

NO NEED  
TO BE  
GREAT



THIRD  
HISTORY  
©

stay  
in  
groups

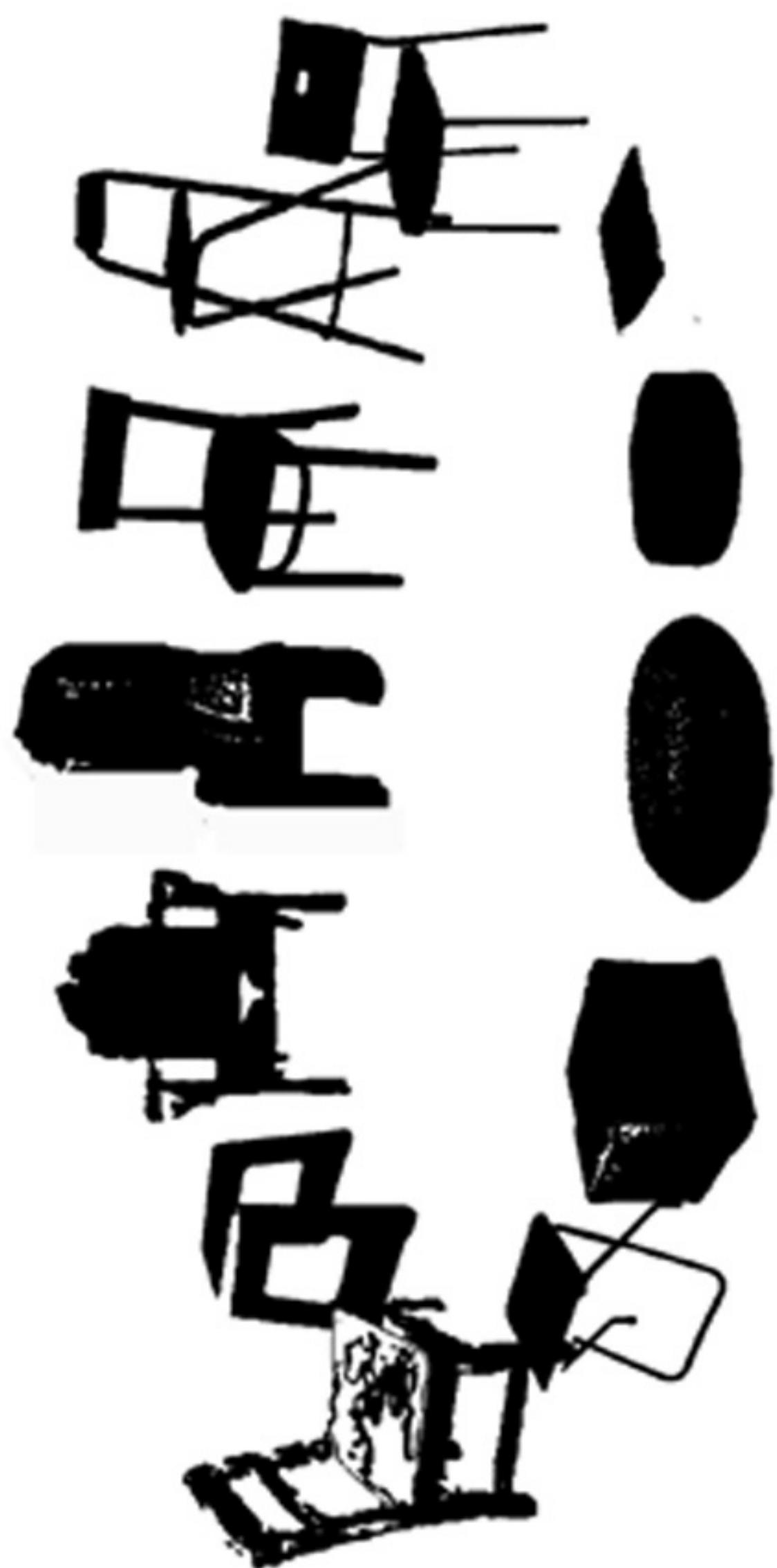


THIRD  
HISTORY  
©



# THIRD HISTORY





1 - How to work together when we want to work together but we never (yet) worked together?

2 - Economy has to be a tool for us if we don't want to become a tool for economy.

3 - You won't leave without any problem, we will leave you with higher quality problems.

4 - artistic methods for non-artistic purposes, non-artististic methods for art purposes

5 - general accessibility is the condition of the capitalist dance floor

6 - accentuate the polyphony without looking for harmony

7 - manufacturing together history  $N$  : history  $1 + \text{history } 2 + \dots + \text{history } n = \text{history } N$

8 - activities creating activities creating activities creating .... : art,work

9 - Necssetiyfobnlaks (Necessity of Blanks)

10 -

1 - Look for a dissatisfying situation

2 - Gather people sharing the dissatisfaction, willing to build the ideal satisfying situation

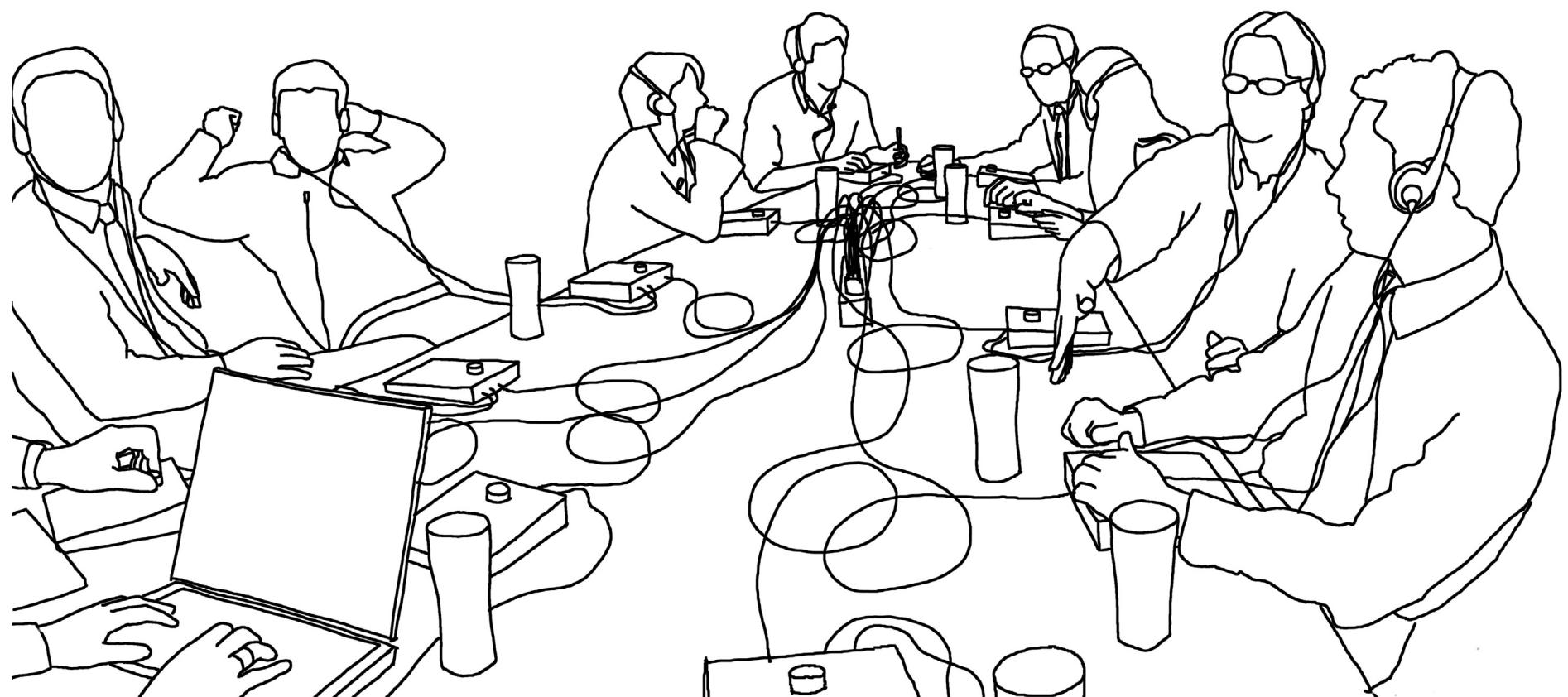
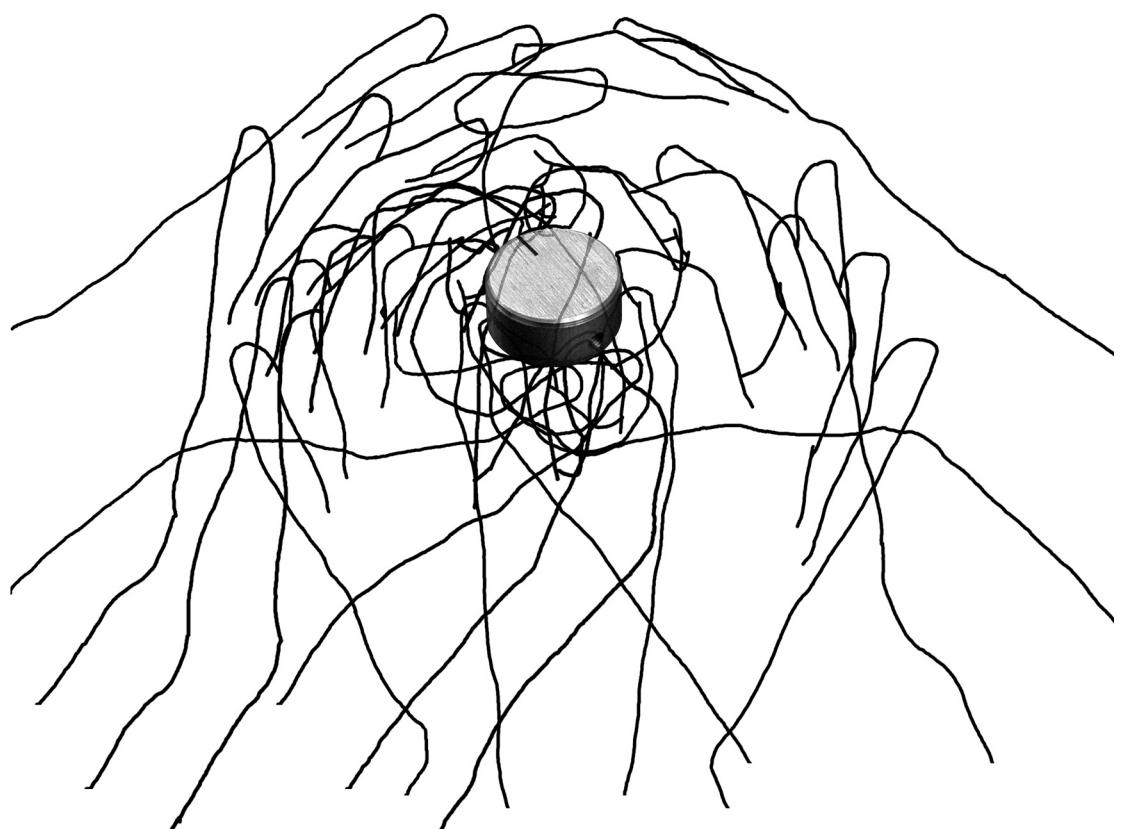
3 - Follow a process of agreement-disagreement on what could be done

4 - Produce an object which materialise the final agreement

5 - Have this product circulating and observe the dis/satisfaction it produces amongst people

[Back to top](#)

11- better include some dark sides  
into the narratives of success  
than keep the story pure



**Can I count on your support for the  
Regional Art Board?**

**If elected, what kind of artistic  
ideas will you support  
funding for...??**

**What kind of ideas would  
you like me to..?**

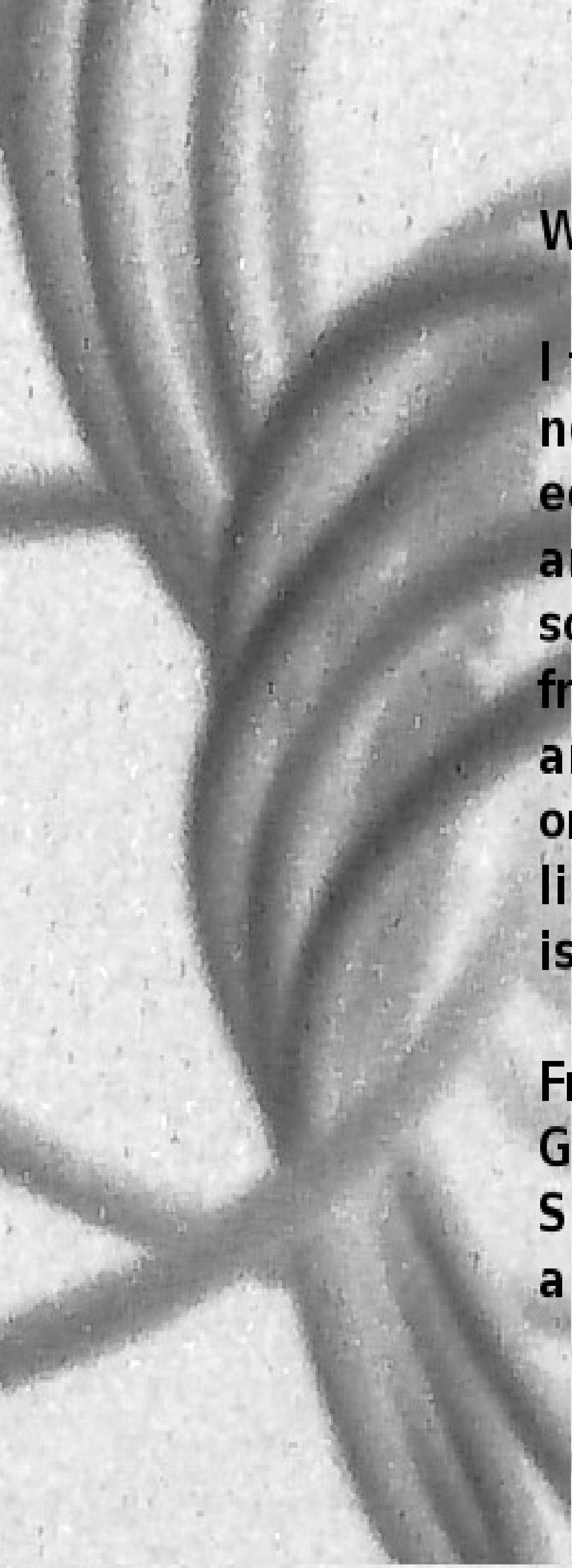
**What will we do if you don't  
go to the jury service?**

**Its an art jury service, you know  
how I HATE art..?**

**Yes, but honey... If you don't do it,  
they'll send us a fine, you know that..?**

**But they do my head in! I can not hear  
anymore about what that woman means  
by cutting pavement slabs for no apparent  
reason, making bloody holes in pavements. I  
don't care! There's no irony, no, juxtaposition, no  
deconst-whatever... I cann't take this anymore -  
please.. Help me...?**

**Oh! Shutup!! Stop gobbing about yourself all the time.  
Bottom line. You don't go, we pay £4037 fine -  
so packup and get out and fuck off, OK?**



**What's Art Nation?**

I think its a  
notion of  
economical  
and  
social  
fraternity  
among artists  
or something  
like that -  
isn't it?

