

**PRO
SPECT
US**

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**ANY ACT OF
SPECULATION,
HOPE,
PLANNING,
CREATIVITY,
PUBLISHING,
EXHIBITION,
DREAMING, ETC.**

IS A PRO-SPECTUS.

The Fictional Collective

Despite its highly composed and subtly tuned character, this book, titled PROSPECTUS, provides an eclectic and to a degree random mix of materials relating to academies and factories, institutions on the move, perfect structures, sites of artistic practice, and pedagogical systems. The publication has primarily developed out of the activities and processes surrounding ARTSCHOOL/UK, which began its expansive studies and counter-studies in 2010. In PROSPECTUS, themes such as Secondary Networks, Extra-institutional framework, Mobilised / Neighbourhood, Debts, Shamanism, Rigid Systems, Community / Open Source / Histories, Non-plan, Study: Centres and Peripheries, and Architecture, become the condition for textual and visual layering, and a structural device. It is here where a common desire for the yet to come is revealed in the gaps between the individual elements of this book, as it is in the events and encounters through the unfolding of the art school. And while the book, of course, aims at expressing collective authorship and the multitude, it insists on singular voices and figures, less anonymous than perhaps expected.

Shifting between past events, curiosities and speculative thought, proposal type texts, in/formal conversations and idle talk, PROSPECTUS works with a temporality that positions its material simultaneously in the present and in the future, as manual, users guide, archive, and manifesto. Hence the reading of this book can be done in many ways: as a brief statement and semi-fictional account of learning, as a scripted piece of paperwork, as a spatially organised account of what is missing in established, normative knowledge production systems, as a ground for common action.

The loose, performative and instructive nature of this piece of printed matter affirms the complexities inherent in deschooling systems co-produced by forces of technologies, and potentially merging scientific, artistic and architectural territorialities. It also reveals the desire for displacement, readaption, taking ownership—owning a voice and distributing it—in critical discourse and social collectivity.

Verina Gfader & John Reardon

Matthew Stadler

Pure Surface: Red76 and Ghosttown*¹

* 'Pure Surface' is a reworking of an essay called 'Depth Perception' that appeared in Artforum in March, 2006. I have always wanted to restore certain changes I made to the text too late for them to be reflected in the Artforum version, including a change in title that nominally links the essay to an earlier piece by Lisa Robertson.

Notes, comments by Verina Gfader
(November, 2012)

¹ Matthew, John and I have been discussing your text as a sort of intro to the artschool/uk publication, which is titled PROSPECTUS. As you initially developed this essay for or within another context, it would be good to have one or two paragraphs at the beginning that describes this process, and places the republished essay correctly in the new context. It may be good or essential to rethink the title in this respect too.

Let's discuss *Ghosttown*, a month-long work by the artist collective, Red76, carried out in Portland, Oregon, in February, 2006.² For *Ghosttown*, Red76, which in this instance meant Sam Gould and Khris Soden, prevailed upon a half-dozen friends to loan them the modest resources needed for a month-long cluster of "art events," scattered around Portland. Announced in a widely-distributed, newsprint circular, the events included a "potluck restaurant" where strangers served strangers seven hundred meals, a storefront "clothing exchange and welcome center" where several hundred garments, and the stories they carried, were swapped, evening jukebox programmes at unsuspecting³ local bars, home dinners open to the public, movie "festivals" in people's living rooms, and more, all of it borrowed or freely given.

Ghosttown was typical of Red76. They have enabled similar exchanges through projects like "dim sum" (a show-and-tell buffet of in-progress artwork served with a sit-down breakfast), "Little Cities" (cut-and-paste parties to make model cities), and "Laundry Lectures" (talks given at laundromats) both inside and outside art institutions in North America and Europe, including The Drawing Center (New York), Southern Exposure (San Francisco), the Autonomous Cultural Center (Weimar, Germany), Manifesta 8 (Murcia, Spain), MASS MoCA (North Adams, Massachusetts), and Stacion – Center for Contemporary Art (Prishtina, Kosovo).

Ghosttown was at once hugely ambitious and very low-key.⁴ If only a few people showed up for an event it didn't matter; Sam and Khris were psyched. When someone had no dish for the potluck, they still ate. Ditto at the store: You could get what you wanted with a promise, though no one would ever take your money. Sam said *Ghosttown* was art, Khris said it wasn't. This ease with the malleability of form,⁵ the contingency of relations—some would say "winging it"—had its material corollary in the disposable news circular and the scattered detritus of the project: cardboard clothing tags; dinner sign-up sheets penned directly on sheetrock at the store; Xeroxed hand-scrawled flyers for the jukebox play lists. Red76 used whatever was abundant or near-at-hand. This deft material choice gave a hum of lightness and optimism to the whole project, a take-it-for-granted sense of abundance and possibility that disabled any programmatic readings of the work as a site of struggle, whether social, political, or artistic.

Such ease⁶ can also be read as shallowness, or a failure to engage either politics or art history, a charge I have seen leveled at most of the art that interests me. But lack of depth is also this work's greatest accomplishment. *Ghostown* was a rigorously attenuated enactment of surface, one that produced a particular political and aesthetic space quite unlike that which we arrive at through digging deeper. Red76 excavated depth by becoming dauntingly present on the surface. This strange effect—in which old hierarchies of meaning, hallmarks of modernism such as irony, repression, revelation, and subtext, are rendered nonsensical—marked every interaction. The face of *Ghostown* wore a benign, foolish smile, bright eyes, the blank stare of the fully evolved hippie. Anyone who looked behind it or beyond it was missing the point. To stand in the warmth of this regard was to become, *de facto*, awesome.⁷

The high-wire act of becoming the engine of such a redemptive gaze is ultimately much more than either a politics or an aesthetics;⁸ it is a metaphysics, a commitment to skate eternally on a surface of immediate presence because that is where we are, together, and it is really real and really really great here right now.⁹

The ascendancy of surface and complete unintelligibility of depth goes some way toward explaining why art practices, once comfortably confined by conceptual and formal boundaries—including, crucially, the authority of the artist (the better to channel the artist's meanings upward to the critics and curators who could view them from on high, or downward into the pleasing shadow land of the artist's psyche)—now spread ravenously outward, indifferent to biography or locale, staging themselves serially across a vast horizontal plane of interchangeable actors and opportunities: the museum, a storefront, your bedroom, online, a scrap of paper.¹⁰ All blossom as sites of meaning when the artist arrives, bringing his beaming face with him. These actions leave little trace and have generated corresponding crises in the discourse around them, which is to say art criticism.

Writer Claire Bishop nicely described one such crisis in her essay 'The Social Turn: Collaboration and its Discontents' (first published in *Artforum*, February, 2006). Awash in a sea of socially-based projects, similar to *Ghostown*, about which critics were either silent or sharply divided, Bishop asked, "Is there ground on which the two sides can meet?" That ground, she suggests, is the proper domain of art criticism. But art criticism

Notes continued

² To me your text relates in interesting ways to what we are trying to do formally and conceptually with the printed publication, "developing from the activities and processes surrounding and establishing artschool/uk based in London. Themes include Secondary Networks, Extra-institutional framework, Mobilise! / Neighbourhood, Debts, Shamanism, Community-Open Source-Histories, among others. The publication is organised around extracts, supplementary material, and notes that emerged with and as a result of artschool/uk 2010. The notes are notations supporting, enveloping the book. The notes become the book. By systematically avoiding to use the main or complete texts, e.g. full transcripts of conversations that took place, the selected material highlights something additional to the main place/event/discourse; something that happens aside, something possibly overlooked, something small."

In a way one could think about foot- or endnotes as 'depth' of a text or book, or vice versa... notes as the very surface. The linguistic reference to horizontality (you talk about the "ascendancy of the horizontal") is interesting in the sense of playing with space, the space of book, printed matter, text, thought, FORMAT.

In a subtle way, a second link to 'ghost town' is its relation to time, the past, the possibility of it being or becoming a phantom, but there's also a reference to Sci-Fi: John and I have been talking about the nature of PROSPECTUS as being both a document and a sort of projection into the future. The Red76 work, including *Ghostown*, should be more one example among other practices that work similarly. Please keep the focus on the ideas as such – referring more explicitly to artschool/uk, alternative art schools and forms of radical pedagogy.

³ What do you mean by "unsuspecting, " "unsuspecting local bars"?

⁴ "... hugely ambitious [in what sense?] and very low-key [...]"

⁵ "... the malleability of [What form an art event can take?], the contingency..."

⁶ Ease with what precisely?

⁷ Nice paragraph/proposition. Can you add one or two sentences here in how this relates to the artschool/uk; whatever you know about it, referring to the material John has sent you?

⁸ "Redemptive gaze" sounds quite interesting, what exactly do you mean by this? What redemption?

⁹ Again, very nice. Perhaps you can link this actual presence, the being here just right now, with the artschool/uk publication and this intro – reading this intro becoming a lapse forwards.

¹⁰ Very long sentence, can you split this into two shorter ones?

¹¹ For Documenta?

¹² ... initiated in Los Angeles in 2007.

¹³ Your way of writing is interesting and two-fold to a degree: a kind of balance or conflict between long, convoluted sentences and very straight forward statements. One wonders if that strategically reaffirms the topic and formatting of surface/depth. Or what would happen (to reading experience and meaning) if the text would overall be very very straight forward? Fold of text.

¹⁴ Nice idea, I am still not sure what you mean with "enacting a shadow play of romantic heroism," emphasis on shadow play. Since our last mail-text exchange you've added some more bits on the hero.

¹⁵ There's also the death of the author, Roland Barthes... multiplicity of writing and reading.

A HUM OF LIGHTNESS AND OPTIMISM...

A TAKE-IT-FOR-GRANTED SENSE OF ABUNDANCE AND POSSIBILITY THAT DISABLED ANY PRO- GRAMMATIC READINGS OF THE WORK

needs an artist to talk about. So, what to do with work that, as Bishop puts it, is “based on an ethics of authorial renunciation?”

One such project, praised by curator Maria Lind, is Istanbul-based Oda Projesi’s neighbourhood picnics. Bishop describes the picnics as “reducing [Oda Projesi’s] authorial status to a minimum.” She compares their “aesthetic thinness” to the greater “conceptual density” of Thomas Hirschhorn’s collaborative *Bataille Monument* (2002), which he carried out in the Turkish communities of Kassel.¹¹ Hirschhorn’s robust assertion of his own authorship, in part through bringing a raft of materials—texts, working documents, objects and evidence of Hirschhorn’s hand—into the mix, gave the work Bishop’s desired density.

Bishop is not alone in her preference for unambiguous authorship and the depth it can provide. Artists such as Hirschhorn, Phil Collins, or Artur Zmijewski (all praised in Bishop’s essay) attend assiduously to the maintenance of their authority, providing texts and material evidence of their hand that assures the work a certain conceptual depth. More interesting, even collectives that implicitly or explicitly critique the notion of individual authorship (groups like 16Beaver in New York, The Public School,¹² or London’s University for Strategic Optimism) will assemble great heaps of textual materials—archives, catalogues, books, whole libraries—to restore depth to the thin surface of social interaction comprising their work.

But Red76 or Learning to Love You More (a collaborative project of Harrell Fletcher and Miranda July), or One Pot (a ravenously expansive food and table project based in Seattle, Washington)—artists who, with the exception of Fletcher, have little or no formal training—tend not to add depth but, instead, obsessively broaden their reach.¹³ Critics compensate by restoring depth to the image of the artist and then enacting a shadow play of romantic heroism¹⁴ that concentrates meaning in the shell of these artists’ sensibilities and inner lives, which are then targeted as sites of critique.

Criticism, here, is a step behind, searching for that familiar target art has offered up since the 19th Century: the heroically authoring artist. In need of depth, Bishop scolds artists for losing interest in it. Rather than scolding the artist for evolving, maybe we can look to the new architecture of these practices to find models for the critic’s continued relevance.

Ghosttown was interesting because it failed to engage Bishop's dichotomy at all. Neither did it assert broad authoring powers, nor was it "based on an ethics of authorial renunciation." Far more interesting, it was indifferent to that struggle.

How to sort out the ambiguity of authorship in projects that enlist the creative energies of non-artists under the unifying banner of a single name? It is foolish to propose an equivalence between artists and the community they work with, where no such equivalence exists. Authorship is never a fact; it is politics, a negotiation of power. And so, while it might be progressive politics to map this ecology as rigorously as possible and give names and credit to everyone involved, it is sometimes pragmatic to draw the line sharply and claim sole authorship. Neither of these strategies is any more virtuous than the other, but both presume that the drama of authorship is an interesting one, the consequences of which are at least desirable enough to fight over. In this they exist well within the normative strategies of contemporary art, as Bishop understands it.¹⁵

But there are other positions, including that of Red76 or the dead rock star who kept shifting the spelling of his name from Kurt to Kurti to, beautifully, Curddi. These are not pseudonyms. They, and such related nominal acts as the "Museum of Jurassic Technology," "Ethyl Eichelberger," "Hakim Bey," and "The MOST," are more akin to drag acts, wherein the proposition is sufficient in itself, a moment when you become, as dramatist and drag actor Charles Ludlum¹⁶ said, "a living mockery of your own ideals," adding, "if not, you've set your ideals too low." (Oda Projesi is likely not among these; their name literally means "Project Room," which is what the three founding artists, Özge Acikol, Günes Savas, and Secil Yersel, shared.)

Such nominal propositions are unwieldy and do not yield clear narratives of authorship. They play out contingently in the realm that Portuguese poet Fernando Pessoa called the *drama em gente*, the drama of people—that negotiated, decentered social space¹⁷ that, not coincidentally, is the very same one within which projects like *Ghosttown* are enacted. Red76 might arrive at the table where dinner has been served, bringing art to the potluck. But whose dinner is it? The *drama em gente* has no single director. Similarly, a poem might come from Pessoa, but its meanings wait on the reader. Further, the poem's authorship exists outside of Pessoa, a faith he enacted by giving different names (what he called "heteronyms")

**GREAT HEAPS OF
TEXTUAL MATERIALS—
ARCHIVES, CATALOGUES,
BOOKS, WHOLE
LIBRARIES—
TO RESTORE DEPTH
TO THE THIN SURFACE
OF SOCIAL
INTERACTION**

to different acts of authorship. Pessoa wrote under at least 70 heteronyms, including four separate major bodies of work he composed as Ricardo Reis, Álvaro de Campos, Fernando Pessoa, and “their master,” Alberto Caetano.¹⁷

Pessoa’s heteronyms destabilise the heroic drama of authorship. They are not pseudonyms (literally, “false names”) but identify an autonomous, authoring mind. Heteronyms cannot be resolved the way pseudonyms can, as further evidence of the author’s potency. When Marcel Duchamp reveals the “true” identity of Rose Sélavy, Duchamp’s star rises. Not so with heteronyms. Heteronyms muddle the field with paradox. For Kurt Cobain to insist on “Curd” was to oblige those who would venerate him to also obscure him beneath an error. Today’s most interesting social practices¹⁸ employ the Pessoa heteronym and abjure the pseudonym. And the heteronym renders Bishop’s complaint irrelevant. The heteronym propagates itself by repetition, error, and profligate naming, while never constructing the architecture of concealment or revelation.¹⁹ It is not a liar so much as it is a lie. But art history prefers a liar to a lie.

Beyond that, *Ghosttown* opened a second rupture in the drama of authorship, one that stemmed from the everydayness of their exchanges. Their theater of redemptive good times thrived among the most common and widespread activities. And so, cooking and eating a meal, or swapping clothes, or sharing time at a movie or at a bar, became “their work.” The more ingenious Red76 got at integrating their art into the varied terrain of the social, the less and less obvious were any “ruptures” or “transformations” that could be easily accounted for and credited to them. The most perfect dinner party at *Ghosttown* would be the one that transpired without the host ever knowing it was an art project.²⁰

Yet *Ghosttown* was an art project, very much like earlier ones by Group Material (*The People’s Choice*, 1981) or more silently, Harrell Fletcher, the Portland-based artist who brought neighbourhood garage sales into a borrowed storefront and asked the people running them to write stories out on the price tags. What sort of claim should Red76 make for borrowing from a Harrell Fletcher project that, in the first place, was borrowed from Group Material and cobbled together out of the preexisting impulses and actions of his neighbours? This is not a question about ethics. The neighbours could care less. Artists and arts

institutions, on the other hand, care deeply about authorship and so this is a question about the terms of meaning and value in art. How do we trace the lineage of these ideas and locate them meaningfully in relation to others? Claire Bishop hopes that the artist will solve the problem by laying claim clearly to authorship. But, somehow, for some reason, artists disregard her needs.

Red76’s general indifference to accountability or formalisation poses a final affront to the needs of art discourse. Content to occupy the present properly, *Ghosttown* took little care to honour art history or make plans for its future. No doubt, the seductions of the art market will continue eliciting any trace of authorship—and its lucrative evidence locker of supporting materials—that it can from these practices. And so we will see gallery shows of artifacts: left-over signage, framed karaoke set lists, retroactively signed or edited newspaper clippings.²¹ But I hope that the primacy of this residue will recede as artists become more confident of their own priorities and values. Certainly materials will remain instrumental; but their presence in relation to the work of art will be recast as one of many textures comprising an infinitely varied terrain, rather than as a vault in which all meanings and value are stored.

The ascendancy of the horizontal—and note the absurd paradox of this formulation—is a turn that completely changes the possibilities and conduct of meaningful artistic practice. If we are witnessing a repudiation of depth and vertically as viable modes of thought or being, this marks an important shift in the history of art: a turn with enormous political and artistic implications. *Ghosttown*’s indifference to struggle or the enactment of political and aesthetic depth suggests that this is, in fact, the new terrain we are faced with.²²

¹⁶ Who is he? A writer? Where does he say that?

¹⁷ That's interesting – reference to drama and decentered social space, particularly where some dramatic spacing might or might not come into being. (Spatial components of the poem.)

¹⁸ ..., including... [mention one or two]

¹⁹ That's interesting you talk about a certain architecture here: drama-poem-architecture.

²⁰ Very nice.

²¹ There's also a fantasy of a 'total archive' (desire for totality) especially in western culture, as opposed to the east.

²² Very interesting. I wonder, as you have initially written this text in 2006, are there any new insights? Is that important? In case we include your text precisely as this rewritten document, what is its relation to the artschool/uk publication?

