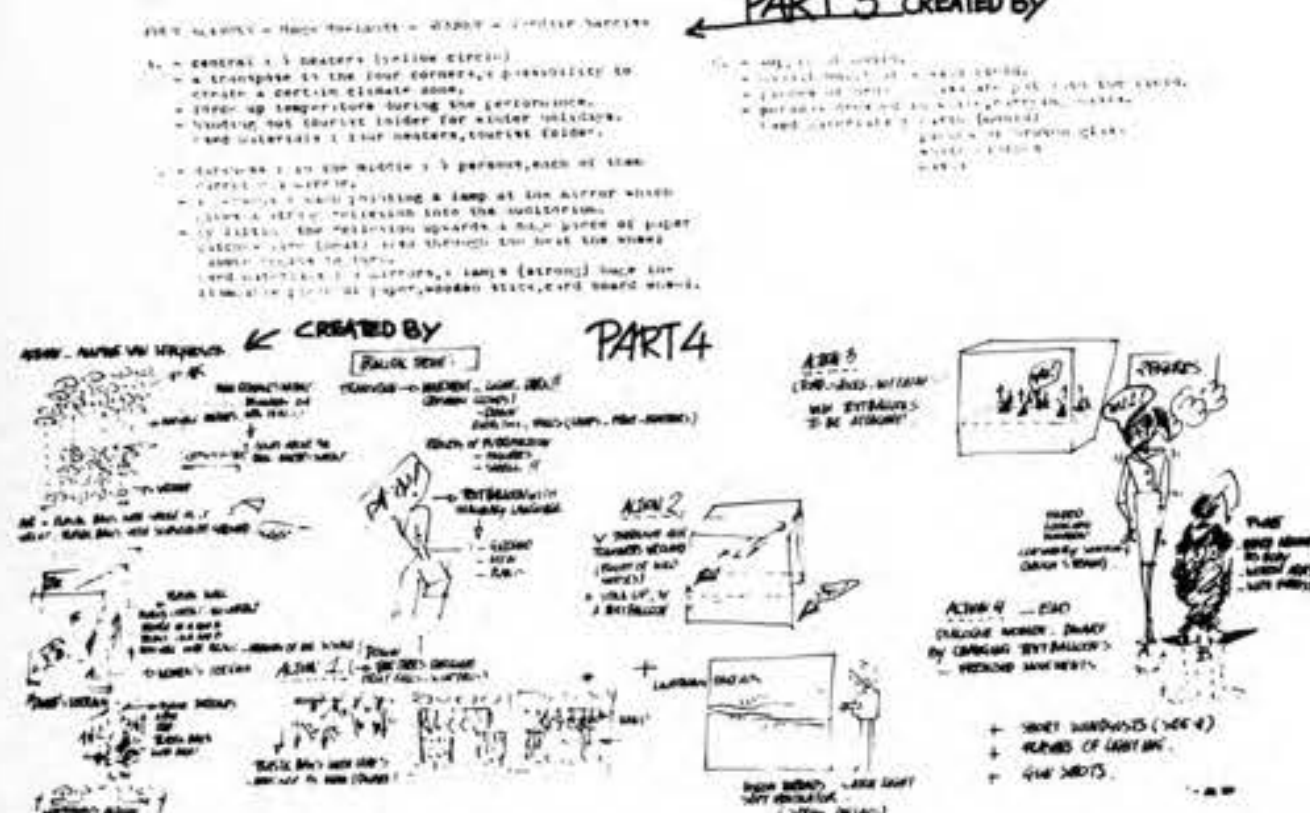
SPRING IS BEGIN
to spring - to begin
to begin - began - begun
to begin - began - begun

IT WILL BEGIN
MUST
because it's showing us the tithans and deadly cold in
the states. Cold is warm, warm is cold.
Old seasons are changing, all seasons disappear.

therefor i
A NEW SEASON

PART 2 CREATED BY

PART 3 CREATED BY



Ed + Urs Kiender Action Machine.

Person is buckled in a dorsal position
on an iron drum encompassed with fur.
A partner causes the machine to rotate
by means of a crank.

The patterns of behaviour and reactions
having been imprinted on actors and
observers are shaken by means of the
unusual psycho-physical experience.

Action as promotion in the process of
becoming conscious.

Prejudices become perceptible and can
be overcome.

Interactive system for disclosure and
correction of indoctrinated patterns
of attitude, observation and behaviour.



Lucio POZZI, U.S.A.*

PROJECT FOR A SHORT THEATRICAL ACTION IN THREE PARTS

PART ONE: BLUE LIGHT

PART TWO: YELLOW LIGHT

PART THREE: RED LIGHT

PROPS: TWO CLUBS
TWO BELLS: HIGH PITCH (DING)
LOW PITCH (DONG)
THREE SPOTLIGHTS (BLUE,
YELLOW, RED) BEAMING A
CONE OF LIGHT EXACTLY
OVER THE ACTION AREA

CAST: PING - FIRST BEATER
PONG - SECOND BEATER
TONG - VICTIM

ACTION:
(DARKNESS PRECEDES AND FOLLOWS
EACH OF THE THREE PARTS)

THE ACTION STARTS STILL - THE THREE
ACTORS POSITIONED IN A TABLEAU
AS THE PEOPLE IN THE ENCLOSED
1976 SOWETO A.P. PHOTOGRAPH.

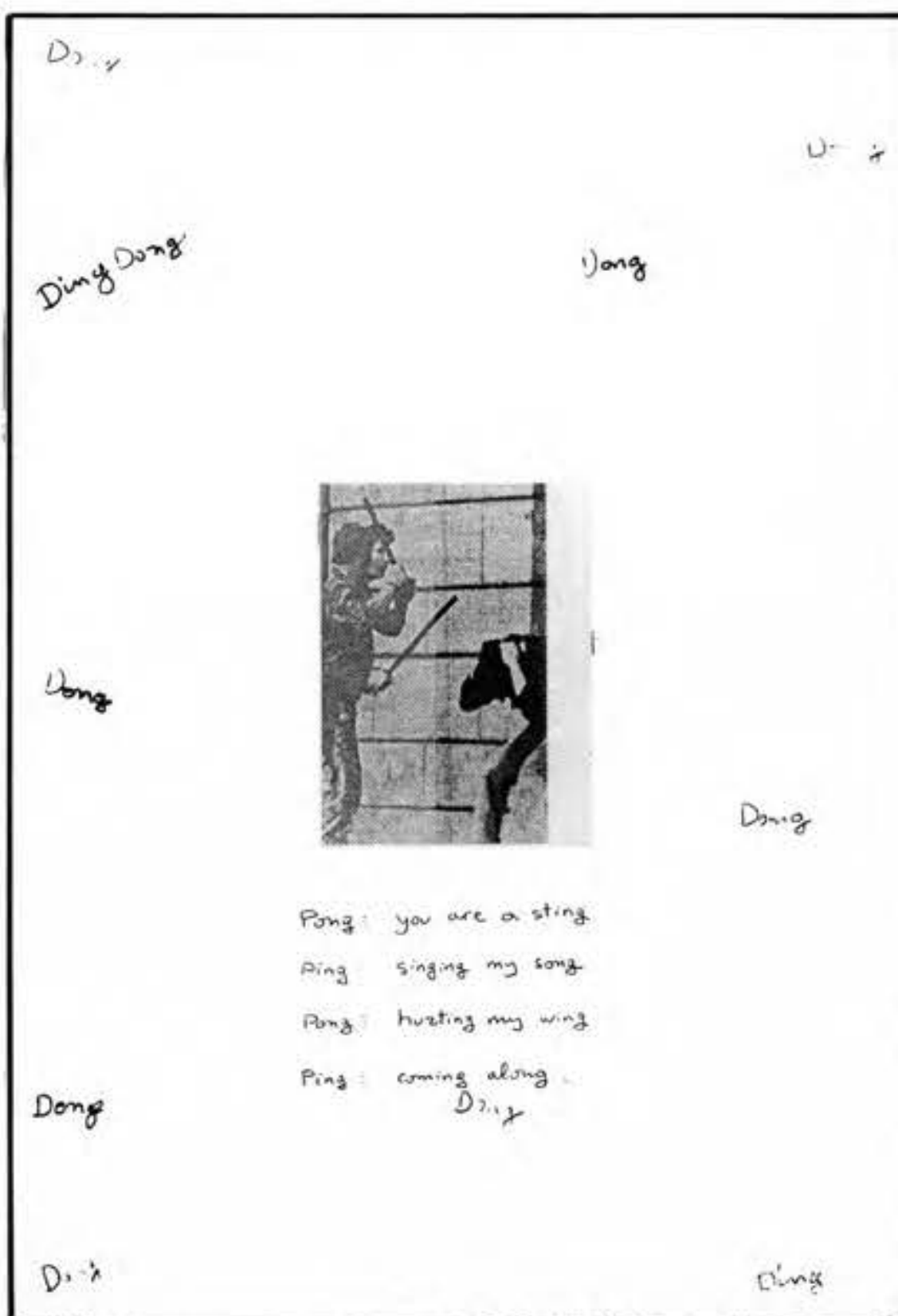
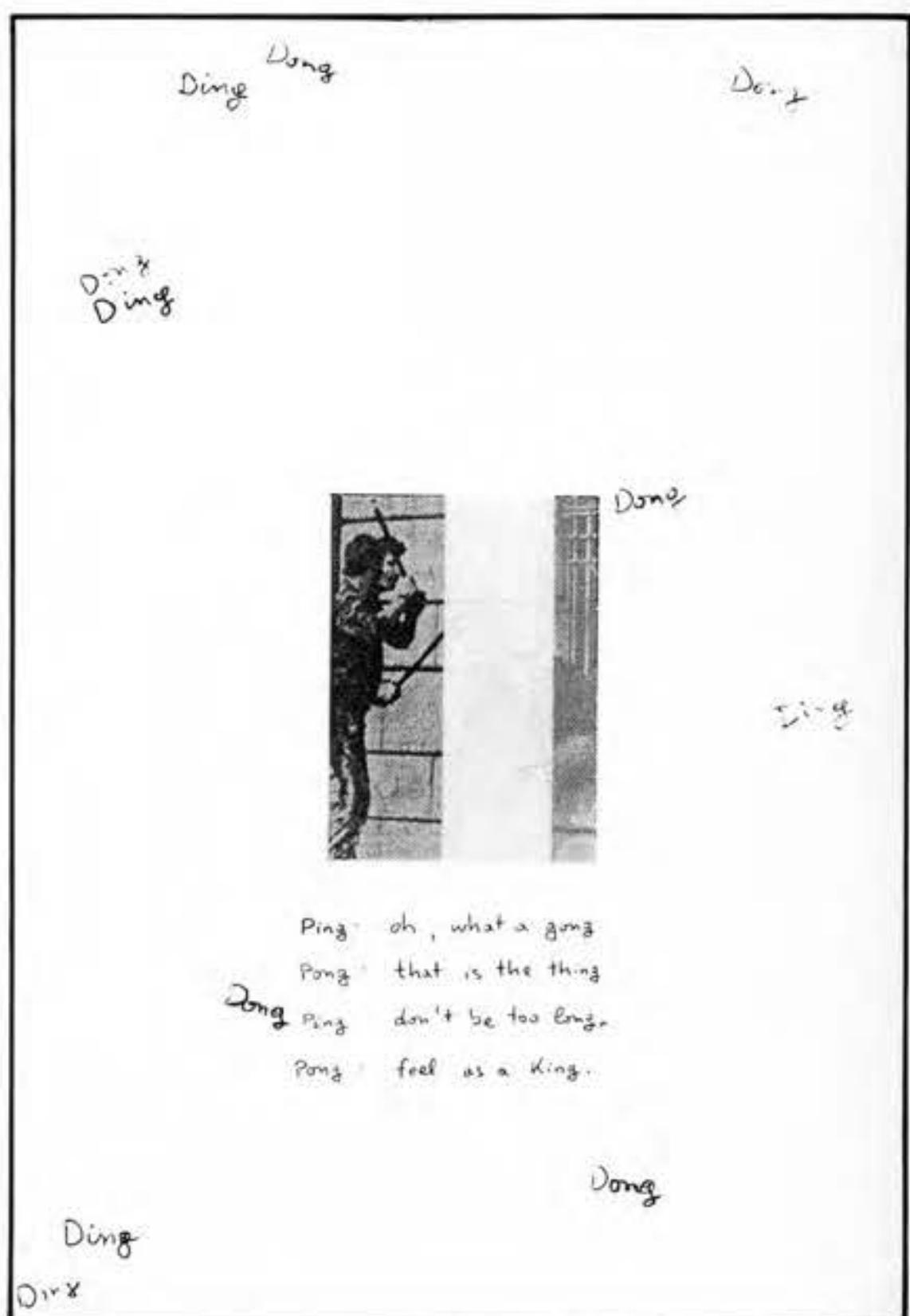
AT THE START OF EACH PART, AFTER THE
LIGHT HAS BEEN LIT, THE BELLS RING,
ONCE DING AND ONCE DONG (DING-DONG)

THE BEATERS THEN PROCEED TO CLUB
ALTERNATELY TWICE THE VICTIM HARD ON
THE HEAD AND SHOULDERS, MOVING
LIKE CLOCKWORK ROBOTS.

HITS ARE APPLIED DISTINCTLY AND
SEPARATELY IN REGULAR TURNS BY THE
BEATERS. AFTER EACH HIT PING OR
PONG CLEARLY PRONOUNCE THEIR RESPECTIVE
SENTENCES (SEE STAGE PANELS ENCL.)

THE VICTIM KEEPS THE SAME POSE AND IS
SILENT DURING THE WHOLE ACTION.

LUCIO POZZI © 1976



Enrico BUGLI, Italie*



Nancy TOPF, U.S.A.*

planets in orbit
a new game
round motion
the spheres of motion
the sphere of the head
the spheres of the hip sockets inside the pelvis
the sphere of motion
round circular motion
rounding corners
turning around jumping
around singing around
hanging around hanging
on - Follow the path of your energy
around - the circular continuous flow of energy around-
cycles- circles
cycles of circles
cyclical circle
sound of the circle-sound of the
jump sound of the stillness
the pause-waiting for
one to move waiting for
one to stop moving all in
motion together
Rhythm-listening-
Feet. Thinking about the
place to begin
the contact with the floor.

About Concentric Circles, August 1976
Nancy Topf

Concentric Circles by Nancy Topf

Performance at P.S. 1 of the Institute for Art and Urban Resources
in New York City on February 19 and 20, 1977.

Performers include Patti Giovenco, Eric Hess, Danny Lepkoff, Nina
Martin, Debbie Riley, Susan Schott, Bonnie Solomon, and Cathy
Zimmerman



Gunter UECKER, Allemagne*



Schwarzraum
Weißraum
UECKER

Video - Film - Uecker - Wollenh

realisiert für die Ausstellung "Szene Rhein-Ruhr
'72" mit dem Video-Studio des Museum Folkwang Essen

Schwarzraum - Weißraum:

Kubus 3 x 3 x 3 m auf einer Seite offen
Requisiten: 1 Tisch, 1 Stuhl, 1 Nagel, Schnur,
1 Eimer mit Farbe, Pinsel und Hammer.
1 Person schwarz bekleidet.
Diese Gegenstände befinden sich im Raum.
Raum und Gegenstände sind schwarz angestrichen.
1.Phase: Schwarzmodulation. Statisch

Schwarze Person sitzt bewegungslos auf einem Stuhl.
Die Kamera befindet sich in der Mitte vor diesem
Raum, und nimmt kontinuierlich jede Phase auf.
2.Phase: Mittelpunktsskulptur

Person steht auf und schlägt einen Nagel in den
Tisch.

3.Phase: Knotenreihung - Lineardimension

Eine Schnur wird an den Nagel gebunden.
Person versucht jetzt, den Schwarzraum, durch Spannen
der Schnur vom Mittelpunkt zu den Endpunkten des Rau-
mes, zu messen.

4.Phase: Linienskulptur

Die Schnur wird jetzt zwischen Kamera und Nagel
(Raummittelpunkt) gespannt und von der Kameraöff-
nung ausgehend, weiß gestrichen.

5.Phase: Weißvolumen (Kontrastphase)

Weiter wird die weiße Farbe über den Nagel, Tisch,
Stuhl und Boden, bis zu den Wänden ausgedehnt. Das
Schwarze wird durch Weiß zurückgedrängt. Wenn der
Raum weiß gestrichen ist, bleibt die Person, die
sich jetzt auch weiß überstreicht.

6.Phase: Weißraummodulation

Person setzt sich auf den Stuhl an den Tisch in
gleicher Position, wie in der Schwarzphase 1.
Statisch.

for animals and infants . . .

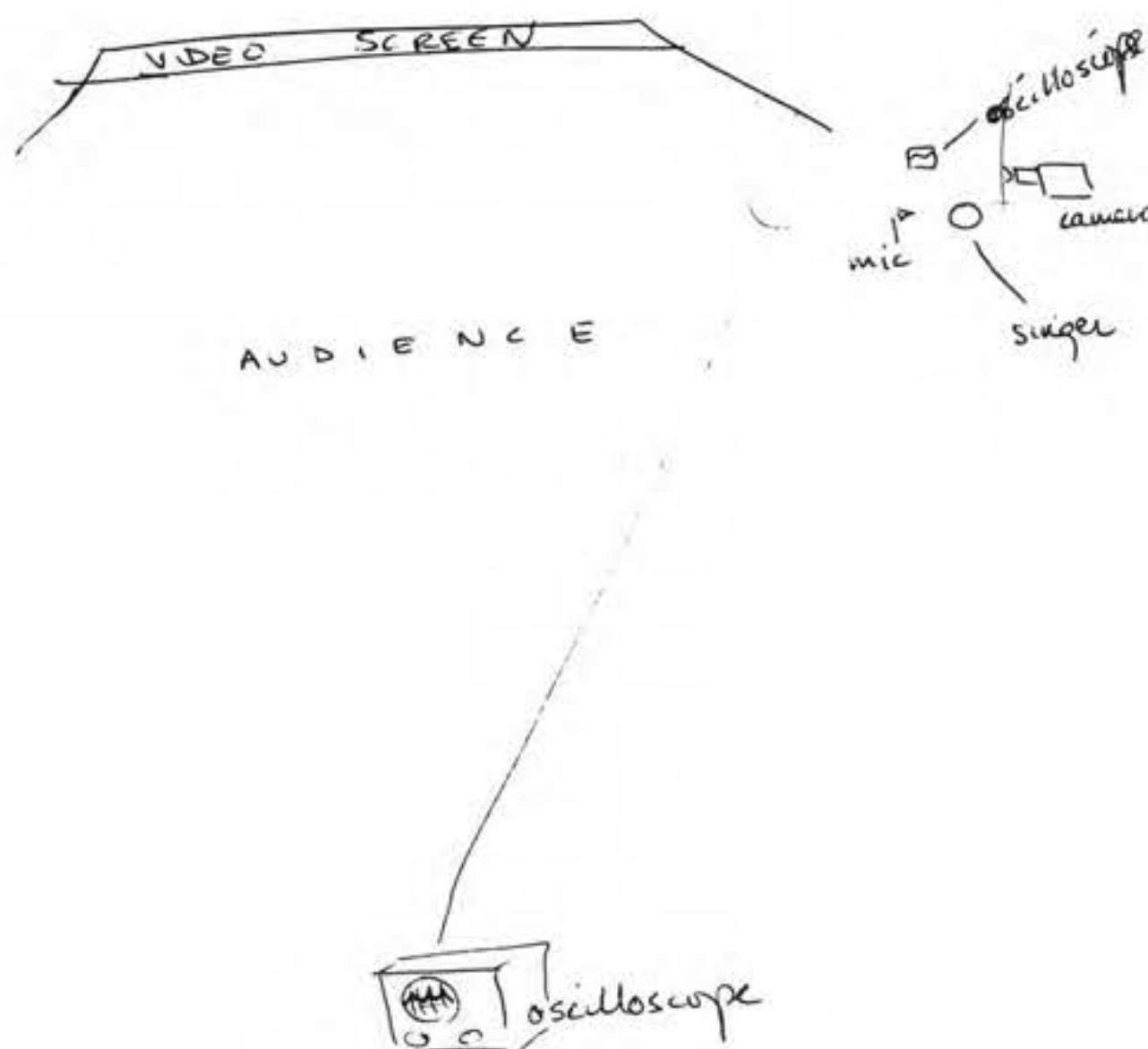
scored for electronics, sound and video (with wide screen projection)

In September I acquired three cats who have turned out to be incredible teachers. One of the characteristics I find fascinating is how they react to high-pitched sounds. (They are still frightened by low sounds.)

I try to make very high-pitched sounds and then continue with the same physical configuration for vocal chords and neck muscles to make sounds that are too high for me to hear. I can still feel the vocal mechanism in sound-making position so I know some sounds are happening, that is, I trust that the cats are lifting their ears and searching for a sound source that I am producing but cannot hear (can no longer hear).

The piece consists of my making sounds that are too high for me to hear (and for most of the audience to hear, unless they are infants or animals). As this Voice Piece will consist of sounds which occur in the range above adult human hearing we can experience these sounds only visually, by means of an oscilloscope. (Young children may still be able to hear the sounds as human hearing deteriorates continuously from birth. The young can perceive higher frequencies.)

Performance situation includes singer with microphone. Sound is fed into oscilloscope which reads the wave form being produced by the singer. This picture (video camera shot close-up of oscilloscope, showing wave form) is enlarged through video beam to large screen. Concert consists of visual hearing.



video shot can show
performer & oscilloscope
then focus in on
close view of wave form
concept is visual

© Joan La Barbara 1976-7

Christina Kubisch/ Fabrizio Plessi

"TWO & TWO "

Concert/ Video/ Performance 1976

Four pieces for voice/ alto flute/ electric vibrator/
water jet/steel drum/ accordion/ amplified violoncello/
swanee whistle/ prepared ventilator/ electronic
metronome/ video tapes

This Concert/Video/Performance uses a musical space, integrated with video tapes that modify the visual perception of the pieces. Two video cameras, linked to a "wall" of monitors that serves as a diaphram between the musicians and the audience, register contemporarily visual and sound processes. Transmitting these images "live", not using the customary passive registration of the events, the video becomes an active, indispensable and live part of the performance in its specific reality.