**Fraternity..**  
**Give me a break..**  
**Should stop with**  
**a notion, right?**



An artist?

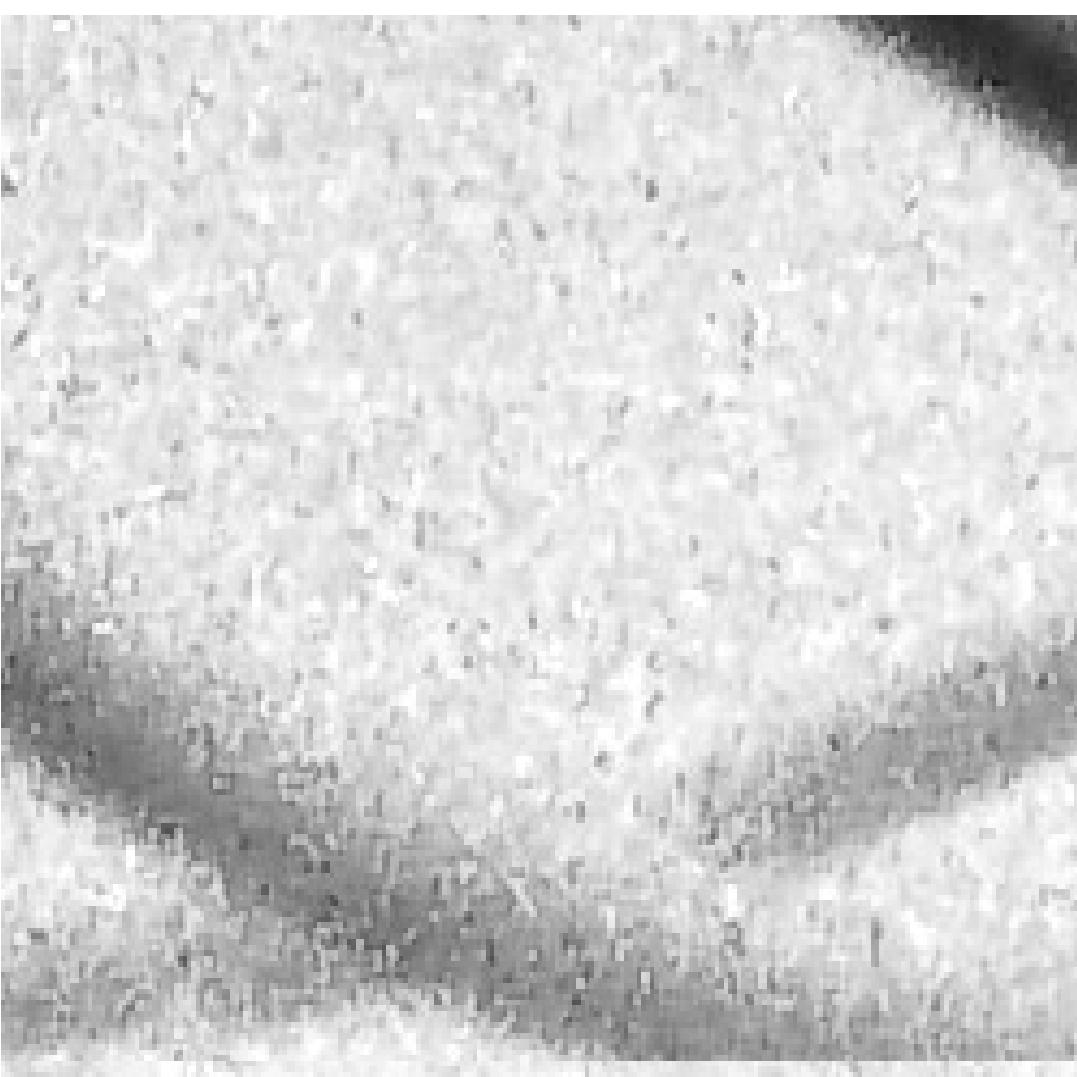
Need some £££s?

Which ball team  
did you declair  
support to?

The 76ers?

They didn't  
even make  
the playoffs,  
didn't they..?

You'll have to  
do with £1000  
this year,  
wouldn't you?



**If art world was a fruit, and you had only one type to eat -  
how do you think eating only bananas would have made  
you feel?**

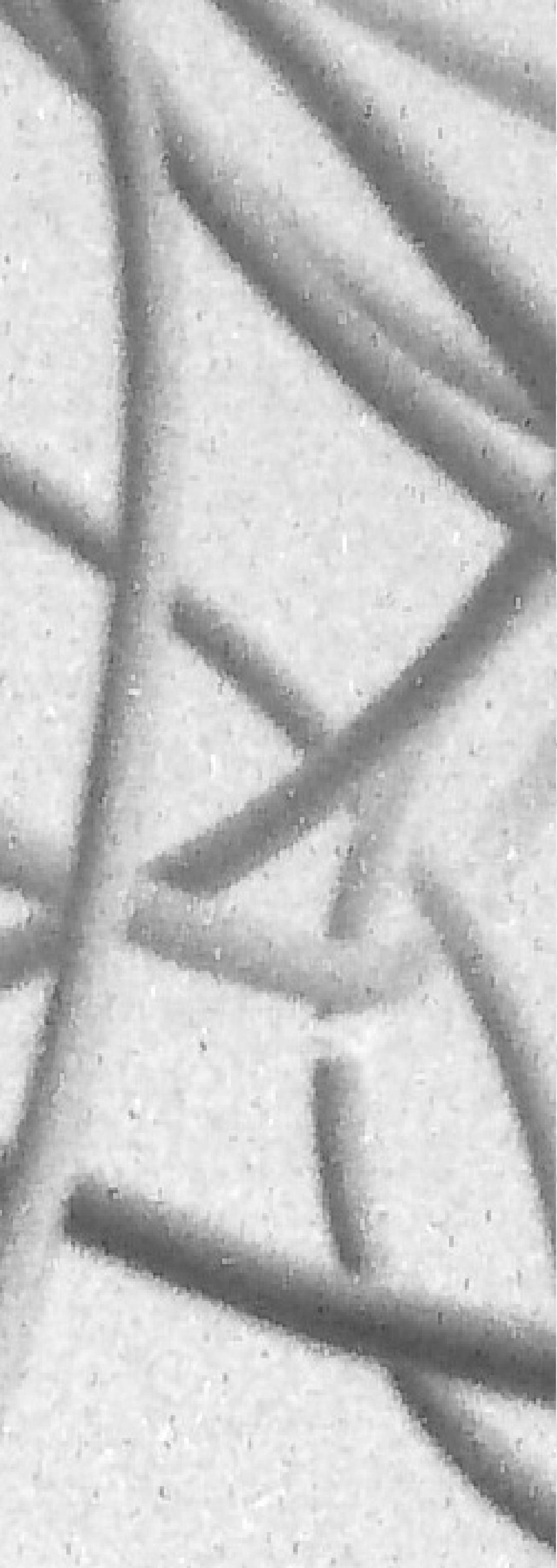
**Note:**

**Did you know that  
in communist states  
of eastern europe  
artists  
got payed a  
salary  
for their  
efforts?**

**How do you breath art?**

**For example:  
breath in shapes, now  
give meanings to each of  
the shapes - will all you  
need now be a way to  
catch breaths?**

Could it be that  
in SF, Cal., USA  
The Diggers  
gave 2 kinds of  
free food:  
\* for beggars who,  
for example,  
walked through  
or with the  
frame of reference  
and  
\* for people to  
attempt define  
if it was art  
while it wasn't  
meant?