**AUTHORSHIP
IS NEVER A FACT;
IT IS POLITICS,
A NEGOTIATION
OF POWER.**

Michael Craig-Martin & Oliver Klimpel

Oliver Klimpel (Leipzig), who designed the poster for ARTSCHOOL/UK, talks to Michael Craig-Martin (London) via Skype. Instead of joining the debate in person, Klimpel was still in Leipzig due to flight cancellations following the eruption of the Icelandic volcano Eyjafjallajökull, which caused enormous disruption to air travel across western and northern Europe over an initial period of six days in April 2010.

April 19, 2010 (Day 13 of the art school)

Participants: art school community and special guests.

* Myatt's Fields Park is a unique example of a surviving small-scale Victorian urban park. Originally formed from 14½ acres of land belonging to the Minet Estate on the Camberwell/Lambeth borders, the Park was designed from the start to combine space for recreation with ornamental horticulture. It was opened to the public on May 28, 1889. The Minet family had donated the land to the Metropolitan Board of Works (later the London County Council) for use as a public park on the understanding that the donor remains anonymous. The Park, named after the market gardener who previously tenanted the land, Joseph Myatt, was laid out by the Metropolitan Public Gardens Association with a grant from the Lord Mayor's Fund for the Unemployed. It was designed by the MPGA's designer, Fanny Rollo Wilkinson, Britain's first professional woman landscape gardener.

www.mysattfieldspark.info/extended-history.html

COMMUNITY

(Community • Architectural Design • Education)

Michael Craig-Martin: When I taught at Goldsmiths in London during the 1980s, there was a short period of maybe 8 years when the college was housed in a building near Myatt's Fields* in Camberwell. And the people who I am most associated with – Damien Hirst, Gary Hume, Sarah Lucas and Liam Gillick – were all students in that building. It was like a hot house with an unbelievably intense sense of community, and I loved it. But then the school moved back to New Cross, and the whole university thing came in and that sense of community dissolved. And when the community dissolves the intensity goes. So I completely believe in the idea that you need a unit size that can become a community. It's hard to make a community... I think I played a role in what happened there, I didn't invent it, if I could invent it, I would invent it many times over, and I couldn't do that. But there is no doubt that you can create circumstances where certain things can happen. That you can definitely do. And then you just have to see if it happens.

(Community • Shared Values)

MC-M: I taught in several art schools, and I noticed of the students I taught, the best were nearly always the students on probation, nearly always the students about to be thrown out.

(Art & Education)

MC-M: In most subjects you start with simple things in order to move on to more complicated things. With art that's not true. As soon as you start to make your own work, you're in the deep end.

(Leaving Art School as a Group)

MC-M: These students (early Goldsmiths community, Hirst, etc.) were very lucky; because when they left school they left as a group. All the friendships and alliances had been forged in the school. All of them supported one another and went to one another's openings. They were just fantastic as a group. This is very unusual. So what happened for one of them happened for ten of them. What happened for ten of them happened for twenty. And the principal person who made that happen was Damien.

WHEN THE COMMUNITY DISSOLVES THE INTENSITY GOES

(Education and the World)

MC-M: Our idea was of Goldsmiths being a passage, not an aim. And that being a good artist was much more important than being a good student.

MC-M: People imagined that we taught a kind of careerism. This is a joke, there was no career, and there was no art world in England in the 1980s. My aim was to support and push the students to survive for a year and still be artists. That was what everybody felt and thought about. The idea of becoming rich and famous was not on the cards, it wasn't a reality for me, let alone for them. How could I give it to them, if I haven't had it for myself? So all of that has changed very dramatically now.

MC-M: The art world is divided into two camps, the university and the commercial world. They hate each other. They don't speak to each other, they have completely different values. The art world has to do with negotiating these two poles or worlds, and keeping one's head in this situation.

(Students and Friendship)

MC-M: I am just curating an exhibition with former students in Berlin. There are 25 people in the show and every one of them I think of as friends. We stayed friends.

OPEN SOURCE

(Fashion)

MC-M: One of the things I am very conscious of is that in the 40 to 45 years that I have known art, there has always been criticisms of art in how it is susceptible to fashion. But in the same period nobody ever mentioned how ideas are susceptible to exactly the same thing. I am not against fashion. Fashion seems to be a way in which things renew themselves. It would be terrible if everything were exactly the same as in 1968. But there needs to be an acknowledgement that fashion effects intellectual life as much as it effects artistic life. I think this is very rarely acknowledged by people involved in these activities.

MC-M: The idea of art without ideas does not make sense to me, however, I am very resistant to authoritarianism in any way, and when theoretical approaches begin to define what is proper – this is proper

and that is not proper, this is acceptable and that is not acceptable, this is the correct way of doing things and that is not – it is the end of creativity as far as I am concerned. It is obviously wrong. If there was more acknowledgement of the fluidity of these ideas, you recognise more easily an art that changes.

HISTORIES

(Wilhelm Fröbel)

19th Century educator and educational reformer, inventor of the Kindergarten.

(Fuller • Craig-Martin • Kindergarten)

Oliver Klimpel: I am interested in the connection between different educational systems and how we could think about the influence of early education. It is worth noting that the architect, theorist, designer and inventor Buckminster Fuller went to a Kindergarten, which represents a more progressive, more systematic, more play-driven environment for kids, at least at that time. I thought that was something that made sense if you understand it in the light of Fuller's work.

MC-M: Fuller is an extraordinarily interesting person. To me he is a particular kind of American genius who developed peculiar eccentric ideas. I see him as having a similar spirit or presence as John Cage, Merce Cunningham or Mark Twain. There is a certain kind of eccentricity in American life and Fuller seems like the perfect example of that.

I am connected to Black Mountain College and to people who have been to Black Mountain, and through Josef Albers (who taught at Black Mountain) again to the Bauhaus. I was very lucky having studied at Yale even though I never met Albers – I arrived there about two years after he left; I received all the Albers courses which he had developed from people who had been his assistants, some of whom – although not German – adopted German accents in order to give more accuracy to what it was like to be taught by Albers. The courses were absolutely brilliantly organised around a fascinating intellectual structure that he had created and that has always influenced me in my own teaching. My first big teaching experience was at Corsham in Wiltshire in 1966. It was a very interesting school that, like the Bauhaus, aimed at integrating art and design. When I first went there I tried to use some

of the strategies and ideas I had been taught at Yale, but they failed dramatically. I realised that you couldn't easily change generations, you couldn't easily change cultures with an educational system, and that what is appropriate in one period becomes entirely inappropriate in another. 19th Century teaching of art is completely different to teaching in the Bauhaus. Systems work for certain periods of time and then they kind of fail. I don't mean they fail because they aren't good enough. Sometimes they fail because they succeed too well, so everybody starts to learn the same kind of thing, and it starts to become uninteresting, and then you need somebody who has a completely different idea. I mean Albers would have absolutely hated the way I taught at Goldsmiths. But it didn't stop me from just loving Albers.

(Diversity • Edges)

MC-M: What is most interesting and most peculiar about art is art's diversity. The problem is that as soon as people try to constrain and get it into a particular form where it can be formatted, you are already leaving out so much that could be exciting or new. Art just doesn't make a neat package. And it is the frayed edges of a package, which are of course the most interesting. And they are the bits that are always in danger. The more you attempt to define art, the more you are tempted to leave out all those things on the periphery, where the actual interest is going to come from. What is most important in education, it seems to me, is to create a situation that allows for all of the things that go wrong.

MC-M: We were very free in what we allowed ourselves and our students. They did what they wanted. I would occasionally have a student that didn't do any work for 6 months. And then the same student would come back the next year and walk away with a first at the end of the year. So you had to take a very long-term view. But now you can't do that. There are too many regulations, I mean I would be fired, let alone the student. The problem about most education today is partly to do with people paying for it – which I understand, because I grew up in America, I did pay for it – and when you are paying for something you want a proper return. But frankly, British education gained from not having that direct relationship between 'I have spent this much money' and 'I didn't learn a God damn thing.' If I am in that kind of situation I would also be furious.

PEOPLE IMAGINED THAT WE TAUGHT A KIND OF CAREERISM.

THIS IS A JOKE, THERE WAS NO CAREER, AND THERE WAS NO ART WORLD IN ENGLAND IN THE 1980S.

MC-M: Pleasure and self-confidence are very closely related, as is self-knowledge. And it seems to me one of the most important elements in art education is the gaining of self-knowledge. The thing that people pay the least attention to is what they are good at. Most people underestimate what they are good at and wish they had some other skill, some other ability. They value the other skill more than the one that they have got. Because it seems easy, it seems obvious. You get the impression everybody must have these skills as it is so easy and effortless.

(ARTSCHOOL/UK)

MC-M: I am supportive of movements and activities that try to resist over-regulation, the kind that has now overwhelmed art education. British art education was fantastic and was the best education in the world, because it was so left alone. It was a dark alley that nobody in education really worried about. If we as teachers had an idea about something we wanted to introduce to the course, we said, "Oh, that sounds like a good idea, let's do that next week." And if it worked it stayed as part of the curriculum, and if it didn't work it was gone and it wasn't a big deal. I know that the kind of things we did, if you presented them to any regulatory committee today, you wouldn't get to the second meeting. These improvised actions and strategies or non-strategies would be considered a joke today. But so many ideas and activities that I value have been systematically undone.

INTENSITY (NON-INSTRUMENTAL TIME)

(Learning)

MC-M: We never threw anybody out. If somebody was really unhappy or felt they were doing the wrong thing, we suggested they leave for a year, and then come back... or not; learning you are doing the wrong thing is a very important process. Many people in art schools obviously shouldn't really be there. You know, people make decisions very young. These are not always the right decisions.

RIGID SYSTEMS

(Student • Teacher)

MC-M: We treated the students as artists from the first or second day

when they arrived. And these were undergraduates, they were 18 or 19 years old. That immediate treatment as artists had an interesting effect on how they thought about each other and how they thought about us. But it also put us in a position where we became students. If you are doing this with one, then you are implying doing it with the other.

SECONDARY NETWORKS

(Art • Social: Cultural and Social Context • Value of Art Education)

MC-M: What is very important to me about art is that I think of it as intensely personal, but it is not interesting unless it is social. If art was only personal then there is no reason to go to an art school or to do anything that involves other people. Who cares? I am not against people doing that, but if you want to think of art as having a cultural and a social context, then there is a wider sense in which this thing that is personal has to be fitted into a larger structure. An art school gives you peers, it gives you a sense of context, of history and of comparison; it gives you tons of things that shortcut being on your own. You can shortcut 10 or 15 years in 3 years in an art school because of the intensity of that thing that's concentrated.

STUDY CENTRES AND PERIPHERIES

(Time needed to develop things)

MC-M: I am a very practical person. And I have to say, when all those people were coming out of Goldsmiths, they were very young, some of them were only 21 or 22. And I had many artist friends saying to me, "It's outrageous, these people are too young, it's going to destroy them." And I just said, "Look, they have an opportunity here, and if they don't take this opportunity... There is no sense in saying, "Could you come back in 5 years when you are more mature and when you are ready for it?" I knew that would never happen. You have to take your chances, and if you have opportunities you need to try to use them the best you can. If I had the most wonderful life as an artist I wouldn't have spend 25 years of teaching in Goldsmiths.

WE TREATED
THE STUDENTS
AS ARTISTS
FROM THE FIRST
OR SECOND
DAY WHEN
THEY ARRIVED.

Ivan Illich

Tools for Conviviality

All quotes from:
Ivan Illich (2001) *Tools for Conviviality*
London: Marion Boyars Publishers

CONVIVIALITY

I choose the term "conviviality" to designate the opposite of industrial productivity. I intend it to mean autonomous and creative intercourse among persons, and the intercourse of persons with their environment: and this in contrast with the conditioned response of persons to the demands made upon them by others, and by a man-made environment. I consider conviviality to be individual freedom realised in personal interdependence and, as such, an intrinsic ethical value. I believe that, in any society, as conviviality is reduced below a certain level, no amount of industrial productivity can effectively satisfy the needs it creates among society's members.

P. 17

A convivial society should be designed to allow all its members the most autonomous action by means of tools least controlled by others. People feel joy, as opposed to mere pleasure, to the extent that their activities are creative while the growth of tools beyond a certain point increases regimentation, dependence, exploitation, and impotence. I use the term "tool" broadly enough to include not only simple hardware such as drills, pots, syringes, brooms, building elements, or motors, and not just large machines like cars or power stations; I also include among tools productive institutions such as factories that produce tangible commodities like corn flakes or electric current, and productive systems for intangible commodities such as those which produce "education," "health," "knowledge," or "decisions." I use this term because it allows me to subsume into one category all rationally designed devices, be they artefacts or rules, codes or operators, and to distinguish all these planned and engineered instrumentalities from other things such as basic food to implements, which in a given culture are not deemed to be subject to rationalisation. School curricula or marriage laws are no less purposely shaped social devices than road networks.

P. 28

EDUCATION

We often forget that education acquired its present sense only recently. It was unknown before the Reformation, except as that part of early upbringing, which is common to piglets, ducks, and men. It was clearly distinguished from the instruction needed by the young, and from the study in which some engaged later on in life and for which a teacher was needed. Voltaire still called it a presumptuous neologism, used only by pretentious schoolmasters.

P. 27

THE ENDEAVOUR TO PUT ALL MEN THROUGH SUCCESSIVE STAGES OF ENLIGHTENMENT IS ROOTED IN ALCHEMY, THE GREAT ART OF THE WANING MIDDLE AGES.

The endeavour to put all men through successive stages of enlightenment is rooted in alchemy, the Great Art of the waning Middle Ages. John Amos Comenius, a Moravian bishop of the seventeenth century, a self-styled pansophist and pedagogue, is rightly considered one of the founders of the modern school. He was among the first to propose seven or twelve grades of compulsory learning. In his *Magna Didactica* he described schools as devices to "teach everyone everything" and outlined a blueprint for the assembly-line production of knowledge, which according to his method would make education cheaper and better and make growth into full humanity possible for all. But Comenius was not only an early theoretician of mass production; he was an alchemist who adapted the technical language of his craft to describe the art of rearing children. The alchemists sought to refine base elements by graduating their spirits through twelve stages of successive enlightenment, so that for their own and all the world's benefit they might be transformed into gold. Of course, alchemists failed no matter how often they tried, but each time their "science" yielded new reasons for their failure, and they tried again.

The industrial mode of production was first fully rationalised in the manufacture of a new invisible commodity, called "education." Pedagogy opened a new chapter in the history of the *Ars Magna*. Education became the search for an alchemic process that would bring forth a new type of man who would fit into an environment created by scientific magic. But no matter how much each generation spent on its schools, it always turned out that the majority of people were certified as unfit for higher grades of enlightenment and had to be discarded as unprepared for the good life in a man-made world.

Not only has the redefinition of learning as schooling made schools seem necessary, it has also compounded the poverty of the unschooled with discrimination against the uneducated. People who have climbed up the ladder of schooling know where they dropped out and how uneducated they are. Once they accept the authority of an agency to define and measure their level of knowledge, they easily go on to accept the authority of other agencies to define for them their level of appropriate health or mobility. It is difficult for them to identify the structural corruption of our major institutions. Just as they come to believe in the value of the "knowledge stock" they acquired in school, so they come to believe that higher speeds save time and that income levels

THE FUNCTIONAL SHIFT FROM VERB TO NOUN HIGHLIGHTS THE CORRESPONDING IMPOVERISHMENT OF THE SOCIAL IMAGINATION.

define well being or, as an alternative, that the production of more services rather than more goods increases the quality of life.

The commodity called "education" and the institution called "school" make each other necessary. The circle can be broken only by a widely shared insight that the institution has come to define the purpose. Values abstractly stated are reduced to mechanical processes that enslave men. This serfdom can be broken only by the joyful self-recognition of the tool who assumes personal responsibility for his folly.

TOOLS

Tools are intrinsic to social relationships. An individual relates himself in action to his society through the use of tools that he actively masters, or by which he is passively acted upon. To the degree that he masters his tools, he can invest the world with his meaning; to the degree that he is mastered by his tools, the shape of the tool determines his own self-image. Convivial tools are those, which give each person who uses them the greatest opportunity to enrich the environment with the fruits of his or her vision. Industrial tools deny this possibility to those who use them and they allow their designers to determine the meaning and expectations of others. Most tools today cannot be used in a convivial fashion.

P. 29

Tools foster conviviality to the extent to which they can be easily used, by anybody, as often or as seldom as desired, for the accomplishment of a purpose chosen by the user. The use of such tools by one person does not restrain another from using them equally. They do not require previous certification of the user. Their existence does not impose any obligation to use them. They allow the user to express his meaning in action.

P. 30

LEARNING

Schools tried to extend a radical monopoly on learning by redefining it as education. As long as people accepted the teacher's definition of reality, those who learned outside school were officially stamped "uneducated." Modern medicine deprives the ailing of care not prescribed by doctors. Radical monopoly exists where a major tool rules our natural competence. Radical monopoly imposes compulsory consumption and thereby restricts personal autonomy. It constitutes a special kind of social control because it is enforced by means of the imposed consumption of

P. 30

a standard product that only large institutions can provide.

The control of undertakers over burial shows how radical monopoly functions and how it differs from other forms of culturally defined behaviour. A generation ago, in Mexico, only the opening of the grave and the blessing of the dead body were performed by professionals: the gravedigger and the priest. A death in the family created various demands, all of which could be taken care of within the family. The wake, the funeral, and the dinner served to compose quarrels, to vent grief, and to remind each participant of the fatality of death and the value of life. Most of these were of a ritual nature and carefully prescribed – different from region to region. Recently, funeral homes were established in the major cities. At first undertakers had difficulty finding clients because even in large cities people still knew how to bury their dead. During the Sixties the funeral homes obtained control over new cemeteries and began offering package deals, including the casket, church service, and embalming. Now legislation is being passed to make the mortician's ministrations compulsory. Once he gets hold of the body, the funeral director will have established a radical monopoly over burial, as medicine is at the point of establishing one over dying.

P. 68

The balance of learning is determined by the ratio of two kinds of knowledge in a society. The first is a result of the creative action of people on their environment, and the second represents the result of man's "trivialisation" by his manufactured milieu. Their first kind of knowledge is derived from the primary involvement of people with each other and from their use of convivial tools; the second accrues to them as a result of purposeful and programmed training to which they are subjected. Speaking the mother tongue is learned in the first way, while some pupils learn mathematics in the second. No sane person would say that speaking or walking or nursing a child is primarily the result of education, while competence in mathematics, ballet dancing, or painting usually is.