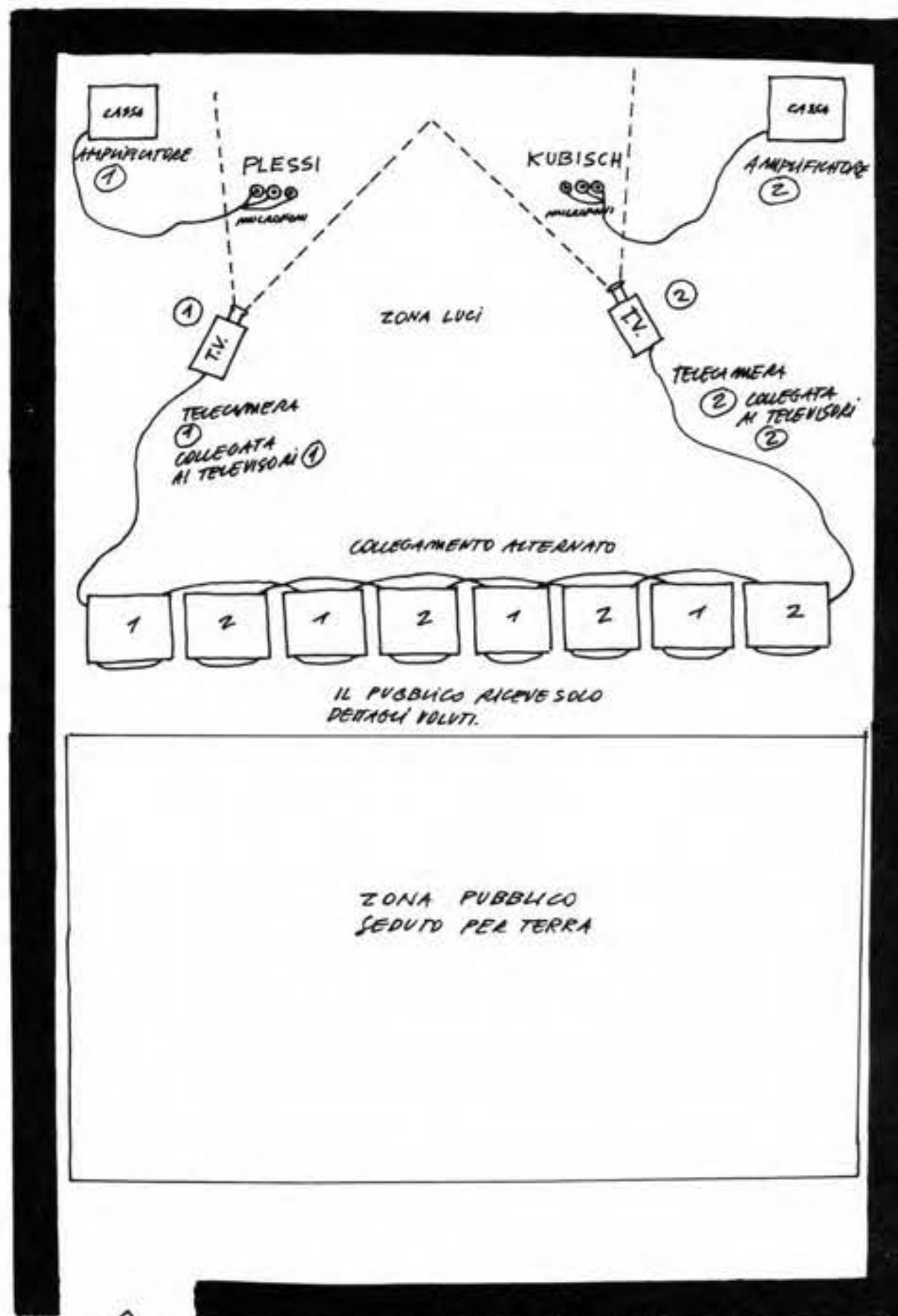
The audience does not experience the different events as a whole but as a series of details that the monitors transmit alternatively. The visual processes, although corresponding to the sound production, can be caught only by accumulating, like pieces of a puzzle, the different images transmitted on the screen. These images become integrated in such a way that the single instrument loses its primary sound, its original characteristics (above all for the unusual way in which it is played) and is no longer recognizable, even if visually it continues to be so.

These sounds become so integrated and mixed up, that an individual separation of single notes becomes impossible. Thus they create a continuous "sound stream" which seems to be static, while its inner musical structure gives the impression of a constant process of changes, substitutions, movements.

So this way one sees a series of details on the screens which only by and by can be perceived as a visual unit, at the same time one hears minimal changes in the sound structure, which only during the process of continuous listening can be felt as a musical unit.

In this way a voice, an alto flute, an electric vibrator, an electronic metronome or a water jet, although maintaining their "physical" presence on the screens, become new, inalienable parts of a unique visual/acoustic process.

PROGETTO NIENTA "TWO & TWO" VIDEO / PERFORMANCE



↑
INGRESSO
SALA.

SALA MAGGIORE - VILLA OLIMPO.
26 SETTEMBRE 1976

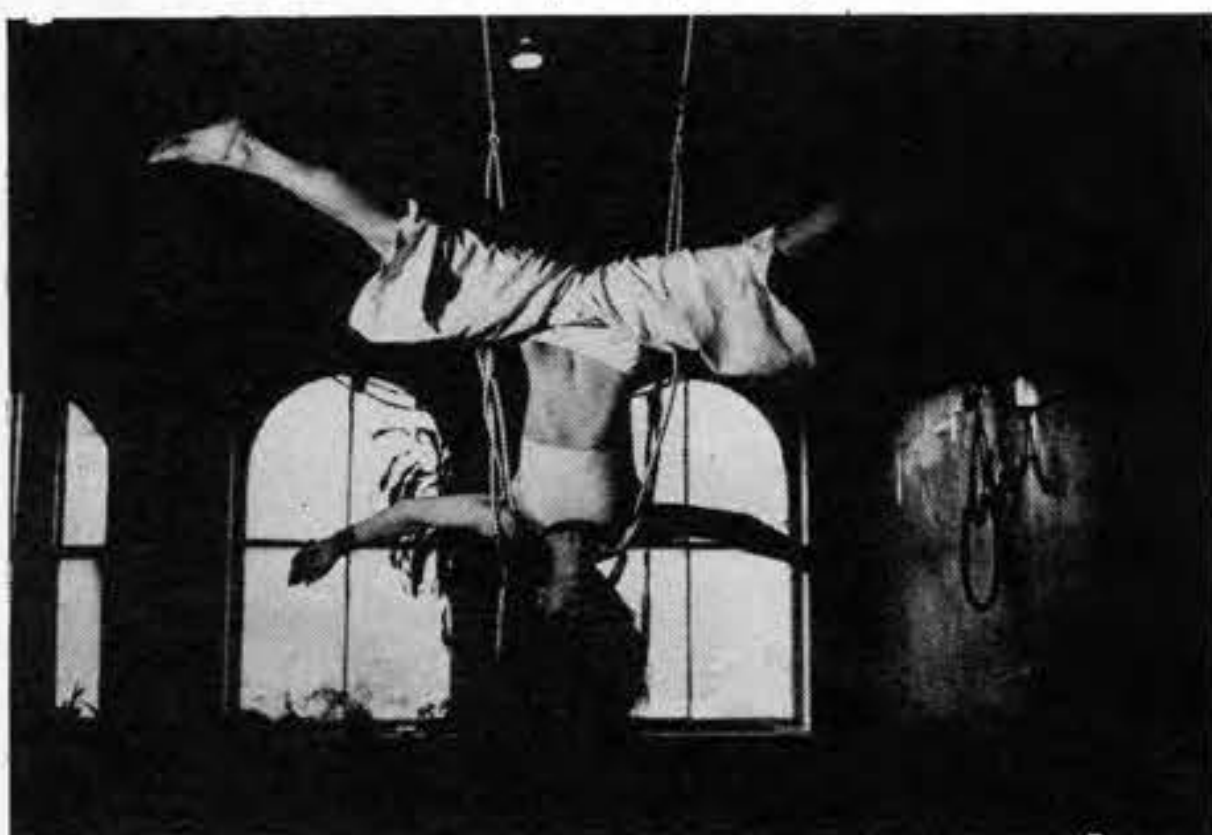
© CHRISTINA KUNISCH 1974

BATYA ZAMIR

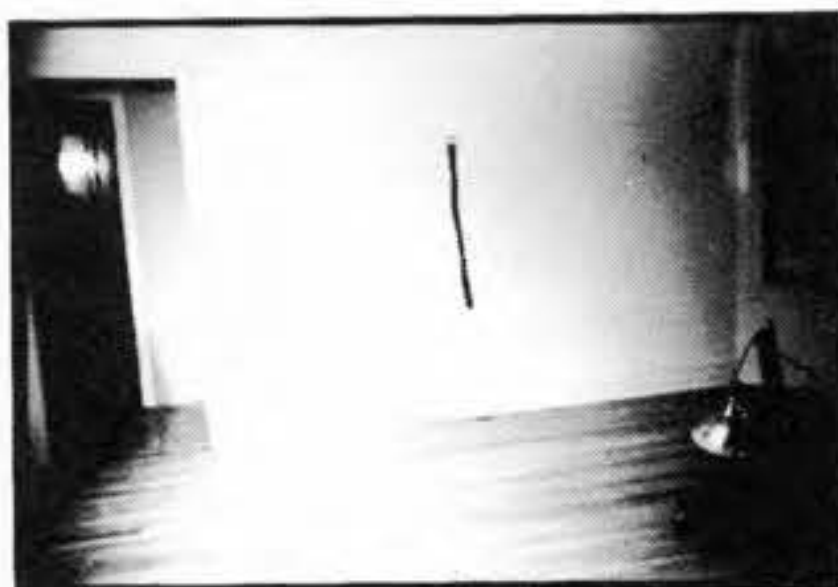
Description of Work

This past year I have been working with sculptor Richard Van Buren, former CAPS recipient on "REBOUND"- a dance piece which includes dancing on the wall; on the floor; and in the air. Suspended by nylon shock cord by forms constructed by Van Buren, I have been able to extend the range of movement and take it into areas previously unexplored by dancers. The same movement, when viewed on the floor, on the wall, or in the air is greatly altered in terms of weight, dynamics and form. My concern with the elemental forces of gravity and air, have created an entirely new range of movement, and has helped to determine the direction of movement. The sculptural forms are transportable and can be placed in any architectural space. I have suspended the rubber in trees up in Maine - working outdoors and indoors. My interest is to extend the understanding of how elements whether natural or man-made, exert themselves on movement. The new work will be an extension of these principles.

The work is an exchange of elements. You grow to the degree that you lose your safety, and instead you gain your balance. The balance is not in safety. Somewhere in the elements between gravity and air; that's where it is, a centering of elements. A magician like space; a playing with forces of form - with mobility of form. The surface of the wall - the intricate footing; the placement of the rubber so specifically in the spine. I know which vertebrae touch the rubber. There is a strange distribution of weight in all this. Weight - tension - rubber tension changes the weight. To balance the forces on my right hip is divine. The flight is never achieved. There is always the next form. And while you're up there you see it.



Daniel CASTELAZ, U.S.A.*



3437 BRYN MAWR

On April 28 around 10 pm I entered a room of my apartment, turned on a recording I had taped earlier, hung my shirt and belt on the wall, and laid on the floor, my feet near a phone. The bars of light on the wall and ceiling were controlled by adjusting the shades beforehand. About eight minutes into the piece an assistant placed a strip of plastic on my chest and lit it.

1-21-76

BURIAL

(Recorded Statement)

I want to be covered up, shut out, physically obliterated, yet to connect with someone's mind. To be pushed into a corner, lay motionless and wait.

I want other people to put me in this state. They ^{must} absorb my presence and carry my existence with them.

① I want to feel calm seas, yet possess the electric charges which surge through the soul.

I want other's to feel my shape, to cover me, to push me into a corner. And leave me.

Procedure:

My self, a large body of blankets on a floor, an audience
The repeated statement: "Cover me". Then to "push me in to the corner" "Leave when you're through. with me."

Jan MLCOCH, Tchecoslovaquie



TARZAN

Carried out February 12, 1976 in the Museum of Industrial Arts in Prague.

I occupied the most distant basement room in the museum. I closed the entrance with a strip black coal dust. From that moment on, all the lights in the basement were switched off. I walked and ran around the room until I lost my orientation slipped and fell on a strip of glue on the floor. I remained where I was. I got ready to go to sleep. Later people came, entered the room, shone an electric torch at me and took pictures of me with a flash-camera. After twenty minutes one of the people began to pull me by the leg. I stood up and said to him: "That's the end, isn't it?" His answer: "I would hope so!" I ran through the empty corridor to the other part of the basement, where I hid. They found me in ten minutes.

JAN MLČOCH
NAD CEMENTÁRNOU 42
147 00, PRAHA 4, PODELÍ
ČESKOSLOVENSKO

Petr STEMBERA, Tchécoslovaquie*

NARKISSOS

Publius OVIDIUS Naso: Metamorphoses, III.

(Larousse Encyclopedia of Mythology, London 1959): As for Narcissus, the gods punished him for having spurned Echo by making him fall in love with his own image. The soothsayer Teiresias had predicted that Narcissus would live only until the moment he saw himself. One day when he was leaning over the limpid waters of a fountain Narcissus caught sight of his reflection in the water. He conceived so lively a passion for this phantom that nothing could tear him away from it, and he died there of languor..

R. ELLIS: Narcissism = selflove as a perversity

André GIDE: Le traité du Narcisse, 1892: ...he should like to know the form of his soul.... /Narcissos as a dreamer and contemplator/

Sig. FREUD (1911): Narcissism = to be fallen in love with self (first of all with one's own body = autoerotism, sometimes with one's own mental qualities, etc.). No neurotic phenomenon.

R. M. RILKE: Narciss, 1913

& Paul VALÉRY: Fragments du Narcisse, 1926 : /Narcissus as a symbol of well-disciplined, ascetic, meditative mind; union in love means for him a dissipation and impoverishment of his self/

Erich FROMM: Narcissist sees and loves only himself - Narcissism as a ground of all pathology

Hermann HESSE: Narcissos und Goldmund /Narcissos as a symbol of ascetic life in contrast with externally full and rich life of Goldmund = two faces of one personality/

Karen Horney: Narcissism = neurotic phenomenon /Narcissist doesn't love himself at all: he loves illusions of himself/



ULAY et Marina ABRAMOVIC, Allemagne*

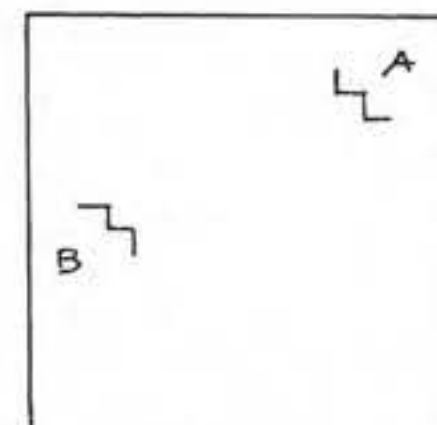


Albano GUATTI, Italie*



Untitled Artimino 1976

The autor and one character reflect upon the situation of parity in the game of chess. The character is an 'historical figure'. The action is in real time and has a beginning and an end. Its termination is in a function of the conclusions from the reflection, which take form in a new series of rules.



The rules of the game are extended and we pass on to another order of laws. A new system of references is organized by means of a violation. The result will be functional to its system, but absolutely irrespective of the preceding one.

Until the game series can be extended violation and it can be carried off on a fabric of 'growing aspirations'.

When the game can be extended no further, we will witness a metadiscourse on the game. It will speak of itself; its image will drown in the mirror, and it will no longer be an answer to a changing and dynamic system of expectations.

After having lived them, the myths are re-recognized. Or rather.

When the game puts its own existence in question

this also means having constituted a rigid regulation.

Nusa DRAGAN et Sreco DRAGAN, Yougoslavie

THIS IS THE HAPPINESS OF THE
EVENT WHICH IS COMING FROM
THE EAST IN THE SPRING ON THE
WAY FROM REVERBERATION TO
ETERNITY

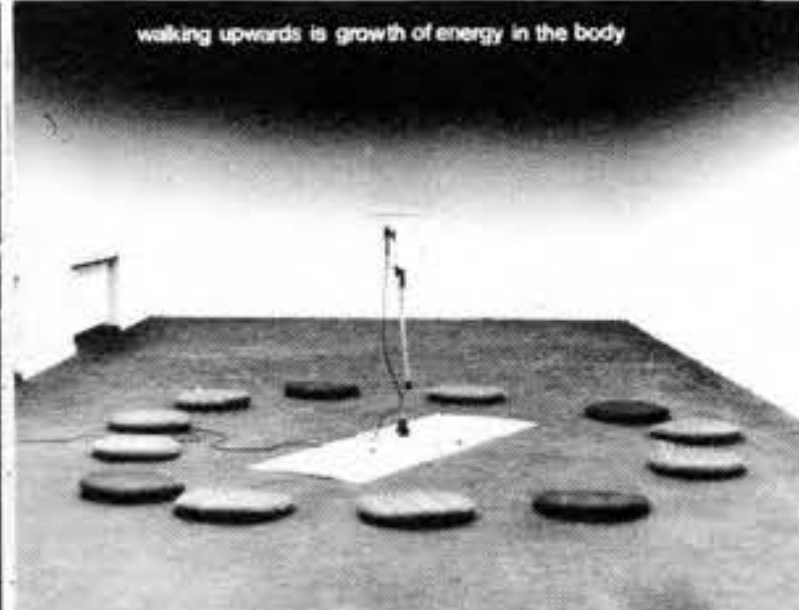


the beauty goes through the eyes into the heart

TO JEJISTO
VAM ZELIM
POVEDATI

this is the point, we want to tell you

SCRIPT 'CONNECTED WITH THE EARTH
AND OPENED TOWARDS THE SKY
EITHER THE RIGHT STEP AT THE
RIGHT TIME OR THE EXPERIENCE
WAYS OF THE PICTURE



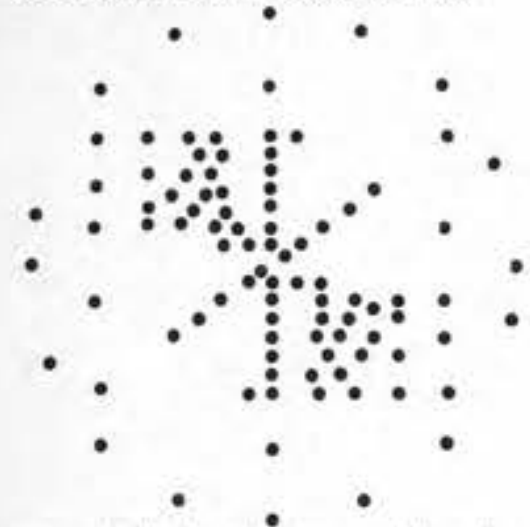
walking upwards is growth of energy in the body



walking downwards is vanishing of energy in the body

I AM HAPPY, THAT'S WHY I AM GOING
TO THE PICTURE

gledaj i govori u ovoj sliki, a kroz nju o sebi



see and talk about this picture, and through
her about himself

WHEN I AM STANDING BEFORE
THE PICTURE THIS IS EITHER THE
EXPERIENCE OF MINE AND YOU, OR
THE EXPERIENCE OF THE PICTURE

I AM HAPPY AND THEREFORE I AM
GOING WITH THE PICTURE AND YET,
IT HAS NO IMPORTANCE, WHERE
THE THINGS ARE, BUT IT'S IMPORTANT
THEY EXIST SOMEWHERE

THANKS YOU ARE IN OUR PLEASURE

NUSA SRECO DRAGAN
FAVIT 00001 CENTRE FOR FILM
VIDEO EXPERIENCE TV AND VT

David MOORE, Canada*



PROJECT:

INGREDIENTS : THREE ASSISTANTS
: MEDICAL PLASTER STRIPS
: TAPE RECORDER & TAPES
: INFORMATION ON VESUVIUS'
OUTPOURING ON POMPEI, 79 A.D.



ACTION: I ASK ONE ASSISTANT TO TAKE UP THE
PHYSICAL POSITION, GESTURES, EXPRESSION,
ETC OF ONE OF THE VICTIMS COVERED BY
LAVA (AFTER HE HAS READ THE INFORMATION
AND SEEN THE PHOTOGRAPHS OF THE CASTS
OF THE VICTIMS)

I ASK HIM OR HER TO REACTUALIZE THE
EVENT IN THE IMAGINATION.

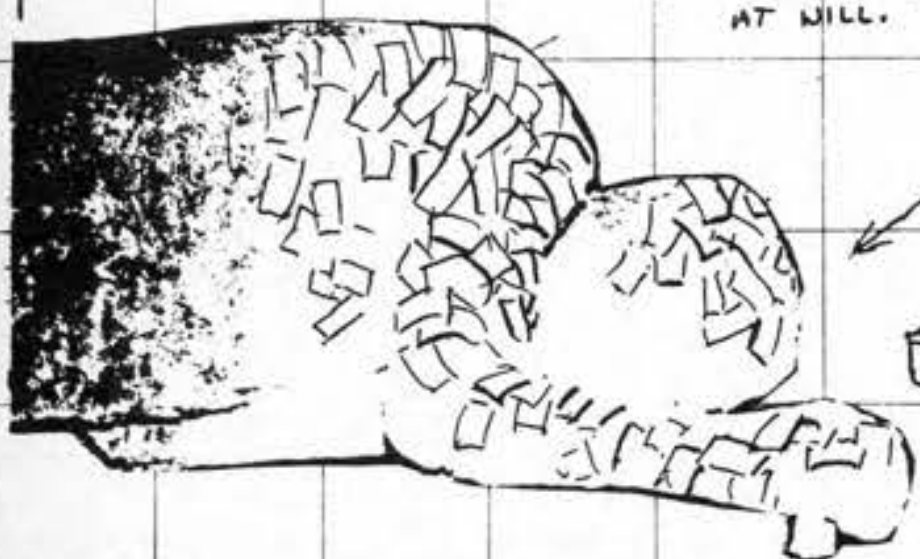
I CAST HIS BODY WITH MEDICAL PLASTER STRIPS,
STARTING AT THE FEET.

I ASK HIM TO KEEP TALKING OF HIS SENSATIONS,
THOUGHTS, IMPRESSIONS, ETC WHILE I AM CASTING.

I RECORD THIS ON SOUND TRACK.

THE SAME PROCESS WILL BE REPEATED WITH
THE OTHER TWO ASSISTANTS, WITH DIFFERENT
POSITIONS.

PIECE: THE FINAL PIECE WILL BE THE THREE
PLASTER CASTS.
EACH CAST WILL HAVE AN AUDIO TAPE OF
THE VOICE OF ASSISTANT DURING CASTING,
WHICH MAY BE ACTIVATED BY SPECTATOR
AT WILL.



Medical Plaster strips.

Tape Recorder

Suzy LAKE, Canada*

Proposal: Choreographed Event for Video

The "Choreographies" series deals with a physically
restricted activity, wherein the performer's move-
ment is reduced and under the control of
external forces.

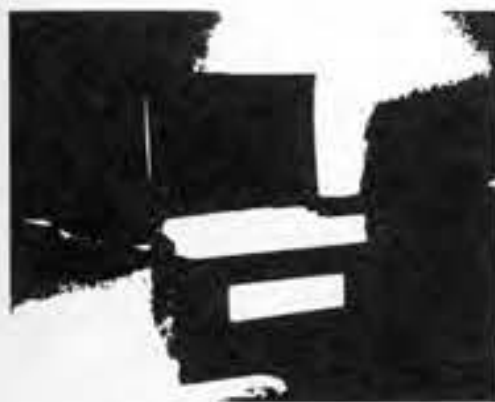
Partners are bound together at their waist,
upper arms, wrists and ankles. Then the
performers must perform simple tasks,
adjusting to not only each others movement,
but the restrictions of being bound at
points normally used to maintain balance.

Suzy Lake '77



VERA FRENKEL:

FOUR FORMAT WORKS from The Catalogue of Useful Events,
- A selection for existing spaces, customs, ordering systems.



MURDER AT STANLEY HOUSE, A True Story of Art, Love & Politics
Enactment for four literary stereotypes.

Popular Literary Format
A work for three players who move, (the Detective, the Confidant, the Killer), and one who doesn't, (the Victim).

The arena for performance is an octagonal room and surrounding verandah. This is suggested in any location by distributing a floor-plan and installing key props. It is the octagonal room at Stanley House, think-tank retreat of the Canada Council.

The piece is played three times in succession, with performers taking different roles each time.

The Victim chooses how to have been killed and where to be found. This decision determines the subsequent action.

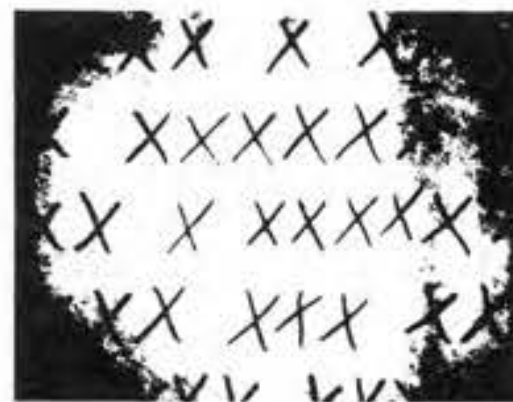
To start each enactment, the Victim in that version addresses the audience and says, "I was killed by such-and-such means and will be found dead on (in, under, beside) the rug (couch, chair, etc.)", and introduces his/her fellow players: "X plays the Detective, Y the Confidant, and Z the Killer."

Still speaking, the Victim names the three clues. These remain almost the same for each enactment. They are, (1) a space where a book is missing from a bookshelf, (2) an unexpected object near the corpse, and (3) an item of clothing. The Victim in each case selects the title of the book that is missing, the object, and the garment, its owner and location.

The piece is twelve minutes in duration. It is highly stylized, both relentless and satirical. After one minute of play, a bell or gong sounds, and it is heard twice after two minutes, three times after three minutes, and so on, to twelve minutes at which point the killer and the Detective must confront one another at one of the interfaces between the verandah (the frame) and the octagonal room (the picture.)