**E-1027**

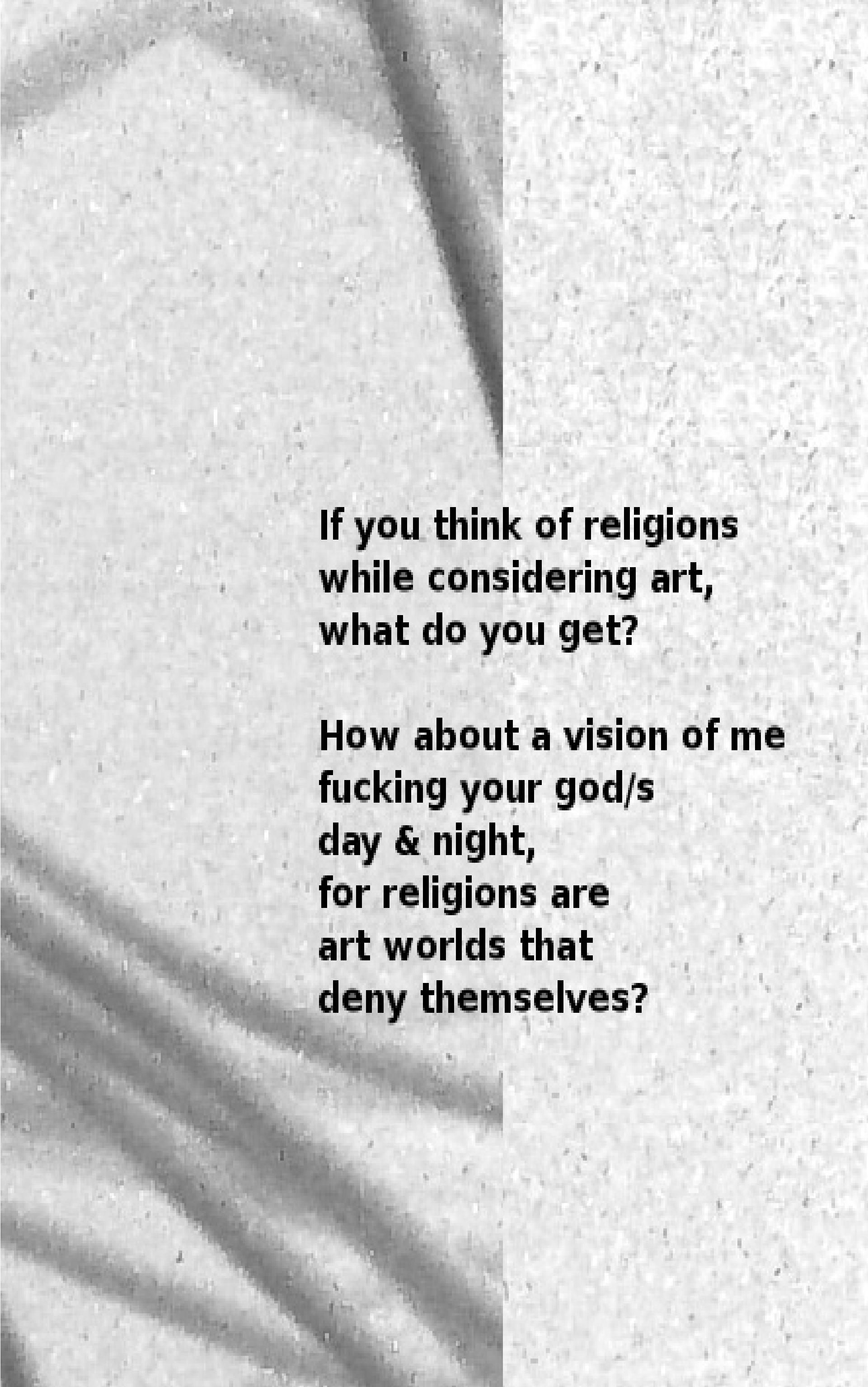
**Eileen Gray**

**Jean Badovici**

**Le Corbusier**

**Either or -  
or respect  
& does  
it matter**

**Artworld &  
a pulsating  
code?**



**If you think of religions  
while considering art,  
what do you get?**

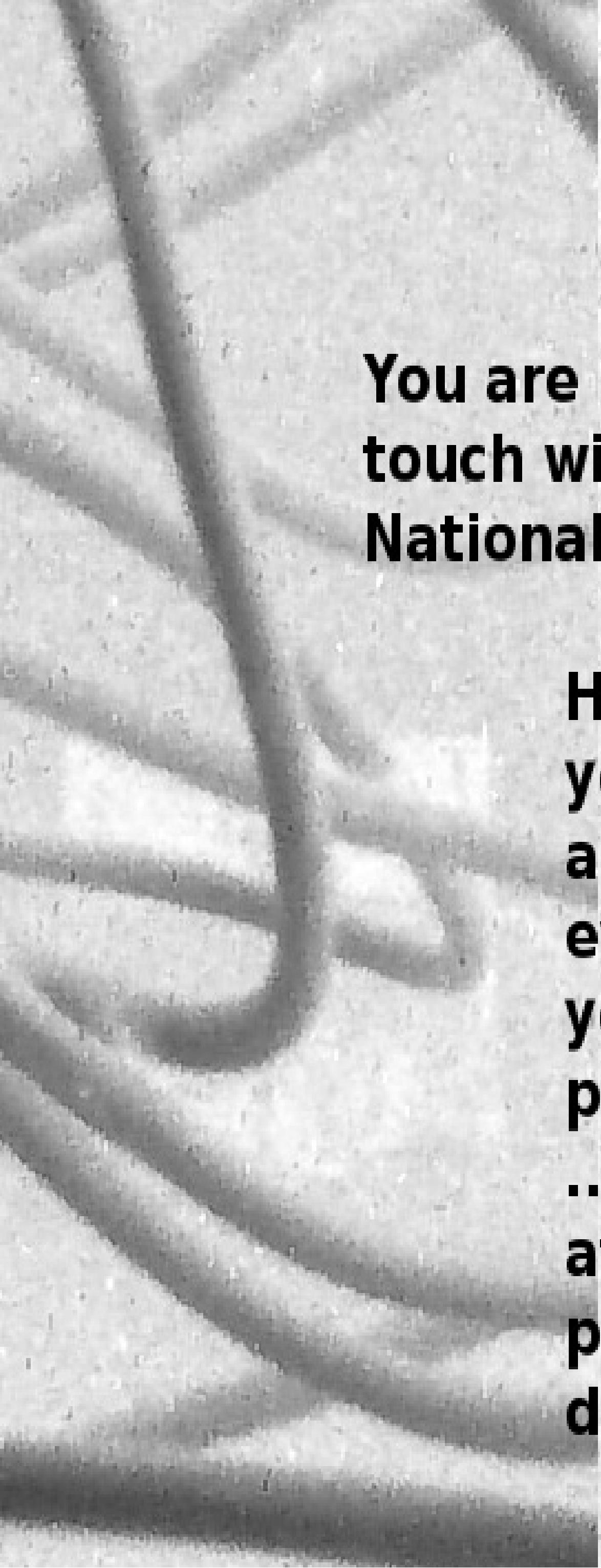
**How about a vision of me  
fucking your god/s  
day & night,  
for religions are  
art worlds that  
deny themselves?**

If artistic creativity  
is  
a process  
of conflict  
and you  
have to  
pick a  
fight  
to  
contextualise  
your art -  
will you pick  
up the phone and  
call a war zone?  
will you pick  
up a fight in the  
nearest local pub?  
will you pick  
a lame habit like  
church going  
and fight to  
regain consciousness?  
will you pick a tooth  
pick  
and create the  
art of fighting  
memories  
between your  
teeth..?

**Its just a pig farm..  
Humans, clean, feed, tattoo and  
care for the pigs, and the pigs  
by becoming art bring money in  
- simple, isn't it?**

**Shouldn't you ask here  
"Who really are the pigs in  
this setup"?  
On a 2nd thought - maybe  
you shouldn't...?**

if urinal =  
( art 4 context )  
while eagles =  
{ (art 4 imagining the )  
context }  
with stone remains =  
(art 4 interpretation)  
for { ( your todo lists ) =  
( art 4 non-intention )  
when ( ( meanings ) =  
art 4 loose connection )  
}



**You are now in  
touch with the  
National Art Service.**

**How would  
you like to  
artistically  
evolve  
your culture  
professionally  
.....and free  
at points of  
practice &  
delivery?**

**What are these lines on  
the left?**

**Imagine a 16 years old  
500m electric wire cable  
supporting potential art  
endeavours in a 5 floor  
stairway, OK?**

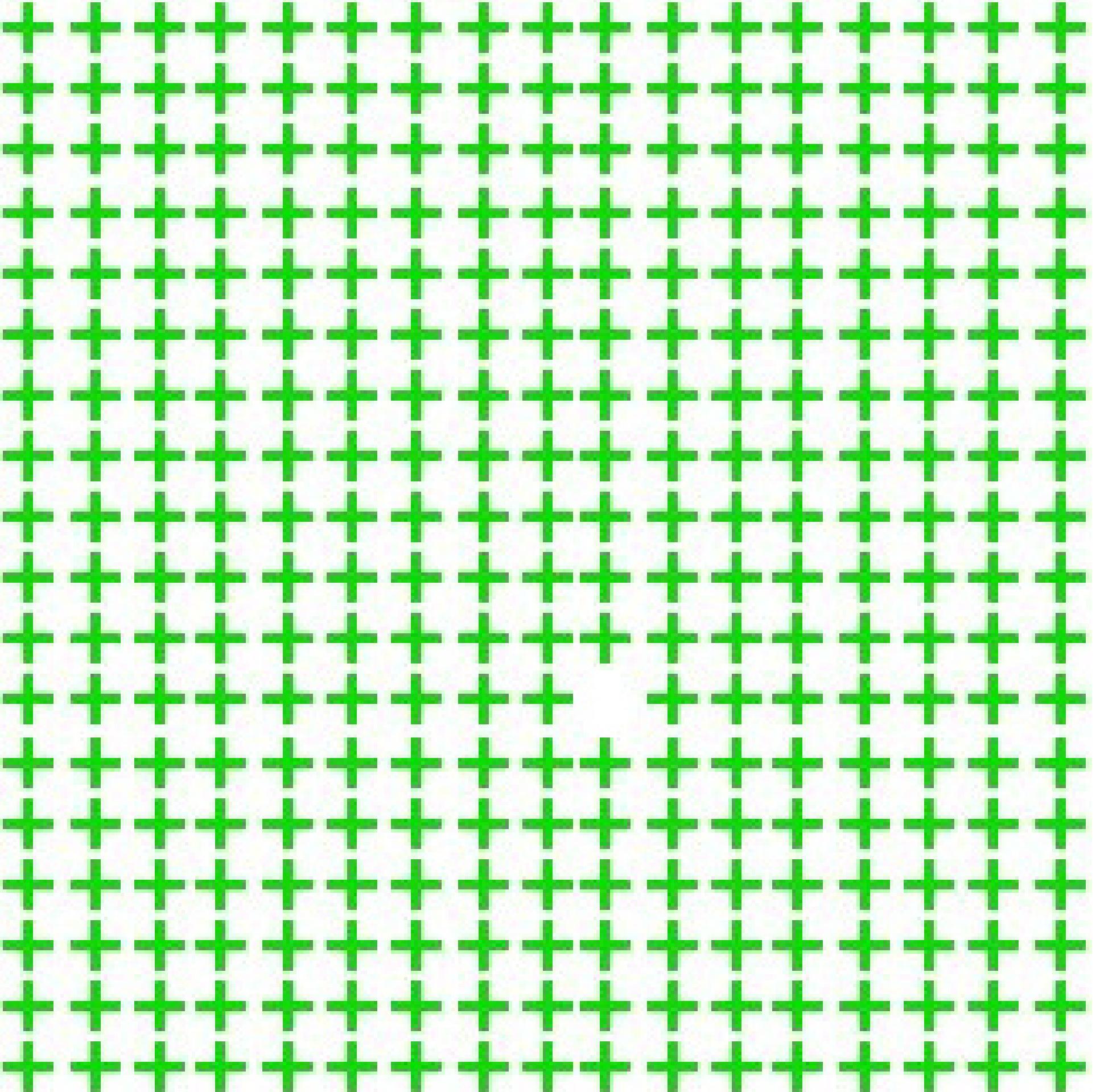
**..and..?**

**These lines are from an  
image which is part of  
that cable.**

**..and this is art because..?**

**Yes, couldn't say it better  
myself, couldn't I?**

**Obvious, isn't it?**



**How much have you extorted last month?**

**I did the local vicar. Recon its an investment, isn't it?**

**Good idea, as your work is still not menacing enough to get you full funds for extortion, you know?**

**What do you mean...?**

**I mean, you do a small town vicar for drugs and expect us to consider that good enough? Not even unique, is it??**

**You'll need to be more tyranical in your approach to get arts funding.  
Maybe next time, yeha?**

**0 7 8 6 0 1 4 6 2 1 6**

**Are these just digits?**

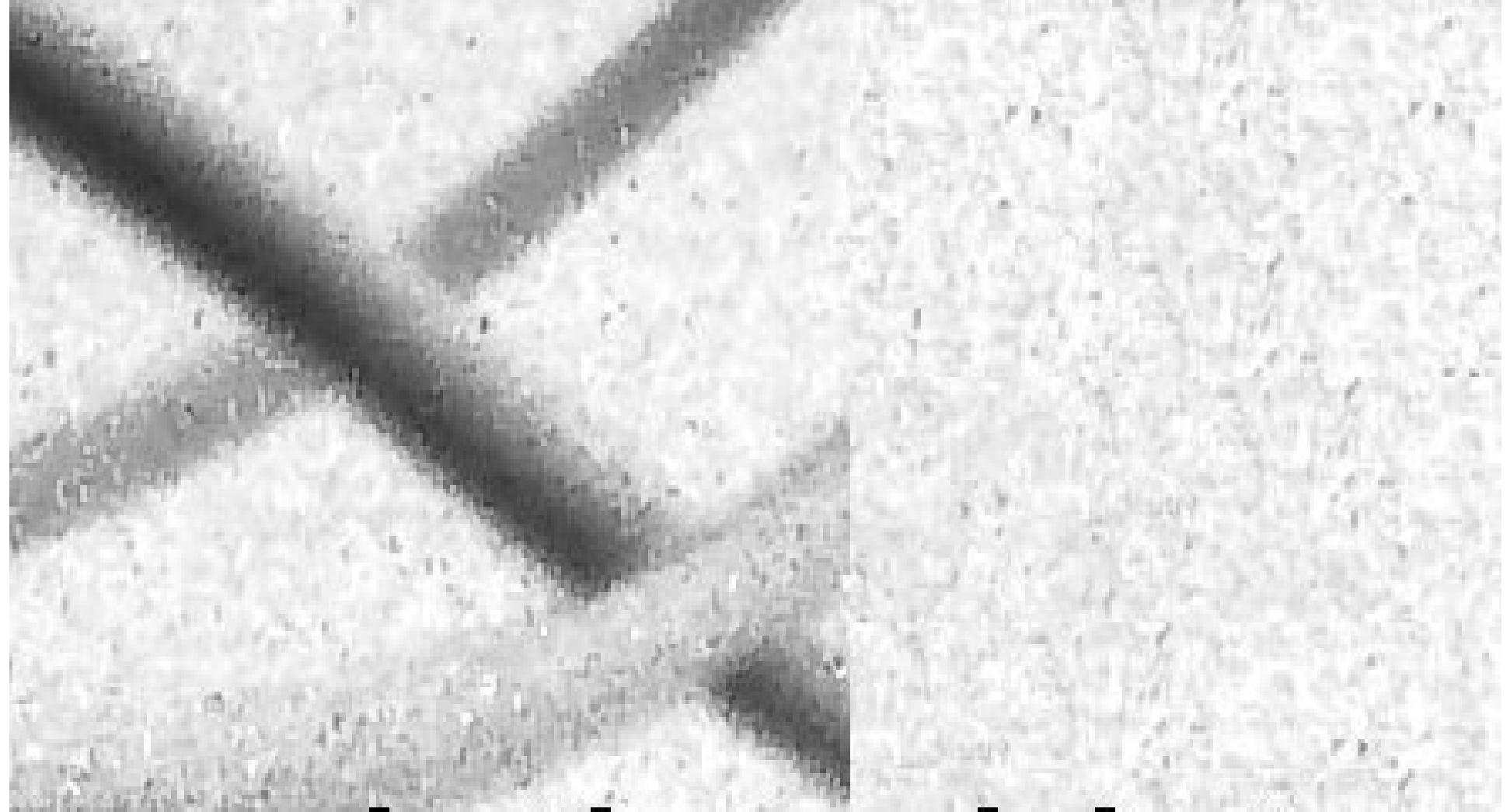
**Is it different when it means a phone number?**

**Any difference if its my phone number?**

**How is it if you can dial it - to create meanings?**

**What will it mean if you can dial it - only if, & only when**

**you get enough funds to create meanings?**



**How is the geisha's  
world, an art world?**

**@ times, do you find yourself  
thinking of the similarities  
between marshal arts  
& hiphop art worlds,  
do you?**

**Have you watched ghostdog  
once too much?**

**It's not in the film, is it?**

**What's the samurai book..?**

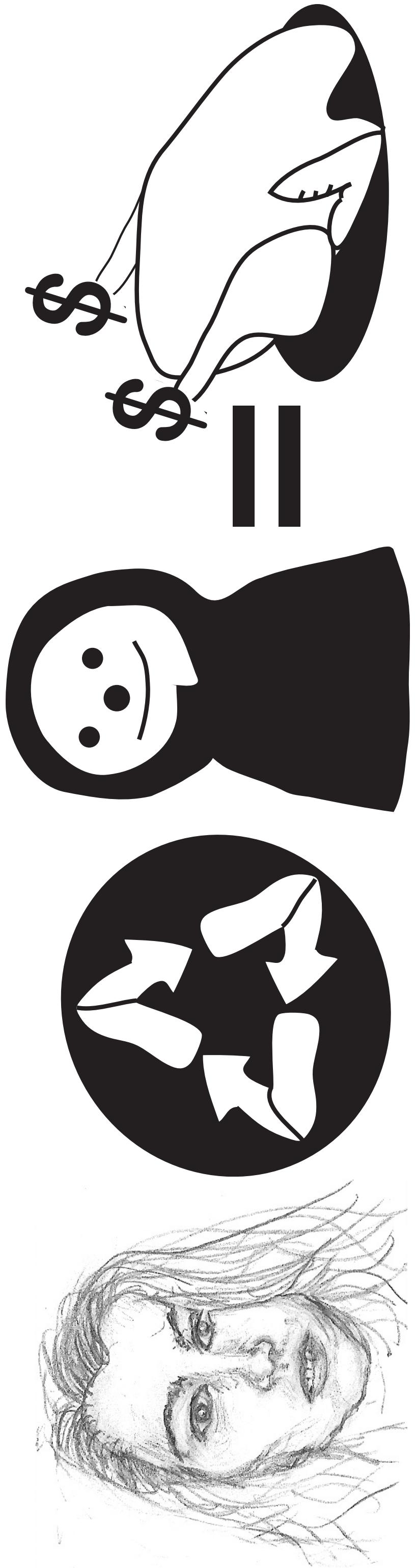
**Well... What if I am talking  
about ways of disimination  
& evolving the arts?**