P. 68

Crucial to how much anyone can learn on his own is the structure of his tools: the less they are convivial, the more they foster teaching.

P. 70

Total learning expands when the range of spontaneous learning widens along with access to an increasing number of taught skills and both liberty and discipline flower.

P. 72

The transformation of learning into education paralyzes man's poetic

ability, his power to endow the world with his personal meaning. Man will wither away just as much if he is deprived of nature, of his own work, or of his deep need to learn what he wants and not what others have planned that he should learn.

P. 73

It does not matter what the teacher teaches so long as the pupil has to attend hundreds of hours of age-specific assemblies to engage in a routine decreed by the curriculum and is graded according to his ability to submit to it. People learn that they acquire more value in the market if they spend more hours in class. They learn to value progressive consumption of curricula. They learn that whatever a major institution produces has value, even invisible things such as education or health. They learn to value grade advancement, passive submission, and even the standard misbehaviour that teachers like to interpret as a sign of creativity.

P. 77

Now we only ask what people have to learn and then invest in a means to teach them. We should learn to ask first what people need if they want to learn and provide these tools for them.

P. 104

Schools operate by the slogan "education!" while ordinary language asks what children "learn." The functional shift from verb to noun highlights the corresponding impoverishment of the social imagination.

PRIMARY EXPERIENCE

P. 70

The inhabitant of the city is in touch with thousands of systems, but only peripherally with each. He knows how to operate the TV or the telephone, but their workings are hidden from him. Learning by primary experience is restricted to self-adjustment in the midst of packaged commodities. He feels less and less secure in doing his own thing.

Cookery, courtesy, and sex become subject matters in which instruction is required. The balance of learning deteriorates: it is skewed in favour of "education." People know what they have been taught, but learn little from their own doing. People come to feel that they need "education."

Learning thus becomes a commodity, and, like any commodity that is marketed, it becomes scarce. The nature of this scarcity is hidden – at a high cost – by the many forms education takes. Education can be programmed preparation for *life* in the future in the form of packaged, serial

instructions produced by schools, or it can be constant communication about ongoing life through the output of the media and through the instructions built into consumer goods.

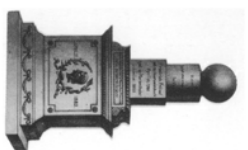
P. 71

When people become obsolete and need constantly to renew their educational security, when the accountant must be reprogrammed for each new generation of computers, then learning has indeed become scarce. Educator becomes the most vulnerable and confusing issue in the society.

P. 72

Those who treat education as a means for production and those who treat education as the supreme luxury product agree on the need for more education. They upset the balance of learning in favour of more teaching.

THE INHABITANT OF THE CITY IS IN TOUCH WITH THOUSANDS OF SYSTEMS, BUT ONLY PERIPHERALLY, WITH EACH. HE KNOWS HOW TO OPERATE THE TV OR THE TELEPHONE, BUT THEIR WORKINGS, ARE HIDDEN FROM HIM.



Our Live Experiment is Worth More than

Thousand Textbooks

see:
John Goldsmith / ITN, 1969



John,

All the best for
the new year.
Look forward to
seeing you here.

Pavel

Annunciation

For Jan van Eyck (1434), a swarm of bees and giant loudspeakers
from the Great Strahov Stadium in Prague (1934) in the
Grand Seminary of Bruges – and for you, a little card (2011).

Pavel Büchler

Paulo Freire & Antonio Faundez A Pedagogy of Liberation

All quotes from:
Paulo Freire and Antonio Faundez (1989)
Learning to Question: A Pedagogy of Liberation
Geneva: WCCC Publications

CONCEPTS

Concepts should be regarded as mediations for the understanding of reality. They cannot be regarded as unchangeable absolutes. We should start from reality and use concepts as mediators in order to return to reality. We must begin from reality and use concepts to return to that reality. But those concepts must be scientific and relative. They must enable us to draw on the creativity of reality: which is that reality requires concepts to be changed, not that concepts require reality to be changed.

P. 51

IDEAS

"Ideas are great only when they can be acted out."

P. 53

VISION OF THE FUTURE • REVOLUTION

Ultimately, visions of the future are not translated into reality starting from intellectuals in themselves, but from the actual situation they are in. And for that the present must be understood not simply as a present with limitations but also with possibilities. The vision of the future must then be understood as a possibility and as something to be made visible, and not as something ready-made.

P. 55

With whom do we succeed in translating a vision of the future, which is a possibility into reality, with whom do we succeed in changing this reality into a new reality?

P. 57

This vision of the possible will never be a fixed vision, but a vision constantly changing, constantly being created and recreated [...] History consists of placing visions of the possible before ourselves and then struggling to achieve them.

P. 58

"Revolutions are not based on models." All revolutionary process is a process of creating [...] The vision of the future will only be a possibility to the degree that it is founded on a rigorous understanding of the present, which, by being radically changed, will make the achievement of the vision a reality. The vision is a vision because, while being realistically anchored in the concrete present, it points to the future, which exists only in and by changing the present.

P. 58

REDISCOVERY

P. 122 It is not possible to rediscover anything in isolation.

P. 122 You do not change the whole by changing the parts; rather you change the parts by changing the whole.

P. 123 A rediscovery of pedagogy involves a rediscovery of power, a rediscovery of everything, of participation by the masses.

EVERYDAY LIFE

P. 24 I believe that the question of everyday life raises this other question: how do we relate our ideas and values to our own actions? Everything we affirm and defend, both at the political level and at the philosophical and religious level, must find expression in relevant action. When people do not reflect on their everyday lives, they do not become aware that there is a gap between these ideas and values and the acts we perform in our daily lives. While we affirm certain values at the intellectual level, these values are empty if they are removed from our everyday life.

P. 25 Revolution begins precisely with revolution in our daily lives. It seems to me essential that in our individual lives we should day by day live out what we affirm.

P. 26 There will always be something of the dominant ideology in the cultural expressions of the people, but there is also in contradiction to it the signs of resistance – in the language, in music, in food preferences, in popular religion, in their understanding of the world.

PRODUCTIVE PROCESS

P. 84 I think that changing the direction of the productive process, Paulo, means resisting the situation where that process imposes needs by determining what the people should eat, drink, hear, wear and learn.

P. 85 We should have to insist that it is the duty of the people to discover their own basic needs as an act of resistance to needs imposed from outside by an alienating productive process determined by the dominant classes of the world economy. Thus, the reproduction or rediscovery of the

politics of the act of producing, of the economy of the productive process, involves redefining, rediscovering the needs of the people so as to do away with imposed needs and to identify or rediscover their actual needs.

POPULAR CULTURE • COMMON SENSE

P. 82 The concept of popular culture is certainly related to common sense, to the elements of resistance and nonresistance, this mixture of acceptance of domination and revolt against it. All this could constitute what we call "popular culture." But a culture of the people should not only furnish the elements to change, or rediscover power, but also the elements to rediscover culture, language, literature and art, to rediscover the way in which people eat and drink, in short, to rediscover life. Because in the final definition, creating a new society means a rediscovery of society and in the process a rediscovery of ourselves, a recreation of ourselves, because, by recreating ourselves, individually and socially, we shall change society.

P. 82 A society should be a society of dialogue, of total participation, a society in which each one has a portion of power, and the sum of those portions of power constitutes power as such.

IDEOLOGY

P. 27 To fight ideologies ideologically is to lapse into an ideology of ideologies.

P. 27 The starting point for a political-pedagogical project must be precisely at the level of the people's aspirations and dreams, their understanding of reality and their forms of action and struggle.

QUESTIONS

P. 35 In teaching, questions have been forgotten. Teachers and students alike have forgotten them, and, as I understand it, all knowledge begins from asking questions. It begins with what you, Paulo, call *curiosity*. But curiosity is asking questions!

I have the impression – and I don't know whether you will agree with me – that today teaching, knowledge, consists in giving answers and not asking questions.

Only when we begin with questions, should we go in search of answers, P. 35

WE SHOULD START FROM REALITY AND USE CONCEPTS AS MEDIATORS IN ORDER TO RETURN TO REALITY.

and not the other way round. If you produce answers as if all knowledge consisted of them, were already given, were absolute, you are leaving no room for curiosity or the discovery of fresh elements.

P. 37

Perhaps this should be one of the first points to be discussed in a training course for young people preparing to be teachers: what does it mean to ask questions? I must stress, however, that the point of the question is not to turn the question "what does it mean to ask questions?" into an intellectual game, but to experience the force of the question, experience the challenge it offers, experience curiosity, and demonstrate it to the students [...] I would want to stress that the source of knowledge lies in inquiry, in questions, or in the very act of asking questions.

P. 38

We must make it clear once again that our interest in asking questions, about asking questions, cannot remain simply at the level of asking questions for their own sake. What is supremely important is whenever possible to link question and answer to actions which can be performed or repeated in future.

P. 38

The student must discover the living, powerful, dynamic relation between word and action, between word, action and reflection. Thus, by using concrete examples of students' own experience in the course of a morning's classroom work, in the case of a class of school children, we can encourage them to ask questions about their own experience, and the answers will then include the experience, which gave rise to the question. Acting, speaking and discovering would all belong together.

P. 38

What is important is that a question about a question, or questions about questions, and about answers – that this chain of questions and answers should ultimately be broadly anchored in reality, in other words, that this chain should not be broken. Because we are used to seeing this chain of questions and answers, which is basically what knowledge is all about, being broken, interrupted, and not coming to grips with reality. What I insist on is that, granted that there are intermediate questions; they should always serve as a bridge between the primary question and concrete reality.

P. 38

Students engaged in a continuing process of education should be adept at asking questions about themselves. In other words, it should be impossible to pass through a day without constantly asking yourself questions.

P. 40

I should like to stress again the need constantly to stimulate curiosity, the act of asking questions, instead of repressing it. Schools either reject questions or they bureaucratised the act of asking them. It is not simply a matter of introducing a question-and-answer session into the curriculum between nine and ten, for example. That is not what it's about. The issue for us is not the bureaucratised asking of questions, but the acknowledgement of existence itself as an act of questioning. Human existence, because it came into being through asking questions, is at the root of change in the world. There is a radical element to existence, which is the radical act of asking questions.

And precisely when someone loses the capacity to be surprised, they sink into bureaucratisation. I think it is important to note that there is an undeniable relationship between being surprised and asking questions, taking risks and existence. At root human existence involves surprise, questioning and risk. And, because of all this, it involves action and change. Bureaucratisation, however, means adaptation with a minimum of risk, with no surprises, without asking questions. And so we have a pedagogy of answers, which is a pedagogy of adaptation, not a pedagogy of creativity. It does not encourage people to take the risk of inventing, or reinventing. For me, to refuse to take risks is the best way there is of denying human existence itself.

KNOWING

P. 115

"Before, we didn't know what we knew: now we know that we knew and that we can know more."

REAL LIFE

P. 29

We must begin with the actual situation, the actions which we and the people engage in day by day – since we are all involved in daily life in one form or another – reflect on that, and then generate ideas in order to understand it. And such ideas will no longer be ideas that are models, but ideas being generated out of real life situations.

PROCESS

P. 32

When you put forward the idea that truth lies in the quest and not in the result, that it is a process, that knowledge is a process, and thus we should engage in it and achieve it through dialogue, through breaking

with the past – that is not accepted by the great majority of students, who are used to the teacher, the wise man, having the truth, hierarchically, and thus do not accept dialogue. For them dialogue is a sign of weakness on the part of the teacher; for them modesty in knowledge is an indication of weakness and ignorance.

There is no way of forgetting that we are constantly up against this instilled certainty according to which students are there to learn and teachers are there to teach. This casts such a shadow, weighs upon us so heavily, that it is difficult for teachers to realise that as they teach they are also learning. First, because they are teaching, in other words, the actual process of teaching teaches them to teach. Secondly, they learn with those they teach, not simply because they have to prepare themselves for teaching, but also because they revise their knowledge in the quest for knowledge the students engage in.

MISTAKES • CONCRETE REALITY

P. 40

Education as it is consists generally in finding answers rather than asking questions. An education, which consists in asking questions, is, however, the only education, which is creative and capable of stimulating people's capacity to experience surprise, to respond to their surprise and solve their real fundamental existential problems. It is knowledge itself.

The easiest way is precisely the pedagogy of giving answers, but in that way absolutely nothing is put at risk. Intellectuals are almost afraid to take risks, to make mistakes, whereas it is the making of mistakes, which enables advances in knowledge to be made. So in this regard the pedagogy of freedom or creativity should be an eminently risky enterprise. People should dare to take risks, should expose themselves to risk, as the one way of advancing in knowledge, of truly learning and teaching. I consider the pedagogy of taking risks very important, and it is related to the pedagogy of making mistakes. If we negate the negations, i.e. the mistake, this new negation will invest the mistake with positive quality: this transition from error to non-error is knowledge. A fresh mistake will never be a completely fresh mistake: it will be a fresh mistake in that the variable elements in it make it a fresh mistake, and this chain extends to infinity. If that were not the case, we would attain absolute knowledge, and there is no such thing as absolute knowledge [...] The force of the negative in knowledge is an essential part of knowledge, and we call it: making mistakes, taking risks, being curious, asking questions, and so on.

P. 33

P. 41 If you do not engage in that adventure, it is impossible to be creative. Any educational practice based on standardisation, on what is laid down in advance, on routine in which everything is predetermined, is bureaucratising and thus anti-democratic.

P. 41 Work is a creative process but, since the rationality of work is predetermined and with it the steps to be taken, workers are caught up in a process which is not educative and denies them any possibility of being creative [...] The rationality of work requires workers not to be creative [...] The great problem is the practical application of thought to actual situations. And in this regard the rationality of work requires workers not to respond creatively to the problems with which concrete reality confronts this abstract rationality.

P. 46 For intellectuals and politicians, the common sense of the people appears as ignorance and therefore as powerlessness.

P. 70 **NEW SOCIETY**
Creating a new society means creating yourself afresh, re-creating yourself.

P. 95 **LIBERATION**
The struggle for liberation is, as Amílcar Cabral said, "a cultural fact and a factor of culture." It is a profoundly pedagogical experience.

P. 126 **REVOLUTION**
Revolution is not only the responsibility of men, of the leaders, but also of women; not only of adults, but also of children and the elderly.

P. 21 **CULTURE**
Culture is not only artistic or intellectual phenomena expressed through thought: culture is to be seen above all in the simplest actions of everyday life – culture is eating in a different way, shaking hands in a different way, relating to people in a different way. So that it seems to me that these three concepts – culture, difference and tolerance – are old concepts being used in a new way. Culture for us, I would insist, includes the whole range of human activity, including everyday life;

**PEOPLE SHOULD DARE
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IT IS RELATED TO THE
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IF WE NEGATE THE
NEGATIONS, I.E.

THE MISTAKE,

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QUALITY: THIS TRANSI-
TION FROM ERROR TO
NON-ERROR IS
KNOWLEDGE.

and it is basically in everyday life that we make the discovery of what is different, what is essential. And this understanding of what is essential is different from the traditional one, which views the essential as those features, which are held in common. However, for us – and I think you will agree with me – the essential is what is different, what makes us different people.

EDUCATION

Education should be regarded as a process, as a process of self-transformation, as a process, which must itself be in a constant state of change. It should not cling to preconceived ideas or models [...]. Education must not be afraid of this process, because life is a process, as is struggle, power and indeed education itself. It must not be afraid of being changed, because such change should be the driving force behind any transformation of society. We must not only objectively accept change because it objectively exists but also bring it about [...]. As we bring about a change, we are exercising our freedom. Freedom means precisely this possibility, this exercise of our will to bring about historical change, to give direction to history with all the limitations this implies.

P. 77

As it responds to the basic problems of the transitional period, revolutionary education must sometimes anticipate the new society which has not yet come into being [...]. Revolution does not happen overnight (there is no such thing as revolution by decree: it can be decreed, but the revolutions are made, step by step). Consequently, education itself has to respond constantly to this process, but it can also go ahead of this process, creating the critical liberating consciousness, which will enable the aims of this society to be determined in terms provided by the Sandinista revolution, since it is a more just and egalitarian society. Such anticipation cannot, however, leave or place education in a position too far removed from what is happening at the material bases of the society in transition, without running the risk of becoming narrowly idealistic.

P. 78

Together with production, or productive work, and health, education should in this transitional period become a stimulus to the necessary deepening of change in society. From the beginning of the transitional period, revolutionary education, in order to perform its task, cannot simply undergo changes in methods or merely update teaching equipment, using, for example, more projectors

and fewer blackboards! What is looked for in education during this transitional period is that it should be rediscovered, revolutionised, instead of simply being reformed. While before, in serving the interests of the dominant classes, education reproduced the ideology of those classes and discriminated against the popular classes, who were never listened to and always ignored, now, in the transitional period, the popular classes in power not only must be listened to as they demand education for their sons and daughters, but they must also participate actively alongside professional educators in the reconstruction of education.

The transitional period is, of course, full of confrontations between the old and the new, which is what revolution is all about. The conflict between them in the transitional period is essential for the advance of the revolution and the people.

P. 79

EDUCATIONAL PROCESS

This whole educational process – and it is an educational process – of solving the problems of the people must, I insist, start from empirical knowledge, which is the power of the people to solve their problems.

P. 89

Not asking the primary questions in order to find the appropriate answers entails considerable consequences at the cultural level. A population culturally accustomed to eating smoked fish would have to change its eating habits if an imposed technology, like refrigerators, were introduced.

P. 89

Hans Ulrich Obrist & Richard Wentworth

Hans Ulrich Obrist and Richard Wentworth in conversation, extracts from a bus trip on the M25 motorway (the London Orbital), entitled: *Caspar David Friedrich in Kent Or In search of congestion on the M25.*

April 16, 2010 (Day 10 of the art school), 6–10pm
Participants: art school community, special guests,
and driver Koli.

* From 2002–10, Wentworth was 'Master of Drawing' at The Ruskin School of Drawing and Fine Art, University of Oxford.