On meeting, the Detective and the Killer both raise their arms in an ambiguous gesture, leaving it unclear whether they are about to fight or to embrace. The Detective shouts "AHA!" The lights go out and the piece is over.

To arrive at this moment, the players who move and talk must extrapolate the Killer's identity from the facts which are revealed to them at the same time as to the audience. The Killer is located on the verandah throughout, and evolves as a characterization as he or she is "invented" to fit the clues and the circumstances of death. The players must surprise each other each time.



FINDING LOST POEMS Magazine Competition Format

The following text describes a proposed work for the small ads section at the back of a magazine and is available to interested publications.

Text: "Find a lost poem and win unique prize or printed diploma. To enter, follow these simple instructions: Use the prepared format below and replace the X-groups with words which together make a poem. Write out the poem clearly and send with your name and address to, (Name of Publication), P.O. Box No., etc.

Rules: 1. Each group of X's is a word. E.g.; XXXXX represents any word of five letters.
2. Line length can be shifted if necessary. Word length, word order and total number of words must remain the same, but the lines of the poem can be joined or separated to make longer or shorter cadences according to the requirements of the subject. E.g.; lengthen Line 1 by adding words from line 2, or vice versa, and so on throughout.
3. Punctuation is optional.
4. You may enter as many times as you wish.
5. In the case of poems not actually written by contestants, but, for example, found in an anthology or on a wall, source must be given.

Format: XXXXXXXX XX XXXX XXXXXXXXXX XXXXX
XXXX XXXXXXXXXX XXXXXXX XXXXXXX
XXXXX XXXXXXX XX XXXX XXX XXXX
XXXXXXXXX XXXXXXX XXXXX XXXXX

Adjudication: Entries will be judged by an independent panel of experts on the basis of appearance, legibility, content and use of format. The decision of the judges will be final.

Prizes: Author of the best version will receive HAND-MADE PICTURE OF WINNING POEM suitable for framing, in regulation size frame. Winner and runners-up will receive commemorative diploma. A selection of poems submitted will be published in the sponsoring journal, and a list of all topics chosen will appear in The Journal of Arts Research (new offices at 637 Davenport Road, Toronto, Canada, M5R 1L3.)

Translation of the above text into French, German, Hungarian, Italian, Japanese, Romanian and Spanish is available.



TAPING A DUEL Anachronistic Social Custom Format

A transcription work for duellists, referee and witnesses using label-guns, whistles, overhead projector & xerox.

Two men face each other using gun-type labelmakers of their choice. They draw a topic at random from a bowl. They draw for who starts by taping the word "duel"; the first to complete the word, starts.

Topics: Chess
Curious Episodes
Death
Film
Gesture
Mystery
Prophecy
Resemblances
Strategy
The Future
The Past
Travel
Utterance

The audience learns which topics have been drawn by means of information cards which the duellists cannot see. Duellists do not know each other's topics. They begin on signal, taking turns to squeeze out improvised words using labelguns.

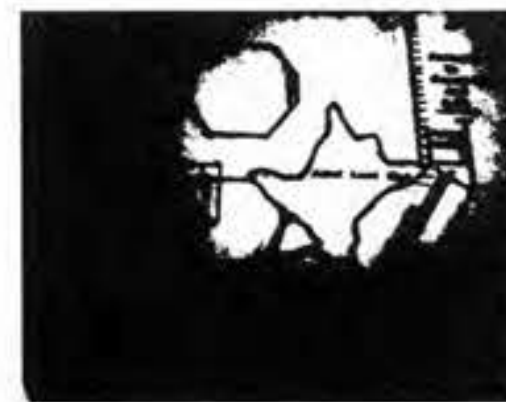
Referee reads words as they appear and cuts tape at end of each statement.

Tape strips are placed in order of appearance on light table of overhead projector. As lines of text hit screen, two speakers located in audience start to read simultaneously, as if for their own edification; they read the same sentence again and again with different intonations until the next sentence appears. They read through the entire text repeatedly as it grows. No attempt is made to stay in synch.

Without declaring the topic openly, each duellist's statement must refer to the subject he has drawn, while at the same time responding to his/her opponent's statement, thus connecting the two.

Duellists may gesture, use whistles to indicate completion, and utter sounds other than speech, but may not speak. Regarding violations, the referee's rulings are absolute.

Each sheet of exchanges is xeroxed on completion and distributed to members of the audience while speakers begin cyclical reading from top of next sheet. Duel is over in ten minutes or when tape runs out.



THE DEATH AND REDEMPTION OF ART BROOM
Classificatory system Format

A device for shifting taxonomies as basis for performance.

Using mystery-novel format information, a card-index file is prepared. Plot information is classified alphabetically and cross-indexed under headings such as the following:

Names	Meetings and Partings
Places	Confidences and confessions
Times	Letters, Telegrams and Phonecalls
Physical attributes	Objects, Weapons and Implements
Personal characteristics	Recollections
Occupations, incomes	Relationships
Circumstances	Possible motives
Vehicles	Ruses and Secrets, etc.

Cards are drawn by an information retriever (The Detective), and handed to the mediator (The Confidant) who reads them aloud, as they are presented, to each performer. There are between three and eight performers in this piece. Performers take on roles as they are identified, and change behaviour as the descriptions of their roles are elaborated.

The Detective orchestrates the information by choosing it, the Confidant by interpreting it aloud. Changes are therefore brought about by The Detective via The Confidant, or by the performers themselves who call out for more information as they need it for their presentation, e.g., "Frederick the Film-maker requests a Motive," or, "Royal Flush, veteran of many distinguished affairs, requests a Vehicle."

The Detective continues to draw cards and insert new information into the situation. His or her collaborator makes connections freely, interpreting and re-interpreting the facts. These interpretations are made manifest through the gestures of the performers. The Detective, though silent, may shake or nod head to comment on the interpretation a card receives.

Whenever the reader speaks, players fall silent and still, resuming action when communication is completed.

The work comes to an end when each player has experienced and enacted four perceptual shifts of his/her understanding of the mystery, as the information is re-aligned and enacted. After the four transfigurations, the performer abandons the characterization, faces the audience and says slowly, "I cannot solve this mystery." Then, once more in character, the performer moves out of the performance area. When all players have done this, The Detective closes the card index file, places it under one arm like a musical instrument, bows together with The Confidant, then each bows separately, then together. They leave.

Robin CROZIER, Angleterre*

20 CARDS WITH INSTRUCTIONS BY ROBIN CROZIER FOR 03.23.03

- ① CATALOGUE this original card to be printed in the catalogue of the exhibition 03.23.03 in an edition of 3,000 and distributed internationally.
- ② ROBIN CROZIER this card to be carried by Robin Crozier for the duration of the exhibition 03.23.03. Documentation of its progress will then be forwarded to Montreal.
- ③ CHANTAL PONTBRIAND this card to be carried by Chantal Pontbriand for the duration of the exhibition 03.23.03. Documentation of its progress will then be forwarded to Sunderland.
- ④ FRANCE MORIN this card to be carried by France Morin for the duration of the exhibition 03.23.03. Documentation of its progress will then be forwarded to Sunderland.
- ⑤ NORMAND THERIAULT this card to be carried by Normand Theriault for the duration of the exhibition 03.23.03. Documentation of its progress will then be forwarded to Sunderland.
- ⑥ 03.23.03. this card to be displayed at the entrance to the exhibition 03.23.03 the appropriate date to be crossed out daily for the duration of the exhibition.
- ⑦ PERFORMANCE this card to be displayed in front of anything the exhibition organisers consider to be a performance for its total duration within 03.23.03.
- ⑧ VIDEO this card to be displayed beside anything the exhibition organisers consider to be video for its total duration within 03.23.03.
- ⑨ PAINTING this card to be attached to anything the exhibition organisers consider to be painting for the duration of the exhibition 03.23.03.
- ⑩ SCULPTURE this card to be attached to anything the exhibition organisers consider to be sculpture for the duration of the exhibition 03.23.03.
- ⑪ 40cm x 60cm this card to be displayed within a clearly defined area of exactly this dimension for a length of time determined by the exhibition organisers within the exhibition 03.23.03.
- ⑫ CRITICA, B, C, D, these four cards to be presented by the exhibition organisers to anyone who they consider to be critics at some time during the exhibition 03.23.03. The critics are then asked to forward some criticism to Robin Crozier in their own time.
- ⑬ ARTIST A, B, C, D. these four cards to be presented by the exhibition organisers to anyone who they consider to be artists at some time during the exhibition 03.23.03. The artists are then asked to forward some art to Robin Crozier in their own time.
- ⑭ ADDRESS this card to be used for the purposes of information concerning Robin Crozier and for sending any documentation or other material from the exhibition 03.23.03 to Robin Crozier

58 TUNSTALL VALE
SUNDERLAND SR2 7HP
ENGLAND

this card to be displayed at the entrance to the exhibition 03.23.03 the appropriate date to be crossed out daily for the duration of the exhibition

Robin Crozier

this card to be carried by Chantal Pontbriand for the duration of the exhibition 03.27.03. Documentation of its progress will then be forwarded to Sunderland.

Robin Crozier

this original card to be printed in the catalogue of the exhibition 03.23.03 in an edition of 3,000 and distributed internationally

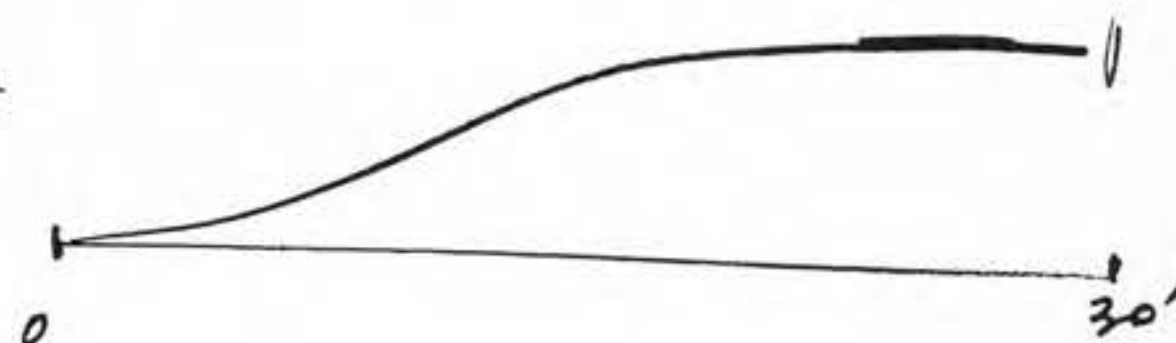
Robin Crozier



H'ART MUSIC

Matériel: Dynacord + Bass Stone pedal, + Fuzz Wah pedal + Shifter pedal phase 45 + phase 100 + attack equalizer - + mixer avec cassette -

Schema



Lieux Dansey, Galerie, Musée etc...

Observations: déréglément appareil auditif -
difficultés d'engagement -
crampes musculaires fréquentes -
enthousiasme des public vivant dans la salle
(en general peu nombreux) - Jacques CHARLIER
75 → 77 -

Peter DECKERS, Belgique

LES TEXTES SUIVRONT ...

Présentation événement: date: 9 novembre 1976
heure: 14h 50 / 15h 05
lieu: Institut Saint-Luc

Opérateur: Peter Deckers

Matériel: - seau hygiénique rouge / couvercle
- cerveau humain
- solution de formaldéhyde
- bandelette autocollante perforée mise en largeur du seau
texte mentionné sur la bandelette: LES TEXTES SUIVRONT ...

Opération: - assemblée face à une table
- présentation du seau
- demande que l'on n'exige aucun discours de la part de l'opérateur
- ouverture du seau
- sortie cerveau du seau
- égouttement du cerveau
- cerveau déposé à côté du seau
- ...
- réintégration du cerveau dans le seau
- égouttement des mains

Le couvercle reste à côté du seau.
Quant à l'opérateur, il s'assied dans l'assemblée, mais en sens contraire.



Michael Berman, Canada*

"The Rites of Nuliyuk"



COUM TRANSMISSION, Angleterre*

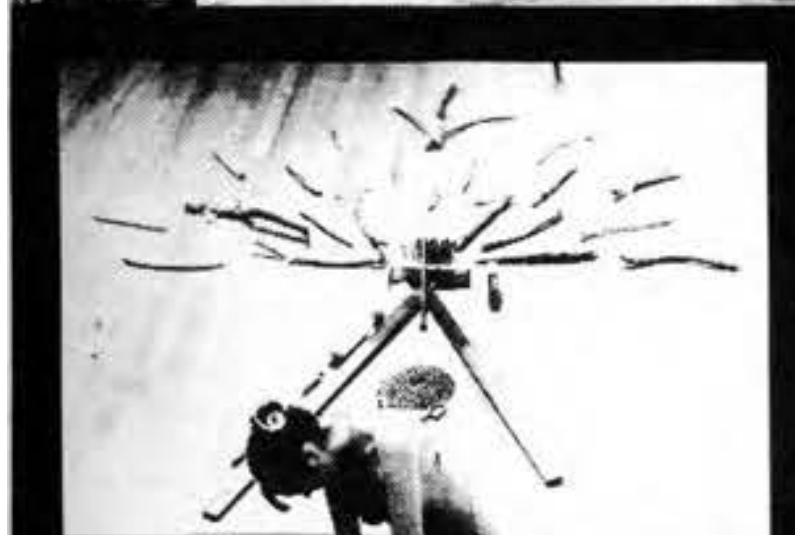
First as these four words may be placed in different orders and horizontal or some arrangement to change their way as previous. This same information, is this project for a performance by four transmissions can be read as part of a poem or even as fiction. As fiction it is the most unlikely. This story is based on trying to write reality if you decide to delete all a chance, do repeat as to try and. One it away, do not trying to produce "good art" as collectively agreed by artist and artist.

1. The first image is a black and white photograph of a person lying on the floor, with their head tilted back and arms raised. The person appears to be in a state of distress or exhaustion.

2. The second image is a black and white photograph of a person lying on the floor, with their head tilted back and arms raised. The person appears to be in a state of distress or exhaustion.

3. The third image is a black and white photograph of a person lying on the floor, with their head tilted back and arms raised. The person appears to be in a state of distress or exhaustion.

4. The fourth image is a black and white photograph of a person lying on the floor, with their head tilted back and arms raised. The person appears to be in a state of distress or exhaustion.



Raul MARROQUIN, Hollande*



2

-AUDIO VISUAL INSTALLATIONS FOR DE HOLLANDE WEEK AT DE APPEL AMSTERDAM JUNE 1976-
RAUL MARROQUIN MAB EXT. INC.

WITH: ANDY DANDY & NOL SNEETS.
GUEST APPEARANCES: NIKOS NIKOS & GUENTER POKK. RELY TARIO - PHINA.
AUDIO: TODE CAGEY - MARTHA HAWLEY - Raul MARROQUIN
VIDEO PRODUCTION: CARDENA.
VIDEO CAMERAS: JOSHUA JANSSEN - TOM.
PHOTOGRAPHS: THYS SCHOUTEN. / DRAWING: WARD JANSSEN.
CONCEPT PRODUCTION: Raul MARROQUIN.

ACT 1 DIALOGUE
ACT 2 JOY RIDE MAASTRICHT-AMSTERDAM.
ACT 3 6 1/2 MILLION DOLLAR MEN.
-LIVE VIDEO INSTALLATION-
(12 MIN. APPROX.)

3

REINDEER WERK, Angleterre*

JOHN'S PROJECT FOR THE WORLD - A PREDICTION ~

TODAY'S SOCIETY

In our society the Guardian-philosopher-politicians rule. In Today's society the defective, the inexperienced and the children will not be noticed.

The Law
Our law is based on the idea of wisdom aligned with knowledge and courage, that a few rulers possess for the supposed benefit of others. Knowledge does not exist in Today's state. Today one acquires nothing and one loses nothing. Although dissimilarity rules, individuality does not exist. Individuality is based on similarity. The greatest power in Today's state is to be unidentifiable. But then in this state people don't identify, or use graduation systems. The trust members of the society never want anything. They don't belong to a "state". Each is his own spiral.

Housing
As people will not necessarily be people. Today's beings will shelter behind protective shades of all varieties. The complexity of shades will not point up differences in "capabilities" between the beings. Some may live in yeast bubbles, others underneath rocks. Some will climb tall trees; go to sleep, fall off and break their noses and it will not deter them.

On Communication
Imagine the systematic break-down of the usage of reading and writing. This will be necessary to develop the nature of Today's speech-action. There will be no single letters or words. Like Chinese, the speech-action will show a meaning rather than a letter, word or phrase. Unlike the Chinese system, these meanings will not be static, as the idea and appreciation of learning will be greatly reduced. Inexperience will be considered socially important. Meanings will have a secondary supportive role to that of the inexperienced effect of plastic experience, which will be the main basis of communication. There will be greatly differing languages for differing age groups, due to their necessarily changing basis for reflecting the inexperienced mental processes at work.

What books there are, will not concern themselves with subjects. There will be no encyclopaedias, novels, science, art or sex books, because people will not think in lines. All books will contain all information. There will be no names on books or records. Records will break down into re-assemblable fragments, as with all information in Today's society. Usually the pieces will be re-assembled randomly, and become mixed-up with pieces from other media records. This arbitrary approach will not destroy or change the media-products, as they themselves will be structured just as randomly.

Unspeakers/Fame is the —disgrace.
In every society there are Unspeakables. In Today's society the unspeakables are not the mentally defective or the socially incapable, but the behavioural-literates. Those that "know" and "understand". In our society the socially incapable are paternally "cared" for. A system that effectively cuts them off from being allowed to have any influence on the rest of society. A form of social censorship. In Today's society the behavioural-literates are those who are capable of coping with both a behavioural and literate basis of living. They acquire split personalities and develop a capability for behavioural disorder. As in any society, whose controls rely on behavioural regulation, or conversely, irregularity, these people will be effectively socially castrated through being over-revered for their deviance. Their situation will be exploited as fully as possible by Today's society. It will investigate, and thus identify them; tightening the social noose around them with a contradiction of terms.

Mathematics
In Today's society mathematics will originate with the perception of movement, rather than on the basis of digital visual identification. Mathematics will no longer work on a basis of identification through isolation. It will be entered into on a basis of physical education. I see the jump/grunt forward as the "addition". The splayed pushing legs as the "division". If one made an "addition" jump/grunt forward, and then in the usual method, tried another, grant/jump forward, the body would have to re-position itself in a different manner from the first positioning for the first jump, due to the physical result on the body of the first jump. The jump/grunt itself would also be necessarily slightly different. These differences would become more and more exaggerated as the series of grant/jump additions were made.

due to the physical effort involved. Thus it each jump/grunt is different, and each re-positioning is different in its physical structure, it means that the physical structure of the "addition" will be fluid due to the graduating collective experience of each "additional" jump. Thus one grant/jump never equals another jump/grunt. An identification basis for mathematics will not exist in Today's society, as people will not be capable of using a series of digital compilations to accumulate information. They will not be interested in "information". Theirs will be a mathematics of the interaction of states of being. "One" will be the sense of visual movement that supporting legs give a table. "Two" will be the way things lie on their sides. "Three" will be the flatness of the ground. "Four" will be the hope in your throat. "Five" will be a creased tightness. "Six" will be the slope of an attachment. "Seven" will be an animated inanimate. Today's maths is based on. "Movement as a somersault," which will be the chemical flux between our cerebral and physical selves.

Situation Ltd.
Solution will exist on the basis of eternal equivocation. There will be no need for doctors who will "solve" problems as health will exist on the borderline between being alive and dead. There will be no employers or employees. People will not be loyal or disloyal as a result of what happened yesterday. There will be no lasting "relationships" as Today everyone will only exist in passing, and there will be no "words" as no-one will believe. Nothing will be denied or accepted as a basis of existence.
Is your dead Grandmother a dead person, or really a rock? Do humans ever die like rocks? If tables are made to cover our feet, in Today's society, they will be made to cover our hands.



Maio WASSENBERG, Belgique*

Chimique CNP, chemin de Lammart 403, Scherbroek
Scherbroek en milieu Dr. E. van Bogaert. Inform. 14/11/1976
Amstel 14/11/1976
Amel C. Houten, Med. Grandchild, Dork Choclet
Maio A. Bellenen
26/11/1976
Maio Wassenberg.



The Liliane and Michel Durand-Dessert and Ian Wilson discussion of May 11, 1976 was purchased by Liliane and Michel Durand-Dessert on October 30, 1976.

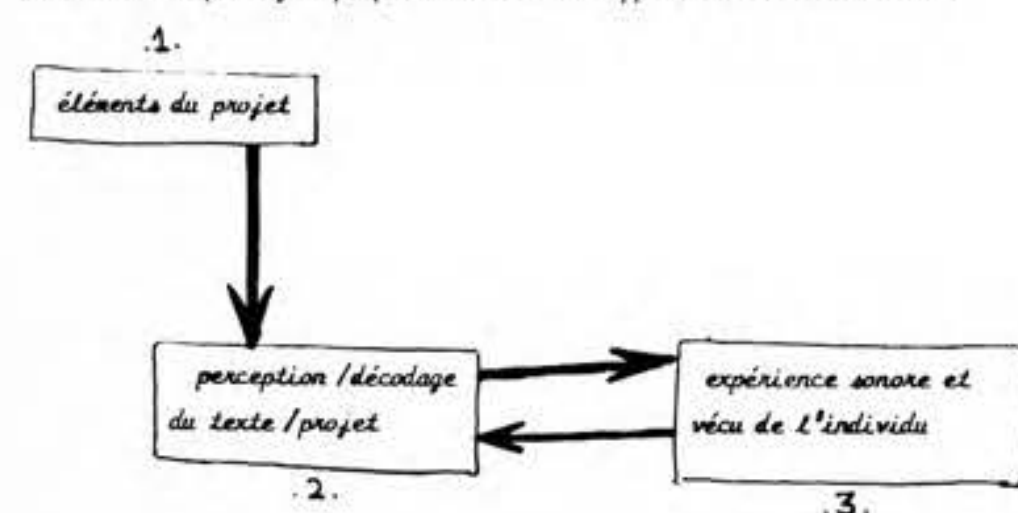
(n.d.l.r.: il nous a été impossible de reproduire ce projet)

Alexandre GHERBAN, France*

MUSIQUE EN TANT QUE PROJET . 1 .

Ces actions sonores (ou musiques en tant que projets) n'ont jamais été et ne devront /seront jamais exécutées. Elles sont présentées uniquement sous forme de projet. Elles devront rester toujours à l'état de projet, leur lecture même étant leur exécution ou mise en pratique /performance/.

Cette mise en pratique /performance a comme support le schéma suivant :



Donc, si la phase 2 est commune à tous les utilisateurs de la langue, l'interaction 2 ↔ 3 constitue la performance /mise en pratique de la phase 1, et ceci en fonction de chaque individu. Cette performance est constituée par une analyse du texte proposé, analyse qui met en évidence des "blancs" devant être remplis par chaque lecteur en fonction de ses vécus antérieurs.

. II .

A partir de la réalisation de l'interaction 2 ↔ 3, donc de la performance à la suite de la lecture du projet par chaque lecteur, il est nécessaire d'obtenir une discussion entre divers réalisateurs qui confronteraient leurs performances mentales. On obtient de la sorte un échange d'informations concernant l'imaginaire de chacun des performers, échange qui peut être pris comme point de départ pour de nouvelles réalisations du projet en cause et /ou des prises de position théoriques par une réflexion collective sous forme de débat, etc. Cette phase . II . peut être enregistrée en vue de fonctionner comme support et de participer de cette façon à d'autres confrontations verbales suscitées par les projets.

REMARQUES

- Concernant le point . II : Il ne s'agit nullement de déclencher une discussion axiologique concernant le projet lui-même ; le projet se veut simplement un support pour la confrontation de divers imaginaires caractérisant ou propres à divers individus. Les éléments composant chaque musique en tant que projet servent à mettre en présence les éléments du vécu sonore et visuel (qualité des sons et nature des choses dont on parle, en général) propre à chaque lecteur /performer, tout jugement de valeur concernant le projet lui-même est erroné et hors de propos.

- Le "je" première personne doit être compris comme "je" de chacun des lecteurs, et non pas comme le "je" de moi, A.GHERBAN.

- Tout lecteur peut, naturellement, ajouter le nombre de projets qu'il désire à ceux donnés ici ; je le prierais dans ce cas de me faire parvenir ses projets pour que je puisse les réaliser et donner à lire et discuter, en conformité avec le point . II, et cela, en les envoyant à l'adresse suivante:

MUSIQUE EN TANT PROJET . I .