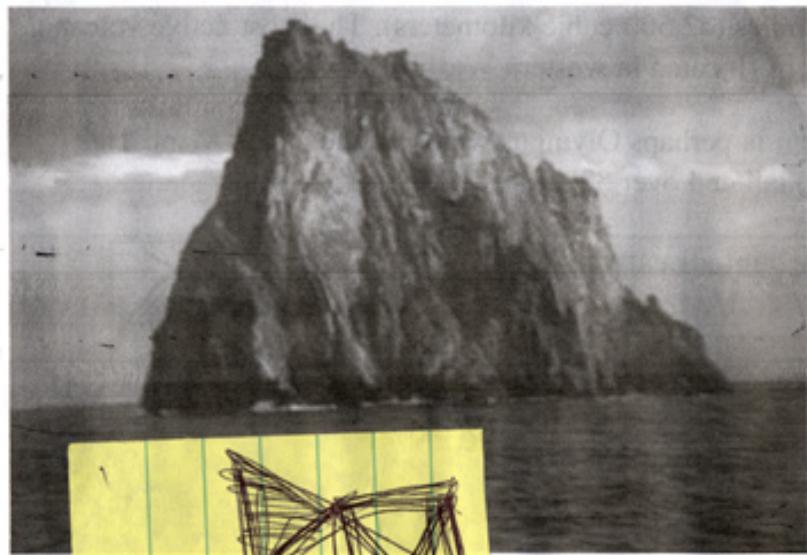
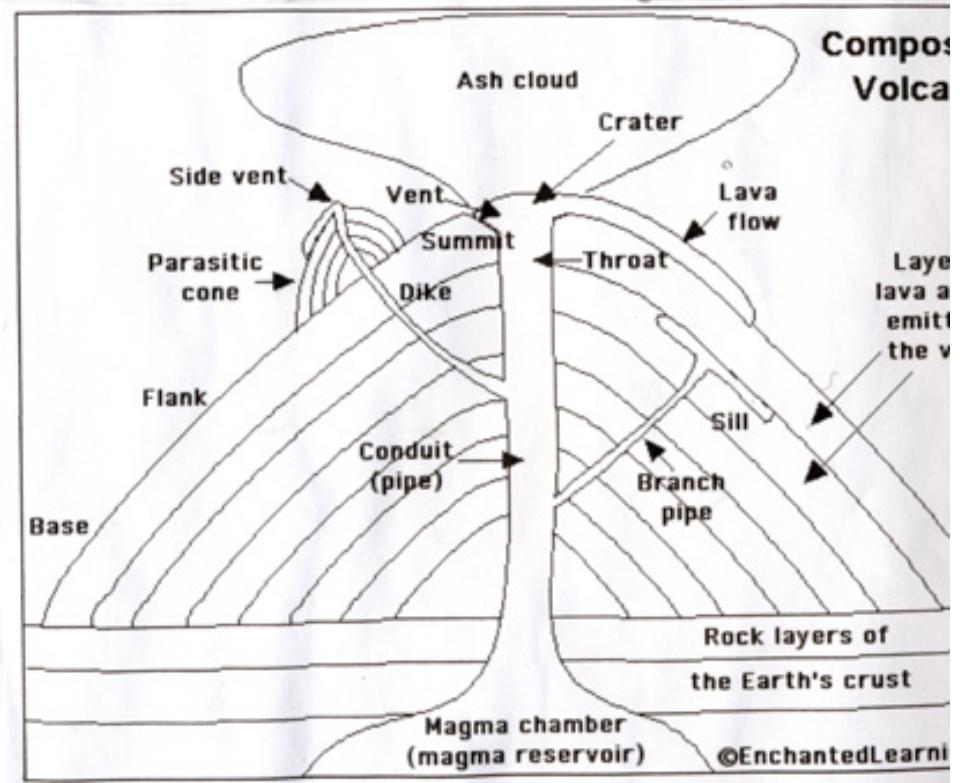
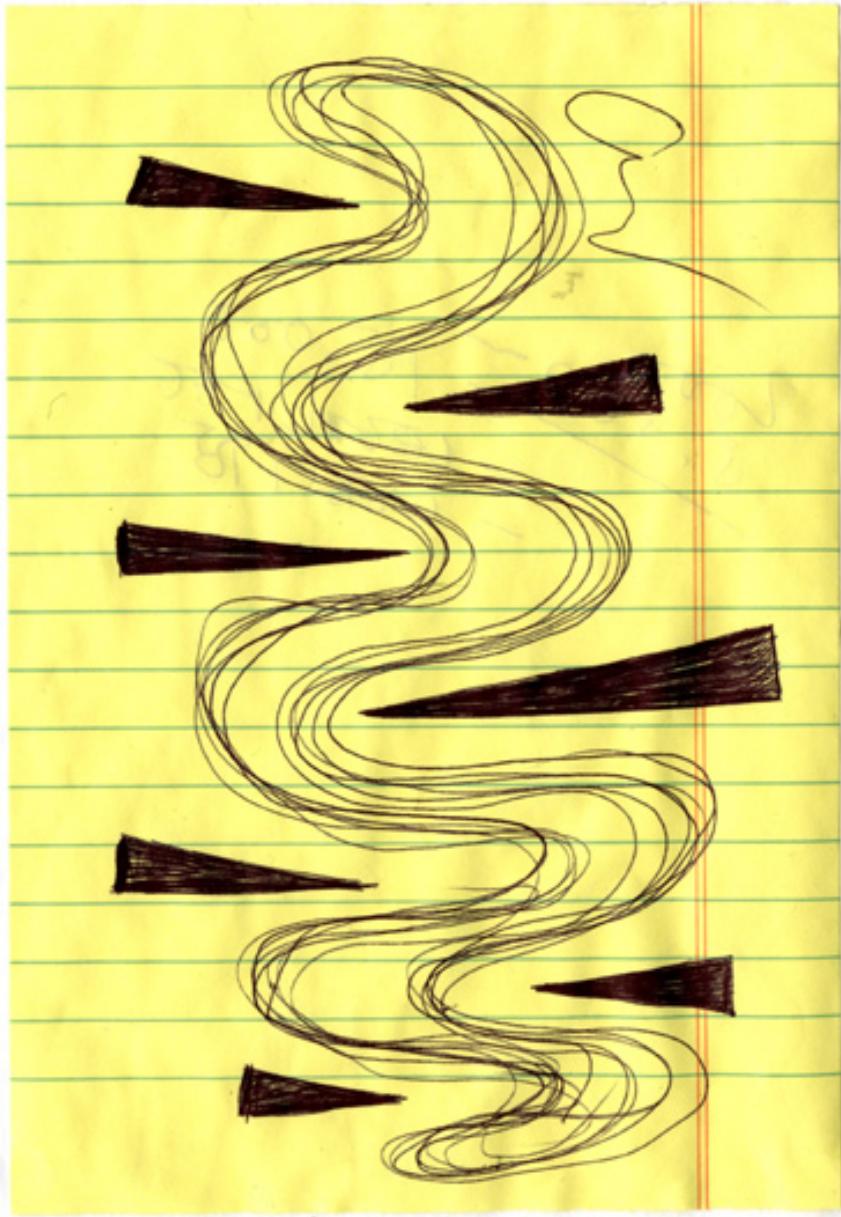
# When I hear the term Artworld, I reach for my revolver.

an indirect quotation of the character played by Jack Palance in Godard's *Contempt*, where he utters the sentence, 'When I hear the word Culture, I reach for my chequebook'; this quotation is in turn a reference to a claim often misattributed to Goebbels, but I think is from Goerring (who in turn cribbed it from the 'Nazi' playwright Johst), that runs: 'When I hear the word Culture, I reach for my revolver'...



what about the art world created by artists who become business people...for whom their passion has been converted into a means of supporting themselves more regularly/consistently than by selling their art...like myself for example (American Mortals)...Heather Murphy is another...she's a dancer, loves to dance etc..had a child and created babylovesdisco ([babylovesdisco.com](http://babylovesdisco.com)) here in Philly and now does it nationally...they have dance parties in clubs during the day for parents and their kids...so cool....I'm sure there are others...







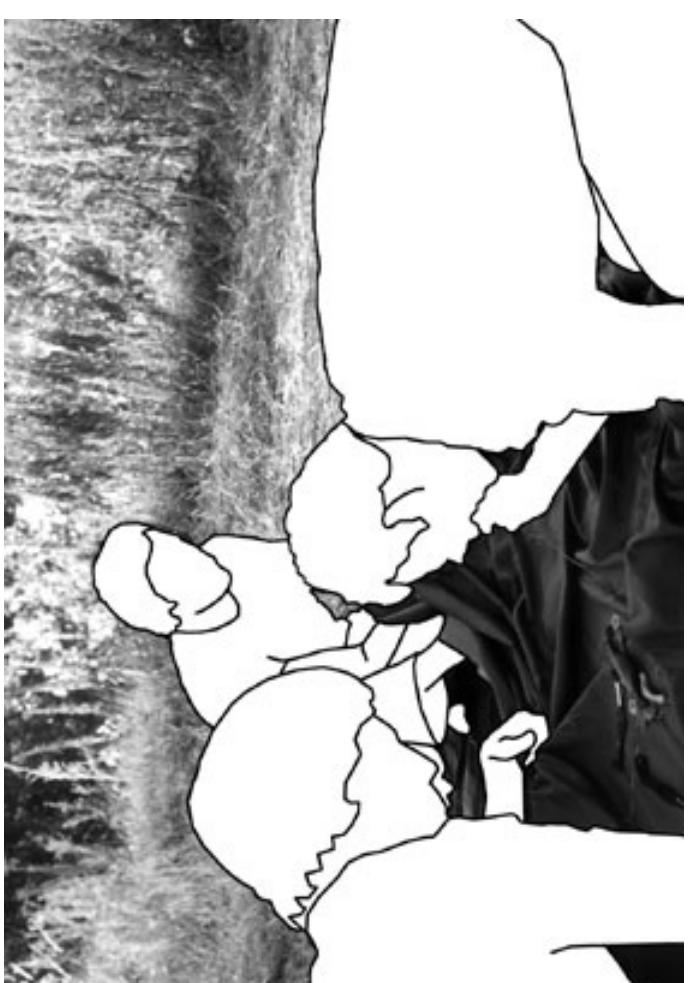


APARTMENT PROJECT -Istanbul

The space was initiated with the aim of providing artists an opportunity for interdisciplinary collaboration and hosting their own exhibitions. Since its opening in 1999, it has been host to various performances, installations, exhibitions , happenings and events. Some of these projects have travelled to other locations, and projects travelled to exhibit at the Apt. Workshops and artist weeks have been organized, incorporating the project spaces studio and other locations.

With its 24 square meter, ground level exhibition space located in Tunel, central Istanbul, exhibitions and events are installed with a priority towards interaction with the daily life on the street.

Within the context of the “Apartment Project”, the focal point of this exhibition is to generate questions. How should it be done? How should it be? While these wars and massacres continue, how can we express our or my response or lack of response? Who are we? What is our position? What is our outlook on life? What is our reason for existing? Do we have the potential to instigate anything? If so, what? These exhibitions are a type of individual “free fall” No one interferes with this fall. Everything is left were it lands. Whatever confusion “whatever occurs” that is what is seen in this exhibition. In fact, confusion is desired because this is the reality we live. Everything is simultaneous, everything is on top of something else, everything is on the same level, and is lived at the same moment. Perhaps that is why we chose participants from different disciplines who will give a variety of answers to this question.



*Some issues earlier we proposed the term “Off Architecture,” to describe an alternative trend in German architecture where small networks of young architects define a new more socially engaged practice off the mainstream practices.*

*These illustrations show a group of young architects working together on a urban wasteland. The images don’t describe in detail what happens but is more about the fact that people come together and work on a low-tech basis to re-create space as a socially determined product.*

*the question i have -- and it is not humorous, or provocative or even very specific -- is why is neighborhood art and community-based art-making such a secret? Why does this practice have no history and no canon? Why is it never discussed in accounts of contemporary art?*

*Especially now, when relational, social-capital-building artistic practice is so much discussed on the theoretical level, the community arts people do not seem to be involved. It mystifies me.*

*This is the question that has been bothering me lately.*

Art Sisters is a group of female artists who meet monthly at a welcoming coffee house to share networking and marketing ideas, critique each others work, and plan collaborative ventures and shows. We have approximately four group shows a year in both public and private spaces. We strive to learn about each others current work in order to be able to promote it with as much knowledge and enthusiasm as one's own work. The Art Sisters mission statement states: "It is our belief that the collective energy generated, motivated and inspired by emerging women artists creates synergy. We further believe that the numerous distractions and responsibilities that our lives present tend to drain us if we stand alone. Therefore, our mission is to unite, support, share, encourage, critique and, sometimes, push our sisters ...The creative resources each and every one of us possess, once collected, organized and made available collaboratively, will provide a never-ending inspirational wealth that no one of us could accumulate without the others..."