** Black Mountain College was a school founded in 1933 in Black Mountain, North Carolina.

COMMUNITY

(Collective • Honouring Students)

Richard Wentworth: I think students are not honoured any more. In order for tonight to work, you all had to commit to this, you are not here by accident, you have all given your time; emotional time, economic time, and I think this is no longer respected. The language of 'delivering' a course is offensive. What I tried in the Ruskin* was to get students to see that it was their collective responsibility to own the course, I don't mean ownership in terms of property, but something to do with an emotional engagement. This collective responsibility is really important... to think about how you create these conditions. The language of cultivation, what is it that makes it fertile to be with one other? I don't regard this as miraculous; I regard this as almost common sense.

HISTORIES

(Cage • Fuller • Art School • Utopias)

Hans Ulrich Obrist: Artists right now are telling me there is a desire and necessity for new art schools. They have been thinking a lot about this and whether there could be a new Black Mountain College*. My whole interview project has grown out of there not being a Black Mountain College when I went to school. Black Mountain College continues being this magical moment. It was a small college, where people like Buckminster Fuller, Robert Rauschenberg and John Cage would meet and produce reality together, a totally transdisciplinary school, where art, music, literature and other disciplines came together. This was something I couldn't find when I went to school in the 1980s. And because I couldn't find it, I thought I needed to somehow organise it. So I rang up the physical chemist Ilya Prigogine and visited him in Brussels, and I subsequently rang up some artists and architects and sort of created my own virtual Black Mountain College, my own school, my own way of learning by connecting, conversing and exchanging ideas with these people. It is interesting to think about such magical moments, which have actually existed, and it is not only Black Mountain College, there have been plenty other alternative, more experimental art school types. And Richard, you have been in at least two of these.

*** Set (something, especially a stage or the floor of an auditorium) at a sloping angle.

We talked about artistic epiphanies before, maybe we can talk about art school epiphanies and such moments. One is the AA (Architectural Association, London) in which you have been involved. Not having experienced it myself, when I speak to architects who were involved in it, such as Rem Koolhaas or Zaha Hadid, who were first there as students and then also as teachers, it seemed to be a place of incredible generosity and a real laboratory of new ideas, where different disciplines came together. Whether it is Black Mountain College or the AA, very often these are quite small schools. Another magical moment was the Goldsmiths (College, London) moment out of which so many artists grew.

RW: The AA, their L-shaped lecture theatre is probably the best space for giving and taking in London. Needless to say, it's not raked *, so you can enjoy a sense of the forum and democracy.

(Goldsmiths • Incubation, Small Places, Kitchen)

RW: The Goldsmiths moment that gets talked about was at Myatt's Fields, just up here on the left [points to the location while passing by]. I think it was extremely important that it was only 150 people in this quite nice arts and crafts building near Brixton, when Brixton was a bit – horrible word – edgy (a sad 21st Century hipster marketing term). Not very far from the Oval tube station, very quick to get to the Tate, bear in mind then there was only one Tate. Really simple organisational ingredients. And there was no sense that it was part of some big campus like the current Goldsmiths campus we just passed. I think that this would also be true for Black Mountain College. Certain kinds of spatial conditions, space outside where some cars would be parked, no regulation... "Oh look there is Richard's car, he must still be here, and there is Michael Craig-Martin's car, he is still here." One front door, everyone had to go through. Long corridors – the building was used as a hospital in World War I, imagine those generic organisational spaces between hospitals, barracks, and teaching spaces – off these long corridors were big spaces, generous light, built in 1905, like a minor public school with a few Latin words over the door. A comforting smell of cooking in the basement, everybody eating with each other – no separation. Workshops also in the basement, very modest, and a feeling that people had to organise their own lives. This ran from 1978 to 1987, maybe. I think it was a place of incubation, I am not being romantic.

HUO: Can you tell me more about how art schools are organised?

RW: If you look at most art schools, they are organised along trade lines. The wet things are kept away from the dry things, the hot things are kept away from the cold things, and the flat things are kept away from the bumpy things. The things which have got light in them are kept away from things that have sound in them. Imagine going on some insane formalist programme in your kitchen where you put all the round things together and all the square things together and all the sort of ficky things together. What is important is to try and imagine, what is the meal? What is the bigger operation? Some of these very tidy divisions don't have to be divisions. Let's say you are a painter, and your only friends are also painters, this would be mad! Roland Penrose once asked Pablo Picasso: "Why are you friendly with the poets?" And Picasso said: "Because the painters are so stupid (*bête comme un peintre*). "I don't mean that cheaply. Not once have I mentioned crossdisciplinarity, because I don't want to know anyone who isn't crossdisciplinary. I would hope that you all have books on five subjects sitting by your bed. I would hate to hear you have only got Robert Smithson by your bed. This is death!

(Max Bill • Cross-disciplinary)

HUO: The Swiss artist and architect Max Bill was in the earlier part of his development an inventor of an art, design and architecture school, which became very famous – the Ulm School of Design, which was completed in 1955.

ARCHITECTURE

(Art • Architecture, Price)

HUO: Thinking about school and the future of school, Cedric Price always said that we should bring the disciplines together. Art students should be more in contact with architecture students or science students. Cedric's project *Potteries Thinkbelt* (1964), using already existing infrastructure in the North Staffordshire area, aimed at establishing a mobile science and technology teaching/learning institution consisting of a number of interconnected sites and units; the connection happened on two levels: the various buildings were linked through road and railway networks, and these buildings were also units in transit that could be lifted by cranes onto trains...

The connection to architecture is something, which I feel whenever Richard and I speak. It is something, which comes up, it is in many

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of your projects, in your 'unrealised project', which you contributed to our *Unbuilt Roads: 107 Unrealised Projects* book (1997). This was the bridge – whenever I speak to Zaha Hadid, she says, there was a miracle in the AA at a certain moment in the 1970s – which I'd love to hear more about.

(Institutions • Semi domestic Nature of Architecture)

RW: It is important to always think about space. When a student approaches me and asks, "Where should I go to art school?", I say, "Try and look – don't read any prospectuses ever! – at five places and work out what is happening to you emotionally as you do. And if it feels right in one of these places, there is a very good chance that it will be right." If you enter some institutions, you get the smell of the institution. The Architectural Association has a kind of English gentlemanly, gentlemanly, relaxed and privileged smell. Anyone can go in. No one is standing on the door. It looks like a very nice private house and the place is full of people going about their business. Very exceptional. Some institutions are very well organised, they tell you, "We are an institution and you will behave like this." And on the whole I think these are not the greatest places to be an art student.

RIGID SYSTEMS

(Professional • Amateur)

RW: In the Royal College of Art they love to talk about Professional Practice. I feel mildly sick when I hear the word 'Professional Practice.' If you don't love what you do you can't do it. And that's where it comes from, this is what amateur means.

SECONDARY NETWORKS

(Learning)

RW: Two things come up very quickly. One has to do with Hans Ulrich's fearlessness. It is that fearlessness, which is a quality everybody has until they are 10 or 12 years old. It is mostly educated out of people. Hans Ulrich doesn't really do fear, he thinks something and he tends to act upon it. And I think this is an amazing thing in teaching, as a sort of giving permission. There is a way in which you can make space for other people

and say, "Well, try it!" But most of us de-permission ourselves from acting... The other day I wondered if we shouldn't just ask each other, "Do you like to be alone?", "Do you need the company of other people and in what quantity?", "Do you like to work with things that are very close to you?", "Are you somebody who needs to hold a book?", "Do you like to work outdoors?", "Do you like to sweat?", or "How do you like to order yourself?". Most people as they start to mature, they start to see that these are very profound pieces of information that they actually had when they were very young, about who they are and how they can work, how they can be productive. And very often such questions are never raised in art schools.

NON-PLAN

(Changing Rules of the Game)

HUO: Alighiero Boetti said that one should always change the rules of the game, one should never repeat them. If one does a lecture, a conference, an exhibition or a project, one should always come up with new rules of the game. That's maybe why we are on this bus (on a bus trip on the M25) not knowing what is going to happen. It is not really scripted today because we don't really know what is going to happen.

(Price • Making do and Getting by)

HUO: One of the things Cedric often talked about was the idea that we don't always have a master plan.

(Royal College • Non-Plan)

RW: The people who flourish at the Royal College are the people who look around and get hold of the sticky bits, and they don't work tidily in some little compartmented department. And my job is to try and get the door open to the school, which for 20 years has been shut, which is sort of simple really; you turn the handle and open the door. There are people who then come and shut the door. It must be obvious to you now, I don't do plans.

HUO: Cedric is the inventor of the non-plan.

THERE SHOULD BE COURSES IN PRIMARY SCHOOL ABOUT HOW THE WORLD IS ORGANISED,

HOW WE BEHAVE

MOBILISE! • NEIGHBOURHOOD

(Editing Time)

HUO: It has a lot to do with parallel realities. I always believed in the idea that one can edit time in many different ways. Cedric kept encouraging me to edit time differently, to resist the homogenisation of time. Very early on it was architecture, selforganisation, and not having a master plan that inspired me – ideas and structures intrinsic to Yona Friedman's practice and Cedric Price's practice. So it seemed interesting to look at architecture, how in the 1950s, architecture was already questioning the master plan and how one could bring this into the art world. Certain things for Cedric in the 1960s became relevant for me curatorially in the late 1990s, something that is relevant in one field can 40 years later trigger – like a butterfly – a huge change in another field. The idea to introduce 'selforganisation' was instrumental for shows like *Do It* (since 1993), *Cities on the Move* (1997, 1999) or *Life/Live* (1996).

DEBTS

(Teaching • Behaviour)

RW: There should be courses in primary school about how the world is organised, how we behave, why we have developed to the point where we don't want to sit at wobbly tables, why we want to walk on the side of the street where the light is brighter – courses on issues exploring our cultural, animal selves. I am not sure if that 'is' or 'belongs to' architecture or a kind of urbanism. Maybe it's merely a concern about manners. I remember teaching my children, when somebody comes in while you are eating, why you should stand up to greet the person. They looked at me as if I was an idiot. We are having our dinner and this person turns up and wants our attention. He should bugger off. And my reply was, "No, you have to socially level the experience." If Marina Warner was here, she could tell us the history of kneeling and being prostrate. If you need to beg – certainly in the West – you get down on the ground. You make yourself close to the ground. These systems of value and spatial recognition are not talked about enough. If you don't understand what human or physical relationships are then you are not going to invent forms that encourage or develop our human conduct very well. A lot of architecture seems to be unaware of this recognition. My feeling towards architecture has much to do with manners or protocol

DON'T BE AFRAID TO CARE. DON'T BE AFRAID TO SHOW THAT YOU CARE. MAKE IT YOUR BUSINESS TO FIND OTHER PEOPLE WHO CARE. AND EVERY TIME YOU PLUG SOMETHING IN ASK IF IT COULD BE DONE IN AN-OTHER WAY.

in relation to objects and prohibitions. And you can test this relation by walking through a city, working out which spaces you wouldn't enter because you have the perception that they are somehow private or they are impregnable, or they don't belong to you. The other day my wife said, "I have been at the Halal Butchers, it is amazing." The store has been there for 30 years and we have never been in. It is obvious why we have never been in; we just thought we have nothing to do with Halal butchery. It is 5 minutes from where we live, and I am sure everybody here has some version of that. This is how we close off pieces of the world and pieces of the world are also closed off from us.

(Advice)

RW: Don't be afraid to care. Don't be afraid to show that you care. Make it your business to find other people who care. And every time you plug something in ask if it could be done in another way.

Prototypes and Realities: Some Questions for Fritz Haeg

Fritz Haeg interviewed by Verina Gfader
via email 2012 / 2013

Verina Gfader: What are the materials or materialities you are working with?

Fritz Haeg: The home, in all of its expanding physical manifestations: plants, food, habitat, furnishings, etc.

VG: Where do you consider lies your (cultural-artistic-social) agency?

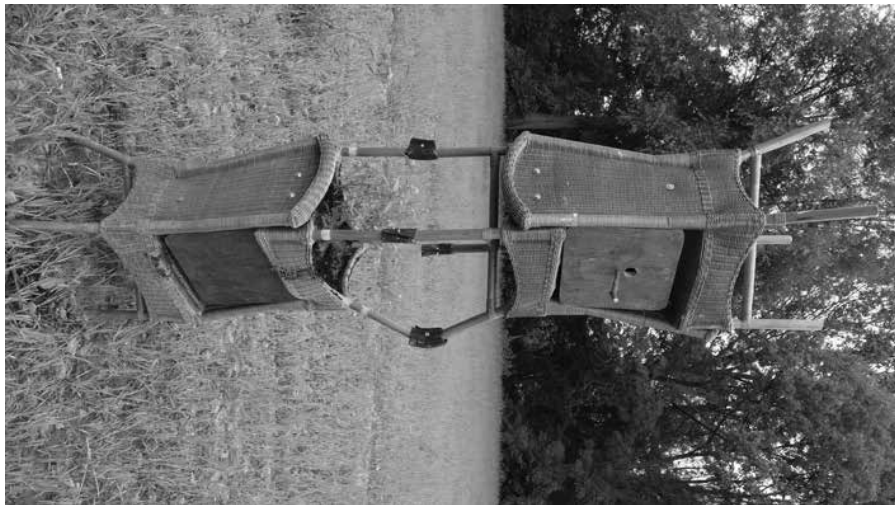
FH: My work is primarily commissioned and supported by contemporary art institutions, but that is merely the source – mostly remaining invisible – from which it develops. The core of the projects is often found out in the city streets, inserting itself into the quotidian, with the gallery or museum functioning more like a headquarters for something, redirecting your attention outside of the institution. Much of my work exists as provocative propositions; simple pragmatic proposals that rely on often absurd contrasts between how we really live, and how we could be living. What if I grew food in front of my house? Or opened up my house to the public? Or started my own school in my living room? Or became an architect for urban wildlife clients?

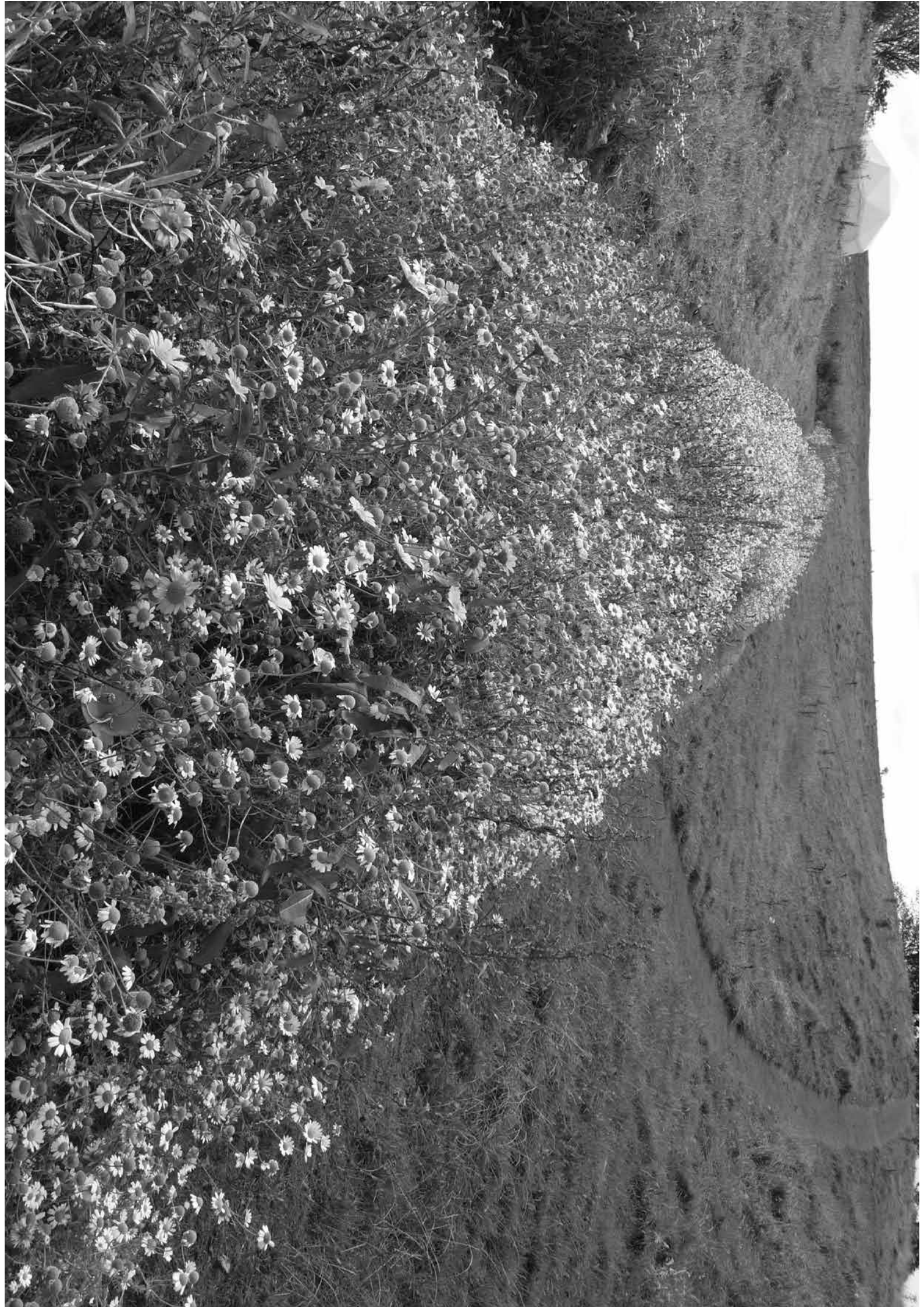
VG: You work seems to demand a site for experts, could you say a bit more about expertise, and the in- or exclusion of amateurs? The amateur as expert, the expertise of the amateur?

FH: I enjoy being an amateur, allowing myself to be drawn to current interests and passions. By trespassing beyond my qualifications, I'm free to ignore the conventions. I do however depend heavily on experts, those wonderful people opposite of me who spend their life going deep into one area. If I am developing an edition of *Animal Estates*¹ in a new city, the first thing I will do is locate the urban wildlife experts who know what animals were in the city before us, which of those need accommodations and could cohabitate with us in a mutually beneficial way. We will then make a list of animal clients, the species for whom we will be proposing a modest series of animal architecture prototypes. The design will be informed by the expert for each animal, talking to him the way as I would to an architecture client.

VG: Is there a utopian dimension in your approach to living spaces, i.e. the vital city, or in your initiation of projects? If so, how does it manifest or corrupt itself?