JE FAIS LE TOUR DE LA PIÈCE EN LONGEANT LES MURS. J'ÉCOUTE TRÈS ATTENTIVEMENT LES BRUITS PROVENANT DES MURS. JE N'AVANCE QUE SI J'AI PERDU UN SON /BRUIT PROVENANT DU MUR.

SON CONTINU DONT L'INTENSITÉ EST INVERSE PROPORTIONNELLE À CELLE DE LA LUMIÈRE ET DONT LA HAUTEUR EST DIRECT PROPORTIONNELLE À LA TEMPÉRATURE DE LA PIÈCE.

LA LUMIÈRE EST DIVISÉE EN DEUX ZONES. CES ZONES VARIENT EN INTENSITÉ LUMINEUSE SI ET SEULEMENT SI L'ON REGARDE LES POINTS a, b, c ou d.

Alexandre GHERBAN
7, Av J. JAURES
92120 MONTRIGNE
FRANCE

you can never understand the true meaning of this sentence

ONP
Télécommunications

18/12/10 /rcn Will Call

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Time

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Telecommunications

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Heure

Jochen GERZ, France

D. TKACHUK, Canada

Paris 14 1 77

Dear Chantal Pontbriand,

in the next weeks I plan to do a voyage from Moscow to Chabarowsk in the Transsibirian. I intend to stay inside my compartement all through the travelling, that is 16 days. The windows of my room will be opaqued so that I cannot look outside during this time. Once arrived in Chabarowsk I take the train back to Moscow. For the moment I do not know what I shall do during the voyage. If I should write or draw something i will be burned before the trip is over. There will be no witness, no trace proving that it took place at all. The Transsibiria Project is my contribution to Dokumenta 6. I want to dedicate the work to 03 23 03. You understand that?

Love,

Jochen Gerz
41 Rue Buffon
75005 Paris

THE INVESTIGATION

AXIOM:

THE CONSCIOUSNESS IS
IN THE MATTER OF The Whole
and Its Parts;
AND IN THE MATTER OF Thought
(Memory, Concepts, Symbols)

COROLLARY:

AND WHEN THAT (THE CONSCIOUSNESS
IN THE MATTER OF Thought) Is Not
THERE IS THINKING
(Not Thinking About...Just Thinking)

LEMMA 1

A Case for the "ING"

IF WE ARE Listening to the Music, without
idea of who is doing the Listening, is there
a Listener?

IF WE ARE Placing a pen on a piece of paper,
does one need to think of who, to place the
pen on a piece of paper?

CAN ONE DO- 2 "INGS" at once: Listening?
: Placing?

- 3 "INGS" at once: Listening?
: Placing?
: Playing?

- 4 "INGS" at once: Listening?
: Placing?
: Playing?
: Thinking?

SCHOLIUM:

DOES THERE NEED TO BE A RAISON D'ETRE
WHEN THERE IS AN "ING"

THE INVESTIGATION (continued)

AXIOM:

THE CONSCIOUSNESS IS
IN THE MATTER OF The Whole
and Its Parts;
AND IN THE MATTER OF Thought
(Memory, Concepts, Symbols)

COROLLARY:

AND WHEN THAT (THE CONSCIOUSNESS
IN THE MATTER OF Thought) Is
THERE IS THE THINKER
(Thinking About...Not Just Thinking)

LENGUA:

A Case of the "ER"

IF WE ARE Listeners to the Music, with thoughts of Listening, how much Listening is done?

IF WE ARE Placers, of Pens on Papers, does there need to be Pens and Papers when there is a Placer?

CAN ONE DO- 2 "ERS" at once: Be a Listener? Be a Placer?

SCHOLIUM.

DOES THERE NEED TO BE AN "ER"
WHEN THERE IS AN "ING"?

03 23 03
c.p. 730, Station N,
Montréal, Canada
(514) 522-9167

The book "116 Particolari visibili e misurabili di INFINITO"
as a project for all the directions that the "116 Particolari"
assume during the use of the book itself.

Giovanni Anselmo
Via Massena, 68
10128 Torino
Italia

48 IMAGE AND APPEARANCE OF THE HUMAN BODY

I have not yet sufficiently stressed the difficulty shown by many patients with reflexive apraxia. They are unable to transfer from one side of the body to the other. They incur special difficulties when they are asked to show their left hand with the right hand and vice versa. Rich and Rosenburg have drawn attention to this disturbance.

In the postural model of the body the middle line certainly plays a specific part. There can be no question that the middle line of the head is different from that of other parts of the body. Patients who are unable to cross the middle line in the region of the head are quite well able to do so in the rest of the body with their right hand and vice versa. The psychological middle line and the geometrical middle line are not identical with each other. The middle line of the body, of course, finds its continuation into external space. The disturbance in the crossed grasping is sometimes also present in regard of space and can, as in one of Heeremann's cases, be even limited to external space. I must repeat that external space and the body image are certainly related to each other, but they are connected with separate functions of the brain. In the case of a prefrontal-occipital lesion, the patient is unable to imitate.

It is remarkable that all the difficulties in grasping the parts of one's own body are mostly accompanied by difficulties in grasping the parts of the bodies of others. We must keep in mind the principle of the connections between body-images. In the apraxic case, this is very clearly expressed, since the patients very often reach for the nose, eye, or ear of the examiner, when asked to show their own. But I again think that the disturbance in one's own body is usually stronger. I have observed a case in which a patient with sensory aphasia was unable to make crossed movements. Often she pointed to the body of the examiner, when she was supposed to show her own nose, eye, nose, etc. The opposite was much less frequent. If she was supposed to point to her eye, she first went to the middle line and from there proceeded to her eye. Once, instead of pointing to her eye, she pointed to the bridge of the examiner's nose. She always had a tendency to deviate either to her own middle

49 PHYSIOLOGICAL BASIS OF THE BODY-IMAGE

line or to that of the examiner, without differentiating well between these two middle lines. Below the head, she crossed the middle line very easily and deviated even too much to the lateral side. The patient showed very little reaction to pain in the upper part of her body. The observation shows that in patients with the tendency to the middle line can be increased, whereas actions lateral from the middle line meet with difficulties.

Head-in-his studies on aphasia has observed disturbances similar to those described here as reflexive apraxia. He used the following test. The patient has to show either with his right or left hand the right or left eye or ear. Many patients make more or less serious mistakes. According to Hens, a good understanding for words is necessary for this test. But the same mistake is made also, when one sits opposite the patient and makes the same movements and orders the patient to imitate with the right hand what the examiner does with his right hand. If one is standing behind the patient and the patient sees the movements in a mirror before him, he is quite well able to imitate the movements of the examiner. According to Hens, this difference is based on the fact that the patient needs a verbalization, when he is asked to imitate the movement of the examiner opposite to him. When he imitates the movements in the mirror, the patient can imitate without verbalization. It is, of course, possible that some of these patients had difficulties in verbalization. But there is no question that in the great majority of cases these difficulties are based on inability to use the body-image for an action. The difficulty in verbalization may be an additional factor. But we should make it clear that the greater the difficulty in the function, the more outstanding will be the difficulties in verbalization.

Hens has remarked that an agnostic disturbance may even appear as a circumscribed aphasia. The word certainly has a close relation to the function. And, when there are agnostic difficulties concerning colours the patient sometimes only has difficulty in naming the colours. When one observes these cases, as Hens has done, on successive days, the disturbance may appear one day as a difficulty in naming the colour and on another day as a difficulty in recognizing it. The difficulty in naming is therefore the expression of an actual difficulty in the function and is not merely

D

John BALDESSARI, U.S.A.

Giuseppe CHIARI, Italie

03 23 03

03 23 03 PROJETS/ÉVÉNEMENTS

03 23 03 est une rencontre internationale d'art et d'artistes qui se tiendra à MONTRÉAL du 3 au 20 mars 1977.
03 23 03 est une invitation lancée aux artistes de toutes disciplines. Les artistes feront parvenir du 3 au 20 mars (date limite), par la poste (les projets devront être postés au moins un mois avant le début du projet), des projets qui traduisent l'esprit de leurs recherches actuelles. Les projets sous forme de manuscrits, d'esquisses, de propositions visuelles, conceptuelles ou autres, doivent être présentés sur papier dans un format ne dépassant pas 40 cm x 60 cm. À son projet, l'artiste peut joindre des textes supplémentaires, des documents, des photos et visuels pour fins de documentation ou d'explicitation. Au cours de la manifestation, selon leur date de réception par la poste, ces projets seront affichés un jour; après leur affichage, les projets seront acheminés dans un système de documentation chronologique qui permettra leur accessibilité auprès du public pendant toute la durée de 03 23 03. Les projets seront publiés dans un journal documentant tout le processus qui définit 03 23 03. Une équipe constituée des responsables de la manifestation et de critiques invités sera chargée de constituer ce journal. Le journal deviendra le catalogue de 03 23 03, publié à 3,000 exemplaires et diffusé internationalement. Prix \$15.00.

03 23 03 retournera à ses frais les projets envoyés, au plus tard, six mois après la fin de la manifestation.

03 23 03 accompagne cette partie de la manifestation de conférences-débats avec les critiques, dont Jean-Christophe Amman, Germano Celant, Annette Michelson, Carolyn Tisdall.

03 23 03 sera en même temps le lieu de conférences et de performances. Nous pouvons déjà annoncer les participations suivantes: Simone Forti, Charlemagne Palestine, Pier Paolo Calzolari, Gina Pane, Klaus Rinke, Michael Snow, Raymond Gervais, General Idea.

Le journal/catalogue témoignera aussi des événements de la manifestation, des conférences par des textes et photos. Chaque participant recevra une copie du catalogue.

03 23 03 est organisé par France Morin et Chantal Pontbriand de PARACHUTE et par Normand Thériault de l'INSTITUT D'ART CONTEMPORAIN, Montréal.

Veillez adresser votre projet à:

03 23 03
c.p. 730 - Station N
Montréal, Canada
(514) 522-9167

LEARN TO
DRAW

03 23 03 PROJECTS/PERFORMANCES

03 23 03: an international encounter of art and artists to be held in MONTREAL from March 3 to 23, 1977.

03 23 03: an exhibition of projects by artists of all disciplines. Artists are invited to mail in projects on paper related to their current work: performance, video, painting, drawing, sculpture, etc. Maximum format of the presentation: 40 cm x 60 cm. Projects can also be documented with written, visual or sound materials. Projects will be exhibited on their date of arrival by mail (no later than March 20) (the projects have to be mailed at least one month before the opening date) and subsequently filed in a documentation system open to the public. All projects will be sent back to the artists within six months after the closing date.

03 23 03: from March 3 to 23 lectures, discussions with critics and artists, and a series of performances are scheduled. Participants to date: critics: Jean-Christophe Amman, Germano Celant, Annette Michelson and Carolyn Tisdall; performers: Simone Forti, Charlemagne Palestine, Klaus Rinke, Gina Pane, Pier Paolo Calzolari, Michael Snow, Raymond Gervais, General Idea.

03 23 03: a journal of events including the projects, lectures, discussions, and performances, texts and photos, edited by the four critics and the organizers. Each participant will receive a copy of the catalogue, printed in 3,000 copies and internationally distributed. The catalogue will also be available at the above address for \$15.00.

03 23 03: is organized by France Morin and Chantal Pontbriand of PARACHUTE and by Normand Thériault of the INSTITUT D'ART CONTEMPORAIN, Montréal.

Please send your project to:

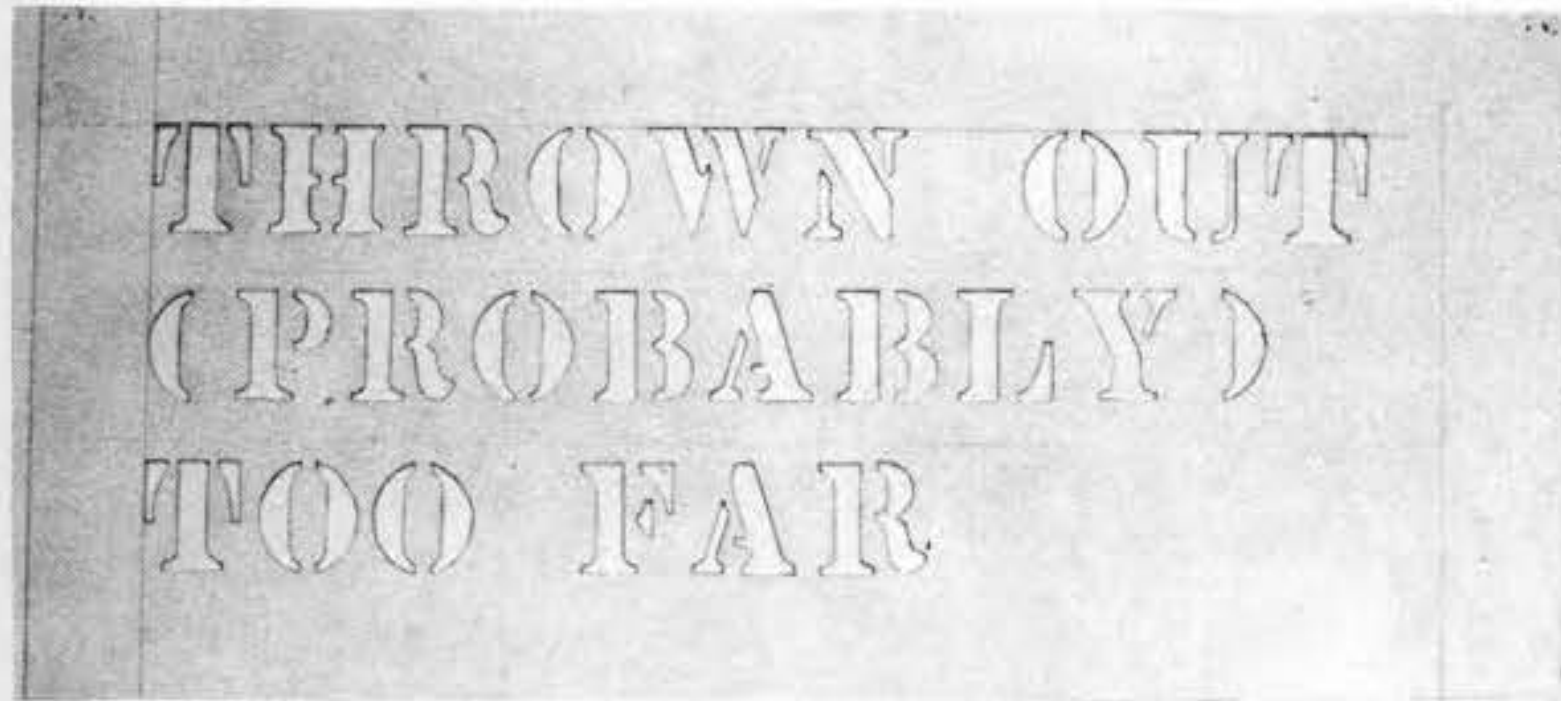
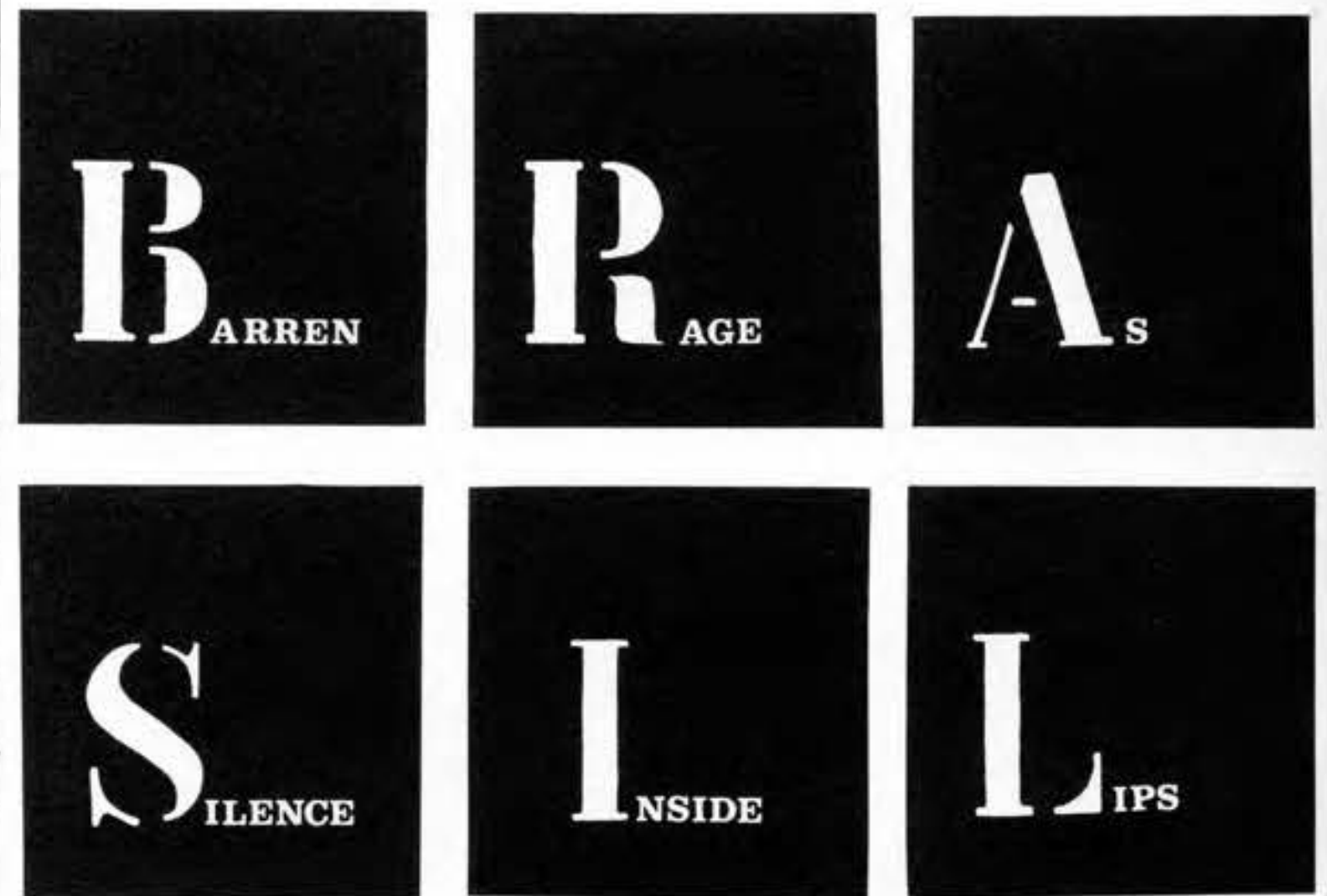
03 23 03
c.p. 730, station N,
Montréal, Canada
(514) 522-9167

ART
IS
EASY

CHIRI

03 23 03

1977



The distance from this sentence to your eye is my sculpture.

1971



Diego Esposito - 1977
Entro i limiti del mio campo visivo
Dans les limites de mon champ visuel
Within the limits of my visual field

Reality is an Image
of our conception
(A painter's
photographs, -
what have they
to do with
his paintings?)

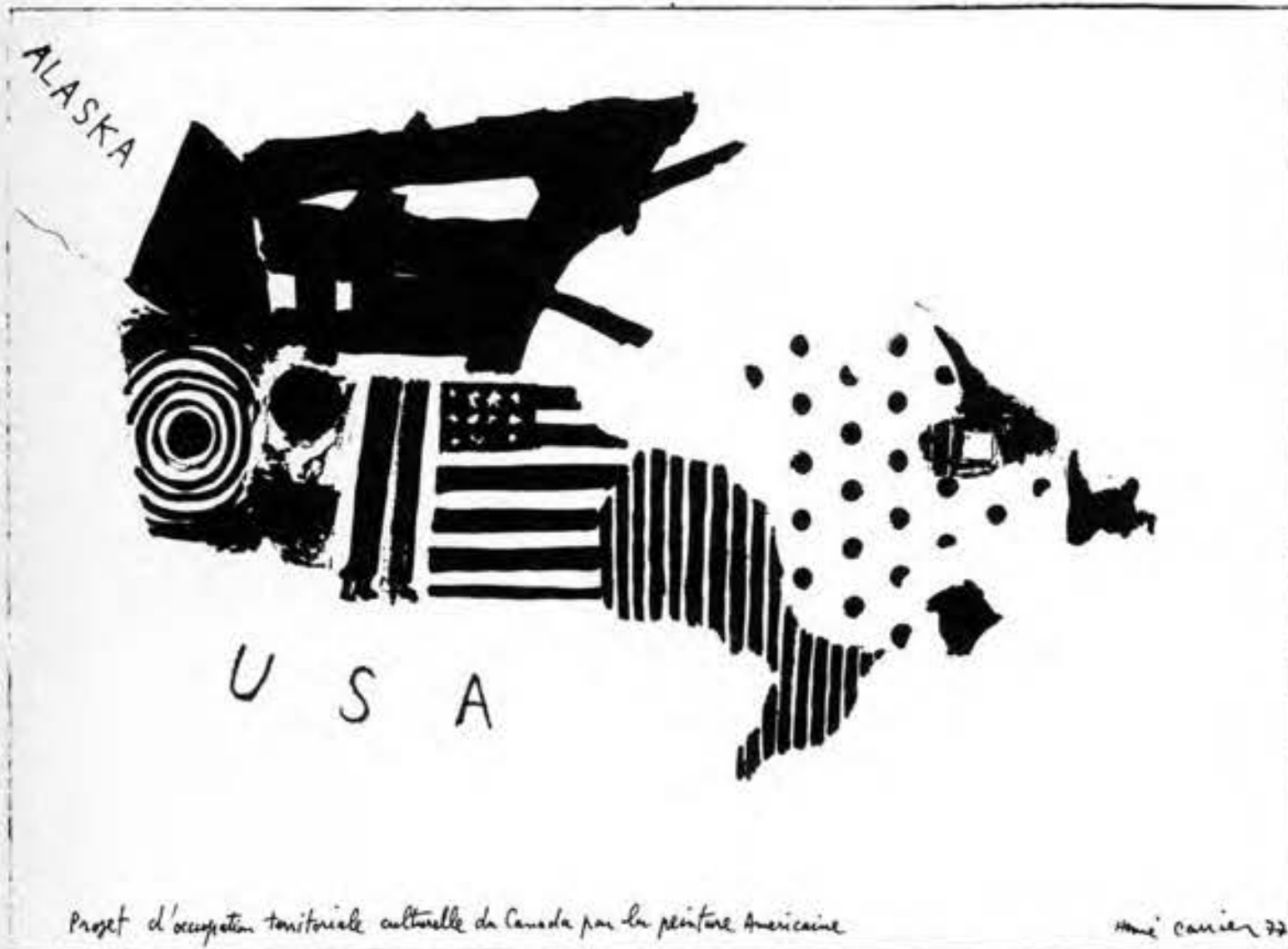
GALERIE GILLES GHEERBRANT

l'avenir de nos désirs (extraits)
projets d'expositions, de livres, de conférences etc.

projet no. 220346 : hommage à hercule (à cause d'augias)
anthologie des tendances naïves (voire naïveuses et malhonnêtes)
dans l'art contemporain, de l'art conceptuel et art de performance
à l'art de chevalet sans distinction, aucune.
projet no. 220347 : la ville dans l'imagination artistique au XX^{ème}
siècle. oeuvres de: Grosz, Citroen, Klucis, Bury, Vostell, Rauschenberg,
Masereel, Lang, Podszadecki, Horvat, Bayer, Rodčenko, Christo, Oldenburg,
Hamilton, Vazan, etc.
projet no. 220348 : exposition des contrats liant la galerie carmen
lamanna à ses artistes.
projet no. 220348 bis : comment se monter une importante collection
d'art canadien contemporain à peu de frais.
projet no. 220349 : le concept d'équivalence matérielle dans l'art
du XX^{ème} siècle.
projet no. 220350 : dessins et peintures sur papier de Roland Barthes.
projet no. 220351 : les expériences musicales de Jean Dubuffet, audition.
à l'issue de l'audition, monsieur dubuffet prononcera une conférence sur
le thème "découverte du pas de calais".
projet no. 220352 : l'idée de référence au travail, dans le travail, et
le problème de la tautologie de l'oeuvre d'art à l'ère post-moderne (comme
on dit)
projet no. 220353 : "l'art ne nous intéresse vraiment pas et nous ne mettons
jamais les pieds dans les galeries", conférence collective par les membres
du conseil d'administration du musée des beaux arts de montréal.
projet no. 220354 : art génératif, 1er volet: oeuvres de Rodčenko, Kobra,
Streminski, van Doesburg; les précurseurs.
projet no. 220355 : art génératif, 2^{ème} volet: oeuvres de Gheerbrant,
Martin, Mohr, Morellet, Palumbo, Poulin, Verhaegen, Vilder, von Graevenitz
Struycken etc.
projet no. 220356 : anthologie des écrits de Christian Dotremont
projet no. 220357 : photographies de Miljenko Horvat
projet no. 220358 : dessins érotiques de Miljenko Horvat
projet no. 220359 : Jean-François Bory : les derniers développements de
l'"hommage à Pavlov".
projet no. 220360 : Pierre Googaerts : les premières photos en Amérique du
nord : toronto, la californie etc.
projet no. 220361 : hommage à Lazlo Peri
projet no. 220362 : la lettre dans la peinture du XX^{ème} siècle
projet no. 220363 : hommage à Bice Lazzari
projet no. 220364 : rétrospective Manfred Mohr
projet no. 220365 : affiches des frères Stenberg
projet no. 220366 : photographies de Dante Gabriel Rossetti: portraits de
Jane Morris.
projet no. 220367 : "Skulpturalerei" in the seventies
projet no. 220368 : le problème fondamental des minimalistes américains
projet no. 220369 : sculptures Luba
projet no. 220370 : Norman McLaren: synchronies, photographies génératives
projet no. 220371 : rétrospective François Morellet
projet no. 220372 : hommage à Anna Farova: la photographie tchèque de
Drtikol à Sudek et après.
projet no. 220373 : Anton Prinner: les reliefs construits.
projet no. 220374 : hommage à Muybridge: oeuvres de Arakawa, Sol Lewitt,
Francis Bacon, David Rose, Richard Hamilton, Miljenko Horvat, Robert
Johansen, etc.
projet no. 220375 : sculptures de Ioganson .
projet no. 220376 : hommage à Florence Henri.
projet no. 220377 : anthologie des usages fallacieux de la science (et des
mathématiques élémentaires en particulier) dans l'art contemporain.
etc.