Is our current, marketed art world  
**Sustainable?**

# PLAUSIBLY PLAUSIBLE AGENTS OF CHANGE

immanence	misspelling	explosion	dialectics
destroy everything and begin again	revolution	palindrome	Year Zero +/- 0
overload	mutagenesis / phylogenesis	stumble	free radicals
stutter language	radical extremity	fusion / fission	liminality

# **HAVE NO IDEA FOR A SHOW**

**PICTURES, PAINTINGS, DRAWINGS,  
SONGS, POEMS, VIDEOS, POSTERS, ETC.**

**PLEASE  
SEND US  
ONE IDEAS**

**IDEAS@CHANGEISGOOD.FR  
32 RUE CASSETTE F-75006 PARIS  
WWW.CHANGEISGOOD.FR  
THANK YOU!**

Buongiorno!

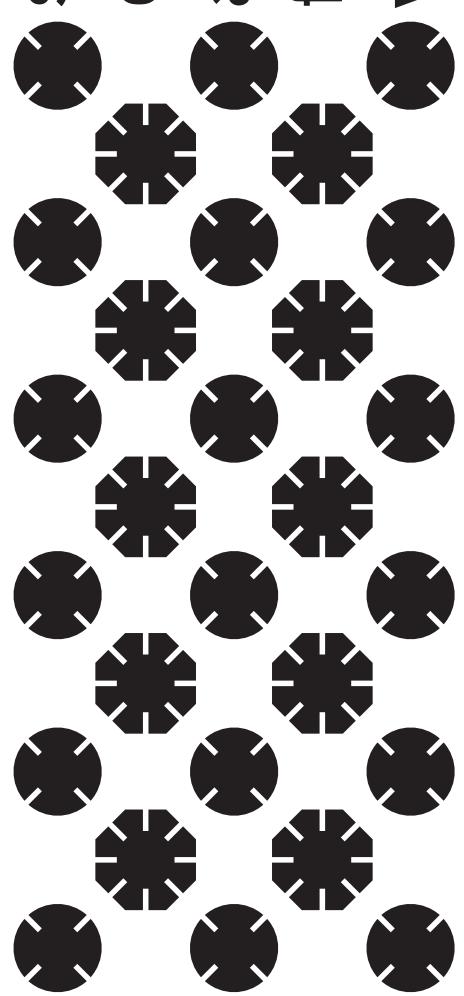
1. My idea is to have a poster that directly addresses an aspect of the artwork as being fleeting, passive and momentary and yet the act of creating almost demands these qualities in it's artists, who have something that drives them. Artists are fleeting, and passive because they need to be. I suppose that means that the artwork always changing and that is a good thing. It means it's a thing in motion, always going new places, not sitting to dwell, which is something artists know about all too well. Maybe you could do a poster about the juxtaposition between the passive artist and the fleeting artworld with the driven to order number cruncher and the marketing of artist's ideas.

Thanks Gals and Guys e

Adios Amigos!



# Collective Foundation

1. Abandon the need for physical space and explore social space. As Henri Lefebvre said:  
space is not a physical thing but rather a structure of relations, both as a social environment and as a field of action.
2. Foster an environment for mutual benefit and make interdependence visible. As artist Sarah Charlesworth said:

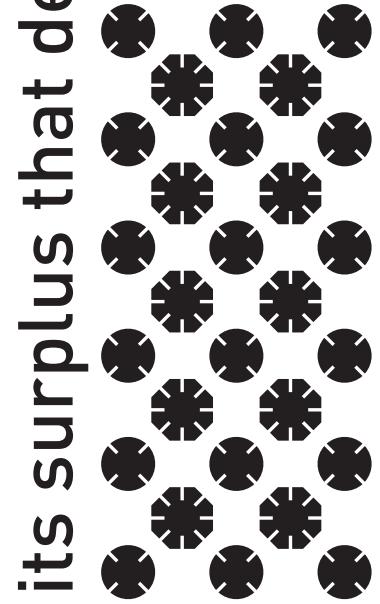
The Collective Foundation is a proposal for a new kind of organization providing services for artists, curators and other cultural producers. Offering a model parallel to the artist-run (or alternative) art space, the Collective Foundation focuses on designing practical structures while taking advantage of web-based technologies like the blog and wiki to reduce administration and economic overhead. Ultimately the Collective Foundation aims to serve as resources. As Buckminster Fuller said: there are enough resources on the planet to sustain us all.

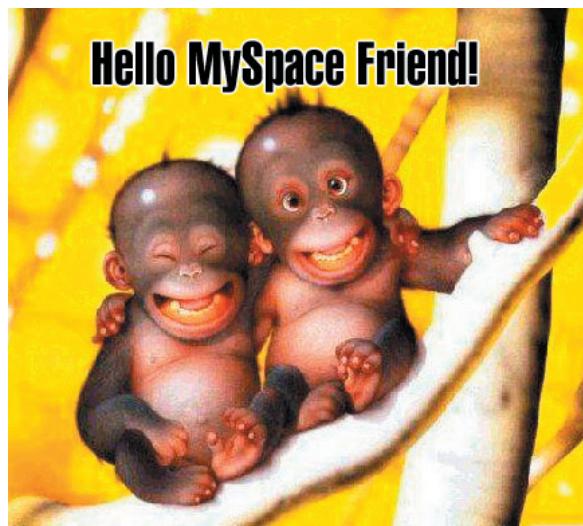
4. Transform surplus into funds for artists.

While the formative ideas for the foundation were developed by curator Joseph del Peso and artist Scott Oliver, the Collective Foundation is no one individual. Rather than a wealthy patron, this foundation is comprised of scores of individuals who have made small contributions toward the greater goal of advancing cultural production in the Bay Area. The Collective Foundation is a flag raised to invite other art organizations to more directly engage in diverse strategies for supporting artists in the Bay Area. To find out more about the foundation and its programs visit: [www.collectivefoundation.org](http://www.collectivefoundation.org)

*CF Programs:*

- Collective ICA
- POD Press
- Shotgun Review
- Surplus Grants
- Collective Playlist





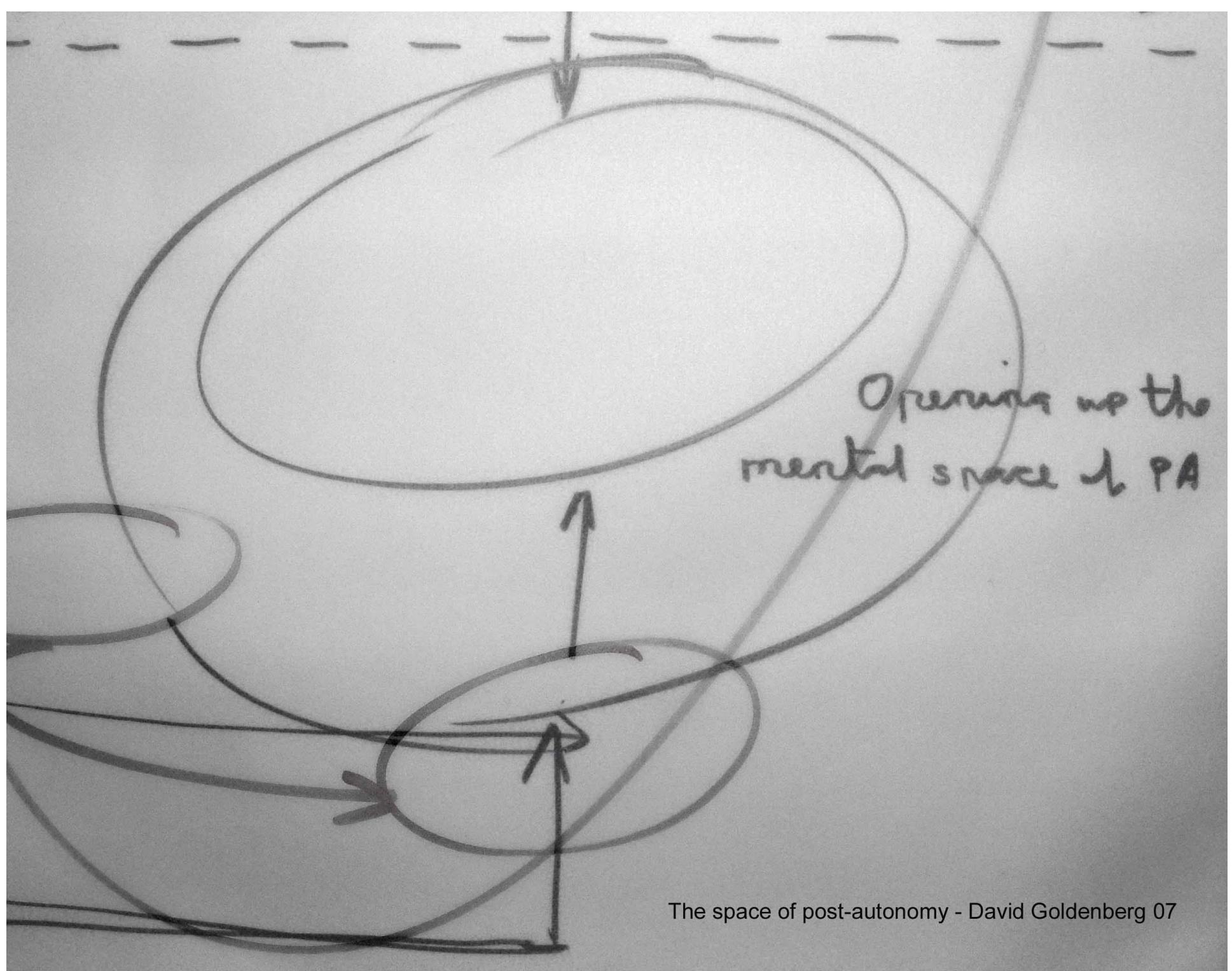
for general topics.... there's an entire collective of virtual exchanges that I would call art even though those exchanging them just see it as sharing and communicating bia visual imagery. I've always been struck by the little gif animations that people leave on each other's MySpace pages in the form of 'comments'. I find some to be very original and artistic in temperament.



The political artist has to treat his material - man – with a very different kind of respect than that shown by the artist of fine art.

Aesthetic Revolution 1

The space of post-autonomy 1 – David Goldenberg 07



The political and  
educating artist making  
man his material and his  
end.

Aesthetic revolution 2

The space of post-autonomy – David Goldenberg 07



The space of post-autonomy - David Goldenberg 07

“...The most perfect  
of all works of art –  
the establishment and  
structure of a true political  
freedom.”

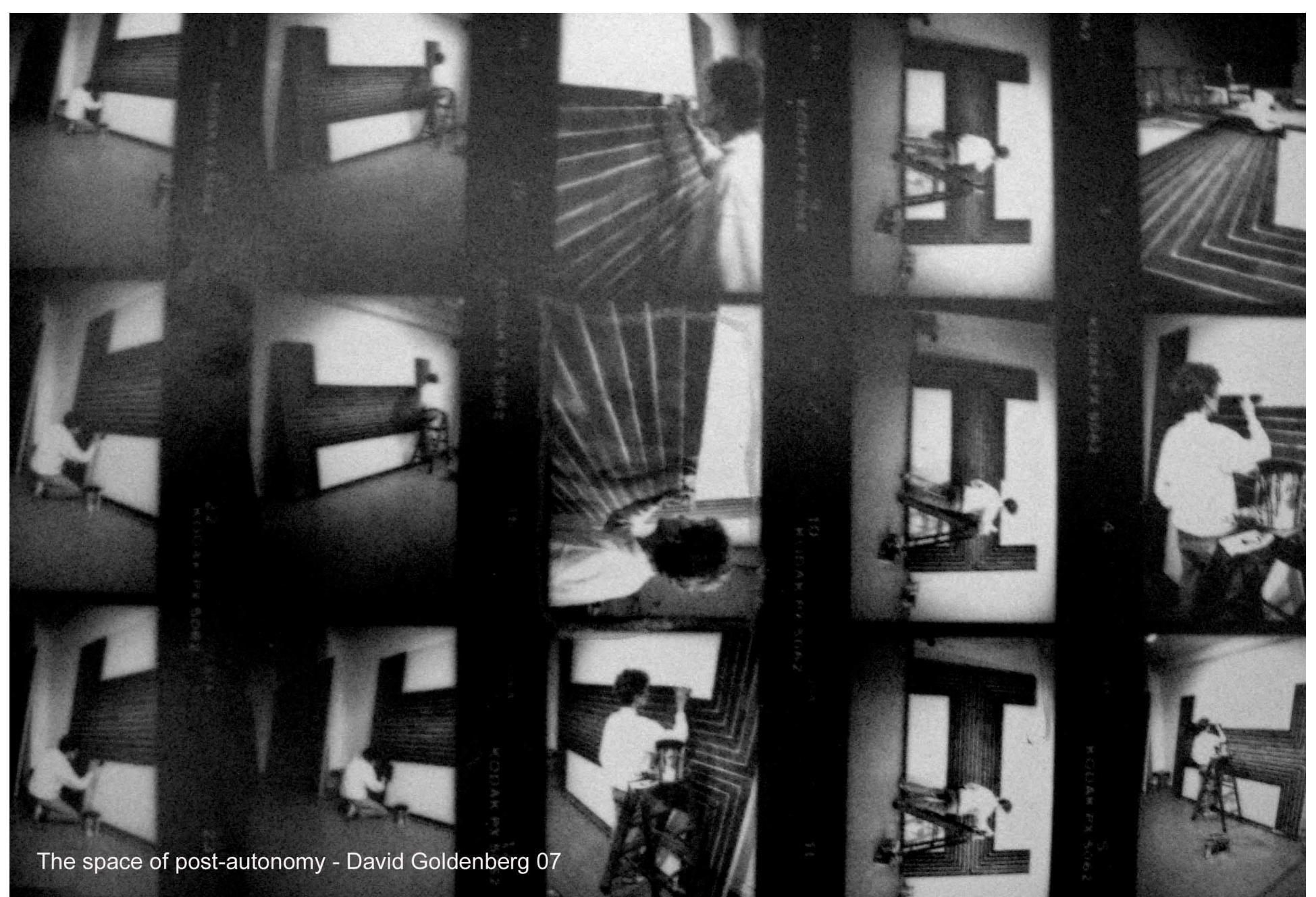
The Aesthetic revolution 1

The space of post-autonomy – David Goldenberg 07

What space or room is available for disengaging from the Euro-centric tradition? If you move beyond this tradition is there nothing or is there something? My understanding is that if you strip away from the existing system that is in place through which we understand art, all we do is strip away the European invention we understand by the Euro-centric tradition of art. The issue then becomes what do we put in its place?