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also aside to, the actual work in very unique ways: what is the actual work? Is it the people, or activating matter or space/place, or is it a concept, or a timely piece becoming redundant or residual after an action?

FH: Yes, it is all of those things and more. I like to invite more labels, more meanings, more manifestations, more interpretations, instead of shutting these things down.

VG: A question about subordinate geopolitical space: what edible matter for planting would you suggest for a small-scale garden (organised by one or two people) in North London?

FH: This is better asked of someone already growing food there! I am not the expert on that.

If I were to plant a garden there, I would start by finding others that have been growing food there for years, and find out about their experiences particular to that location.

VG: Are you interested in biopolitics? If yes, in a particular aspect?

FH: Yes, but nothing in particular.

VG: Is you practice filmic? How do you relate to film, the moving image? Do you use film, and if so, in what way, aesthetically, conceptually, virtually? Or maybe there is no use of film in your work.

FH: I make videos (not films) of many of my projects. Movement, dance and gardens are all conducive to time-based media like video – so I often turn to that as one of many ways of telling a story about what happened with the work.

VG: What is social media for you?

FH: I was on Facebook for a year, but not anymore. I like the idea of it as a way to facilitate, organise, and coordinate real life experiences. But there is something unfortunate about these tools when they become surrogates for a physically and emotionally engaged life.

VG: Are you a nomad?

FH: I am happy as a homebody and as a nomad, I need both in extremes, I would go crazy with only one.

VG: When did the geodesic dome enter your thoughts and work, and what is its future? Is it fictional to a certain degree?

FH: Before I bought my geodesic dome home³ in 2000, I actually hadn't given these domes much thought. But of course since then I have become very interested and inspired by Buckminster Fuller in general, and his ideas behind the geodesic dome in particular.⁴ The dome is not fictional or abstract, it is a highly pragmatic solution to a very universal problem of shelter limited by physics and standardised construction materials. It is exactly through its relentless pragmatism that it becomes poetic. And it is exactly this quality inherent in Fuller's work that I love.

VG: Are you interested in advising on building temporary shelters?

FH: Sure.

VG: Are you interested in aesthetics of people's occupation, for example, protest architecture? Aesthetics of sampling and assemblage?

FH: Sure.

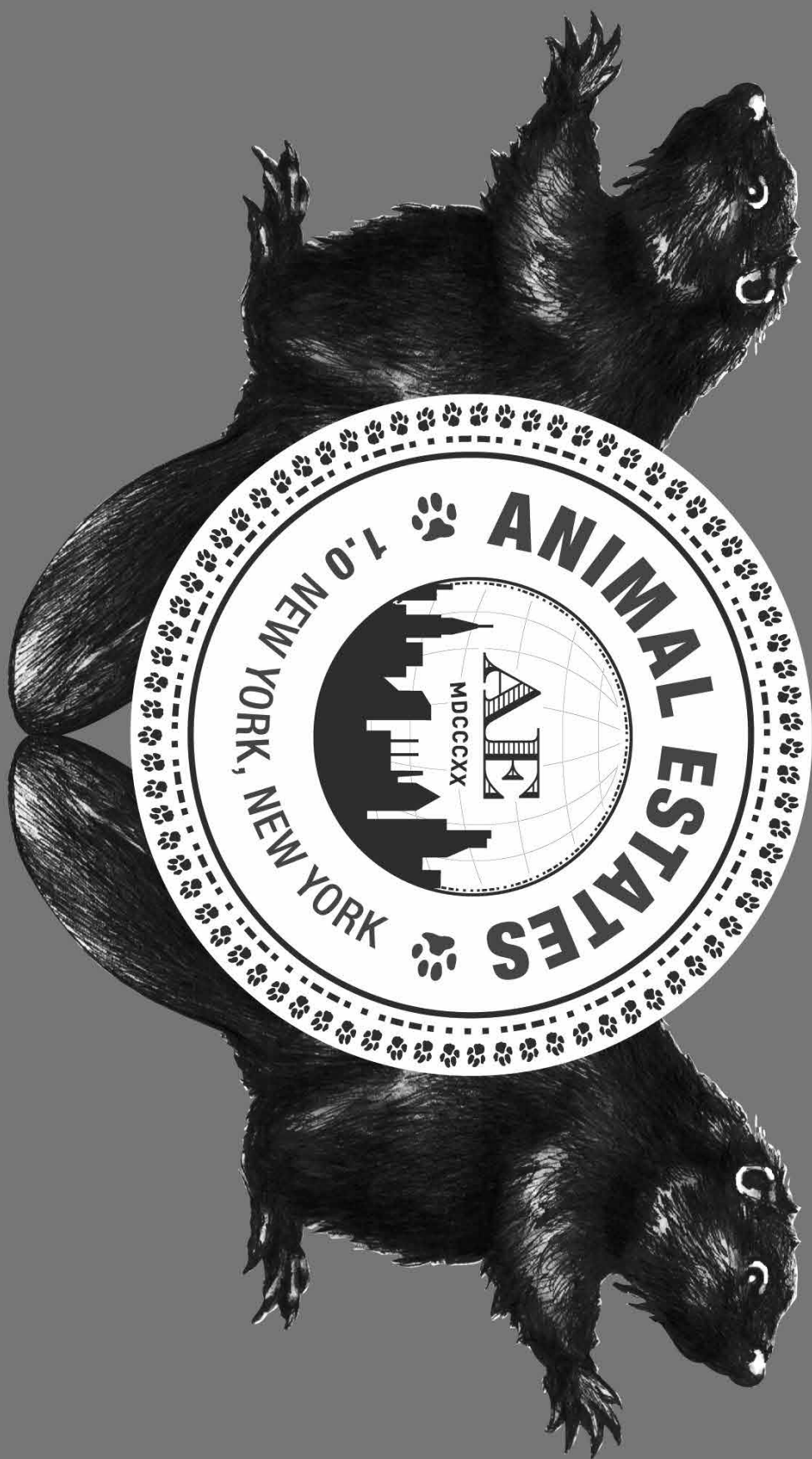
VG: What is your preferred working time and resting time?

FH: I'm always working, but I find my work restful.

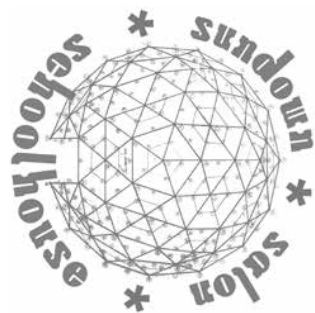
VG: Where are you at the moment? In what way does this place or locality – however unstable – affect you?

FH: I am at home in Los Angeles, where I am doing some serious nesting after returning from almost 16 months away. I am falling in love with my house, garden, dogs, city, climate, landscape and culture here all over again.





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IT IS EXACTLY THROUGH ITS RELENTLESS PRAGMATISM THAT IT BECOMES POETIC.

Notes

¹ *Animal Estates* is an ongoing exploration into how animals, having been displaced or removed from the city, can be reintroduced into it. Dwelling designs for selected sites are developed with a local expertise on a particular animal. www.fritzhaeg.com/garden/initiatives/animals-estates/main.html

² *Edble Estates* initiates the creation of regional prototype gardens, aiming to replace generic domestic garden arrangements or unused green spaces by specific garden environments. Encouraging to grow plants desired and chosen by individuals, the project develops both a proliferation of local and geographical plant specifics, and communal spirit among residents. www.fritzhaeg.com/garden/initiatives/edblees-estates/main.html

³ The geodesic dome became base and starting point for *Sundown Salon* and *Sundown Schoolhouse*, investments in choreographing social activities and temporary (sometimes mobile) sites for mutual exchange and transactions. www.fritzhaeg.com/studio/projects/sundown.html

⁴ Fuller developed the intrinsic mathematics of this type of dome, originally designed after World War I by Walther Bauersfeld, chief engineer of the Carl Zeiss optical company, for a planetarium to house his planetarium projector. Fuller received his geodesic dome patent U.S. 2,682,235 awarded in 1954.

Adam Knight

Amateur/Failure

In the following presentation¹ I would like to talk about the relationship between amateurism and failure, specifically relating to two people, the comedian Andy Kaufman and the artist Bas Jan Ader. I want to use the amateur/failure principle to consider key themes I often think about in my own artwork, and some of the things that get in the way when I want to make something. I try to simplify these problems into dialectics, or questions and answers. Sometimes I'm not really sure which one of these two points or positions is more important when thinking and then making a piece of work. In this talk I am constantly addressing concerns in this dual perspective. This is why I think I arrived at the two figures, who for me seemed to remove any anxiety of outputting their efforts to an expectant public. Their own personas and practices had enough tension and constructed criticality to sustain belief and trust throughout.

A good place to begin, one suspects, is to work out why I paralleled Kaufman and Ader. At first inspection the comparisons are clear – both men led what seems to be enigmatic lives, and as a result their myths continue to thrive and perpetuate in an age where irony sinks the romantic. I'm also aware that both have been theorised and expounded upon so predictably through cultural morbid fascination. Instead, I will here only deal with my interests and write from within my own artistic context. I always felt there was an affinity with what the comedian does and the artist at least attempts, and the presence of the myth seems to be a crude but at least introductory way of exploring these parallels.

So how can we come to understand the two men's works in the era of irony? Where do we establish an anchor in which to parallel their relationships to failure and amateurism? Can one identify an origin? Perhaps intentionally as origin provides an entry point. In a lot of artworks, successive interpretations and readings can attempt to sabotage and topple meaning. Intention is at the heart of the amateur and failureist alike. At worst this intention can become an act of negation, where an accomplished failure is no longer vulnerable to a collapse or the fall. The fall is constructed insofar as being a cynical exercise. In certain ways we find a similar strategy for the amateur, that of becoming skilled in the mimicry of amateurism. The difference it would seem to me lies in the degree of transparency executed by the artist in relation to both these modes of working. How one understands what the failure is, is directly informed by the artist's parameters. As audience we judge the acceptability of the failure, all of which is tacitly embedded within the construction of the amateur persona.

Linda Norden observes of Ader's silent short film piece, *I'm too sad to tell you* (1971), "... you can see just how canny an actor and director he was. Actually, you may not see this if you look at the later images in isolation, but as soon as you juxtapose the 1970 photos and 1971 film stills, the contrast is almost embarrassing. What remains interesting, however, is that this makes the earlier images seem all the more earnest by comparison."²

So intention as *tabula rasa* at the core of a comedic or artistic practice can no longer be trusted. Each future movement removes itself from the point of origin, our capability to follow the amateur is made treacherous and demands commitment and, to a certain extent, faith. At all times we nervously look for that original entry point only to find it dismantled by the amateur. It is this critical functioning of the audience – as a sacrificial agent – that facilitates the disappearance of intentionality. Lack of a true origin in the work of the artist and the comedian drives each work to an 'autonomal' microcosm of the artist's life. Within this state all histories prove false and no future actions can be anticipated. It is for this very reason that Ader and Kaufman's works play out as crystallised moments of their lives, and elucidate the complex relationship between mythology and truth.

Both Kaufman and Ader, through a constructed amateurism and a close proximity with failure, resisted a finality as favoured by the expert. The believability of the proximity or, as I will later term, the 'threshold,' played itself out until both men's untimely disappearances. Ader was lost at sea enacting the final part of his work *In Search of the Miraculous* (1975), and Kaufman was lost to cancer. At this point the inbuilt circuitry of failure and falling was so hardwired that for some their deaths could be resisted and delayed by their developed myths. Even months before Kaufman's tragic death, fans would stop the by-now wheelchair bound comedian in the street and insist he was still duping them. Ader's students at the University of California suspected that his disappearance too was an elaborately staged hoax.

This extended faith-structure, I believe, does not lie solely in a dramatic or theatrical space. The faith-structure seems to occur at the smaller scale of the repetitive gesture of the amateur as an agent of failure. The position of amateur would seemingly begin to dismantle the trappings of artist and comedian alike, and appear to be an advantageous tool

to engage in the age of irony and disbelief. The amateur functions to destabilise usual established critiques, or rather to shift these critiques into other contexts. The amateur is never still in his restlessness. This flux of context creates and perpetuates the lone figure, the outsider and the myth. Through a 'mything' of their practices and the mythologising of faith, the comedian and the artist begin to play with the idea of both audience and community. Jean Luc Nancy writes in 'Myth Interrupted,' that myth and mythic speech is communitarian in essence but no longer holds meaning in a community *absent* of myth.³

To talk of Ader and Kaufman from a posthumous position necessitates mentioning the romantic. For both men the romantic constituted the negation of the very practice they sought to debunk. The amateur declares his separation from the community not through exclusion, but via the practice of the myth. It is through these acts that separation becomes possible, it is also a method of bypassing any direct confrontation with the audience. Kaufman declared: "I've never really told a joke in my life. I've never done what they would call straight comedy."⁴ Similarly, Ader said of his work: "I do not make body sculpture, body art or body works. When I fell off the roof of my house or into a canal, it was because gravity made itself master over me."⁵ The amateur therefore demands a kind of faith through a constructed myth. In this negation of myth the comedian, and to some extent the artist, relies upon the audience 'sharing the joke' vis-à-vis becoming a kind of expert in relation to the amateur.

But let's return for a moment to the point at which the myth structure, as previously mentioned, collides with this oscillating reversal between expert and amateur, or belief and doubt. Somewhere between amateur and expert lies the threshold, where one shifts into another. At this point of the threshold is the audience. So the artist/amateur acknowledges the audience not as mere recipient of his activities, but as a critically functioning moment where amateurism reveals and then reaches its limit. The audience, however, remains veiled in this activating role. Both Kaufman and Ader expertly construct the fault line of this threshold to almost seismic effect. In this instance, both men exceed their ability to make the threshold manifest. Never once does the threshold feel forced or without sincerity. The following clip, I think, perfectly shows the point at which Ader and Kaufman traverse, and finally slip across their own threshold.

[Shows film clip]

IT IS THIS CRITICAL FUNCTIONING OF THE AUDIENCE – AS A SACRIFICIAL AGENT – THAT FACILITATES THE DISAPPEARANCE OF INTENTIONALITY.

For Kaufman this was his very first network television appearance, incidentally several months after Ader's disappearance. I think this so beautifully constructs the sincerity and commitment he had established with his audience. We wait patiently for the nervous young man to share his joke, *to be funny*. Network television frames the amateur in such an incongruous manner, that we cannot reasonably believe that Kaufman *isn't* a genius. Within the first gesture, we know the amateur; he establishes his fallibility, the threshold is made and the belief in Andy Kaufman is absolute.

For Ader the threshold is in the moment before the fall, Ader's fall is the acceptance and willingness of failure; we receive that threshold in submission. After the fall we come to understand the fabric of that threshold, and the inherent transition from amateur (supported by belief) to, finally, expert (solicited through trust). The critical function in this action allows us to know that this transition will be indefinitely repeated by the artist, however, each time this knowingness is stripped away, all we are left with is the belief in the failure and the trust of the amateur. We cannot come prepared. The comedian knows this, but also knows that the joke must be shared. For Kaufman the threshold is calmly taken away from the audience, always remaining revealed on our horizon. This was the only way that Kaufman could be permitted to read F. Scott Fitzgerald's novel *The Great Gatsby* (1925) in its entirety and still retain most of the audience. The truly brilliant part of this act is the collapsing of Ader's belief and doubt into expertise and amateurism. This disjunctive ebb exists throughout Kaufman's career, even to an extent embracing a kind of reflexivity.

As I approach the end of this talk, I think it is pertinent to consider the relationship to legacy and the re-visitation of both men's work. In both instances we are left with enough information through which to propagate the romantic myth even further. A book, entitled *The Strange Last Voyage of Donald Crowhurst* (first published in 1970), was found after Ader's disappearance in his university locker. On several occasions Kaufman revealed to his closest friend and fellow comedian, Bob Zmuda, that he intended to fake his own death. I mentioned before the role of amateurism as a deferment of finality.

Few artists, such as Ader and Kaufman, have generated to a similar extent fervent desire to respond artistically, rather than critically, to their

work, the artists' artist or the comedians' comedian, if you will. Various internet searches revealed a plethora of work that pays homage, creates pastiches, or simply recreates Ader and Kaufman's work. But these re-visitations seem to be clearly demarcated once more by the role of both amateur and expert. In Kaufman's case this reached its limit with the 1999 Hollywood film *Man on the Moon* starring Jim Carrey, and in Ader's case in the work of artist David Horvitz whose practice references Ader's catalogue of works. One of Horvitz's films based on an artist flip book, entitled *Rarely Seen Bas Jan Ader Film* (2009), when first uploaded onto YouTube, was removed by Ader's gallery representatives for copyright infringement. It would seem the amateur shares the joke again. However, the struggle for finality of the amateur continues to perpetuate through these tributes. The original framework created with such complexity manages to be distilled into absolute clarity of the dialectic: the fall and the failure.

So like the record that spins on the turntable, we are taken through the thresholding process and return back to the beginning, before the fall, before the failure – until Mighty Mouse once more might save the day.

Notes

¹ This text is a transcript from a 25 min. film by Adam Knight, entitled *Amateur/Failure*. The film was screened as part of ARTSCHOOL/UK Phase II, October 15, 2010 at the Whitechapel Gallery, London.

² Linda Norden (2006) 'I shall talk of things which are sometimes accidentally true', *ART LIES*, issue 49, www.artlies.org/article.php?id=1302&issue=49&s=0,%20accessed%2006-08-10

³ JeanLuc Nancy (1991) *The Inoperative Community*. Minneapolis: University of Minnesota Press. Chapter 2, 'Myth Interrupted', p. 50.

⁴ Brian Zehme (1999) *Lost in the Funhouse: The Life and Mind of Andy Kaufman*. London: Forth Estate Ltd.