Gilles Gheerbrant 22-03-77 *lille / h. hant*

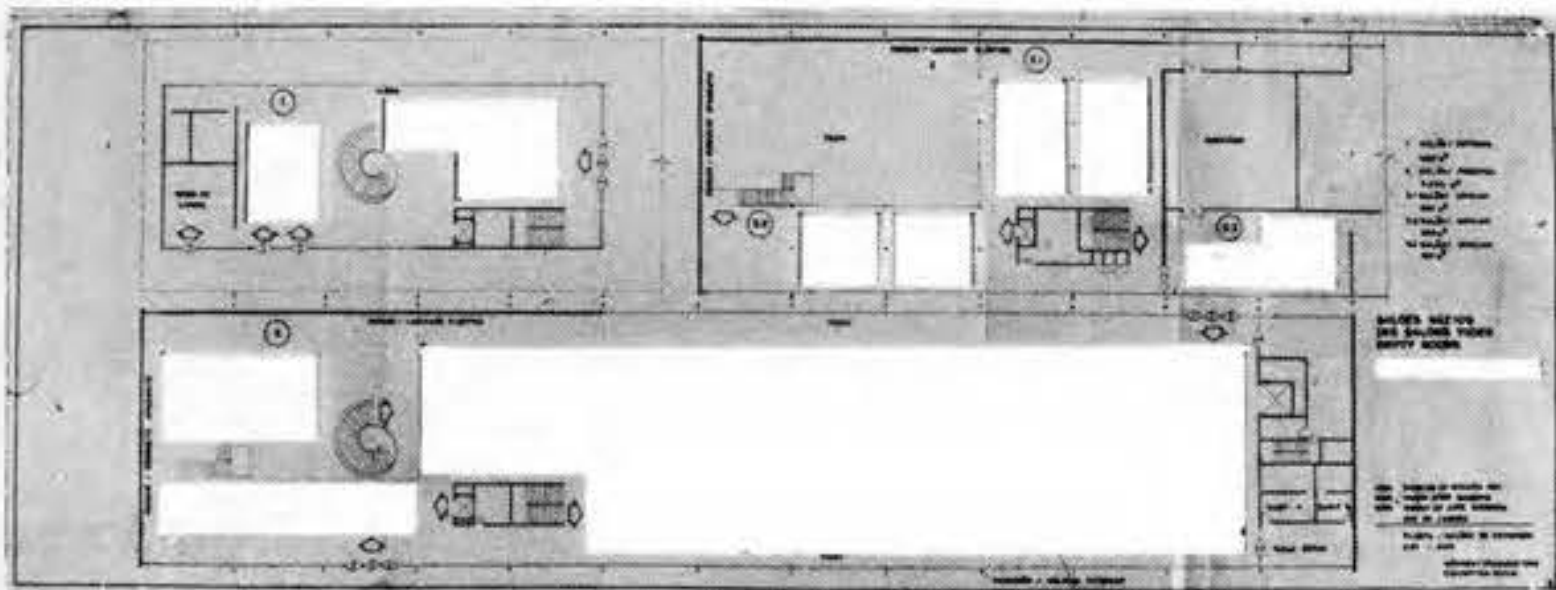
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* Note: Foreword appears opposite contents page in this revised Friday February Ninth Award Winning Catalogue





CONTR. lo sfruttamento
economico e psicologico
settario settoriale

ID E AZIONI!

LINGUISTICHE

PSICOSOCIOLOGICHE

POLITICHE

Stello

Bruno DEMATTIO, Angleterre

THE THEFT OF THE LEFT FOOT

What is art? really what is it? Already to ask it again seems so crazy, as we have had it defined for centuries. Many have tried with much logic and philosophy to develop an aesthetic theory of beauty. Really, there has been only chatter going on about beauty, nothing else. But it is not possible to develop a theory of beauty, or to define it because beauty is not a fact. It does not belong to the world of reality, IT IS ONLY AN INTERPRETATION OF THE MIND, as even is ugliness.

The same is true of all such dualities, as reality is one, containing all dualities.

The reality is not two, without any beauty and without any ugliness, because nothing else exists besides it.

BEAUTY IS INDEFINABLE, it does not exist as a fact. It depends on your interpretation. It is just like liking and disliking. You say this flower is beautiful, this sunset is marvellous, this painting is great, but it is just your interpretation, nothing else and conforms to YOUR idea of beauty.

Just drop it.

Most artists work like busdrivers with the london streetfinder across chalk farm tube station alcoholic fire springs up and church hospitals cars running into historic buildings schools sport stadiums ahhh well the foggy sky london burning british rail coach station air terminal needs wallpainting post offices communicate rapid service the shoemaker held at the policestation for theft of your left foot: he could not find the right footpath heartbeat when this transparent figure should indicate the direction of street numbering the approximate position of beauty near central area towards the west end, where king kong artdealers have established the most dense gallery scene to sell beauty in ambulance-cars...

YOUR idea is not universal. It is just your idea. BE EMPTY. Sufis insist that all knowledge is personal. No knowledge is impersonal. ONLY A BUDDHA HAS NO MIND TO INTERPRET: he is impartial. He is impartial and has no knowledge. He simply looks at reality and doesn't bring any idea to reality. THERE IS NO ACTIVITY IN A BUDDHA'S MIND, NO PROJECTION.

And what do most of the artist's? people? they are constantly active, running around and about to put out constantly the projection of their minds. Their minds keep them busy all the time. Their activity is articulated speed rushes through coloured veins and legs crossing the brains quick fingertip pressure more activity more run for glory to be the best of the best: george best. Though there has to be made a distinction between action and activity: action is when the situation demands, so you respond, it is your responsibility.

In activity there is no response or demand towards a situation: it doesn't matter: you do things there is no need for, stuff keeps you occupied. Action comes out of a silent mind, relaxed and peaceful, from your inner being. Activity comes out of a restless mind. For example: you are hungry therefore you eat, that's action. If you eat and are not hungry that's activity. So there is a lot of running and cunning about ones own mind to find any rationalization that this and that was needed: mind will always try to help you to stay unconscious about your madness.

So what does this all mean? If one really understands the difference between action and activity, you will only be active, you will only be alert and passive, simply receptive, so there is no division of the mind, there is no mindfucking, there are no MINDGAMES. When the mind is dropped then you know what is real, because the mind goes on creating its own hallucinations.

And it is just a switch: tipping down in front of primrosehill studios pianofactory albinonis message crashed sounds in london zoo multiplied at the filmco-op by an orbit that einstein was right: the department of health is unwilling to listen to warnings by experts that whooping-cough vaccine is braindamaging I remember my own childhood good god bly'my what have they done to me staring myself up the staircase no fly-tipping of damaged brains so soon I will be able to run the stars...

Stop screaming. Be a man. What man?

THE MAN OF CHARACTER HAS A CONSCIENCE BUT NO CONSCIOUSNESS. The perfect man is simply conscious, he has no character. To have no character or to have no conscience means to be against society. Character means notions and values given by others and you follow these orders and ethical standards and moral issues: this is the greatest trick played by society to keep you in the system: this has to be understood: we all have been trained in schools morally to participate one day in this system to keep it going like it is. If you have nothing in life at least have character, have conscience, so you will follow the rules: and most of the great little men HONOURED BY OUR SOCIETY have only been bullshitters who got their medals because they never attacked society: they were fooled by the trick... Conscience means: if you go against society it makes you feel that you have done wrong, guilty, that you are not worthy, not valued enough in the eyes of others, in the standards of this society. So what happens to everyone who wants to be a man of character is that he lives under permanent housearrest, like in self-styled prison, so he would never make a move to forget about being a man of character. So only then can they protect you, otherwise you may do something wrong, so you might prefer to stay under house-arrest instead of living in jails and madhouses...

This is the difference between conscience and consciousness. Drop the first and stay to the latter!

To have no character means to live IN THE HERE AND NOW. A man of awareness never feels guilty. HE IS FREE.

That's the choice of being an artist to-day: whether you choose to continue mindgames or eventually you will drop out and regard art as therapy. And if it doesn't help anyone at least it will help you to GROW!

NOTHING DISAPPEARS, EVERYTHING REMAINS, ONLY GESTALT CHANGES! That would be the next step to understand if you see art as gestalttherapy. But what is gestalt? Something comes up, something goes down, something surfaces to the top. Hindus call this nama-rupa. ONLY NAME AND FORM CHANGE, BUT NOT REALITY. Gestalt is disappearance into the background to allow something else to come into focus. So what happens if you replace the gestalt with creativity? It always remains, something goes up, something goes down. But then in this context creativity will have a totally new face in artlife, it will always be human, it will express life as it is, it will become reality, it will no longer be a mindgame for the artcircuit but your own therapy. Don't be like a monk in art, don't be monotonous. Once you have arrived as 'arrivist' you are already dead: you have to stick to your production, to the image you produced. For example an artist who has arrived at an acceptable level of success through the production of a particular kind of art object, ie. vasarely, bacon or mark boyle, is forced by a few international critics, museum directors and collectors, in whose interest it is to keep art history alive, to continue to "manufacture" the same objects. If an artist had reached this level of fame and easy-money-making he is unlikely to want to take a chance to change and experiment working in new ways — in other words to grow beyond what is safe for him. This happens because he has never had any idea of gestalt, that everything changes.

But don't get identified with gestalt: let it be alive don't identify with the part don't identify with the whole you are both and neither and that is transcendence.

When you loose identification THE FEELING OF I IS LOST. That's one way to drop the ego. Pain and pleasure suffering and bliss day and night summer and winter remain unidentified that's the way of transcendence. Then you remain far away yet involved then life becomes a beautiful game hindus call it LILA.

So far those are words for art as life. For life as art. And as well as that there is our fight for survival. One look to the todays GUARDIAN headlines convinces me that there exists another meaning for reality and survival:

mugabe wins backing, kidnap victim freed, flight from a coming race war, israel wants terrorist back, avon fights for life, cable rebels vetoed, row over university cuts, former CIA agent to be expelled, sinatra's mother crashed in a chartered jet, carter rejects black, "ullo" mutters one of the sex pistols in an exaggerated east-end accent, duck and fuck the politics: das andere KINO or are these materials for the avant-garde?

Certainly they are part of our daily life and eventually our survival. It is not very funny. And it is not very promising to be occupied with man's madness and the kaputt structure of our society. But then what else does survival mean? If you want to go further than that, if you want to transform yourself, to enter into MORE AWARENESS MORE CONSCIOUSNESS, use your very basic energy needs like breath, sex, food.

You use it for YOUR SURVIVAL, transform them and it will transform yourself: through breathing — use anapansati-yoga or awareness of breathing through sex — use tantric sex to transform sexual energy through food — use hunger and fasting for body — awareness. The first two are simple for western minds, the third is difficult. But then if you have experienced one of these possibilities you will see your own survival very differently.

Some might think that we have evolved in science and therefore we have evolved in art and a lot is written down about the relationship of science and art but really what has science brought to man? Science is just going to add to our senses — nothing new. MAN is not growing, science is just bringing new instruments, as an extension to that which already exists in our bodies. For example in the same way as our skin encloses our bodies, our houses enclose us, therefore houses are an extension of our skin. The extension of our legs are cars, airplanes. The extension of our voice and ears became radios and telephones, for eyes we invented radar, telescope and television. For brains we now have computers. Science ultimately will destroy man's mind, if not the whole world, our very environment. Nothing new IN MAN happens: for example we travelled 25 mph by horse and have now evolved in speed to 25,000 mph by spacecraft, but man himself has not evolved in consciousness. We know more than ever but we are not grown up. Evolution of consciousness is not the same as evolution of things. You can substitute having for being. But then this growth is only horizontal: more money more things.

January 1977

FROM THE DEPTHS OF HISTORY — SILENCE

THE ART SHOW

1963

The Art Show began as a skeletal idea in 1963.

1967

By 1967 the idea had transformed into a concept tableau and had been exhibited in that form in many places including my large European shows of the early seventies. During that time Karl Ruhrberg of the Deutscher Akademischer Austauschdienst had invited me for a year's stay on the D.A.A.D. program in Berlin, and finally with the time to try, I was curious to see if I could live and work in Europe.

The problems facing a non-Germain speaking family were considerable. My project of course would be **The Art Show**, but changes would have to be made. I decided to make the sculptures talk, speaking all that art world twaddle that critics write, which doesn't have much meaning and no one really understands or gives a damn about.

The heads in my work have always been the most important part to me so if my people were to talk, they would have to have mouths. I decided on air-conditioning vents from American automobiles because of their general size and easy availability.

May 73

The physical work started in a Los Angeles automobile graveyard one hot afternoon. Rick Cohan, my son Noah, his friend Jay Smith and I ripped 50 such airconditioning vents out of as many disabled autos, and sent them with a box of hand tools to Germany (I found a very special large grill from a 1956 Lincoln Continental for the face of my friend Karl Ruhrberg and sent it along, too).

Summer 73

Was spent as usual on the Western side of the Rocky Mountains in the little town of Hope, Idaho. Population 63.

5 Sept. 73

Jenny, Noah and I boarded a plane for Europe, while Nancy and Chrisi returned to Los Angeles to get things together preparatory to following us.

Driving my car through the East corridor I got the directions confused when I came to the Berliner Ring, and though I didn't realize if then, it was to be the first symbolic ring or circle in my future. The second circle was the wall around West Berlin. And again, I didn't know it until I was inside, surrounded by it and could climb the observation platforms and see it. What a damning testimonial to bad political decisions.

Barbara Richter had the Meinekestrasse apartment available, which at first I didn't like and almost refused until I learned it takes two or three months and a lot of money to install a telephone in Berlin; so we carried up the suitcases and sleeping bags and started camping in our new home. It turned out to be central to everything and absolutely perfect. Thanks Barbara.

The first week in Berlin I was stopped in a string of cars waiting for a traffic light on Clayallee when some thick-headed truck driver ran into the last auto which hit the next auto which hit the back of my auto which caused me to hit the auto in front of me etc. etc. Searching for a body shop I met my Bulgarian friend Dimo. After repairing my car in his shop, he became interested in the idea of **The Art Show**, and together with Peter Boddanov designed and engineered the tape recorder boxes that fit in the chest of each figure. These mechanisms are made to play on American 110 Volt 60 cycle and European 220 Volt 50 cycle, and are quite complex. Dimo also found Manfred Perchau who owns one of the best metal fabricating shops that I have ever worked with and who figured heavily into future production.

5 Oct. 73

Pretty red-headed Marijke Conijn came from Amsterdam to be cast as the receptionist of the gallery. She brought two complete outfits, and I chose the brightest one with yellows and reds and greens to set off her hair. Her figure now sits behind a transparent desk while she smokes her forever cigarette.

15 Oct. 73

Nancy and Chrisi arrived in October, and the family was finally together again.

26 Nov. 73

Jürgen Harten submitted to the casting process in his own breezy way, however, he insisted that I pay him for his sports jacket by claiming it was his trade mark. What could I do but write out a check?

9 Dec. 73

The next most important event was Nancy's birthday camera which has been used to exhaustion making **The Art Show** process visible. **The Art Show** concept was changed and finalized at this time. I decided to drop Christian Carry (he hadn't been doing too well lately anyway), and make the show part an exhibition of drawings related to the process of how **The Art Show** figures were made. The gallery would then contain 19 or 20 people on the night of the opening, each standing around, drink in hand, ready to communicate art words (in whichever language) to anyone willing to step on their particular foot switch and looking at drawings by Kienholz of how, they, themselves, came about. It was further planned that if and when **The Art Show** sells and is in permanent installation we will make it into an actual gallery by connecting it to the real world through the telephone

and post. We will then employ a live girl to sit beside Marijke at a second desk to be gallery manager and conduct gallery business. Conceivably, we could then take down my drawing show and offer the gallery space to young artists who would not ordinarily have showing opportunities and who would not mind a few "art types" permanently in attendance at **their** exhibition. (The critical dialogue in the tapes would not even have to be changed.) This would create a working gallery entity, housed in an art environment, situated in a museum where there would be no rent to pay and no need to be commercially successful. More circles.

14 Dec. 73

Students from the Kennedy School in Berlin wanted to visit my studio so we decided to accommodate them by casting Chrisi in mid December just before the Tannenbaum Time rush. I should say here that our children were an ever ready supply of help throughout the almost 4 years this work has taken. From being models themselves to all of the mundane aspects of studio work, they were and are terrific.

5 Jan. 74

A quick trip to Bonn for a DAAD exhibition, then a routine casting of Jenny in January 1974. The cardboard pattern for placing the children's figures and the residual metal pieces from cutting the base prompted the first two drawings for **The Art Show**.

6 Feb. 74

Giancarlo Bocchi entertained us lavishly during my exhibition in his Milano gallery. (Verdi performed in the Parma Opera House with a private room full of food and wine and an audience of demanding Italians is not to be described in mere words.) And I am sure that the traditional Wiener Schnitzels after the casting session in Berlin never did convince him that Germans eat as well as Italians.

During Easter vacation we met Los Angeles friends, Monte and Betty Factor in Athens and later they flew to Berlin to become spectators six and seven.

The plaster material I use to make the casts is the same stuff a doctor uses when he deals with broken bones, only I leave an open strip on the back for the model to wiggle out of. Even after extensive greasing to release the model's skin from the mould, it sometimes happens that body hairs and things get caught and cause some small pain. We who know and love Monte know also that he has a tendency to be overly dramatic, but Nancy and her camera waited him out and caught him a real moment of crisis.

28 April 74

Gilbert Brownstone came to Germany, and after the plastering was done we ate our way around Berlin for a couple of days. Between casting dates an incredible amount of studio work was also necessary. Each figure required a metal iron skeleton bolted through the shoes to its metal base. Wooden gusset pieces were next cut and bolted to this framework. The plaster shell then started to assemble with appropriate wiring inside. The heads are basically alike, all being cast from the same old wig combing stand and taking on individual character only through the airconditioning vent which was used for that particular person's features. Additionally, each figure wafts air from the mouth as he or she "talks"; so inside each head there is a silent fan and two speakers (one being used and the other held back in reserve). More welding and wiring, then bandages plastering all the shell parts together. Two days drying time, then a coat of polyurethane rubber/plastic material was brushed on usually by Nancy and the kids. The figure were now ready to be detailed and clothed. Dressing was not easy. A live person pulls in his stomach and bends his arms and legs when dressing, but my sculptures are not that sophisticated and require that most seams on the clothes be split and then re-sewn on the figure. Dimo's friend Dagl Kühnelt worked on sewing until she and Wolf went to Iceland for a year and then Jennifer Embree took over. Her husband Marc toiled in the kitchen with his recording machines making the 8 track voice tapes. My initial intention was not to make personal portraits as such, but to cast only my friends as I like being with them and enjoy working around them. But by the time Gisela Garke was styling and gluing on the hair pieces the figures started taking on identity as the person they were moulded from, even with their half human, half machine looks. After completing the dressing and hairstyling, I coated each sculpture with fibre glass resin to preserve it and make it cleanable. Painting was the next process with some parts left natural and some recoloured to suit the moment. The last step in the long process was my thick fibre glass signature roughly brushed on and making all parts interrelated from that moment forward.

4 May 74

Noah's figure was cast in May, and his hands were cast a second time to complete Giancarlo's body when Giancarlo was assembled. I also had trouble with Giancarlo's rear end when I tried to stretch his corduroy pants over it, so when Rune Mields from Cologne stopped in to visit, I sized up the situation, asked her to bend over the bench for a few minutes and molded a new smaller posterior for Giancarlo. Size was a problem in all of the figures as a cast is of necessity larger than the model, and the clothes never fit without extensive alterations.

12 June 74

Pontus Hulten was next, visiting in the sunshine of June and bringing with him a suit from Tatlin. Pontus had found a drawing for a suit of clothes that Tatlin had made in Russia in 1922. Curious as to what such

a suit would look like, Pontus had taken the drawing to a tailor and asked him to sew a suit in that style, in his size. It turned out to be an average 1960's style suit with narrow lapels which probably would have surprised Tatlin, but didn't do much for Pontus' sartorial image. After almost wearing it out, he gave it to me so I could dress his figure in it for **The Art Show**. In return, he demanded a new pair of shoes. \$74⁰⁰ worth of new shoes, and I am sure he was pleased to accomplish such a trade. I put the suit pattern back into the drawing that I made of Pontus returning it symbolically where it had been found, and completing yet another circle.

15 June 74

Next, Nancy and I installed "Roxy's" in Strassburg and then we all flew to America for the 4th of July and our summer vacation, Dimo and his family included. Assessing the just passer year as we flew over the Atlantic, Nancy and I realized that we had no options but to continue our Berlin life at least until **The Art Show** was finished. I decided to sell the house in Los Angeles and move all to Idaho. The family could then divide its time between Idaho and Berlin instead of between Los Angeles and Idaho. All plans were accomplished that summer plus a few fish were caught, the horses were ridden, and a number of camp fires were kindled and cooked over.

Sept. 74

Summer past and back in Berlin, Dimo helped me build **Still Live** for the '74 ADA exhibition which caused no end of trouble and took months and the American ambassador to straighten out.

20 Dec. 74

Rudolph Valenta offered to help with some of the studio work, and **The Art Show** started again that year with the casting of Eduardo Paolozzi in December. He was a stoic model and amused us all by bringing his own invented reviews to read into the tape recorder. He remembered and wrote a series of questions like those he had been asked in every art seminar he had ever conducted. He next wrote a series of answers and typed them all out on white and yellow sheets of paper. Cutting everything into segments he had an art dialogue drawing. He would take a white question, read it into the microphone and then select a random yellow paper to answer it with. It all worked out fine and made great critical sense.

28 Dec. 74

Edie Rickey was also terrific, regaling us with stories of hers and everyone else's history, while we smoothed on the plaster bandages. She also had a very unique recording style, discussion and arguing with the writer as she went along.

More holidays, and the apartment was beginning to get crowded with all the sculptures standing around. It was like living in the middle of a perpetual party. We often speculated on a burglar's reaction if he made the mistake of breaking into the house some dark night.