Developing another model 1

The space of post-autonomy – David Goldenberg 07



The space of post-autonomy - David Goldenberg 07

I understand the performance of speaking within the space of pa – as a space that has disengaged from the Euro-centric tradition of art – where I/we are working through that process of stripping away that tradition – en route to locating a point to begin reinventing another, or different, model. This is a space, process and time to build another model – but what is important is that this very moment is this moment -that breaks with the repetition with the Euro-centric model – so that how the material of speech and language behaves is in a completely different way - where language is both language and not language – a point that is simultaneously an exiting and entry point into the space of post-autonomy.

### The space of post-autonomy

The space of post-autonomy – David Goldenberg 07



The space of post-autonomy - David Goldenberg

The use of “participation” and “communication” adopts systems theory terminology, which provides the possibility to undertake a fundamental reconfiguration of position’s available in a contemporary cultural practice - away from the orthodox hierarchical structure we are familiar with, where the Euro-centric tradition is structured along the line of - artist, audience, curator, art work. However, I do see that the mechanism goes further, by confronting and breaking down both internal and external colonisation – in whatever form that takes – along with the break up of other repressive mechanisms.

Shifting positions 2

The space of post-autonomy – David Goldenberg 07

PA introduces the possibility of looking at the Euro-centric tradition and history of art in a flexible way, by working through a range of scenario's – the possibility of rethinking and replaying its history – looking at the historical body as a complete and finished body, with the possibility of moving onto develop another model – or developing, extending and evolving that tradition.

The notion of participation adopted in pa combines action research – which looks at breaking down the role of the colonial view through recognising each individuals own reality – and Lingner’s idea of using the audience to challenge the position and integrity of authorship – the artist, curator and audience – and the work of art.

Shifting positions 1

The space of post-autonomy – David Goldenberg 07

**“This substitution does not know how  
to separate between the own and the  
Other space”**

The space of post-autonomy 3

The space of post-autonomy – David Goldenberg 07

# The adjacent space inevitably assigned to each space

The space of post-autonomy 1

The space of post-autonomy – David Goldenberg 07

“According to Massingnon, in fact, substituting oneself for another does not mean compensating for what the other lacks, nor correcting his or her errors, but exiling oneself to the other as he or she is in order to offer...hospitality in the other’s own... in the other’ own taking-place. This substitution no longer knows a place of its own, but the taking-place of every single being is always already common – an empty space offered to the one, irrevocable hospitality.”

The space of post-autonomy 2

The space of post-autonomy – David Goldenberg 07

The on-line chat room can be seen as a ‘poor’ context specific location - that allows the possibility of decoupling from the Euro-centric tradition of art – in order to locate an entry point into the space of pa.

The space of post-autonomy

The space of post-autonomy – David Goldenberg 07

Post-Autonomy should be seen to be equivalent to the invention of a completely “new model”, in other words, the space to reconsider the framework of what we understand as a Euro-centric tradition of art. Developing a new model is seen as a positive solution to the defeatism and failure of recent institutional critique’s and critical practices; the cul-de-sac of the avant-garde, including recent endeavors to resuscitate a backward looking and nostalgic avant-garde; and finally the problems of the use of European art as a tool of Western expansionism. PA can also be seen at the same to be a useful tool and space to problematize existing within the means for staging a Euro-centric tradition of art. The text/work accelerates the stages that leads towards embodying a space of Post-Autonomy through “speculating” on a trajectory that locates us into the centre of the space of PA, a language for articulating PA, and navigation of the space of PA.



A space to dream and think

The space of post-autonomy - David Goldenberg 07



The end of language 1

The space of post-autonomy - David Goldenberg 07



The end of language 3

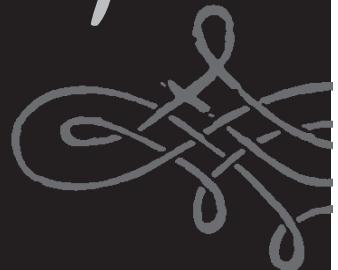
The space of post-autonomy - David Goldenberg 07



The end of language 4

The space of post-autonomy - David Goldenberg 07

*Our artworld is not just plausible  
but ACTUALLY ALREADY  
EXISTS underneath,  
above & between the one  
that is the handmaiden (or  
interior decorator, perhaps)  
**OF CAPITAL.***



*Sydney* is a fast, expensive  
town in a racist, misogynist  
country run by truly evil bastards but it's also  
the home of a **GREAT BIG,**  
**COMPLICATED, FRIENDLY**,  
**LOOSE NETWORK** of artists  
and others (it seems to me) striving to  
build a culture that they (*we!*) can bear  
to live in.

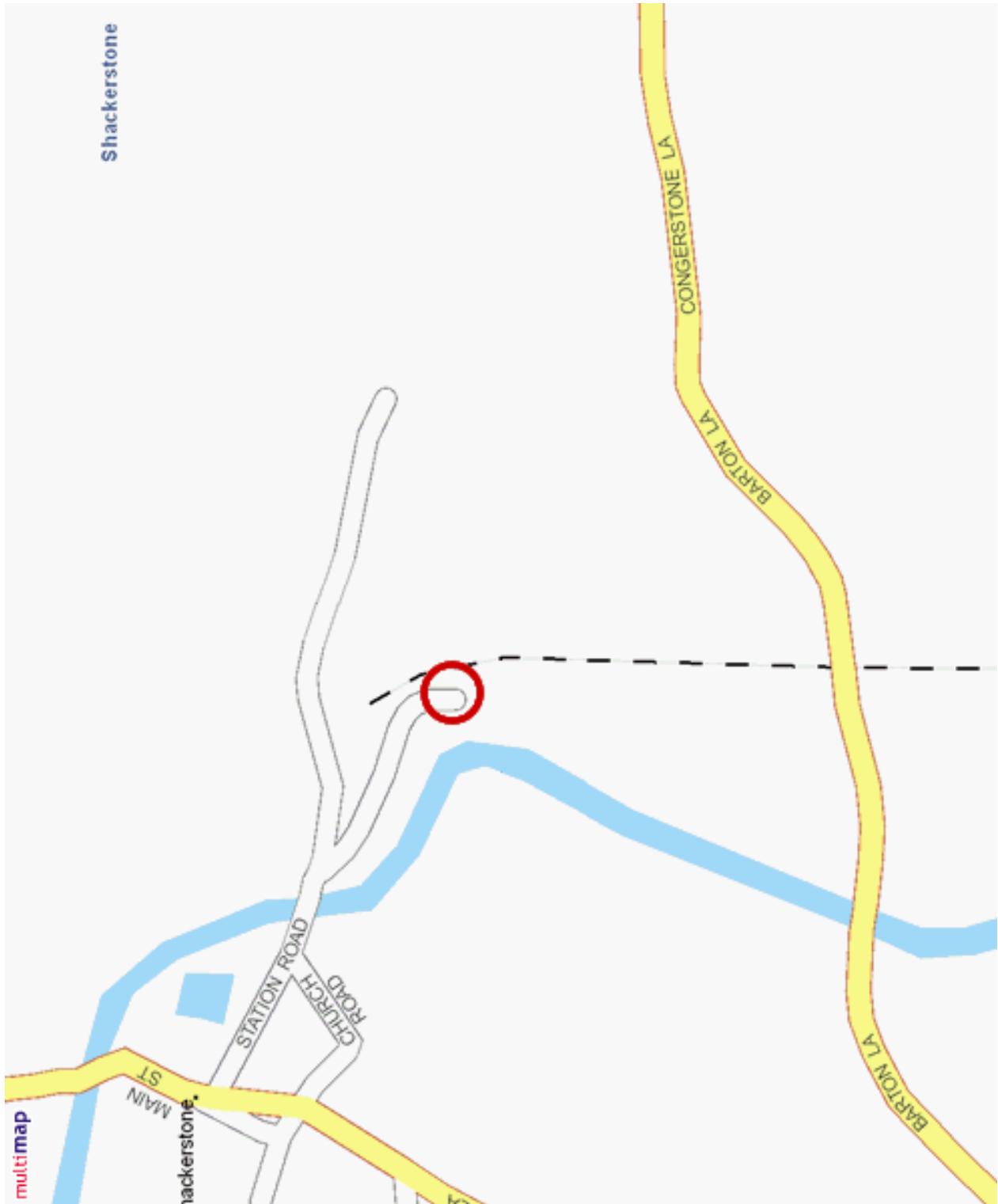
*Some of the collectives & gangs who  
make up this phenomenon are squatspace,  
The network of uncollectable artists, boat-people.org,  
the gang festival, loose projects, Sydney (the shopfront),  
the big fag press, Gurlesque, Manjam, the NOW now, GAF,  
If You See Something Say Something, and plenty more  
whose names escape me just for the moment.*

p.s. you can find  
most of these  
online

You know usually I just make note of your emails and file them for a while because I don't have anything to contribute and/or can not attend the event.

However, this particular theme intrigues me. From my very non-artist perspective, I would like to see more of a connection between art and service.

I realize that “the ARTworld” does a service to humanity by encouraging thought and creativity in the viewers as well as the performers, but I wonder if “art” would reach a larger audience if it could be connected to pragmatic experience-based human service(s). Art therapy is probably the most widely-recognized example of this type of thing, but there is a problem with that today (in my opinion). The general public does not have access to, or really even know anything about, art therapy. Also, there is something alluring (to me) about blending form and function – what about collaborations with groups like Habitat for Humanity, or smaller, community-based groups where you not only bring art to the people but perform a service at the same time (serving “food art” at a senior center?, repurposing donated clothing into other usable (and attractive) goods?). Maybe I’m way off the mark, but I felt compelled to share my thoughts with you. Thanks for considering them.



A rural gallery near Shackerstone at the western edge of the English East Midlands, run by a lady who sells her watercolours. The station road leads up to the (now terminal) Shackerstone station on the Ashby and Nuneaton Joint Railway line (CV13 6NW) that was once nearly moved to Gopsall Hall at the request of Lord Howe (to shorten his access to rail at the expense of everyone else?). The road crosses Ashby-de-la-Zouch Canal and then river Sence, which is crossed by the canal via an aqueduct. A memorable junction of road, rail, river and canal, desolate, with no traffic to interchange. It is hot; the birds have given up singing since it is already late July. The canal and the footpath along the now dismantled railway wind eastwards past Gopsall Park where some visitors get a thrill out of the remains of the temple where Handel is reputed to have sat while writing the Messiah. After a cream tea at Barton in the Beans, the visitor squeezes into her Fiesta, drives 2 or 3 miles back to Gopsall Park, locates the temple ruins, pulls out the watercolour and tries to locate the exact position where the artist must have placed her easel. (for John)