⁵ Ader (2008) in: Brad Spence 'The Case of Bas Jan Ader', p. 2, unit2theory.pbworks.com/f/Spence%20on%20Bas%20Jan%20ader.pdf

Alice Evans &
Rita Evans

The Perfect Structure

Proposal for ARTSCHOOL/UK Phase II
Whitechapel Gallery
London, October 15–7, 2010

Questions

- 1) What is the meaning of 'Formalism'? How do you work with 'Intuition'? What is 'Purity' and in what way is it useful? What is 'cute'? How do you reason? What is truth? What is the difference between 'abstract' and 'real'?
- 2) What are the characteristics of the environment most conducive to the development of your new ideas?
- 3) Progression of ideas and thought processes – reveal similarities and differences, fundamentals for mathematics, sciences and arts.
- 4) In what direction do you move with ideas, backwards or forwards, perhaps?
- 5) Where do you have your 'Eureka' moments, how do you think these happen?
- 6) Is this moment of insight possible in art? And related to that, is failure useful in mathematics and science? Is it a helpful topic, for instance? Can artists help to resolve such failure?
- 7) Do artists just talk 'pop' science?
- 8) Can we talk in-depth across disciplines? In what way is such a conversation useful?
- 9) Draw your perception of 'the perfect structure' for thinking in your discipline, or your favourite structure. Talk about this.
- 10) Make a collaborative flow diagram demonstrating time passing in the development of the conversation.
- 11) At a particular moment near the end of this event, we will instigate the making of one drawing of a structure, each person contributing one piece to this.
- 12) Morals. How could collaboration play a decisive role with regard, for example, to the work of the theoretical physicist Richard Phillips Feynman, who assisted in the development of the atomic bomb, with subsequent disasters such as the atomic bombing of Hiroshima in Japan?
- 13) How do you come up with new ideas, how free are you in letting them happen by chance?
- 14) Does this discussion lead to a cognitive exploration that could lead to some kind of technological advancement?
- 15) What about 'magic' inherent in things that were not put there by our constructs, when can we see glimpses of this 'quality'? Is it possibly a game or does it tie in with the real world?

- 16) Are mathematics, science and art invention or discovery?
- 17) Are mathematics, art and science timeless? Do these disciplines have an existence of their own?
- 18) Do science and mathematics add or subtract mystery from an object? (See R.P. Feynman)
- 19) Language is interesting because it helps us discuss things through the differences in meaning of the same words we use, but does it help us to really know something? What is this Something we're talking about called?
- 20) What do we think about the utopian/dystopian aspects inherent in what we (artists and scientists) all do?
- 21) How does our mental state affect what we do? Do we think in a more abstract way when we are creative? What are the problems/benefits of this state?
- 22) What helps us work creatively?
- 23) How is creativity thought of in your field? What are we referring to when we think of something as creative? Do we predict any future links between the disciplines of art, mathematics, music and science, and what is the history of these links?
- 24) Is the Enlightenment over?
- 25) Can we be positive about the future?
- 26) What is your favourite quote, and who is your most inspiring person?
- 27) How do you think your field will change in the next ten years?
- 28) What music or sound(s) (this can be silence) do you find most helpful when you are working on your ideas?

**HOW DOES OUR
MENTAL STATE AFFECT
WHAT WE DO? DO WE
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OF THIS STATE?**

'In The Perfect Structure | The title emerges from the work | The beginning and the end are part of a circuit'

In 'Surely You're Joking, Mr. Feynman!' the scientist gives advice on the best way to pick up a girl in a topless bar. He was known to have used a topless bar as an office away from the office. He used the new office to make sketches or physics equations on beer mats. There is some evidence to suggest that he found this environment more conducive to creative endeavour than the traditional office space.

The Project

Our project enlists the help of artists (who either specialise in the field of sound, or whose research shows a high awareness of the 'structure' of their processes and ideas in visual terms), mathematicians and physicists to try and create the perfect conditions for the development of ideas. This is what we mean by 'the perfect structure.' We feel that the disciplines of science and art have interesting parallels through their various methods of developing ideas. We're also interested in the similarities in language used in each discipline, in our quest we would like to emphasise the slippages and similarities between science and art in order to create an interesting environment for discussion turning it onto itself in the process.

Our experiment will pay homage to Feynman's idea of a stimulating space (minus the topless girls!) by using a similar environment in order to encourage the generation of ideas. We will serve refreshments and provide beer mats for artists and scientists to sketch out their thoughts. These sketches will be projected on monitors for the viewing audience at the Whitechapel Gallery.

The Topic

The topic of the talk is the concept of 'Structure' and this is designed to encompass the subject of structure literally and metaphorically. We will ask the contributors to the discussion questions about things that aid them to structure their creativity, be it a particular environment, thought process, philosophy, microscopic entity, piece of music or inspirational person. We will also be asking the contributors to have a think beforehand as to what they regard as an inspirational

structure, be it directly from the natural world, chemistry, physics, architecture, music, art, politics or an equation, and to explain what inspires their interest in this particular shape or pattern. They will be asked to draw or represent this structure so that the audience and other participants are able to see it as a visual explanation or diagram.

We hope that this will develop into a larger debate and discussion on the particular interests of each contributor, to reveal if there is a common ground in the ways in which our artists, scientists and mathematicians think and come up with ideas, and whether between us we can propose the most conducive environment in which to work or think creatively.

To Relax

The contributors are asked to preselect a piece of music or sound (this can be silence) that helps them develop their ideas, relax, or is important to them in some way when working. These pieces will be played during the event, a little bit like a miniature version of Desert Island Discs (BBC Radio 4), where each week a guest is invited to choose the eight records they would take with them to a desert island. A list of these recordings will be made available to the audience to inspire them in their own endeavours.

Results and Conclusion

Our hope is to analyse the results of the debate, and design a sculptural work at a later date that will reflect the content of the discussion and the ideal structures that each contributor put forward. At this stage we don't know how things will converge; failure and collapse of ideas are also possible.

We will produce a leaflet and related material about the time of the event we would like to leave in the Whitechapel ARTSCHOOL/UK space. Currently we are thinking the event might take place in a pub 2 minutes walk from Whitechapel Gallery, but that is up for discussion.

We would also like to show the footage of the project to an 'artist tutor' from ARTSCHOOL/UK to have a tutorial about the work.

Roy Ascott & John Reardon

Conversation extracts
Bristol, June 20, 2011

COMMUNITY

(Artist Identity • Flux)

John Reardon: In 1998, you wrote, "The European art academy is still struggling to preserve the artistic scenario of half a Century ago, the constructive vision is despised and collaborative creativity is totally discouraged."

Roy Ascott: I think we've got to get past a lot of stuff. We need to think of time in different ways, we need to think in terms of a community of people, call it an art academy if you want, but I always have great belief in neologisms and finding completely new vocabulary to suit new behaviour. What is it we are trying to do?

We can produce and encourage the production of outputs that somehow get carried into people's living environments as artworks, but if you're talking about connectivity you have to leave that sort of thing behind. You're talking about modelling possibilities for people to live and be creative, I mean it is intrinsically political but with a very, very small *p*, undoubtedly it's what empathy is all about. Art gives permission to look into stuff that is forbidden because you aren't qualified, you aren't a member or whatever. Art enables you very often to do that. You might want to get into White Sands Missile Range in New Mexico, (the largest military installation in the US), or some factory, and if you're an artist you can do it. This is really why it's so important to keep the word 'art' alive even if I've written quite a lot about getting rid of it because I think the identity of the artist is so variable, so fluid, so indefinable, and yet so very precise for anyone who isn't one thinking, "They can't do much harm, they're artists."

INTENSITY (NON-INSTRUMENTAL TIME)

(Disorder • Institutional Shifts)

JR: I'd like to connect the question of reciprocity to one of intensity and talk about your time at OCA (Ontario College of Art) in 1971–2. Some have described this period as one of anarchy, of chaos; of students practically rioting, of staff not knowing what was going on, of college not knowing what was going on, of Board of Governors not knowing what was going on.

RA: I arrived at OCA and thought, "Wow, they really want something!" They knew about Ealing*, that's why they wanted me to do it*. I was 43 years old at the time. The first thing to deal with was 28 part time members of staff, none of whom had contracts. And the designers were... I can remember having a battle with the Association of Canadian Industrial Designers because I claimed in print that they were stylists. You know the old question about the designer of a refrigerator being a person who works out how to keep food cool; the rest is just silly, it's about whether refrigerators are pink or white, and some members of staff were really angry about all that. Anyway, I replaced them with people like John Chandler, I mean with fabulous people! The shit hit the fan because two guys – they had been there since Toronto was called Hogtown; one was head of painting, and the other one head of printing – had been on sabbatical, and when they come back the whole structure and dynamic of the college had changed.

SHAMANISM

(Psychics • Non-neuroscience • Empathy • Compassion)

RA: When I was teaching in Wolverhampton I set up this thing under Leonardo*, called 'Apport.'

JR: What is Apport?

RA: Apport* was an acronym for this Art, Parapsychology, Observation and Research thing. Through this initiative I got to know about people like Katherine Melkwood and the Glastonbury Zodiac which she discovered – figures moulded into the fabric of the land, representing constellations in the heavens – in 1927. I subsequently did a lot of painting and cut out shapes that emerged out of randomness. An apport is also a little cabinet coated in wet plaster on three sides with a curtain on the fourth side. It's part of a materialisation sequence; the idea being that something materialises in the cabinet and imprints itself on the wet plaster. It was these kinds of materialisation processes that got me ready for non-neuroscience. I've since spent a lot of time in conversation with neuroscientists – immensely depressing, relentlessly materialist.

Jim Gimzewski, an eminent nanoscientist, developed a great interactive work with Victoria Vesna, titled *Blue Morph** (2007), which uses nanoscale images and sounds derived from the metamorphosis of a caterpillar

* Roy Ascott's radical 'Groundcourse' at the Ealing and Ipswich Art Schools in the 1960s was as influential as it was unorthodox in its approach to teaching art. In the early 1960s Roy Ascott might well have been accused of losing his marbles when a friend of his drove past Ealing College of Art and Design, on the outskirts of London, and reported seeing a group of people skidding and rolling around the entrance hall. What he had witnessed was one of the many teaching experiments Ascott and his colleagues devised for the Groundcourse, where students, after being subjected to continuous flashes of extreme light and darkness in the lecture theatre, were let loose to stumble over a floor covered with marbles. Oh, the liberated days before health and safety regulations!

Emily Pethick (2006) 'Degree Zero,' *Frieze*, Issue 101, September 2006.
www.frieze.com/issue/article/degree_zero/

** In 1971 Ascott became President of Ontario College of Art, where possibly his most radical teaching experiment was to reorganise the existing departments into an 'exploratory and speculative organism' structured as a triangle of 'information, concept and structure.' Here he met serious resistance to his cybernetic art pedagogy and was sacked within a year, sparking off a large student protest with posters declaring 'We Want Roy.'

Pethick (2006) 'Degree Zero'

*** Leonardo/The International Society for the Arts, Sciences and Technology (Leonardo/ISAST) is a nonprofit organisation that serves the global network of distinguished scholars, artists, scientists, researchers and thinkers through our programmes focused on interdisciplinary work, creative output and innovation.
www.leonardo.info/isast/isastinfo.html

**** A physical object which has been paramorphically transported into a closed space or container, suggesting the passage of 'matter through matter,' that is, through intervening solid material objects. [From the Latin *apportare*, 'to carry to (a place)']
(Parapsychological Association)

***** Videoclip from *Blue Morph* at The Integration, California, by Jack Toolin, 2008
www.youtube.com/watch?v=6YHto0o5LuZ8

***** In early 1983, Roy Ascott was invited to propose a work for the exhibition 'ELECTRA 1983' - a survey of the use of electricity in art - organised by Frank Popper for the Musée d'Art Moderne de la Ville Paris. Ascott's proposal was to use the ARTEX network both as an organising instrument and as a textual medium for the creation of a worldwide, distributed narrative - a collective global fairy tale.

On July 13 he posted a description of the project and call for participation on ARTEX and artists and groups in 11 cities in Europe, North America and Australia agreed to join the project. In November each participant was allocated the role of traditional fairy tale character: princess, witch, fairy godmother, prince etc. [...] Beyond the simple idea of a fairy tale, Ascott did not suggest a story line or plot - the artists were simply asked to improvise. The result was that, due to the differences between time zones and the nature of improvisation, the narrative often overlapped and fragmented in the manner of the surrealist game of 'Exquisite Corpse.' *La Plissure du Texte* was active on line 24 hours a day for 12 days - from December 11 to 23, 1983.

La Plissure du Texte, 1983.
alien.murat/rox/ARTEX/PLISSURE/plissure.html

***** *Aspects of Gaia* (1989) combined the disembodied experience of telematics and cyber-space with the corporeal experience of concrete reality in physical space. In this regard, it formed a vital link between the 'pioneer days' and subsequent forms of Telematic Art that have incorporated hybrid technological media. *Aspects of Gaia* brought together a global network of telematic participants who collaborated in the creation and transformation of texts and images related to British chemist James Lovelock's 'Gaia Hypothesis.' This holistic theory suggested that the Earth (Gaia) is a unified living organism, and that climate, atmosphere, geography, plants and animals have codeveloped in a way that sustains the vitality of the planet.¹ Participants could access and contribute information to a global flow of data via several interfaces, and on three levels of the Bucknerhaus (the work's central site at the Ars Electronica festival in Linz, Austria). What emerged was a portrait of the Earth "seen from a multiplicity of spiritual, scientific, cultural, and mythological perspectives."²

¹ James E. Lovelock (1979) *Gaia, a New Look at Life on Earth*. Oxford: Oxford University Press

² Roy Ascott, 'Is There Love in the Telematic Embrace,' *Art Journal*, 1990.

telematic.walkerart.org/overview/overview_ascott.html

Excerpt from Edward A. Shanken, 'From Cybernetics to Telematics: The Art, Pedagogy, and Theory of Roy Ascott,' in Roy Ascott (2001) *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, edited by Edward A. Shanken. Berkeley, CA: University of California Press.
www.ucpress.edu/books/pages/8867.php,
www.artelectronica.com/artwork/aspects-of-gaia/telematic-under-bucknerhaus-with-networked-messages

into a butterfly. The reason I mention this is that he's one of the few scientists really interested in art and in consciousness. He says, "When I get down there, to nano / pico, it's just vibrations."

JR: Vibrations suggest connectivity. And have maybe something to do with what you talk about as love?

RA: Yes! Connectivity, but more than that it's about empathy and compassion, and I think there's more of a possibility for those sensations to emerge with an understanding of how technology can increase these forms. I don't quite know how we got here from what we were talking about before, but the art / consciousness connection is important to me, and for quite some time now I've wanted to talk about that. I found very early on, not so much with my work *La Plissure du Texte*^{*} but with *Aspects of Gaia*^{*}, that its importance lies in the process. The real core of it is the opening up of the sets of relationships which are possible with human beings – through telematic systems – that have the potential to increase empathy and to carry compassion.

JR: Has this been realised, has there been an increase in empathy with the increase in technology?

RA: The possibility for it is there I think. On a rather crude level you might want to say that social networking, as it's emerged, is a sort of first level; a curious relationship being possible with these disembodied people. "I don't know," in answer to your question. To start with, before there can be empathy there has to be awareness. And I suppose there's now a greater possibility of awareness. The potential is certainly there but of course there's great complexity. And to sustain anything in the Net, you obviously have to have reciprocity.

JR: The kind of reciprocity which in the 1960s Marshall McLuhan would have said was the potential of electronic media.

RA: Exactly.

(Rituals • Codes)

JR: I'd like to talk to you about architecture and the ritual practices of Santo Daime, a syncretic spiritual practice, founded in the Brazilian Amazonian State of Acre in the 1930s. I'm interested in the precise

architecture and set of codes constructed around these practices. I was wondering if we can draw some comparison to the ritual practices and architecture of an art school, because it seems to me that the pedagogical model you were working with in Edling and Ipswich employed a very precise set of codes and rituals that spoke to that kind of practice of Double Consciousness and Double Gaze*, the kind of space where you inhabit two modes of being almost simultaneously.

RA: Just outside Brasilia is Vale do Amanhecer*, a community of people, trainee mediums, devoted to the psychic world. Here, an enormous building houses every conceivable cult, the cult of the White Arrow, an Egyptian cult, a Catholic cult, and the architecture has followed these ideas in a way you wouldn't find anywhere else. Mediums sitting on high desks direct you to a specific medium they have intuited you're right for in an area specially built of two-seater concrete benches, one seat behind the other. Seated behind the medium – the medium is usually female – is another person ready to hold her as she gets agitated. The benches have been designed for this. You can wander through this building with all these things going on. What it's all about – the design, the architecture and everything else – is reaching these other worlds, these entities.

A Brazilian student in Plymouth casually referred to how her mother was a medium. When asked, "What was it like?" she replied, "How do you mean what was it like?" and added, "They're all here whether you're a medium or not... the disincarnates." It was like telling her you can smell flowers.

A friend of mine, a distinguished doctor in Sao Paulo runs a psychic hospital for children, all the healing is done by psychics.

The Theological Faculty at the University of Sao Paulo has an Umbanda Temple as part of the University. The diversity of these places is interesting.

You can go to another Santo Daime and it's very differently setup. There is just an audience in the jungle, you're not watching anything, as everyone is involved. This had a huge effect on me when visiting such communities, particularly the indigenous ethnic group Kikuro, and thinking about their relationship to performance – what we would see as performance.

***** By 'double consciousness' is meant the state of being which gives access, at one and the same time, to two distinctly different fields of experience. In classical anthropological terms this is to describe the shamanic 'trance' in which the shaman is both in the everyday world and at the same time navigating the outermost limits of other worlds, psychic spaces to which only those prepared by physical ritual and mental discipline, aided often by 'plant technology,' are granted access. In postbiological terms, this is mirrored by our ability, aided by computer technology, to move effortlessly through the infinities of cyberspace while at the same time accommodating ourselves within the structures of the material world.

By 'double gaze' is meant, seeing at once both inward realities and the outward surfaces of the world. The double gaze and double consciousness are related. In my experience of ingesting the ayahuasca I entered a state of double consciousness, aware both of my own familiar sense of self, and of a totally separate state of being. I could move more or less freely between these two states. Similarly with my body: I was at one and the same time conscious of inhabiting two bodies, the familiar phenomenology of my own body sheathed as it were, in a second body made up of a mass of multi-colored particles, a million molecular points of light. My visual field, my double gaze, altered, at choice, between the coherent space of everyday reality and a fractal universe comprising a thousand repetitions of the same image, or else forming a tunnel in space through which I could voluntarily pass with urgent acceleration. I could at any point stop and review these states, moving in and out of them more or less at will.

Roy Ascott (2003) *Telomatic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Berkeley, CA: University of California Press. P. 237

***** Brasilia and, you could argue, Vale do Amanhecer – beyond the outlying slums of the city – were designed as utopian political and administrative centres.