18 Jan. 75

Karl Ruhrberg was the first figure cast in 1975, he, Elfriede and Angelika making it a very funny afternoon. Karl jumped and danced around the studio, was completely uninhibited and looked a lot like a classic '56 Lincoln Continental, complete with spare tire.

12 Feb. 75

Yoshi Iida came to Berlin after his Paris exhibition and posed for the Japanese figure with camera. Again Nancy shot some fine pictures as was the case when Virginia Dwan flew in from New York and submitted to the moulding process.

13 Feb. 75

I had trouble from time to time with the repetitious task of casting and assembling yet another figure. When I felt really exhausted by **The Art Show** I would do something else and by the spring of '75 I had completed six other unrelated sculptures not counting the environment **Still Live** and a number of White Reliefs.

Spring 75

A large body of works made from Volksempfängers (the little black German radio from the second world war) started to take shape at this time and production on them has continued on through to the present.

Is an incredible blur in my memory. We somehow managed to construct two small log houses, finish our large living house and also build a huge three story cement block studio that functions as both working and storage space. On one floor, we constructed an absolutely clean, white beautiful room which we will use as a small but perfect contemporary art gallery.

In Idaho, we are a few miles south of the Canadian border on a lake some 60 kilometers long that one can still drink water from. There are few people, much nature and a rudimentary rural culture. Nancy and I are fascinated with the idea of bringing to this isolated place the best art we can find to see what reactions are generated and to document what happens. The American gallery will be called **The Faith And Charity In Hope Gallery** and we will connect it to **The Art Show (Gallery)** by the announcement and posters we send and by sometimes interchanging the exhibitions we mount. Again, this gallery will be independently financed and free from commercial competition. Our opening show will be the sculptures of Robert Helm this coming summer (1977).

15 Jan. 76

We again returned to our Berlin home where I continued work on the Volksempfänger sculptures. It was during a visit to Karl Frederick Reutersward's exhibition at Maeght Gallery in Zürich, that Nancy and I met Erwin Leiser and plans were made to shoot a documentary film about **The Art Show**.

13 Apr. 76

By spring I was ready to continue **The Art Show** with the casting of Tamara Prinz. Poised and beautiful, she gladly agreed to read in Russian as "most of the art reviews from there are the same and so stupid anyway."

1 May 76

Casting Erika Billeter Gysling made for another interesting studio day. I must say it is much more pleasant to cast nice pretty ladies than it is to work on their hairy masculine counterparts, and Erika is certainly one of the prettiest and nicest.

7 May 76

A week later we captured Ad Peterson (a hairy masculine counterpart type) in both plaster and film as Leiser made the first of the movies' many segments.

2 June 76

Leiser brought the film crew back to Berlin in June to record Catherine Gayer as the 19th and last figure cast. We had a huge celebration feast at Zwiebelfisch that night, and Bernd outdid himself in the kitchen. Again it was all recorded on film.

Summer 76

This last summer in Idaho was much more relaxed and easier than the previous one. People visited, Leiser made more of the movie and generally, the time passed much too quickly.

15 Nov. 76

Saw us back in Berlin and starting our 4th year in Europe. The figures have been transported in Julius Busch's van to the Galvanistrasse studio and are mostly fibre glassed and painted. Nancy is compiling her individual photo scrap books which she will present to each model as a thank you from us for their help and involvement. The voice tapes and the gallery furniture are yet to be accomplished and all must be done by early March 1977, when we plan an artificial one night vernissage in Galerie Folker Skulima on Niebukrstrasse.

The reason is multi-purpose. We want to provide any interested Berliners the opportunity to see the environment before it goes to Paris. But mostly we need to record the actual sounds of people in **The Art Show**. This recording will be transferred to endless tape and played as ambient sound whenever the work is exhibited.

Also at this time Erwin Leiser plans to finish a German T.V. version of his film and Nancy wants to photograph as many models as possible posed with their completed sculpture counterparts.

25 May 77

Final destination will be the Centre National d'Art et de Culture Georges Pompidou where **The Art Show** will be installed in special rooms and open to the public throughout the summer of '77.

The Kienholz family hopes to be in Hope during that time.

IN PEACE

Edward Kienholz

Excerpt from "Red and green"

There is a psychological phenomenon in which one sense modality is stimulated when an impression is received by another, as for example, when the feel of a well-hit golf shot starts a melody in your inner ear.

Bobby Jones often heard a melody through a round of golf and followed its rhythm when he swung; Shivas recommends something like that when he says to "hear the inner sounds and rhythms and let them enter your play." Sometimes such synesthesias carry an informative message, sometimes they are simply there to be enjoyed. "I will never forget that experience on the thirteenth hole at Barningbush, when all my senses were joined. For a moment then I was one sense organ: the world was a single field of music, joy, and light."⁷⁷

Synaesthesia is the spilling, in some cerebral centre of one sense impression into another. Where the senses thus respond collectively, they qualitatively increase awareness beyond the individual capacity of each.³¹

The **perception** of the natural world... is a source of truth about oneself because not only what one projects but also what he receives is himself. The spontaneous selection by the senses of what I, as a human organism respond to, is ushered via the senses to that secret centre, whose presence I affirm and am made aware of by a sudden brightness. The world is thus given imageless within; and once that energy, that reception is infused and made present, it casts a shadow, emits an echo... and an emotion is experienced. **Experience**, as the shadow of **perception** completes that in-swing with its out-swing through consciousness, where it is intentionally structured into a response to the visible world.³⁴

You are walking along the street to an appointment. Turning a corner the world becomes orange; the sunset! It floods the buildings and softens their white brick to honey. And the trees... whom!... you are caught up... amazed... snapped into the present. You stare at it dazzled, delighted, deeply moved, engulfed by its influence and replete with a sudden fulfilling wonder... a wordless and blind communication; ... all this exists **now**... existence **is** now... those buildings, those trees, the sun, the sky... we exist in one another... we are **one**... I am everything. I know we are all one substance, one energy, one being. You are experiencing a **present**. Then, as that short, eternal instant dissolves you notice it is 10 to 5 and remember where you are going. The present merges imperceptibly among sights and sounds and vanishes. Your thoughts put you either behind the present or ahead of it. You are left with a visible shell, an audible echo; you have not altogether cooled, but that communication of your self with the presence of things is not **now** a present. Be awake! But we are obliged to await the pleasure of circumstances. How beautiful we say to ourselves; really beautiful. What **is** beautiful about a scene, when we remember more than what we saw, is that dumb and blind com-

munication of coessence. The scene was beautiful but not so until we became present, not just on location, but until we came into a present with the scene and with ourselves; until we were bound together in that coessential communion which thought dissolves. Thought sees with its eyes but does not open our body's substance to receive the objects of its merely descriptive gaze. It does not release us or things. It is not love. Thought is not the complement of beauty; it does not experience a **oneness** with things. Thought has the responsibility, once the joy of **perception** has quickened us, to usher it into the world again in a model, engendered and formed by that emotion.³⁹

One cannot live in the pure present; it would consume us if care were not taken that it is overcome quickly and thoroughly. But in pure past can live; in fact, only there can a life be arranged. One had only to fill every moment with experiencing and using, and it ceases to burn.⁴³

Certain acts dazzle us and light up blurred surfaces if our eyes are keen enough to see them in a flash, for the beauty of a living thing can be grasped only fleetingly. To pursue it during its changes leads us inevitably to the moment when it ceases, for it cannot last a lifetime. And to analyze it, that is, to pursue it in time with the sight and the imagination, is to view it in its decline, for after the thrilling moment in which it reveals itself it diminishes in intensity.⁴⁴

Poetic knowledge (interchangeable with **perceptual** experience) is as natural to the spirit of man as the return of the bird to his nest; and it is the universe which, together with the spirit, makes its way back to the mysterious nest of the soul. For the content of poetic intuition is both the reality of the things of the world and the subjectivity of the poet, both obscurely conveyed through an intentional or spiritualized emotion. The soul is known in the experience of the world and the world is known in the experience of the soul, through a knowledge which does not know itself. For such knowledge knows, not in order to know, but in order to produce. It is toward creation that it tends.⁴⁷

Creative subjectivity cannot awaken to itself except in communing with Things... Nature, for the painter, is no longer a separate thing-in-itself, but Nature, in some of her inner aspects, has reached the heart of creative subjectivity, as a germ of that object which is the work to be born. Accordingly, the painter... sees deeper into Things, though in the dark of Things and of his own Self. He grasps enigmatically an aspect or element of the mystery of the universe of matter, insofar as this aspect or element is meant to fructify into a construction of lines and colours... what is thus looked for in visible Things must have the same kind of inner depth and inexhaustible potentialities for revelation as the Self of the painter.⁵⁸

With the first vision, the first contact, the first pleasure, there is initiation, that is, not the positing of content, but the opening of a dimension that can

never again be closed, the establishment of a level in terms of which every other experience will henceforth be situated. The idea is this level, this dimension. It is therefore not a **de facto** invisible, like an object hidden behind another, and not absolute invisible, that would have nothing to do with the visible. Rather it is the invisible of this world, that which inhabits this world, sustains it, and renders it visible, its own and interior possibility, the Being of this being.⁵⁷

The artist's mental activity is by no means constantly progressive and incessantly increasing. It reaches its culmination in a particular person at a single moment. His clouded consciousness of the world which is the substance of his mental existence rises, in happy moments, to clear mental images. But this momentary activity of the mind is the clear light that illuminates the world for him in a flash. In vain he will try to fix this flash. If he shall behold it again, he must recreate it himself. And just as this occurs in one person's life, so it occurs also in the life of mankind.⁶³

I have in the experience of the perceived world a new type of relation between the mind and truth. The evidence of the perceived thing lies in its concrete aspect, in the very texture of its qualities, and in the equivalence among all its sensible properties... Before our undivided existence the world is true; it exists. The unity, the articulations of both are intermingled. We experience in it a truth which shows through and envelopes us rather than being held and circumscribed by our mind.⁷⁴

Man encounters being and becoming as what confronts him... always only one being and every thing only as a being. What is there reveals itself to him in the occurrence, and what occurs there happens to him as being. Nothing else is present but this one, but this one cosmically. Measure and comparison have fled. It is up to you how much of the unmeasurable becomes reality for you.⁷⁵

There are indeed fundamentally two categories of knowledge. Knowledge by Ideation and Knowledge by Being. All scientific knowledge, whether physical or super-physical, belongs to the first category. Such knowledge is based on the duality of the observer and observed. In spiritual perception, however, there is Knowledge by Being — it arises in that state where the duality of the observer and the observed has vanished.¹⁰²

Realization that our whole knowledge of the universe is simply a residue of impressions clouded by our imperfect senses makes the quest for reality seem hopeless. If nothing has existence save in its being perceived, the world should dissolve into an anarchy of individual perceptions. But a curious order runs through our perceptions, as if indeed there might be an underlayer of objective reality which our senses translate.¹⁰⁴

There are no lines visible in themselves... neither the contour of the apple nor the border between field and meadow is in **this** place or that... they are

always on the near or the far side of the point we look at. They are always between or behind whatever we fix our eyes upon; they are indicated, implicated, and even very imperiously demanded by the things, but they themselves are not things. They were supposed to circumscribe the apple or the meadow, but the apple and the meadow "form themselves" from themselves, and come into the visible as if they had come from a pre-spacial world behind the scenes.¹⁰⁵

A limpid sound rises amidst the silence; a trail of pure colour drifts through the glass; a light glows for a moment in the depths of the eyes I love...

Three things, tiny, fugitive, a song, a sunbeam, a glance...

So, at first, I thought they had entered into me in order to remain there and be lost in me.

On the contrary: they took possession of me, and bore me away.

For if this plaint of the air, this tinting of the light, this communication of a soul were so tenuous and so fleeting it was only that they might penetrate the more deeply into my being, might pierce through to that final depth where all the faculties of man are so closely bound together as to become a single point. Through the sharp tips of the three arrows which had pierced me the world itself had invaded my being and had drawn me back into itself.

We imagine that in our sense-perceptions external reality humbly presents itself to us in order to serve us, to help in the building up of our integrity. But this is merely the surface of the mystery of knowledge; the deeper truth is that when the world reveals itself to us it draws us into itself: it causes us to flow outwards into something belonging to it everywhere present in it and more perfect than it.

The man who is wholly taken up with the demands of everyday living or whose interest is in the outward appearances of things seldom gains more than a glimpse, at best, of this second phase in our sense-perceptions, that in which the world, having entered into us, then withdraws from us and bears us away with it: he can have only a very dim awareness of that aureole, thrilling and inundating our being, through which is disclosed to us at every point of contact the unique essence of the universe.

A painter... accepts with all its difficulties the myth of the windows of the soul; it must be that what has no place is subjected to a body — even more, that what has no place be initiated **by** the body to all the others and to nature. We must take literally what vision teaches us: namely, that through it we come in contact with the sun and the stars, that we are everywhere all at once, and that even our power to imagine ourselves elsewhere — or to intend... real beings wherever they are, borrows from vision and employs means we owe to it. Vision alone makes us learn that beings that are different, "exterior," foreign to one another, are yet absolutely **together**, are "simultaneity."¹⁰⁶

Roberto COMINI, Italie*

One, you really feel it, speaks **after** the other. But nobody **With** the other; who calls dialogue two monologues?

Friedrich Schiller. (Xenien).

We say to an englishman: 'today is a beautiful day'. As an only answer he smiles embarrassingly and shrugs his shoulders. He understood a significant proposition had been put to him but he could not grasp the sense. Once the sentence was translated for him, it was confirmed. This happened, because after the translation, we had to deal with signs and with a situation-sign. The process of communication can take place only when the persons who communicate understand the meaning of the sign in question in the same way. Therefore, the speech principally has a co-operative nature and always concerns those things, that is reality, which along with the speaker and the listener are its three essential factors. There is then the sign related to thought by way of which communication takes place. In other words, every time the sign and the situation-sign recur, it must refer to an object and there must be at least two interlocutors: one who uses the sign to transmit his thoughts and one who perceives it and interprets it. Also, the meaning is inseparably related to the sign. A meaningless sign is a contradictory concept in that only the meaning transforms material objects and events into signs. Besides, the meaning without a sign, is nothing but a product of idealistic speculation.

The work of art by its physical existence is a sign by an interlocutor with the aim to communicate. There exists at least a second interlocutor to whom the sign is addressed and an object to which the work refers. The situation-sign though, does not subsist. And this (also) because the work of art is often constructed in a speculative manner, that is, it is the result of an abstraction of concreteness, an end to itself, and it considers materially existing reality less important than the idea of reality. In this case then, one can say that the work of art is a substitutive sign, a symbol, since it is the representation of a concept on behalf of a material object functioning as sign. Thus, we remain within the sphere of arbitrariness since none of these representations has a natural meaning and the observer cannot learn its artificial meaning each time.

The work cannot be done in a speculative way but rather, it must be the sign of a scientific operation elaborated in line with marxistic epistemology, with the awareness that concreteness (reality) is the final result of intuition and of representation.

All the works are subject to a kind of alienation derived from a socially conditioned hypostasis which transfers onto them the value of man's operations. They are considered consumer goods. One can affirm then, that the work of art because of this interference becomes the symbol of concreteness and that reality, related to the thought which gives the sign the possibility of being, transforms itself into an abstract concept.

The simplest way to communicate is by means of speech. If we talk with someone about particular things, we succeed in making ourselves understood because there exists a situation-sign. If instead of communicating at a level of parity without interlocutor, we write the same things and we present this writing as a work of art, we discover that receptivity moves from the particular to the whole. Our writing, instead of being received 'word by word', is understood as an 'image' of the discourse. This work, furthermore, by its having become a commodity, frees itself from its artificer and acquires a meaning different from the original one.

It is important to give back to reality its role of concreteness and to the sign which expresses it, its function as a means of communication. Through the works of art it is impossible to communicate, in that the situation-sign is missing. In fact, the symbol operates through the established, apprehended contiguity between signifying and signified, and does not depend on the presence or the absence of any similitude or factual contiguity. The interpreter of a symbol must compulsorily know its conventional meaning, as it is only the knowledge of this meaning which allows the interpretation of the sign.

In its being an attempt at communication between men, for men, in its being social behavior of man toward man, it immediately becomes evident that the work of art is an index: a work index. This is its most important characteristic and we have tried to put it in evidence by means of the standardization of the form and the declared illegibility of the work of art. It is illusory to presuppose an ever-varied meaning within the process of communication that takes place between the artist, the work of art and the observer, when this work is characterized by an image, a gesture, a word that makes it particular, different. This meaning, varied each time, appears only to the author who is the only orthodox reader of his own work. It becomes important then, to enunciate the motivation, always particular, which has determined the realization of the work of art. Not so much because this enunciated motivation allows the possibility of a dialogue between the two interlocutors, but because it opens to the second of the two, the possibility to initiate a monologue of his own.

Translation: Eve Rockert

Anthony McCall, U.S.A.*

Interview: Anthony McCall

Formalist Cinema and Politics

Anthony McCall, artist and filmmaker, was born in London in 1946. He has been a resident of New York City since 1973. His films have been shown at various international festivals, and he presented a paper entitled "Film as a Connective Catalyst" to the International Forum of Avant-garde Film, Edinburgh, Scotland in August 1976. This interview was conducted by Gautam Dasgupta in April 1976.

Excerpts from Anthony McCall's Notebooks precede the interview.

LINE DESCRIBING A CONE
August 1973

Line Describing a Cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface.

It is projected in the normal way, on a 16mm projector

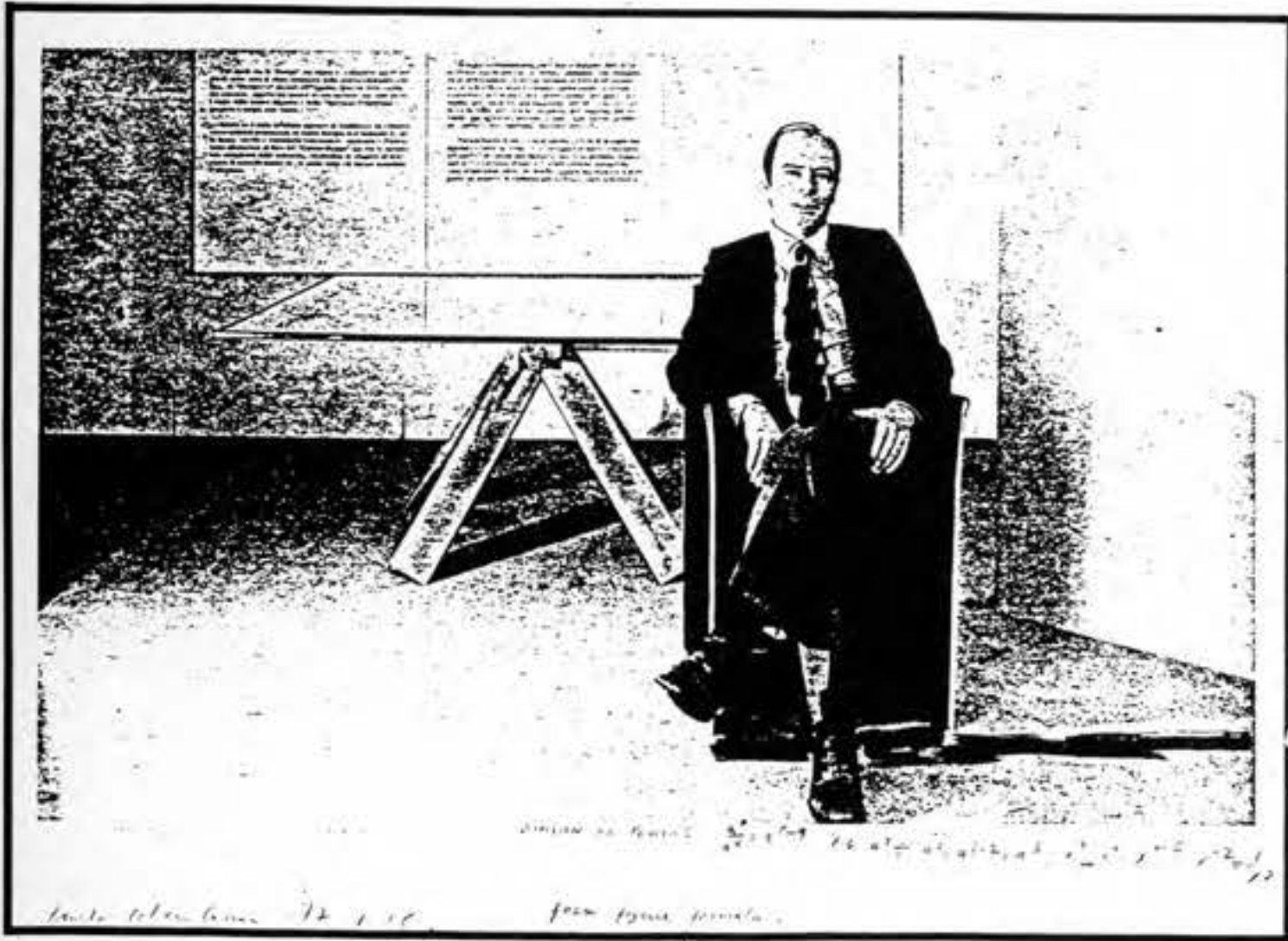
Though inevitably there will be a wall that limits the length of the beam, a screen is not necessary.

The viewer watches the film by standing with his or her back towards what would normally be the screen, and looking along the beam towards the projector itself. The film begins as a coherent line of light, like a laser beam, and develops through the thirty minute duration, into a complete, hollow cone of light.

Line Describing a Cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independent of any other consideration.

The film exists in real, three-dimensional space.

Pinchas COHEN GAN, U.S.A.



A₁ = (segment) ART
f = function
N = Nature
C = Culture

$$A_1 = f(NC)$$

	STEPS	PROCESS	
ANALYSIS OF THE HUMAN FIGURE	STEP 1		
FIGURATIVE CIRCUITS	STEP 2	HUMAN FIGURE INTERACTION	MAN IN THE FIELD
OBJECTS IN THE FIELD	STEP 3	LOGIC SYMBOLS	OBJECTS INTERACTION
ABSTRACTION & CIRCUITS	STEP 4	VISUAL MATHEMATICS	ELECTRONIC CIRCUITS
			LOGIC CIRCUITS

The scheme describes a certain development of A₁ (from figurative circuits to electronic circuits).

PINCHAS COHEN GAN
NEW YORK, APRIL 1976

Bernard VENET, U.S.A.

ON NE PEUT PLUS APPROCHER L'ART NAIVEMENT,
ON NE PEUT PLUS LE DEVELOPPER EMPIRIQUEMENT,

Il faut appréhender l'art dans son progrès créateur, en retrouver la structure, non par description, mais apodictiquement en tant qu'il se déroule et se démontre lui-même.

La théorie de l'art est un « a priori » non antérieur à l'art, mais nature de l'art.

Certains artistes ont pris trop vite leurs premières expériences comme des expériences fondamentales. Ayant organisé leur système de pensée sur des bases simples, ils sont partis de cette conception d'un développement historique continu en présentant la culture artistique comme essentiellement capitalisante : il suffisait pour eux d'enrichir ce qui leur était offert : des cadres généraux et indestructibles, un patrimoine intellectuel. Le reste du travail se passe à emplir ces cadres, à produire quelquefois des théories annexes.

L'artiste a moins besoin de produire des tableaux que de réviser ses concepts. Il doit savoir sacrifier ses grossières sécurités pragmatiques au profit de nouvelles connaissances aléatoires qui paraissent souvent inutiles. Il doit aller du côté où l'on pense le plus et où la raison semble être en danger. Ses investigations ne doivent pas avoir pour but de confirmer ce qu'il sait et par conséquent ce qu'il est.

Toute découverte réelle détermine une méthode nouvelle, elle doit ruiner une méthode préalable.

Les connaissances longuement amassées, patiemment juxtaposées sont suspectes. Elles portent le mauvais signe de la prudence, du conformisme, de la constance, de la lenteur.

Il faut éviter cette cohérence statique qui correspond à un système clos sur lui-même. Certains artistes cultivent le goût de la certitude, du système. Ils continuent à juger de toute chose par l'origine, par les antécédents. Ils s'endorment dans une tradition et comptent sur la mémoire pour produire leurs tautologies.