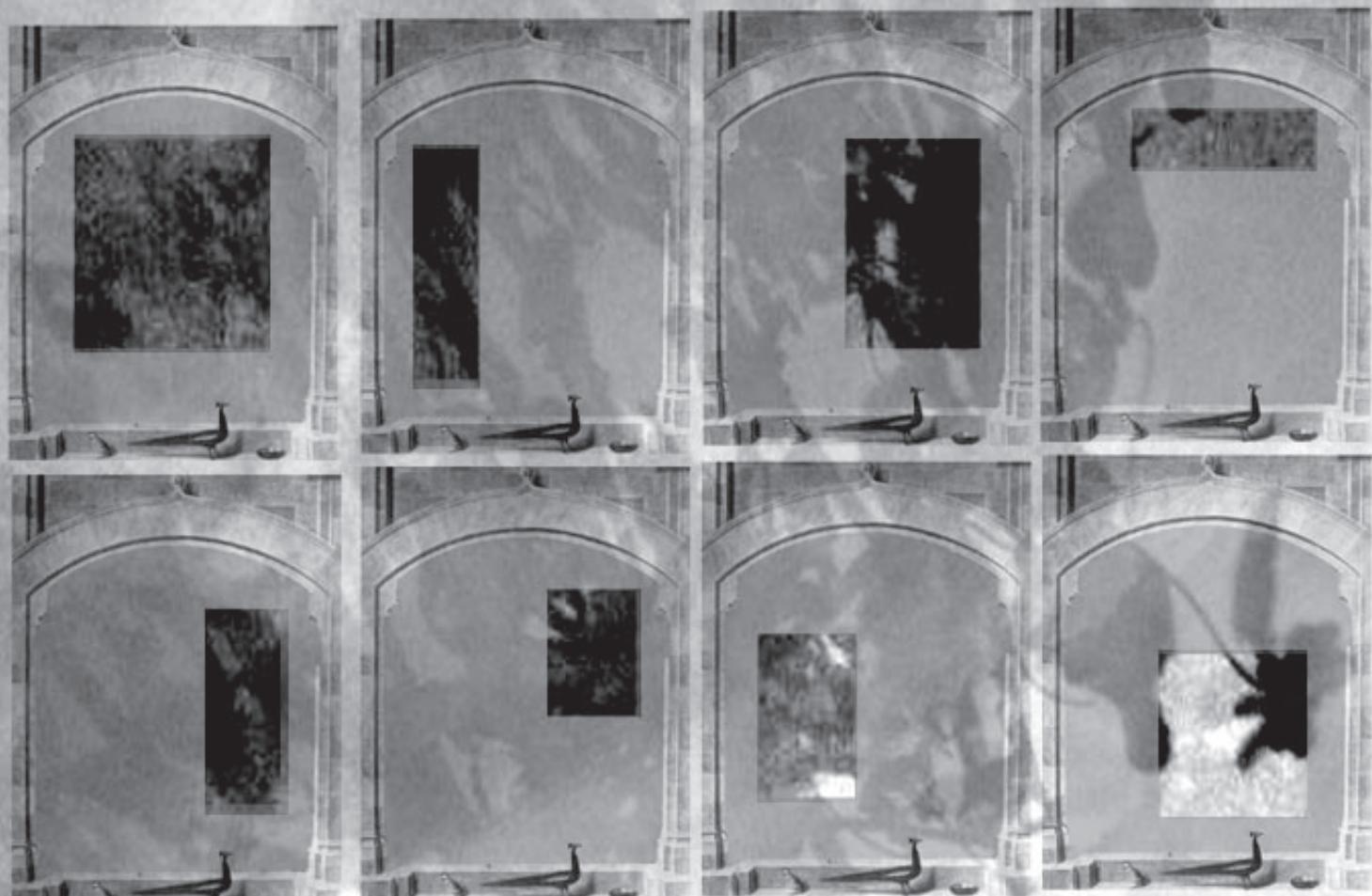
plausible artworlds is plausible viewpoints plausible perception

## aligned visions

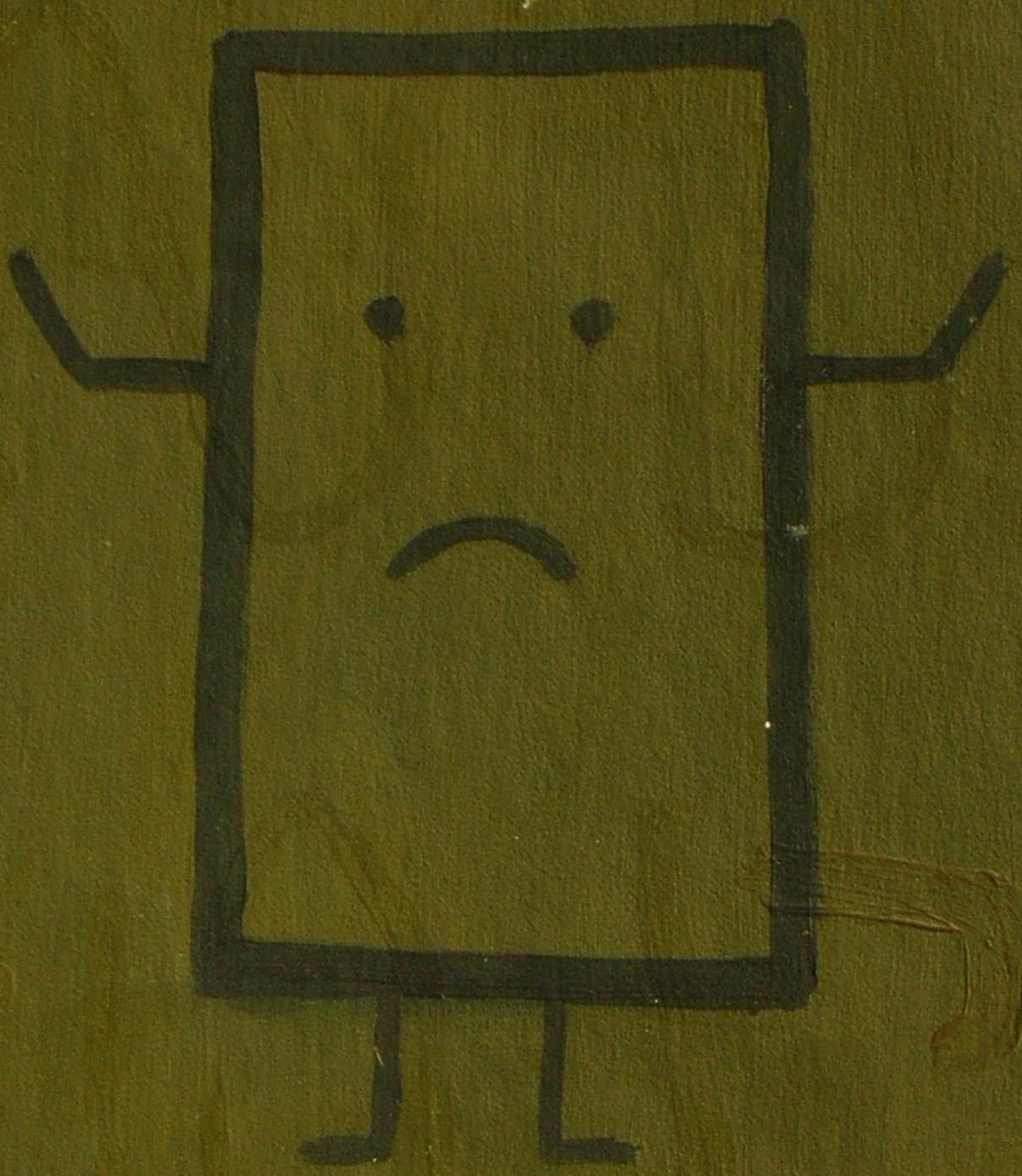
such a world is composed of instances of spontaneous group-think and experiences with the collective unconscious but on a topical verbal/visual level.

Redundancy, revolutionary images, sideswiping and overlapping each others ideas in unexpected ways

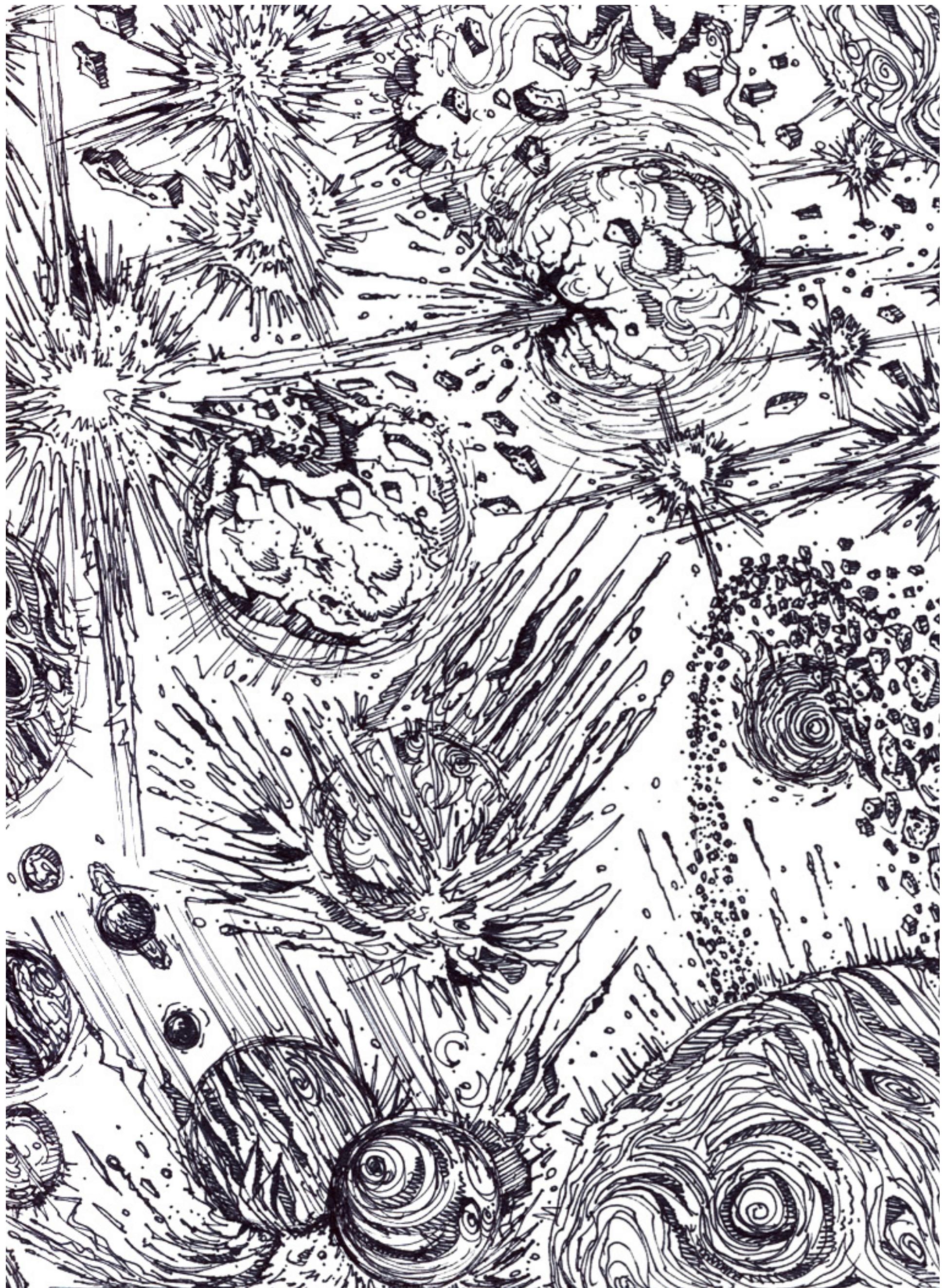
All occur through our mental art-windows..... these windows align briefly as we view/reinterpret the world through them.



ds nicholas



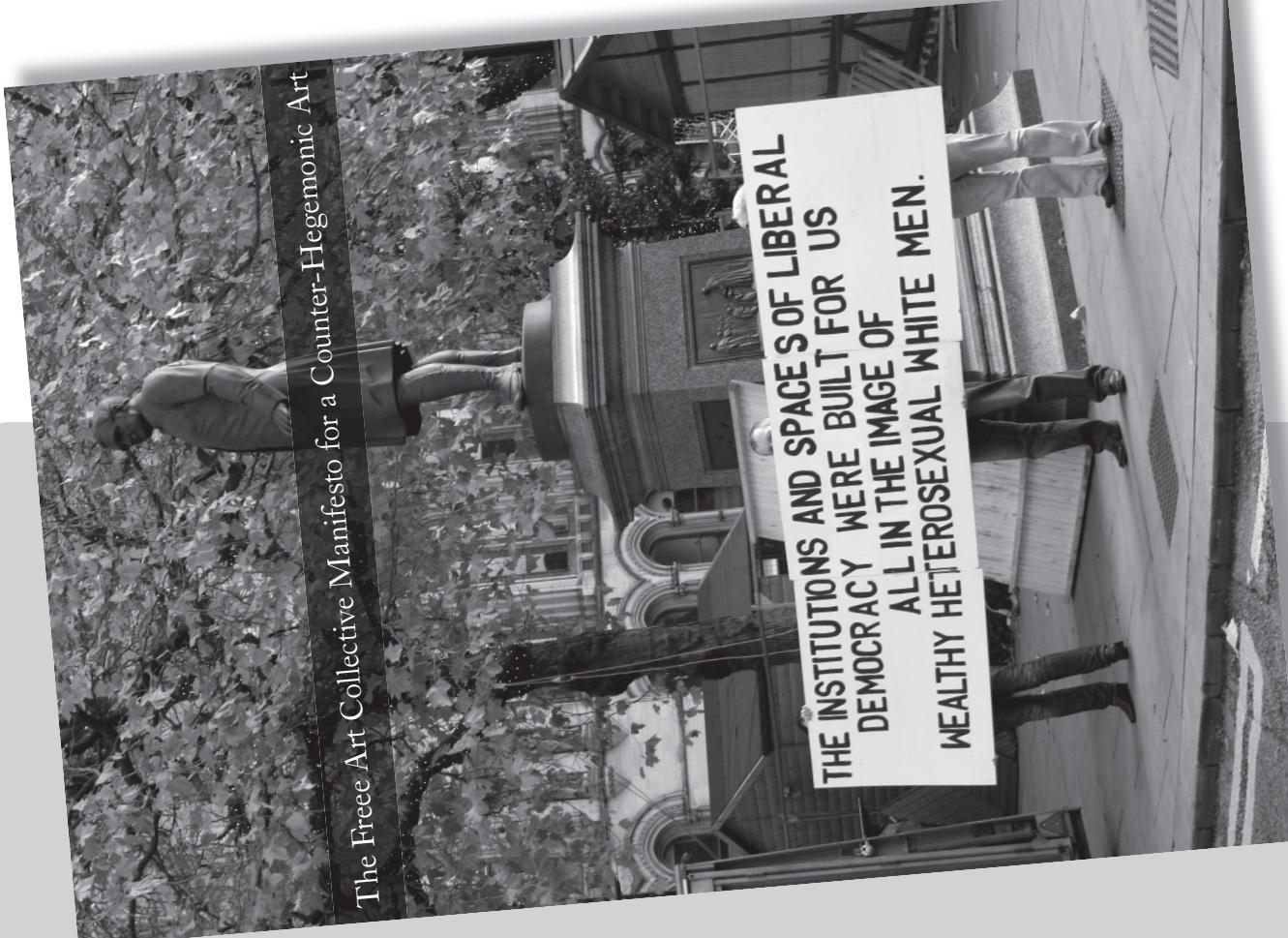
I have no ideas.