There's a book of photographs of the Amazon with an essay by Claude Lévi-Strauss, where he argues there is evidence to support the idea that these were superior civilisations; and when you look at what these people do in the jungle, he puts the question, "Well, wouldn't you?" Lévi-Strauss was arguing against the idea of this long-term primitive who hadn't developed. Everything counts for the Kuikuro, every mark, every little thing.

A photographer in Brasília produced this beautiful book about the Kuikuro. The photographer pointed to a person in one of the photographs, a minor chief who had his arms and legs cut off at the knees, because three Dutch anthropologists had been there a year before and one of them had died by natural causes and had been buried in what was sacred ground for the Kuikuro – and when the anthropologists came back, they wanted to reclaim the bones. The minor chief took them to the grave where they disinterred the bones. The main chief or leader of the Kuikuro got to hear of this and it was clear that this minor chief had his arms and legs cut off and was left in the forest. The anthropologists were stripped of their cameras, money and passports, of everything. They were put on the Leonardo landing strip where once a week a plane comes in.

(Identity • Reality)

JR: When you were working with students in Ipswich and Ealing, there was something about pushing them into a space where they no longer clearly recognise themselves; through setting up these situations for both self-discovery and reliance on one another, because they are grappling with things that fall outside their current understanding.

RA: The most important thing for me was that they would be, as it were, grappling with themselves, through an understanding that you can 'make' yourself. Identity is something malleable and this is what interests me now about social media, that you can have multiple selves, and this is going to develop in very interesting ways over the next 20 or 30 years. Some of these other selves may even become semi autonomous. What was happening in Ipswich and Ealing was very interesting and certainly it was about identity; you make yourself, you play yourself. There's no 'you', no essential, intrinsic 'you'. You're always in the

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process of making yourself. Basically seeing the whole thing as theatre without being unrealistic. If one could get the students to that way of understanding, to realise that everything can be constructed—I'm not talking about chaos—everything can be rethought, you can write your own script and ultimately you can write the script about the world. That's exactly what Heinz von Foerster or Norbert Wiener, two of the founders of cybernetics, are talking about, that you can construct this world. And they've provided conceptual models that we needed with the advent of this new kind of technology, new understandings of scientific processes and systems, and other things that are going on.

JR: The ritualised practices of Santo Daime draw on something beyond what can be explored by science, but which is equally real and present.

RA: ... which is absolutely as 'real' as the Ayahuasca experience. At one stage there were only six PhDs doing research into Santo Daime and now there is all kinds of research going on around the whole question of reality.

JR: Who owns it?

RA: Yes, exactly.

ARCHITECTURE

(Organism • Architecture • Feeling)

JR: *Aspects of Goria* brings to mind the work of Cedric Price. You mention his unbuilt 'laboratory of fun' project *The Fun Palace* (1961)* in your book *Telenotic Embrace*, though I was thinking more about Price's *Potteries Thinkbelt* (1964)*, a mobile learning resource or university which is all about process and movement, about using the underused railway system and the dilapidated industrial infrastructure of the North Staffordshire Potteries in the North of England: carriages move, classrooms move, seminars move, students and staff move, movement being implicit in any notion of process.

RA: Yes! I met Price and the theatre director Joan Littlewood and got to know about *The Fun Palace* which was designed for Littlewood. That meeting was really important. When I got to Ontario we hired an

***** Whether characterised as a giant toy or as a buildingsized transformable machine, the project's interest resides in its radical reliance on structure and technology, its exemplification of notions of time-based and anticipatory architecture. With *Fun Palace*, Price addressed social and political issues that go far beyond the typical bounds of architecture [...] The project also involved a *Fun Palace Cybernetics Committee*, led by Gordon Pask (1928–1996). One of the leading figures in the study and development of Cybernetics, which was concerned with information, feedback, identity, and purpose, Pask examined such issues as how the human organism learns from its environment and relates to others through language.
www.cca.qc.ca/en/collection/283-cedric-price-fun-palace, <http://designmuseum.org/design/cedric-price>

On Price, see also: Stanley Mathews (2007) *From Agit Prop to Free Space: The Architecture of Cedric Price*. London: Black Dog Publishing

***** This theoretical project was a reaction against the elitist university institutions (which Price believed kept education separate from the masses) and the loss of skilled manufacturing workers/developers through the 'Brain Drain' and deindustrialisation of the postwar UK. Price proposed a new type of science and technology teaching institution. The 'Potteries thinkbelt' was a series of interconnected faculties and student housing which was linked through the existing road and rail networks (which were underused at the time). The Rail connections not only acted as a link between sites but also acted as teaching rooms, labs and workshops. This was achieved by having container styled teaching units which could be lifted by cranes at a 'transfer' area onto or off a train depending on the requirements of the institution. Price believed that the creation of such an institution would create employment and innovation in the area and thus aid a better quality of life in the North Staffordshire Area.
studio9.wikispaces.com/file/view/The+Potteries+Thinkbelt.pdf

Cedric Price's *Potteries Thinkbelt*
citymovement.wordpress.com/2012/08/03/cedric-prices-potteries-thinkbelt/

excellent industrial designer who wanted to work in some remote region with lots of snow and deprivation. He wanted to work with groups of students committed to design, to solving design problems up there, in situ. I'm sure it would have developed further but it didn't. It was a great shame.

I gave a paper at ISEA, the Inter-Society for the Electronic Arts, in which I propose how you won't really have architecture in the way that it's being talked about until it has feelings about you. I don't know what that means but it could mean something: an architecture that has feelings and that can think how it can improve itself, or repair itself, or feed itself. It could be a reality in 50 or even in 30 years particularly with nanotechnology. What we do in cyberspace now we'll do next in nano, I mean there's no question about it, it's material science. So you don't actually design buildings top-down because by the time you've built them the entire situation has changed. As you know, they take 3 or sometimes 5 years in planning by which time the entire social and economic situation has changed. You grow buildings, and they grow in the way plants grow, relative to changes in the environment and forms of adaptation, and in my view this growing architecture is going to be possible with nanotechnology. We're just about to pass the point at which we say, "You can build anything as long as it's in concrete, rubber, aluminium, steel, wood." You'll soon be able to say, "I want something that does this [draws an abstract squiggly form in the air]!" And there will be a material science and designers who can design a material specifically to do that. Once we understand that waste and all this stuff we produce is all the same material, is all nanoparticles... we've just got to design machines that can break these structures down and then rebuild them again.

RIGID SYSTEMS

(Modelling • Behaviour • Artist)

JR: The process and behavioural model you worked with at Ealing and Ipswich also struck me as having a lot to do with 'artist as exemplar' of, let's call it, a future way of being, as one who provokes change.

RA: I called that essay about Ealing 'The Construction of Change' (1964). Once you see a human being amongst other things as an organism, as a dynamic entity, it cannot exist in isolation. I always saw

the art school as a modelling, as a social model of how a community—unlike the whole of society—can be viable, dynamic, that's very much what the Ealing and Ipswich activity was all about.

JR: Art afforded you a space in which to do this rather than 'doing art,' or what I mean to say – and I think we've alluded to it already – rather than art being important in and of itself?

RA: That's very true, still is. The best thing you can have on a passport as your profession, if professions were still being put on passports, is 'artist.' If it says 'artist' you can get into almost anything and I've valued that hugely. Art is all about modelling ideas.

NON-PLAN

(Experiment • System • Object • Process)

RA: It transpires that what they had in mind at OCA was a little experimental thing and the rest of it would be kept as it used to be, and I thought, that would be absolutely ridiculous. In terms of system, the way it worked was that we listed all these topics, and students ticked the topics they were interested in.

Then we'd match the staff profiles with the topics, put this group of students and member of staff in room 37 or wherever (often wherever there was free space). The college was housed in a big building and just the business of making the whole thing cohere... It wasn't completely chaotic, but it would have been a lot easier with a computer in those days. On paper we had this detailed map but you needed the computer to get it to work properly. Anyway, towards the end, the college locked me out of my office, and the students mounted a huge protest outside the front of the building and they chained themselves to railings, "Students want Ascott!" They definitely knew what they were getting and they really wanted it. And of course that incensed the other lot. My position has always been that teaching is two-ways, and this is not just out of some moral imperative, the actual word 'reciprocity' was embodied in my manifesto for Ealing. As the teachers learn, the students learn, there's a common ground to be inquired into – whether you want to call it art, creativity or whatever. I was and still am very concerned with process and system, not objects. Objects emerge from these processes and systems, or evidence them, or send you back into that behavioural world. The fundamental

question is, what does it all get down to really? It's called fine art, design, fashion. Isn't there something about structure, about information, about concept? I mean it could have been something else. And nowadays it would probably be something else if I was involved. But that educational enquiry and setup was all really based on process, like I said earlier with these designers of refrigerators.

EXTRA-INSTITUTIONAL FRAMEWORK

(Horizontality)

RA: If you take everything off the wall and put it on the table, you kill that thing McLuhan was talking about, where either you're the pivot* or the priest. If you pull it down Pollock-like onto the tabletop, you've got sides. I remember going to these pueblos, communities of Native Americans by the Rio Grande. They work with layers, with ladders between layers in the buildings, and layers between worlds called the sipapu*. Leo Steinberg's book, *Other Criteria* (1972), is all about the horizontal plane and the absolute fundamental shift that takes place when you consider representations on the horizontal rather than on the vertical plane. One of the great works of the 1990s was Christa Sommerer and Laurent Mignonneau's *A-Volve**. If you want interactive art, and beauty, and incredible inventiveness, and creativity, and a social work... this is it. It's one of the few really successful horizontal uses of data screens.

***** The point of rotation in a lever system or more generally the centre point of any rotational system.

***** Sipapu, a Hopi word, is a small hole or indentation in the floor of kivas [a room used by modern Pueblos for religious rituals] used by the Ancient Pueblos Peoples and modern-day Pueblos. It symbolises the portal through which their ancient ancestors first emerged to enter the present world.
en.wikipedia.org/wiki/Sipapu

***** A-Volve videoclip
www.youtube.com/watch?v=UTNt-zel1n0kg

AA Bronson

Manipulating the Self

May 5, 2013

In the early days of General Idea, Felix and Jorge and I were thinking a lot about artists and audiences, about how artists manipulate audiences, and about how, in collaboration, artists manipulate each other. There is a kind of 'fun' quotient to this, a feeling of joy and success when one has made another human being do something that makes them look stupid: "I made you do it!" cries one delighted child to another.

Manipulating the Self is a self-referential project in which the task of 'tricking' the audience into doing something silly has become the subject of the work itself. But by doing this it taps into very basic notions of what it is to be human: what separates the self from the other, and when does one become the other? In a sense the piece is also about set theory, and it is no accident that we were reading Wittgenstein at the time. At what point does this set of 'family resemblances' no longer include an image? Can a cow manipulate the self? Does *Manipulating the Self* require a consciousness of the task being performed or can it be accidental?

This particular gesture has other layers too. On the one hand, "held, you are holding," that is clear. But the position you have taken is akin to a favourite pose of Hollywood starlets of the postwar period, and the authentic is undermined by the echo of artificiality from the world of media and entertainment. And of course it is, indeed, an 'artificial' pose.

And in a textual sense, there is a somewhat naughty reference to masturbation, and perhaps sexuality is always the underpinning of anything to do with self and other.

We had multiple ways of collecting imagery for this image collection, this archive (and all that is implied by the word 'archive'). The mailing to our friends and collaborators of course brought in the majority of the images, and was well supported by contributions from the readers of FLE Magazine. But the performative aspect of the work was also useful for lectures at art schools: every lecture ended with a photo opportunity, in which the students would join with each other in a cheery rendition of *Manipulating the Self*. Lots of laughter ensued.

In this sense, the project can be seen as being about forming community, and I believe that to be a major theme in General Idea's 25-year oeuvre.



FILE

MAY JUNE , 1972





Bob volunteers answers



NORFORM THEATRE

MARCH 16, & 71.

DEAR GENERAL IDEA: ALRIGHT I RECEIVED YOUR " MANIPULATING
THE SELF" THING AND I THINK IT TESTERS SOMEWHERE BETWEEN
THE RIDICULOUS-PRETENTIOUS AND THE AMUSING-INTRIGUING AND
SO I SUPPOSE YOU'D BETTER SEND ME MORE INFO.

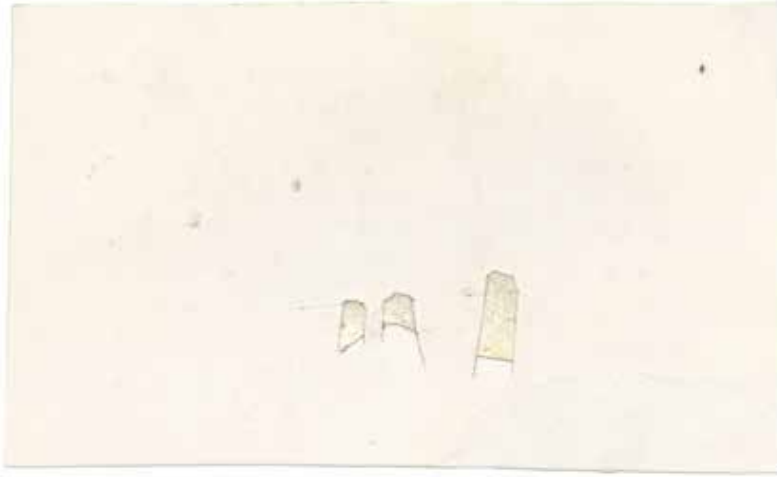
G. N. D.

GENERAL IDEA
100 DUNDAS STREET
TORONTO 1, ONT.

Gary Michael Daut
182 A. Lombard Ave., Apt. 1
Toronto 4, Ontario



RECEIVED JUN 10 1971





MANIPULATING THE SELF
(Phase 1 - A Borderline Case)

The head is separate; the hand is separate.
Body and mind are separate.

The hand is a mirror for the mind - wrap your arm over your head, lodging your elbow behind and grabbing your chin with your hand. The act is now complete. Held, you are holding. You are object and subject, viewed and voyeur.

Please send photos of yourself in this position to General Idea, 87 Yonge St., Toronto, Canada. Fill out and enclose this form and further information will be forwarded to you.

NAME Philly
ADDRESS _____
DATE March 1977



MANIPULATING THE SELF
(Phase 1 - A Borderline Case)

The head is separate; the hand is separate.
Body and mind are separate.

The hand is a mirror for the mind - wrap your arm over your head, lodging your elbow behind and grabbing your chin with your hand. The act is now complete. Held, you are holding. You are object and subject, viewed and voyeur.

Please send photos of yourself in this position to General Idea, 87 Yonge St., Toronto, Canada. Fill out and enclose this form and further information will be forwarded to you.

NAME _____
ADDRESS _____
DATE _____

General Idea
Manipulating the Self
Phase 1 –
A Borderline Case (1970–1971)

The project *Manipulating the Self* is composed of 213 items from several sources, from found images in newspapers, to photographs and photocopies, then arranged by the artists in four large groups, plus a copy of *FILE Magazine*. The arrangement of this material is as follows:

GROUP A

Found images from newspapers, 9 images.
Inspirational material for developing *Manipulating the Self*. Found images were collected by AA Bronson, Felix Partz and Jorge Zontal. They used these images as the basis for the project.

GROUP B

Photographs of Jorge Zontal, 2 photographs.
These two portraits of Jorge Zontal were used as the image that participants were requested to reproduce and return to the artists. Participants reproduced this gesture, some of them exactly, others with variations, each giving their own interpretation.

GROUP C

1. Photographs of identified people.
135 photographs.
Photographs sent back to General Idea in which the participant is identified on the back of the photograph. Photographs of Jorge Zontal, AA Bronson and Felix Partz are included in this group.
2. Photographs of unidentified people.
35 photographs.
Photographs sent back to General Idea in which the participant is not identified.

3. Annotated photocopies of the mailer.
23 photocopies.
From the photographs received, General Idea started an index or archive by photocopying the photographs in a standard layout with all

the information included. They abandoned this approach at a certain point, completing only these first 23 images. Some of these photocopies were shown in Miami together with the original photograph (as seen in the pictures).

4. Postcard from Gary Michael Dault, 1 postcard.
Very personal answer from Gary Michael Dault after receiving the invitation by General Idea to participate in the project.

GROUP D

1. Photograph of Jorge Zontal, 1 photograph.
2. Group photographs, 6 photographs.
6 different photographs with groups of people reproducing together the *Manipulating the Self* gesture. Some of these are classes in art schools where General Idea were lecturing.

FILE Magazine

Issue from May–June 1972 *FILE Magazine* with *Manipulating the Self* gesture on the cover.

The mailer for General Idea's *Manipulating the Self*, which was circulated through the 'network' features a black and white photograph of group member Jorge Zontal in the 'manipulating the self' position with his arm wrapped around his head, alongside the following text:

The head is separate; the hand is separate. Body and mind are separate. The hand is the mirror for the mind – wrap your arm over your head, lodging your elbow behind and grabbing your chin with your hand. The act is now complete. Held you are holding. You are object and subject, viewed and voyeur.

Recipients were asked to take a photograph of themselves interpreting the *Manipulating the Self* position and to post their pictures back to General Idea. The call garnered a positive response and out of the images sent back, 112 appear in a small pamphlet of the same title which was published by Coach House Press in an edition of 500.

These images constitute a snapshot of the network, a loose constellation of artists and others with conceptual and counter culture affiliations that shared an interest in the production and dissemination of ideas, through group activity and by using channels of communication such as the postal system. Featured in the pages of this pamphlet are fellow artists and collaborators Image Banks Michael Morris and Vincent Trasov (a.k.a. Marcel Dot and Mr. Peanul), General Idea associates and future beauty pageant contestants Miss Honey and Granada Gazelle, as well as Pierre Théberge, curator at the Art Gallery of Ontario, and Kitty Tims, AA Bronson's mother. The larger collection of *Manipulating the Self* images from the General Idea archive includes variations on this pose, such as group member Jorge Zontal's mother Miriam Sata doing a double armed version and the photograph of a nude woman with her legs wrapped around her head and arms wrapped around her pelvis.