Cet attachement à des solutions et non à la faculté de trouver de nouvelles solutions est un danger culturel. Se rattacher aux solutions du passé, c'est dans une optique psychanalytique rester dépendant de son « père » symbolique, c'est ne pas être adulte.

Bernar VENET

Hans HAACKE, U.S.A.*

Hans Haacke

"The Good Will Umbrella"

John Weber Gallery, 420 WBway, NYC, Jan.19-Feb.5

Mobil

When Rawleigh Warner became Mobil's chairman,
we revamped our entire approach to public relations

PUBLICITY TO THE MOBIL PEOPLE

The American people have never been so interested in the life of the company as they are today. Today, I've learned to report that the fact that the company is interested in the public is not the fact that the company is interested in the public.

But the company is not interested in the public. The company is not interested in the public. The company is not interested in the public.

But the company is not interested in the public. The company is not interested in the public. The company is not interested in the public.

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THE MOBIL PEOPLE

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But the company is not interested in the public. The company is not interested in the public. The company is not interested in the public.

Bernard NICOLAS, Belgique*

Projets en cours ou en vue de réalisation :

1. Création d'une Fête (prévue les 29 et 30 mai 77 à Naninne, petit village au Sud de la Belgique.)

Il s'agira d'une fête dont toutes les activités seront proposées et réalisées par les habitants du village.

Mon unique rôle sera de répartir ces activités sur les deux jours et, décréte "artiste", de proposer cette fête en tant qu'oeuvre d'art.

3. Des affiches ayant pour tout texte :

"ECRIEZ CE QUE VOUS DESIREZ SUR CETTE FEUILLE"

et laissant une grande partie blanche disponible à ceux qui le désiraient, ont été collées sur divers panneaux d'affichage :

- sur le panneau d'information de l'institut Saint-Luc -section "peinture"- Bruxelles.

- sur 17 Panneaux d'affichage de la commune de Saint-Gilles (Bruxelles)

- sur les panneaux de 7 villages de la province de Namur (Belgique)

J'ai régulièrement pratiqué un relevé des écrits figurant sur ces affiches.

Pour que cette action trouve un nouvel intérêt, il faudrait placer ce même type d'affiches dans un lieu beaucoup plus éloigné, afin d'établir de nouvelles comparaisons.

Je fais donc appel à toute personne du Québec et d'ailleurs pour reproduire cette action dans leur lieu de vie et pour m'en envoyer le relevé.

Pour contact : Bernard NICOLAS

17, rue de l'Eglise

5140 NANINNE

BELGIQUE

Jean-François DUBREUIL, France*

Projet pour une LECTURE QUANTITATIVE de deux SUPPORTS
D'INFORMATION de même nature.

Les deux supports étudiés sont, ici, deux hebdomadaires
à grand tirage :

- 1) L'EXPRESS N° 1334
- 2) LE POINT N° 228

La date de parution est le lundi 31 Janvier 1977 - jour
de l'inauguration du Musée Georges Pompidou.



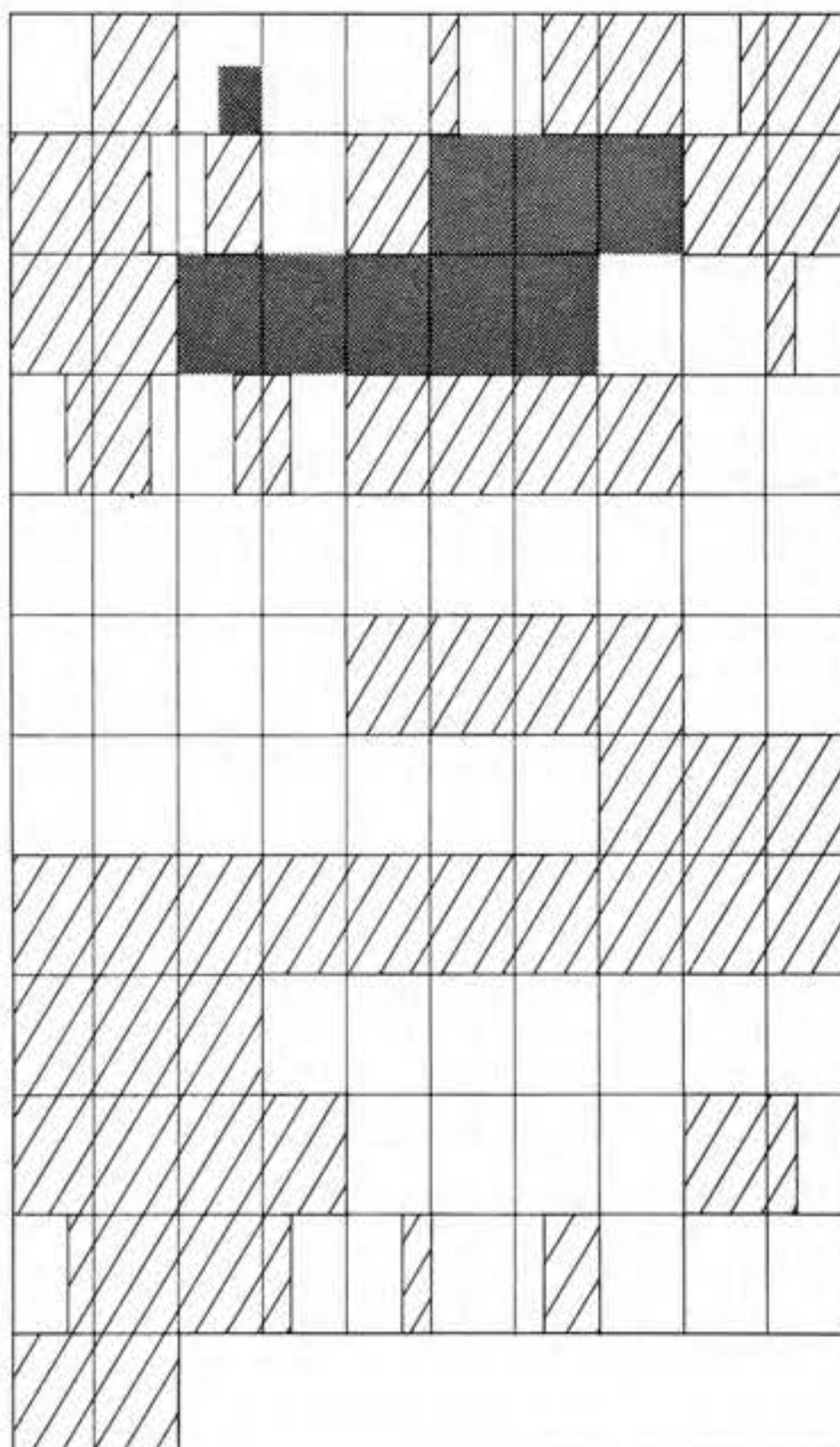
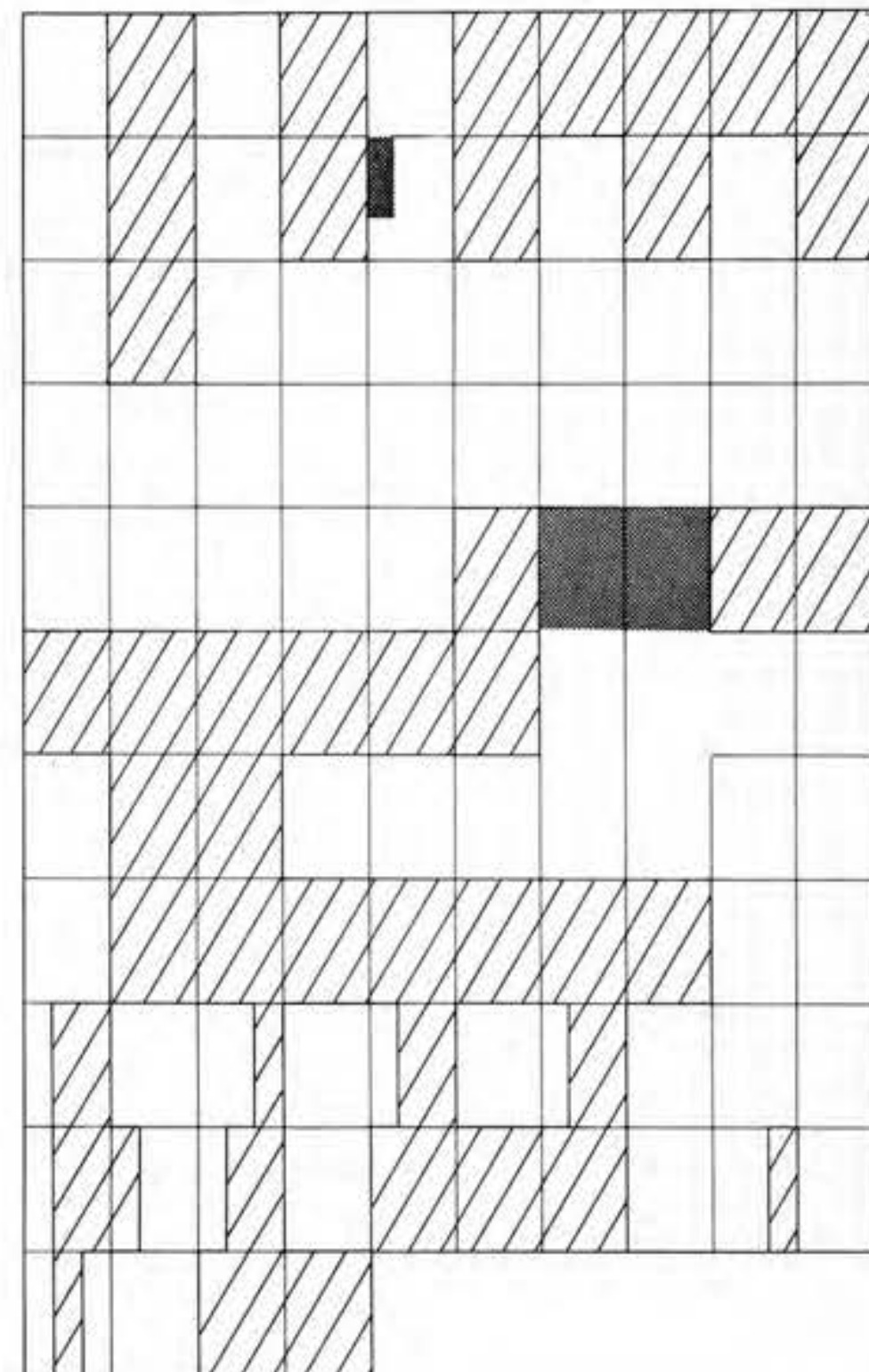
Surface occupée par la publicité



Surface occupée par des informations faisant
référence au Musée Georges Pompidou

Ce projet est réalisé à l'échelle 15/100ème

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① L'EXPRESS N° 1334 - 31/01/1977 - 10/10/1977
112 pages - 10/10/1977

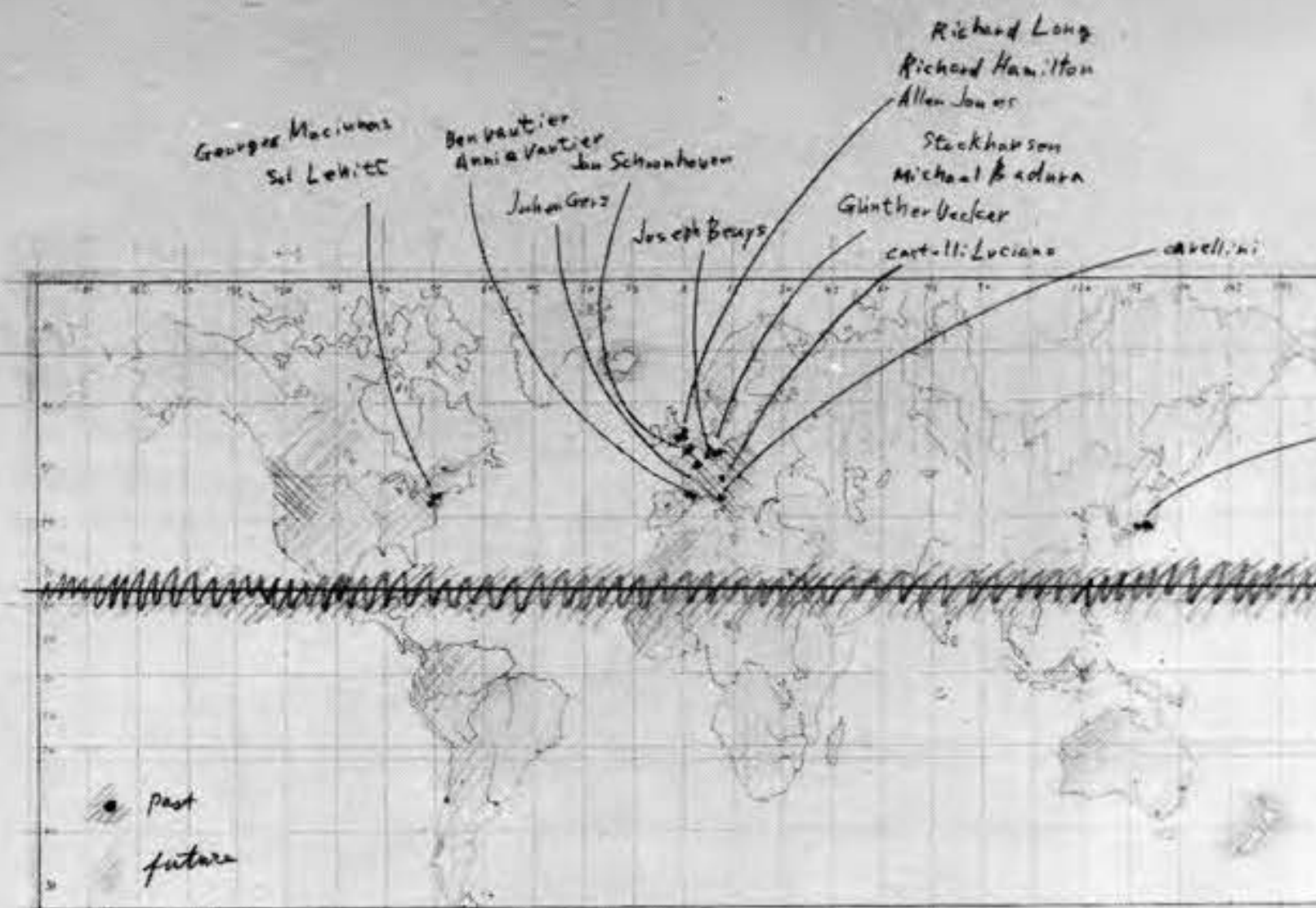
② LE POINT N° 228 - 31/01/1977 - 10/10/1977
104 pages - 10/10/1977

MISE EN PAGE DES JOURNAUX ETUDIÉS SUR UN FORMAT 33cm x 53cm

Kanji WAKAE, Japon

Mail-Art Project - 2
25 II 1976

- 1776X 18 Jochen Gerz
Stuckhausen
Allen Jones
Jan Schoonhoven
20 Castelli, Luciano
Castelli
25 Joseph Beuys
II 1 Richard Long
Sol Lewitt
6 Michael Bedora
9 George Maciunas
26 Günther Rambert
III 11 Ben Vautier
1777.I 17 Richard Hamilton
22 Annie Vautier



I have been considering Mail-Art project.

Mail-Art Project - 2 (1976)

Asia - Middle East - Near East
South America
(Australia - Brazil - Canada
Indonesia - Japan - Korea - Mexico)
North America - Europe - Africa
Poland - Portugal - Yugoslavia

Please send back the card printed the World Map enclosed with this letter,
if possible you would make freely some expressions of yours toward the map.
I am sorry to make you trouble, but I hope you would co-operate with my project.
Yours faithfully

Kanji WAKAE

7-12-11 HIRASAKI
YOKOSUKA, JAPAN 238



TITLE: WORK - Mail-Art Project
SIZE: 39 x 54 cm
NAME: K. WAKAE WAKAE



1. ART IS A RESULT OF THE INTELLECTUAL ABILITIES OF THE HUMAN MIND.



2. ART IS A METHOD OF FORMALIZING ACTUALITY. THIS FORMALIZING IS BASED ON THE APPARENT ILLOGICALITY OF THE RESULT AND ENTERS INTO THE MANY VALUED LOGIC.



3. THE SPECIFIC AND SEPARATE WAY IN WHICH ART FUNCTIONS MAKES IT IMPOSSIBLE FOR SCIENTIFIC METHODS TO BE INTRODUCED INTO THE STUDY OF IT AND ITS MOTIVATION.



4. THE KINDS AND STYLES OF ART: REALISTIC, ABSTRACT, DEFORMATIONAL CORRESPOND TO THE LEVEL OF CONSCIOUSNESS OF THE SOCIAL GROUP AND THE ARTIST WORKING WITHIN THE GROUP.



5. POST-CONSUMER ART IS AN ATTEMPT TO GO BEYOND THE SPHERE OF EXPERIENCES AND MANIPULATIONS OF ART WHICH ARE THE WORK OF CRITICS, THE HISTORY OF ART, INSTITUTIONS ETC., THESE MANIPULATIONS BEING AN ATTEMPT AT INTEGRATING THE WORLD OF OBJECTS WITH THE WORLD OF IDEAS.



6. POST-CONSUMER ART BASES ITSELF ON CREATING VISUAL AND MENTAL FORMULAS WHICH, THOUGH NOT CONTRADICTORY IN THEMSELVES, ARE AS "ARTIFICIAL" AS POSSIBLE AND CONSTITUTE A PROJECTION OF COMPLICATED INTELLECTUAL AND INTUITIVE PROCESSES.



7. POST-CONSUMER ART, REMAINING AN ALOGICAL OR EXTRALOGICAL STRUCTURE, IS SELF-DEFINABLE, WHICH MEANS THAT ANY VALID OPINIONS ON THIS ART CAN BE FORMULATED ONLY FROM THE POSITION OF ART.



8. POST-CONSUMER ART IS A PERMANENT DIALOGUE WITHIN THE CONSCIOUSNESS OF THE SOCIAL GROUP REPRESENTED BY THE CREATOR.



9. ART ONLY THEN BECOMES POST-CONSUMER ART WHEN IT HAS BEEN DEFINED BY ART.

NATALIA LL
OCTOBER 1975

A



B



C



D



ART AND NON-ART

A If artistic formalization were the same as reality, it would be possible to use scientific methods in criticising and evaluating it. Artistic activities, actions and even classical objects /works of art/ are, however, sometimes different from objects in the real world which have their definite functions. Yet the division between reality and the realm of art is not clear-cut, which, in some cases, permits the use of scientific methods for the study of works of art. There are, however, no such possibilities when we have to do with an art which has gone beyond visual symbolic formulas and has become a complicated sequence of paradigmatic and syntactic operations. For if the model of reality in science has been created by means of the rational and experimentally sustained principle of cause and effect, the intellectual model of art is formed by art itself. Art is an adialectical formalization, or more precisely an extra-dialectical one, as no rightful or reasonable motivation can be set forth outside the formalization itself.

B This leads to a paradoxical situation for if we really want to come to know art better, we must define it with art. The tautologism of such an approach is confirmed by the work of many artists which in fact consists in exploring the possibilities of art. A good example can be here the Fluxus movement, and recently the intensive and specific work done by women artists with a feminist bias. However, this intuitively perceived necessity of equating life with art has, in my view, /some/ essential limitations. After all, the results of such experiences are limited by the finiteness of human existence to quote as an example the extremist experiment conducted by Schwarzkogler.

I am, however, deeply convinced that there is a possibility of extending the area of art penetration by employing the eidetic, soul-fathoming method of cognition. For this admits of constructing a relatively precise and intrinsically non-controversial model of art which would be composed of elements of self-recognition and self-determination of art. Such a model would be capacious enough to contain all tendencies and kinds of formalization. So I postulate that a formula be worked out that would conclusively separate art from non-art and maybe even allow of evaluating operations.

x x x

C The philosophy of philosophy put forward by Husserl has, in my view, revealed the deficiencies of the hitherto existing logical and philosophical systems. In practice, however, both existentialism and phenomenology have brought about a crisis in or even destruction of bourgeois philosophical systems. Yet Husserl's concepts are acceptable in art, or rather they can be helpful in building up a formalized system reorienting all artistic activity. Of course, unacceptable and untenable is the concept of a work of art as an intentional object /elaborated by R. Ingarden/ because in the face of the break-up of the model: artist - work of art - consumer, it has lost its meaning. I postulate that we should assume such an attitude towards art as would permit of defining it with elements of eidetic cognition.

D Though dialectics is a basis for examining objective reality, it is too coarse a tool to be used for examining the delicate meaningful structures of art. This I can prove easily by pointing out that in the realm of art one of the basic laws of materialistic dialectics - the law of quantitative changes passing into qualitative ones - is never realized. An artist, or even a group of artists, producing isomorphic pictures of an apple add nothing new to art but only contribute new objects to the reality.

So maybe art is a product of that part of our consciousness which is based on extra-logical cognition. Then art would surely be a product and picture of the function of the human brain, its elements would be composed of the same matter as man's brain but would in fact be non-material for they would be composed of the soul or consciousness of the creator.

The situation of present-day art resembles the state of science before Rene Descartes. It is necessary to undertake basic work on systematizing and separating art from non-art, i.e. from everything that, though resembling art, is in fact parallel to what astrology or metaphysics are in the domain of science.

This systematization can lead to the creation of a new precise formalization of consciousness which will define art and in turn will be defined by art.

Natalia LL
14-15 December 1975

D. BAY

①

②

DIDIER BAY 15 RUE DE LA PRESENTATION 75011 PARIS

PROJET

MOYEN TECHNIQUE : FILM/SONORE
LIEUX : 3 APPARTEMENTS ou INTERIEURS
PERSONNAGES : 3 COUPLES d'AGE MUR

PERSONNAGES :

- 3 couples d'un certain âge : deux options possibles très différentes :
- a / : les couples âgés d'une cinquantaine, sans enfants (ou alors enfants mariés, en tout cas partis) sont encore dans la vie active (professionnelle), Citadins.
 - b / : Les couples sont des retraités.

3 MILIEUX SOCIAUX :

- a / : un P.D.G ou cadre supérieur ou patron, issu d'une grande école (ou grande famille) traditionnelle, d'esprit conservateur phalocrate, paternaliste et cultivé... bref toute la panoplie supérieure, pseudo-élitiste.
- b / : un bourgeois moyen, "normal", fier de l'être, dont le pouvoir d'achat lui permet d'espérer toujours mieux pour lui-même (hiérarchie professionnelle, dernier modèle de voiture, résidence secondaire, hobby coûteux, voyages...) personnage type auquel s'adresse toute la publicité.
- c / : un ouvrier, artisan, aliéné à son travail qui monopolise son énergie physique et son attention conceptuelle. Dont le quotidien d'autre part est limité (par le pouvoir d'achat et le temps libre, rétreints) à l'accès aux biens matériels "normaux" dont il voit la publicité dans tous les médias. Ses espoirs de "mieux" se reportent sur ses enfants.

P.S : j'écarte volontairement l'intellectuel au sens le plus large, celui qui voue sa vie à son outil conceptuel : écrivain, philosophe, scientifique, artiste, technocrate..., pour qui les biens matériels sont relativement secondaires, qu'éventuellement il sacrifie totalement pour pouvoir poursuivre sa recherche, sa création, sa méditation... sacrifiant également standing, vie sociale ou familiale si il le faut. Donc personnage "anormale" et marginale.

ENFIN

Les trois couples se réunissent dans l'intérieur qui leur aura parru, d'un commun accord, le plus apte à cette réunion (...).

Ils sont donc ensemble pour la première fois. On va alors leur montrer l'ensemble des témoignages recueillis sur chaque phase de l'expérience. (les réactions sont filmées).

Ils en discutent.

Comme élément anecdotique rajouté à cette discussion on leur communique les résultats du sondage public.

FIN

Le projet est alors réalisé. Il conserve des traces de toutes les opérations décrites ci-dessus. (un an après on peut aller voir si il y a un changement).

REMARQUES.

L'impulsion originale de ce projet m'a été donnée par le fait que depuis des générations nos présidents de la république en France reçoivent des personnalités et font leurs discours publics (télévisés) officiels dans des intérieurs d'époque (ou de styles anciens, je ne fais pas de différence, je ne suis pas antiquaire). Ils affichent donc ainsi un certain type d'intérieur officiel que l'on retrouve effectivement chez les notables, gros et moyens bourgeois. Je pensais alors proposer au président de faire son discours dans une ferme un intérieur "contemporain" classique ou moderne ou d'avant-garde.

Mais je doute qu'il (ou son entourage) considérerait mon propos comme sérieux. Aussi en attendant d'avoir un président qui puisse se permettre de sortir des clichés officiels, j'ai structuré mon projet sur trois couches sociales communément répandues. A mon avis si le projet est moins spectaculaire il y gagne en intérêt sans avoir à mobiliser le côté "citoyen-électeur" de l'individu-spectateur qui pourrait éventuellement, à travers l'expérience, s'identifier à un des trois couples mis en scène, plutôt qu'à un président démagogue (par calcul ou innocence (sic)).

DE PLUS : ca n'est pas un hasard si je m'intéresse à ces problèmes du conditionnement social exprimé à travers les objets matériels intimes (les "intérieurs") mais aussi à travers le langage dont les caractéristiques devraient se faire sentir dans les phases du projet.

NOTA : dans un souci de personnages "types" on considérera comme "normal" que ce soit les hommes qui travaillent et assurent la subsistance du couple, dans ce projet. Il s'agit en effet de faire état de types de situations encore majoritaires de nos jours, et s'imposant comme des normes dans les relations sociales et dans les lois.

L'EXPERIENCE

ou PROJET

Chacun de ces trois couple va vivre pendant 15 jours dans les 2 "intérieurs" des autres couples. Pendant ces 15 jours ils recevront au moins une fois des amis lointains ou qu'ils n'auront pas vu depuis longtemps. Les couples en changeant d'intérieur ne pourront apporter que les vêtements d'usage et les portraits de familles ; qui devront être intégrés aux "intérieurs" sans changer en quoi que ce soit les dispositions des aménagements et objets qui se trouvent sur les lieux. Il leur faudra s'adapter au "cadre" pendant la durée de l'expérience.

CONCRETEMENT :

- 1 : Le couple est filmé chez lui dans sa vie quotidienne, ils reçoivent des amis. Ils sont interviewés sur leur "intérieur".
- 2 : Le couple s'installe pour 15 jours dans chaque intérieur des deux autres couples. Ils y vivent leur quotidien, reçoivent des amis. Ils sont interviewés à propos de cet intérieur étranger.

DANS UN PREMIER TEMPS :

Les trois expériences des trois couples sont montrées à un public aussi vaste que possible (à la télévision par exemple) auquel on demande de restituer chaque couple dans son intérieur original, par questionnaire simple.

Les couples s'engagent à ne pas voir cette émission car pour eux l'expérience continue brièvement.

DEUXIEME TEMPS :

Les couples vont maintenant se rencontrer POUR LA PREMIERE FOIS.

- 1 : chaque couple est interviewé sur ses impressions.
- 2 : chaque couple reçoit chez lui, les deux autres couples mais séparément. Ils parlent de leurs échanges respectifs, facilités ou difficultés d'adaptation...

③

④

Si tout mes travaux mettent en scène des aspects du conditionnement social à travers des documents du vécu contemporain, à propos des intérieurs et du langage sont directement concernés les travaux suivants :

"LES INTERIEURS" 1972-1974, 40 intérieurs divers + analyse de caractère des habitants des lieux, (sans qu'il y ait d'indication de qui habite où). "DIDIER BAY 1875-1975" 300 pages de photos et textes dont 75 pages en anglais (langue non culturelle pour moi), texte français avec mes fautes d'orthographe assumées comme telles et non censurées. "KOLN-DUSSELDORF" texte intégral, transcription de dialogues enregistrés au cours d'un voyage avec un ami. (le vrai dialogue, totalement différent du dialogue comme style littéraire), + de 100 pages avec photos.

AVIS

Si un producteur de télévision considère mon projet comme d'un intérêt quelconque, je suis son homme pour le réaliser.

sincèrement DIDIER BAY

DBAY



(4) CONTRAT SOCIO-THERAPEUTIQUE

CONTRAT N° ...

Entre M et Jean-Paul THENOT
Il a été convenu ce qui suit :

- I- Au cours d'une entrevue, un accord mutuel des deux parties se fera sur :
- le choix d'une reproduction photographique de M
 - l'élaboration sommaire du portrait de M tel qu'il se perçoit lui-même.
 - les modalités pratiques.
- II- M accepte, sous couvert de l'anonymat, que sa reproduction photographique soit l'objet d'un questionnement :
- proposée dans différents lieux et à diverses personnes (notamment un échantillon représentatif de la population).
 - publiée dans des journaux ou revues (avec ou sans les résultats obtenus au cours de l'enquête).
 - retournée à chaque participant avec les résultats obtenus.
- III- Jean-Paul THENOT s'engage à :
- respecter l'anonymat de M
 - l'informer des dates, lieux et modalités selon lesquelles sa reproduction est montrée.
 - lui fournir la globalité des résultats obtenus.

M pourra confronter la perception qu'autrui possède de lui-même à l'idée qu'il se fait de sa propre personne.

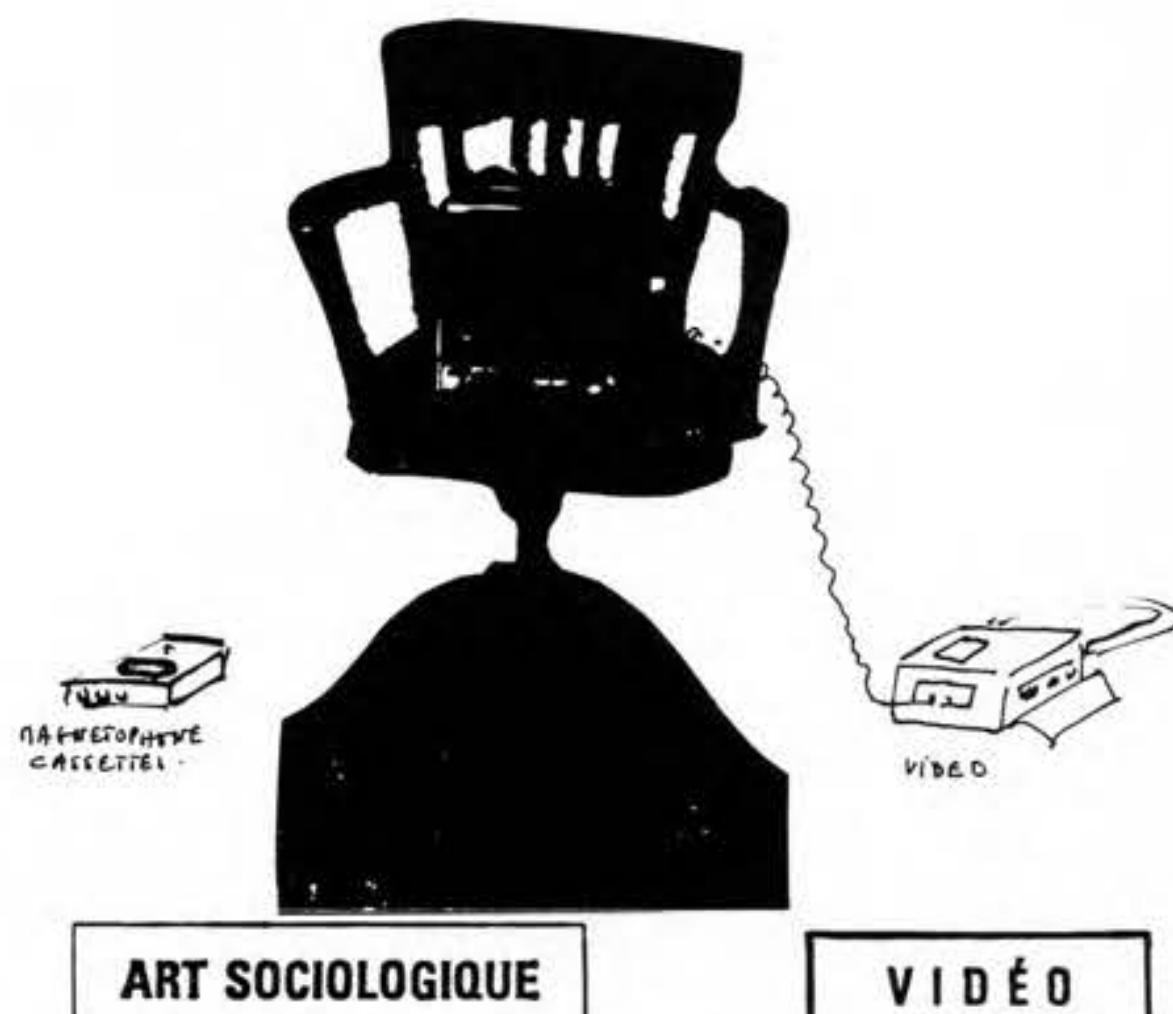
D'autre part chaque participant, en recevant avec les résultats globaux la perception de M par lui-même, pourra prendre conscience de ses attitudes et conditionnements socio-perceptifs face à autrui. Les résultats seront en effet réintroduits au sein même de l'expérimentation et renvoyés à tous les partenaires sociaux.

Fait à le

Lu et approuvé
M

Jean-Paul THENOT

FRED FOREST



Projet à réaliser à Hyde Park, ou dans un jardin public à Montréal.

- 1° Installer un fauteuil
- 2° Mettre un moniteur sur le fauteuil relié à un vidéoécran
- 3° Diffuser l'image d'un homme politique préalablement enregistrée effectuant un discours - sans le son -
- 4° Diffuser simultanément une bande de magnétophone cassette préalablement enregistrée avec son seul son, du début à la fin : « AIA AIA AIA AIA AIA etc... »
- 5° L'image de l'homme politique est celle tantôt d'un homme de droite, tantôt d'un homme de gauche - (changer la bande toute les 30 minutes)

CARTE D'IDENTITÉ / FICTION

HERVE FISCHER
143, bd de Charonne
75011 - Paris

Paris, le 10 mars 77

BUREAU D'IDENTITÉ

10 MARS 1977

UTOPIQUE

03 23 03

c.p. 730, station N.
Montréal Canada

NOM :

Prénom :

Date de naissance :

Sexe :

Lieu de naissance :

Profession :

Situation familiale :

Adresse :

PHOTO

QUI VOUDRIEZ-VOUS ÊTRE ?

PROJET.

IDENTITES UTOPIQUES CANADIENNES.

Avec une équipe d'étudiants en art et en sciences humaines, interroger un échantillon représentatif de la population québécoise (au moins 4000 personnes, plus si possible) sur leur identité utopique. (formulaire joint).

Dans un deuxième temps, toujours au Québec faire la même enquête spécifiquement auprès des anglophones.

Dans un troisième temps, faire la même enquête avec un échantillon représentatif des Canadiens anglophones, en tenant compte d'une représentation proportionnelle des différents États canadiens, de la Colombie britannique à la Nouvelle Écosse.

Cette enquête sera dépouillée par ordinateur. C'est un travail long et qui suppose une large collaboration au Canada d'étudiants et de méthodologues des sciences humaines.

En dehors même de la présentation des projets dans le cadre de 03 23 03, c'est un travail que je désire réaliser. Et je souhaite que les organisateurs de 03 23 03 me mettent en rapport avec les organismes canadiens susceptibles de s'intéresser à un tel projet et de le financer.

Hervé Fischer
Hervé Fischer
Collectif Art Sociologique.



Carte établie à
par le bureaucrate de service
HERVE FISCHER.

Tampon d'authentification :

OBSERVATIONS PERSONNELLES DU TITULAIRE DE CETTE CARTE :

QUESTIONNAIRE ONE no.

CONCERNING VALUES

NAME FIRST NAME SEX

MARITAL STATUS DATE OF BIRTH PLACE OF BIRTH

ADDRESS

PROFESSION

WHAT ARE THE FIVE THINGS ON WHICH YOU PLACE THE MOST VALUE?

- 1
- 2
- 3
- 4
- 5

I CERTIFY THAT TO THE BEST OF MY KNOWLEDGE
THE INFORMATION CONTAINED HEREIN IS
ACCURATE AND COMPLETE.

DATE SIGNATURE SIGNATURE OF AUTHORIZED AGENT

BUREAU OF IMAGINARY EXCHANGE

A PROPOSED REFERENDUM FOR ALL CITIZENS OF CANADA
WITH THE EXCEPTION OF RESIDENTS OF THE PROVINCE
OF QUEBEC.....

"WHICH NATION DO YOU WANT TO BE SEPARATE FROM,
QUEBEC OR THE UNITED STATES?"

PROPOSITION DE REFERENDUM A L'INTENTION DE TOUS
LES CITOYENS DU CANADA EXCEPTE LES RESIDENTS DE
LA PROVINCE DE QUEBEC.....

"DE QUELLE NATION DESIREZ-VOUS ETRE SEPARÉ ? DU
QUEBEC OU DES ETATS-UNIS ? "

Greg Curnoe

GREG CURNOE
LONDON ONT.
FEB. 19-1977

ORIGINAL



ARTE E IDEOLOGIA

NELLO SFORZO PER LA TRASFORMAZIONE DELLA SOCIETA'
NON SOLAMENTE ECONOMICA MA POLITICA, NELL' INTENZIONE
DI CAMBIARE RADICALMENTE I RAPPORTI SOCIALI UNIFI-
CANDO GLI INTERESSI REALI DELLE MASSE LAVORATRICI
E NELLA PROSPETTIVA DI COSTRUIRE UN SISTEMA POLITICO
RAPPRESENTATIVO CON FORME DEMOCRATICHE DIRETTE,
ANCHE L' ARTE, VOLTA A REALIZZARE L' UNIFICAZIONE
DELLA SOCIETA', HA IL SUO ASSE IDEALE NEL MARXISMO
COME GUIDA PER L'AZIONE, METODO DI CONOSCENZA E
TRASFORMAZIONE DEL MONDO.

Jean DUPUY, U.S.A.

Maonnaise



1 egg yolk
1 cup oil
1/4 tablespoon hot mustard
1/2 " soy sauce (chinese)
1/2 " hot curry
1/2 " juice from lemon

All ingredients must be at room temperature

Put into a mixing bowl : egg yolk, mustard, hot curry and salt -
For the first minute beat continuously egg yolk and spices with
a fork while at the very same time steadily pour the oil in one
drop at a time - (this is an important step in beginning the
process of emulsion) - continue beating and keep the oil pouring
out always in a steady fine stream - when the mixture is thick
enough , test it setting the fork up right so that it stands by
itself - at this point the maonnaise is done - stir in the lemon
juice and soy sauce - chill .

Eat with cold boiled eggs , vegetable salads , fish , shell fish

Jean Dupuy 76

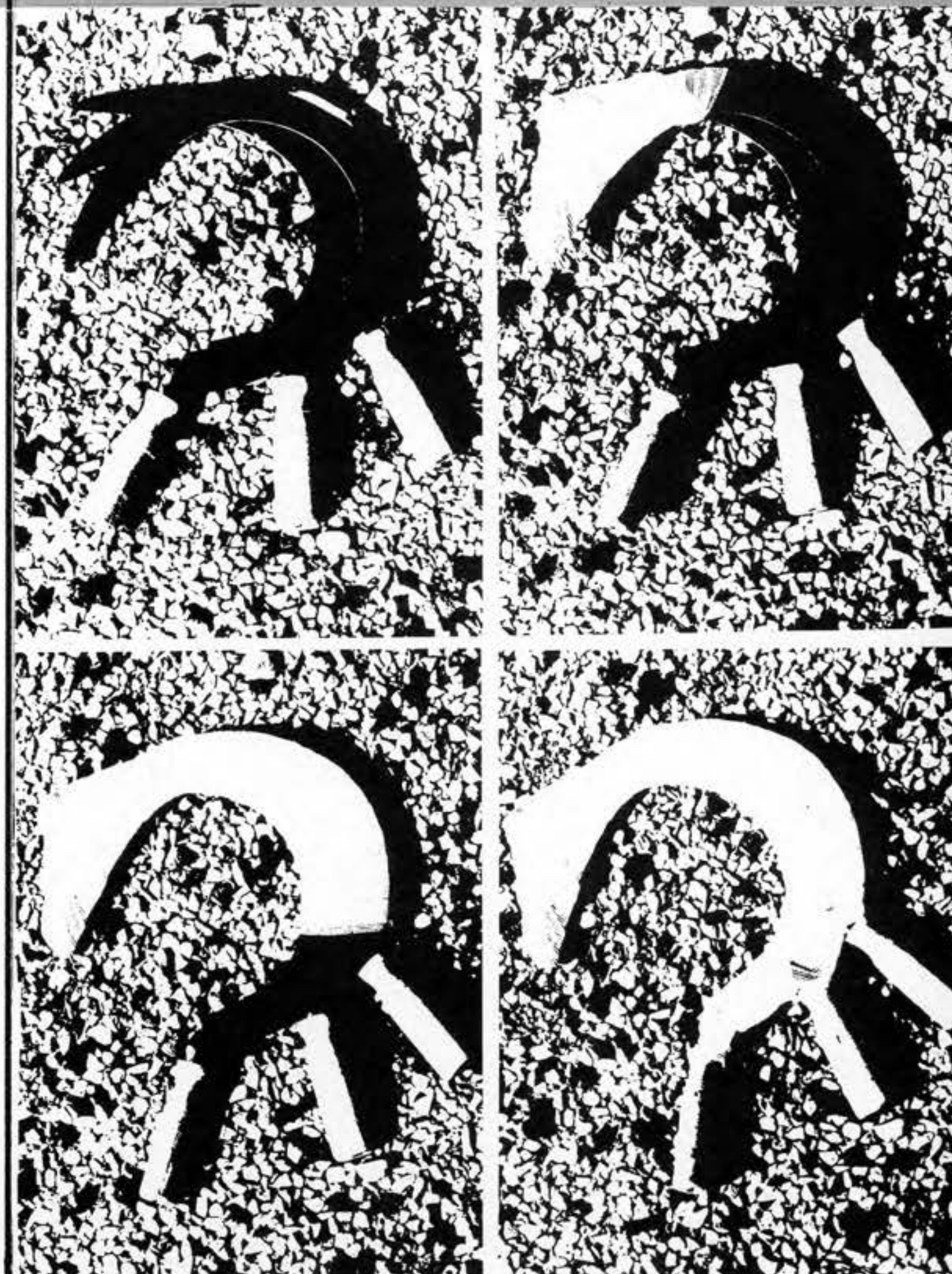
EULALIA, Espagne



RED-HERRING, U.S.A.*



Pinozehelyi SANDOR, Hongrie*



VOSTELL
22.2.77



Albert MAYR, Italie



AVAILABLE AMPLIFICATION

Equipment: microphone
portable (e.g. car-battery-powered) amplifier
speakers

Find a suitable location (e.g. small square) in an urban context.

Decide on how long and how many times you will do the piece.

Bring and mount equipment on location.

Announce that you will make your amplification-equipment available to anybody wishing to make a contribution (commercial messages excluded) to the sound-environment of the area; announce also for how long and how many times this will be done.

Do as announced.

Dan GRAHAM, U.S.A.

PRODUCTION / DISTRIBUTION (Work for two cable television channels)
proposed for Documenta 6 (rejected)

Dan Graham 1976

The work utilizes two cable channels in a local environment in addition to a normal commercial broadcast of local origination. Two cable programs are to be broadcast live and at a simultaneous time as a commercial program on the local commercial station. Any locally produced commercial TV program can be used, for instance, a local evening news program.

Cable channel A broadcasts a live view originating from a single camera placed inside the control room of the studio producing the local commercial program. A wide-angle lens is used and the camera, aimed through the glass panel at the stage-set, shows the entire set, surrounding cameras, cameramen, director, assistants and the technicians and technical operations necessary to produce the program. Microphones placed in many locations within the staging area, behind the stage and in the control-booth are mixed together and accompany the visual image. They give a complete sense of all relationships occurring within the enclosed space of the commercial TV studio.

Cable channel B broadcasts a live view from a single camera from within a typical family house in the community. It shows viewers present observing the local commercial broadcast on their TV set (the view shows both television image as well as the viewers present.) The camera-view is fixed. Occupants of the household may or may not be present in the room watching the TV set at a given time. Sounds from all of the rooms of the house, documenting all the activities taking place there during the duration of the broadcast, are mixed together and accompany the camera-view.

Anyone in the local community with cable television in addition to the commercial channels may, by switching from channel to channel, see channel A's view framing the local program in the context of its process of production, or channel B's view showing the program's reception within the frame of a typical family's household, or turn to the commercial channel and be themselves receiving the commercial program in their house.

MASS AND INDIVIDUAL MOVING

concept "simulation du désastre total"
anvers: année rubens 77
montréal: 03-23-03, institut d'art contemporain

objet monument n° 6
oeuvre d'art de 150 m de haut

description pendant une période calme en vent de la
journée, production d'une colonne de fumée
qui prend la forme d'un champignon, tel une
explosion atomique.
cet effet est produit par la combustion
rapide de 30 kgs de poudre pyrotechnique.
un spécialiste en pyrotechnique assure la
mise à feu de la poudre.
une série de photos sont prises pendant la
formation de cette oeuvre d'art.
les documents photos et un rapport de l'évène-
ment seront envoyés le même jour par télépho-
togramme vers montréal et exposé dans le cadre de la
manifestation artistique 03-23-03.

lieu ce monument sera érigé dans les environs de
la ville d'anvers/belgique, à un endroit à
déterminer avec les autorités communales.

date la date de l'évènement se situe dans la période
du 03 au 23 mars 1977, en fonction des condi-
tions atmosphériques.

proposition faite le 2 février 1977
par mass and individual moving

41 rue lebeau
1000 bruxelles
02/512 09 16

*Ben M. A. I. M.
#ofel
Raphael Cyrille*

FEB 27 3 50 PM '77

• CNOP
• Tel-communication

• MIA508
• ZCZC MIA509 271546 VIA COTC
• CPA746 VIA TGLB GCA532
• CAML CO BEBR 105
• BRUXELLES 105/103 27 2100

• 03/23/03 CP 730

• SUCURSAL N
• MONTREAL (H2X3N4) *mail*

• COMMUNICATION NUMBER ONE STOP CONCERNS QUOTE FADE AWAY SLASH
• DISASTER SIMULATION UNQUOTE STOP SITE CITY OF ANTWERP BELGIUM
• POPULATION ONE MILLION STOP ARTWORK IN FORM OF MUSHROOM HEIGHT
• FIVEHUNDRED FEET STOP MONUMENT PRODUCED BY FAST COMBUSTION OF
• THIRTY KILOS PYROTECHNICAL POWDER STOP AFTER ERECTION
• MONUMENT DISSOLVED BY WIND STOP WHOLE PROCESS PHOTOGRAPHED AT TIMED
• INTERVALS STOP PHOTOGRAPHS AND DETAILED REPORT SENT TO IAM
• SAME DAY STOP DATE PENDING ATMOSPHERIC CONDITIONS ABOVE ANTWERP
• BETWEEN MARCH 3TH AND MARCH 23TH 77 STOP ALL MESSAGES FROM MAIM
• TO IAM TO BE EXPOSED AT 03/23/03 STOP FOR IMMEDIATE RELEASE STOP
• MASS AND INDIVIDUAL MOVING BRUSSELS BELGIUM END MESSAGE
• CFM GCA532 03/23/03 CP 730 N H2X3N4 3TH 23TH 77 03/23/03

AUTHENTIC
DOCUMENT
165 44 (34)

*disaster simulation / site away
antwerp 03-23-77 (16H52 GMT+1)
mass and individual moving*

MAR 23 5 11 AM '77

MIA291
ZCZC MIA292 230502 VIA COTC
CPA967 VIA TGLB GCA068
CAML CO BEBR 035
BRUXELLES 35/33 23 1040

03 23 03

222

C.P. 730 SUCCURSALE N
MONTREAL-QUE

SIMULATION DU DESASTRE TOTAL STOP MARDI 22/3/77
STOP EXPLOSION A 16H52 GMT PLUS 1 STOP REUSSITE TOTALE STOP
ANVERS LILLO BELGIQUE STOP
MASS AND INDIVIDUAL MOVING
COL 03 23 03 C.P. 730 N 22/3/77 16H52 1