The subtitle to the mailer 'Phase 1 - A Borderline Case' reflects General Idea's organising of their output into categories that appear again and again in different contexts. The 'Borderline Case', for example, is a concept explored in an editorial of the French edition of *FILE Magazine* 'FILE' from 1972, whose language echoes the mailer, and which reads – 'When in Paris, affect the borderline case. Consider the coupling of viewed and voyeur, subject and object posed as event.' Further into the magazine ten other borderline cases are described in terms, which are ontological and poetic, and which combine a sort of conceptual mysticism

THESE IMAGES CONSTITUTE A SNAP- SHOT OF THE NETWORK, A LOOSE CONSTELLA- TION OF ARTISTS AND OTHERS WITH CONCEPTUAL AND COUNTER CULTURE AFFILIATIONS

with deadpan humour. Another borderline (between nature and culture) is explored in a project from that year called 'Light On,' when during the summer solstice the group used an apparatus consisting of two large mirrors supported in an aluminium frame that could be rotated 180 degrees, to shine a light onto landscapes, buildings and objects. In a similar project by Image Bank two naked men trace each other's body with rays deflected from hand held mirrors. In the case of *Manipulating the Self*, the borderline is internalised so that the object under examination is the self – in a physical adjustment performed for the camera, one part of the body is called upon to touch, manipulate and frame another, so that the self becomes 'object and subject, viewed and voyeur.'

This process of reiteration reflects how during the 1970s General Idea engineered their various projects into a group mythology, often recycling concepts and folding them back into a singular if complex narrative – the central strand of which was the 'Miss General Idea Beauty Pageant.' The *Manipulating the Self* position, for example, was used in situations such as lectures that prefigured rehearsals for the pageant (where audiences were trained to sit, boo, hiss, sleep, give standing ovations and perform fire drills). During these lectures, audiences would be given instructions by members of the group, using the same words written on the mailer – 'Wrap your arm over your head, lodging your elbow behind and grabbing your chin with your hand. The act is now complete. Held you are holding. You are object and subject, viewed and voyeur.'

Grant Watson

Ruth Höflich

Mountain Standard Time *

Wed, 24 Oct 2012 (6:08pm)

Relations are limitless¹

The average adult inhales and exhales approximately 11000 litres of air, that is 550 litres of oxygen, per day.

~~At the~~ At the core surface, insiders use one-to-one correspondence to measure relative sizes, magnetic structures holding their attention (from pattern making to selecting materials to sewing the closures) - headlines connecting the dots, the farthest possible points we can see, the ends of the earth. At 5:34am we welcome the speech impediments, the slips of tongue and vertical connections.

u

¹ discuss patterns and constellations and how to identify them, relate use of storytelling to natural phenomena.

* This work was developed in response to the residency *Something in the Water, in Search of the Turn of the Backwash* held at the Banff Centre, Canada in November and December 2011.

Thur, 25 Oct 2012 (7:07am)

This is surface and sound²

Take note of a parcel of air exerting its pressure.

Conversations start long before they are put into words. On average 5% of air is consumed in each breath. We make no ordinary between all that is conflicting, blow smoke at inverted mountains and upside down waterfalls. The weight of each breath varies by volume, you write as you read, I act as I speak. Temperature sets a limit to how much can circulate, but the moment a discovery is made, you and I reciprocate.



² Eyes strike the sentence circuitously: A-Z, room to room.



The air weighs very slightly less.

A pattern spreads out like a fan, the group forms a circular structure, three concentric rings emanating from the centre of the room. People are gathered along the axis lines running across the circles towards the middle like the hands of a clock. First rotating inwards then outwards, they move through the diagonals, the different perspectives relative to the figure as a whole. At 11:35pm airwaves are sounding out, we call the clock and fold our hands.

3



Biographies

Roy Ascott is a pioneer of cybernetics and telecommunications in art whose work focuses on the impact of digital and telecommunications networks on consciousness. He is Founding President of the Planetary Collegium at the University of Plymouth, UK, where he is Professor of Technoetic Arts, and Director of the CAI(A)Hub, Centre for Advanced Inquiry in Integrated Arts. He is also DeToO Master of Technoetic Arts at the Beijing DeToO Masters Academy, Shanghai.

AA Bronson is an artist and leader who co-founded the seminal art collective General Idea in 1969. Felix Partz, Jorge Zontal and Bronson of General Idea lived and worked together for 25 years. [Partz and Zontal died in 1994.] Bronson continues to work and exhibit as an independent artist. From 2004–10 he was the President of Printed Matter, the artists' bookstore in New York. In 2006 he founded the NY Art Book Fair, and in 2013 the LA Art Book Fair, recently resigning from both to move to Berlin. He continues as the founding Director of the Institute for Art, Religion, and Social Justice at Union Theological Seminary in New York City.

Paetl Büchler is an artist, teacher and occasional writer who describes his practice as "mucking nothing happen." He is Research Professor at Manchester School of Art, Manchester, UK. Büchler belongs to a generation of artists influenced by conceptual art of the 1970s: or, as he insists, by the creative misunderstandings that conceptual art suffered in transition to the Eastern European cultural and political context. Solo exhibitions include Contemporary Art Museum, St Louis, Missouri (2011), Max Wigram, London (2010), annex 14, Bern, Switzerland (2009), and Von Abbeuseum, Eindhoven, Netherlands (2007).

Michael CraigMartin was born in Dublin and lives in London. He grew up and was educated in the United States, studying Fine Art at the Yale University School of Art, New Haven. CraigMartin is one of the most influential and successful artists working in Britain in recent decades. Having exhibited in numerous museums and public galleries, he is also well known to have been an influential teacher at Goldsmiths College, London, and is considered a key figure in the emergence of the Young British Artists in the early 1990s. He was an Artist Trustee of the Tate Gallery from 1998–9,

received a CBE in 2001, and was elected to the Royal Academy in 2006.

Neil Cummings was born in Wales and lives in London. He is Professor at Chelsea College of Art and Design, London, and a member of the research cluster Critical Practice, and on the editorial board of Documents of Contemporary Art, readers co-published by the Whitechapel Gallery, London, and MIT Press.

Rita Evans lives and works in London where she graduated from Chelsea College of Art and Design in 2009. Evans works across a wide range of media, including co-editing the online publication *The Mel* (www.themel.org.uk). As one half of performance duo The Objectifiers she has been developing work on the history and ecology of salt production in South Mallorca, Spain (2012), and has made video work in Delhi, India (2012), documenting the flux of local industry since the 1930s.

Alice Evans is a photographer. She has worked for Freee Art Collective (Dove Beech, Andy Hewitt and Mel Jordan), and has been photographic assistant and production assistant for the artist Sarah Dobi. She has also worked for the mental health charity Jobs In Mind, Camden, as well as documenting exhibitions at Limoncello Gallery, London.

Yvonna Glader is an artist and researcher (London, Tokyo), currently Research Fellow in Cultural Theory at University of Huddersfield, UK, whose work is organised around questions of what strategies and interventions one takes in relation to everyday systems, subsumed in narratives of agency and activism. Her practice includes models, drawing, animation, text material and fictional institutions, with a current focus on printed matter in between unregulated and sophisticated presentation.

Eriz Haeg is trained as an architect, but works across various disciplines, media and formats, such as performance, installation, architecture, ecology and gardens. Projects include the *Sundown Salon* (2001–6) and *Sundown Schoolhouse* (2006) at his geodesic home base in the hills of Los Angeles, *Edible Estates* (2005), a series of public domestic edible gardens, or the new travelling project series *Domestic Integrities* (2012–).

Ruth Höllich is an artist currently working in London and Munich. Between 2002–9 she worked as

part of the London-based collective Guestroom and founded the small press 8fold in 2010 as an occasional publishing and exhibition format with changing location.

Oliver Klimpel is a designer and founder of the project Büro International London, which focuses on graphics, environmental design, identity programmes and print. In 2008 he was appointed Professor for System-Design / Graphic Design at the Academy of Visual Arts Leipzig, Germany, and runs his class there.

Adam Knight is an artist and lecturer based in London. In 2012, he did a residency in Weimar, Germany, where he worked with art historian Simone Bogner on a research project on the Nietzsche Memorial Hall, with presentations at ACC Gallery, Weimar, and Halle 14, Leipzig. In summer 2012 Knight held a solo exhibition at Das Esszimmer, Bonn, and was selected for *Outpost's Open Film 2012* by filmmaker Stuart Croft with screenings at Grand Union, Birmingham, and Wysing Arts Festival, Bourn, UK.

Hans Ulrich Obrist is a Swiss curator. He is currently Co-Director of Exhibitions and Programmes and Director of International Projects at the Serpentine Gallery, London, after positions at the Musée d'Art Moderne de la Ville de Paris, Paris, and Museum in Progress, Vienna. Since 1991 Obrist has curated over 150 exhibitions internationally.

Cedric Price (1934–2003) was one of the most influential and visionary architects of the late 20th Century, focusing on time-based urban interventions and flexible or adaptable projects that invited the user's participation. Works include *The Fun Palace* (1960–1), an unrealised project for East London, or the publication *NonPlan, a Radical Rethinking of Planning Orthodoxy* (1969), with the planner Sir Peter Hall, the critic Reyner Banham and Paul Barker, editor of *New Society* magazine.

John Reardon is an artist who lives and works in London. He teaches at Goldsmiths College where he co-convenes an MA in Art & Politics. Reardon makes single and co-authored work, work under a shared name or title, as well as anonymous work. The duration and scale of the work can also vary. Current work includes objects, events and publications in different stages of negotiation and/or completion.

Matthew Stadler is a writer and editor based in Portland, Oregon. He has written four novels, including *Landscape: Memory* (1990) and *The Sex Offender* (1994), and received several awards and fellowships in recognition of his work. Stadler has compiled four anthologies about literature, city life and public life, and his essays have been published in various international print media, focusing on architecture, urban planning and the problem of sprawl.

Richard Wentworth is an English sculptor. He studied at Homsey College of Art, London, from 1965, and at the Royal College of Art, London between 1968–70. In 1967 he worked with artist Henry Moore. Wentworth has played a leading role in New British Sculpture since the end of the 1970s. He has taught at Goldsmiths College, the Ruskin School of Drawing & Fine Art, Oxford University, and the Royal College of Art, as Professor of Sculpture.

ARTSCHOOL/UK community
www.artschooluk.org/

Author biographies from book extracts

Antonio Fernandez is a Chilean philosopher and educator who with Paulo Freire co-authored the influential book *Learning to Question: A Pedagogy of Liberation* (1989).

Paulo Freire (1921–97) was a Brazilian educator, philosopher and influential theorist of critical pedagogy. Books include *Pedagogy of the Oppressed* (1968) or *Education for Critical Consciousness* (1974).

Ivan Illich (1926–2002) was an Austrian philosopher and Roman Catholic priest, whose infamous critical discourse *Deschooling Society* (1971) explores the interrelation between the de-institutionalisation of education and the de-institutionalisation of society. Illich cofounded the controversial Center for Intercultural Documentation (CIDOC) in Cuernavaca, Mexico, and since 1964 has directed research seminars on 'Institutional Alternatives in a Technological Society,' with a special focus on Latin America.

Image Credit List

Cedric Price

Pp. 4–5
Cedric Price, *Robots in rural landscape* from slide, DR2008:0017:005:004. Cedric Price fonds, Collection Canadien d'Architecture/Canadian Centre for Architecture, Montreal. Copyright Centre Canadien d'Architecture/Canadian Centre for Architecture.

Pp. 150–1
Cedric Price, Magnet: quote from Value Systems & Social Process (1908) by Sir Geoffrey Vickers 1995–1996, reprographic copy, 29.7 x 21 cm, DR2004:0766:002. Cedric Price fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal. Copyright Centre Canadien d'Architecture/Canadian Centre for Architecture.

Oliver Klimpel

Pp. 42–3
Our live Experiment is Worth More than Thousand Textbooks, poster, 2010. See: John Goldsmith/ITN, 1969. Oliver Klimpel for ARTSCHOOL/UK. Courtesy of Oliver Klimpel.

Pavel Buchler

Pp. 45 and 46
Pavel Buchler, *Annunciation*, postcard (front and back), 2011. Back of received postcard scanned for publication here. Courtesy of Pavel Buchler.

Fritz Haeg

P. 76
Fritz Haeg, *Composted Constructions*, part of the exhibition "Foodprint Erasmusveld," commissioned by Stroom Den Haag, 2011. Drawing by the artist. Courtesy of Fritz Haeg.

P. 79

Fritz Haeg, *Composted Constructions*, part of the exhibition "Foodprint Erasmusveld," commissioned by Stroom Den Haag, 2011. Photograph by the artist. Courtesy of Fritz Haeg.

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Fritz Haeg, *Everton Park Foraging Spiral and Basecamp*, outdoor project, commissioned by the

Liverpool Biennial 2012. Photograph by the artist. Courtesy of Fritz Haeg.

Pp. 84–5
Fritz Haeg, *Animal Estates 1.0: New York*, commissioned for the Whitney Biennial 2008. Eagle's Nest installed above museum entry, 2008. Photograph by the artist. Courtesy of Fritz Haeg.

Pp. 86–7
Fritz Haeg, *Animal Estates 1.0: New York*, commissioned for the 2008 Whitney Biennial. Logo by PS New York, 2008. Courtesy of Fritz Haeg.

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Sundown Residence, photograph by Fritz Haeg, 2006. Courtesy of Fritz Haeg.

Sundown Schoolhouse logo. Courtesy of Fritz Haeg.

AA Bronson

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General Idea. Texts by AA Bronson and Grant Watson copyright the authors.

Pp. 126–7
General Idea, FILE Magazine, 1:2&3 (May/June 1972), 'Manipulating the Self Issue,' web offset periodical, 64 pp. plus colour cover, black-and-white reproductions 35.5 x 28 cm. Edition of 3000, published by Art Official Inc., Toronto. Photo courtesy of AA Bronson, New York/Toronto and JRP|Ringier Kunstverlag AG, Zurich.

Pp. 128–9
Manipulating the Self (photos of recipients) 1970–1971. Selection from General Idea fonds ('Manipulating the Self [A Borderline Case]' file, Project Series. On loan to National Gallery of Canada Library and Archives, Ottawa).

Left from top:
AA Bronson. Gelatin silver print: 6.3 x 8 cm.

Pierre Theberge. Gelatin silver print: 9.5 x 9.4 cm. Reproduced in *Manipulating the Self* booklet, but cropped and flopped, printed in reverse.

Kitty Tims. Gelatin silver print: 10.7 x 13.3 cm. Reproduced in *Manipulating the Self* booklet, but cropped.

Right from top:

Felix Portz. Gelatin silver print: 6.8 x 9.4 cm.

Diana R. Gelatin silver print: 8.7 x 10.6 cm.

John Anolija. Gelatin silver print: 9.4 x 13.3 cm.

Jorge Zontli. Gelatin silver print: 6.3 x 8.5 cm.

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Two found images from newspapers.

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Postcard (front and back) Philip Fry.

P. 132
Postcard (front and back) from Gary Michael Dault.

P. 133
Postcard (front and back) from unidentified people.

P. 134
Postcard (front and back) from unidentified people.

P. 135
Group photograph.

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Annotated photocopy of the mailer.

P. 137
Manipulating the Self mailer, 1970.

P. 138
General Idea, *Manipulating the Self*. Phase 1 – A Borderline Case (1970–1971). Inventory.

Ruth Höflich
Pp. 145 and 146
Ruth Höflich, *Something in the Water, in Search for the Turn of the Backwash*, digital prints. Courtesy of Ruth Höflich.

John Reardon

Insert
John Reardon, *Learning makes you horny*, poster, 2013. Courtesy of John Reardon.

220	MAGNET		TO ALL
MEMORANDUM ENQUIRY	FOR THE ATTENTION OF		COPIES TO COPY
DATE 25. 2. 95	OUR REF 220M/I	YOUR REF	
<p>IT IS QUITE POSSIBLE FOR THE WORLD</p> <p>AS WE KNOW IT NOW</p> <p>TO BECOME UNREGULABLE IN IMPORTANT FIELDS</p> <p>IN THAT IT MIGHT PASS THE POINT BEYOND WHICH</p> <p>ANY CONSIDERED ACTION</p> <p>MIGHT HAVE A STATISTICAL PROBABILITY</p> <p>OF BEING WORSE THAN RANDOM .</p> <p>THERE ARE MANY SITUATIONS IN WHICH</p> <p>TO BE SYSTEMATICALLY LATE</p> <p>IS TO BE SYSTEMATICALLY WRONG .</p> <p>Sir Geoffrey Vickers, V.C. -</p> <p>'VALUE SYSTEMS & SOCIAL PROCESS' 1968 .</p>			
SIGNED CP	CHECKED CP.	Cedric Price MA Cantab, RIBA AA Dipl. Architect 38 Alfred Place London WC1E 7DP Tel: 071 836 5220	

ACT OF SPECULATION
ARCHITECTURE

APPARATUS
ART CRITICISM, JOURNALS,
MANUALS, BIENNIALS

BLACK MARKETS

BLACK MOUNTAIN

BORDERLINE CASE

BUCKMINSTER FULLER

CAREER

CLOSED AIRPORTS,

VOLCANO ASH,

SCHOOLS ON THE MOVE

COLLAPSE

COMMUNITY / OPEN

SOURCE / HISTORIES

CONVIVIALITY, FRIENDSHIP

COURTESY, COPYRIGHT

CREATIVE COMMONS

CURRENCIES, CAPITAL,

GIFT, DANCÉ

DEBTS, DESCHOOLING

DESIGNING RELATIONS

FARMING, GARDENING
FILE MAGAZINE

FOLD, FUTURE
SPECULATION, VISIONS

GENERAL IDEA

GEODESIC DOMES, SHELTER

GOSSIP, RUMOURS

MURMUR

HEXAGONAL PLAN

HOLLYWOOD STARLETS

IDENTITY

IMPOVERISHMENT OF THE

SOCIAL IMAGINATION

NON-LINEARITY

INHABITING, HIJACKING—

OCCUPYING

INTELLECTUAL PROPERTY

INTENSITY (NON-INSTRUMENTAL TIME)

JOSEF ALBERS

KITCHENS

KNOWLEDGE STOCK

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OWNING
PRO-SPECTUS, PROSPECTUS
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REVOLUTIONS
RIGID SYSTEMS
SELF-ORGANISED SCHOOL
SCIENCE AND ART
SOCIETY OF CONTRACT
CENTRES AND PERIPHERIES
TOOLS, TOTAL ARCHIVE
TRICKING THE AUDIENCE
SCALE, VOYEUR
WE TRANSFER

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Colophon

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