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DEMOCRACY WERE BUILT FOR US  
ALL IN THE IMAGE OF  
WEALTHY HETEROSEXUAL WHITE MEN.**

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Partie II: L'Art en Faveur et en Défaveur de l'Hégémonie Culturelle  
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# The Regional Highway Museum

The Regional highway Museum is an initiative of the G.A.N.G. Foundation. This foundation is working with three artists who have set themselves the challenge of approaching and observing the highways in an unusual fashion. The highways seem to lie apart from the rest of our world. They are separated from the world nearby through the use of noise-screens, shrub-filled hedges, earth-works and ditches (with and without water). And the highway is doubtless the least appreciated of all landscapes, whilst forming a material part of our daily lives, the influence and ego-culture of which should not be under-estimated.

The aim of the Regional Museum of highways is to reveal that the highway and all her marginal phenomena are not simply incidental, but form their own world: a region. The highway is more than a horizontal lift, a means from A to B. It is a dynamic world with an enormous impact on our daily lives. The highway, as such, is one of the greatest cultural edifices of the last decennia.



## The Highway: Seen as a Region

When viewing a map of the Dutch highways, the contours of the countryside are immediately visible. The network of highways is so finely-meshed that the topography of the Netherlands is easily recognized. Since the first highway was built, in 1936 between Voorburg and Zoetermeer, the Dutch highway system has increased forming a network of 2.346 kilometres. Everyday, hundreds of thousands of people move tonnes of goods around this network of roads.

The highway is seen by most people as a sort of ‘horizontal lift’, the fastest way to go from A to B. But the highway is much more than a simple facility. The invention of highways has reduced distances, making a day at the beach, woods or city at the opposite side of the country, a trouble-free undertaking. Living close to the workplace is no longer essential.

The highway has drastically changed our awareness of our surroundings. The highway itself is not influenced by the existing landscape. Barriers such as heights, or depths, above or below sea-level and rivers are overcome by the building of bridges or by man-made sandbanks. Trees are removed and bogs drained. The highway is its own landscape.

The periphery of the highway different from that of the rest of the country. The buildings along the roads (industrial areas, office-parks, furniture-showrooms) are unique to these areas. The same can be said for the service stations and motels. The variety of refreshments available at petrol stations cannot be found in any other outlet. And where else except under or over a motorway could one possibly find a fauna-viaduct? Flora too is flourishing, some having found, unexpectedly, a favourite environment.

In fact one the highway could be seen as a region in its own right. A region which recognizes, just like any other county or province, its own peculiarities in the landscape, architecture, or cuisine.

## Scenarios / Responses

proposed and edited by Gavin Wade  
2004-5

### Proposition

Each member of the Summit is to write a scenario (fictional or from experience) for an Organisational Artist to respond to and act within. The scenario can be as general or as specific as each individual likes.

The scenarios are then distributed between the Summit members and one person writes a response to the original scenario. Given time the process could be extended to more than one person responding broadening the scope of reactions.

This process was proposed as a way of informally speculating on model examples. Both scenarios and responses lead to understandings of a variety of Organisational Art Scenarios before they clichés, commonplace occurrences or almost impossible to imagine.

## Scenario 1: Warzone

You are in a warzone. The General is a bastard and he knows it. He wants to improve his image and has thought about engaging an artist or artist group to help him. He wants to be recognised by his soldiers as a visionary leader and he wants a more positive image in the local (hostile) Village he is currently occupying. Can you help him and would you?

**Response:**

The act of inviting an artist to work with him may have done enough. Indeed the story of this invitation may be the work! I would be very interested to meet him and to give him a set of my rules by which he must abide. The difficulty is in making sure that he will not ultimately censor or ban whatever is proposed. This is likely to mean that I would not be chosen to make the work as one of the legally binding rules would be "You may not reject or censor the artwork in any way."

A starting position would be to form a picture of the general from the Villagers point of view. Perhaps the first meeting with the General is the only time I would meet him. I would be interested to dwell on a mythology, a flawed one. I have the option to make him a sympathetic character but would need to find another location for art beyond the original idea of the actual story of the commission itself.

## **Scenario 2: Clothing Chain**

A High Street clothing chain invites and artist to work on questions of inter-departmental communication. A week before the artist is due to start the project, it is revealed in the national press that the company is using child labour in the manufacturing of its products....

### **Response:**

I wouldn't have accepted the commission unless I knew the last bit of information. That is what would make the project interesting. I would work on the project with the condition that I have complete freedom of operation. I would set up a system of collaboration between the clothing chain and an international anti-child labour organisation.

### **Scenario 3: Communications Department**

Your last project within a company was very successful. People there found your activities very useful for internal and external communication. The company offers you a full time job as the head of the communications department. This is your chance for along term project but only for one 'client'.

#### **Response:**

I feel that this would limit my artistic research. I fear that I would be engaged in a position that would ultimately conflict with my own motivations. A single client is a big problem. For me it is almost impossible.

## **Scenario 4: High-Tech Company**

A company producing high-tech equipment invites an Organisational Artist Group to generate an analysis of their public identity. Whilst doing so, the artists also make an analysis of the situations of lower ranking employees. After the artists have left, the employees become even more dissatisfied with their jobs. Is this an example of an artist acting like a doctor who gives diagnoses without prescribing any medicines?

### **Response:**

Organisational Art is not about analysis but potentiality. Situations should be challenged and disturbed not just tested and analysed. New frames can be an opportunity to open up to new visions with cross-company dimensions.

Maintaining the work of the artist at any one level seems to be a prejudice and lacks any global vision or collaborative possibilities. This “doctor” scenario seems unlikely. Art is not a medicine it is a revelation.

## **Scenario 5: NGO**

A NGO was created to develop research on a very rare illness. The Government subsidies were low and so the organisation has to survive on funding from private individuals. Fund raisers were sent all over the world developing local strategies for local communities for raising money which are very successful. A big conference is organised which turns out to be a total failure. The fund raisers all disagree with each others strategies and their moral standpoints. There is no sense of collective identity and the organisation begins to self destruct. The NGO is advised to consult an Organisational Artist team.

### **Response:**

We would assemble the global funding team in the location of the OA Summit in Lisegarden for three days. The team of funders will be submitted to a ferocious timetable of non-stop magic events and tricks for the three days at the end of which a tiny sculpture by Por Knekhof will be donated to them.

## **Scenario 6: Department Store**

A futuristic looking Department Store has become the new identity for a major city with an industrial heritage. The store becomes a destination for people not only to shop but to hang out, listen to music, eat and play. The store wants to develop this aspect of its 'products' but every time it tries to map what is going on across its five levels the maps never seem to reflect what is really going on. They can't work out how to map the available experiences....

### **Response:**

#### **Starting points:**

We invite a group of respected cartographers to the site, blindfold them and tell them you want some results by the end of the day.

Create a map competition for customers with a prize of £20000 worth of goods as a prize. In the small print there is to be a text that legally binds the individual to a 9-5 job of following people around the store for the next year whispering haiku poetry into their ears.

Develop a new motivational text for all employees of the store around the message of not fearing the unknown.

## **Scenario 7: City**

The Mayor of a city has been informed of the cities need to increase its tourism trade. The Mayor initiates a city wide proliferation of galleries containing "artworks". Word gets out that this city is the new art Mecca and many tourists begin to visit. The Mayor achieves economic growth and instigates a new cultural growth for the city without the help of a single Organisational Artist.

**Response:**

The Mayor is an Organisational Artist!

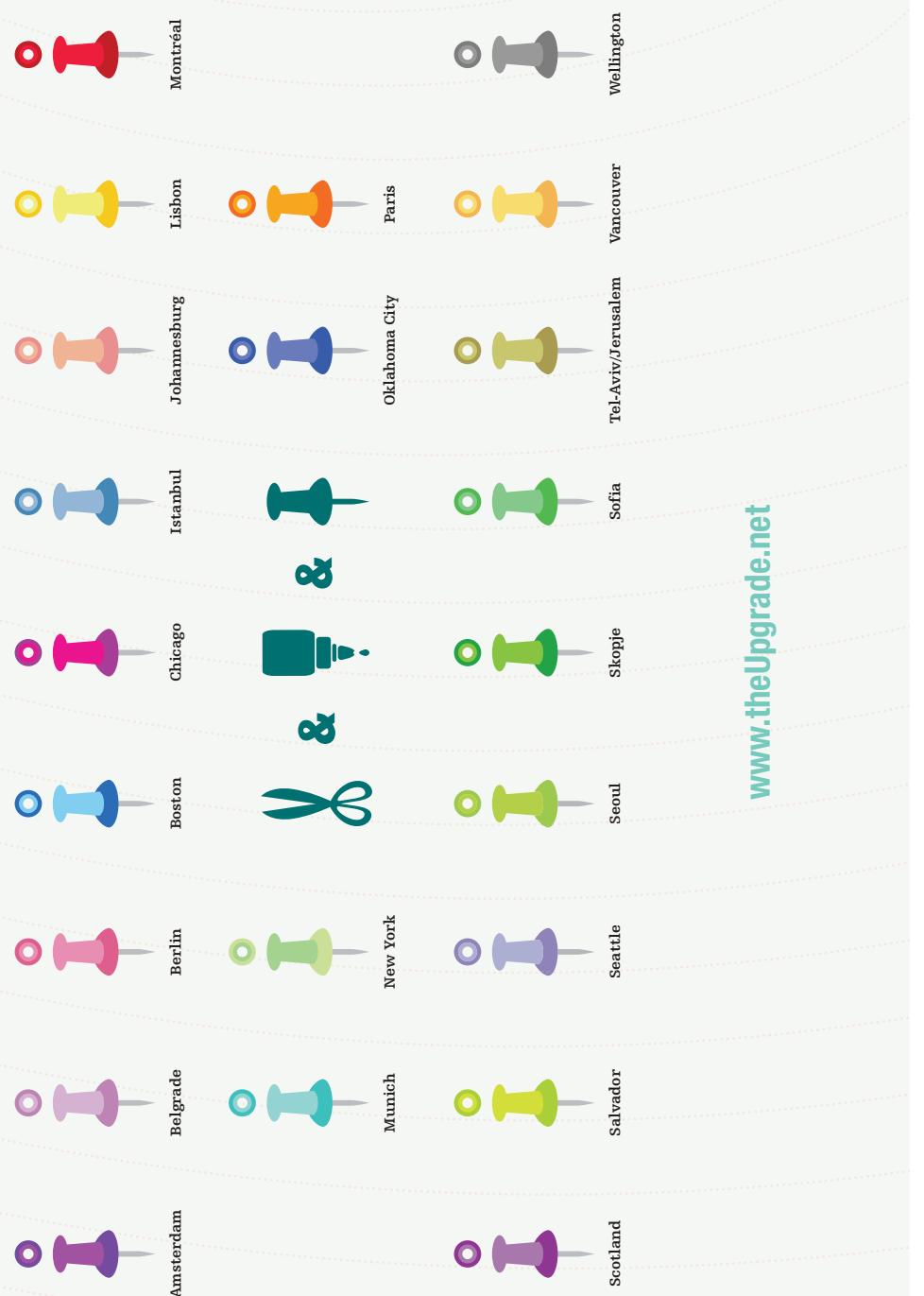
at each time point, a  
given value is  
obtained for each  
of the variables.  
This is done for all  
the variables at  
each time point.

**2 very different (but somehow connected) types of artworlds stand out in my head that I wanted to share.**

- 1) Cracks in the Pavement (that project I coordinated in 2004-2005) revealed to me how many artists practice alone, as I tend to do, doing their thing in isolated studios, living rooms, garages, or in random spaces, wherever and however they can. I believe the project was popular with artists because it created a network where none existed before, quelling the isolation many of us experience, by providing an opportunity for people with common ideas to connect with one another through the interactive hub of the project's web site (<http://cracksinthepavement.com>).
- 2) In direct contrast to the above, I learned of a project called the "Miss Rockaway Armada" that involved a group of close friends, acquaintances and colleagues who together sailed down the Mississippi on rafts made from trash (<http://www.missrockaway.org/>). Their intention was to float down the river, visiting towns along the way, and to reach out to people living in them by way of performances, workshops, and spectacles of various kinds. I'm sure this project wouldn't have happened without extensive, immediate collaboration on the part of every crew member.

Both of these projects happened out of the efforts of a good number of creative people motivated by a love for their practice and a desire to communicate something, all outside of the various gallery systems.

**Exhibitions, presentations, workshops, performances, screenings, and lectures  
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Upgrade! is an international, emerging network of autonomous nodes united by art, technology, and a commitment to bridging cultural divides. Its decentralized, non-hierarchical structure ensures that Upgrade! (i) operates according to local interests and their available resources; and (ii) reflects current creative engagement with cutting edge technologies. While individual nodes present new media projects, engage in informal critique, and foster dialogue and collaboration between individual artists, Upgrade! International functions as an online, global network that gathers annually in different cities to meet one another, showcase local art, and work on the agenda for the following year. <http://www.theupgrade.net/mission.html>

## *A FANTASY FOR A NEW ART WORLD*

*For a very very long time, in Modern Times,  
Art's unique quality is said to be its non-function  
its un/non-usefulness.*

*Yet for very very long times before  
Art's unique quality was its usefulness  
enhancing and expressing the spirit  
need for love embrace forgiveness  
healing harmony compassion and soulfullness  
immaterial greatness.*

*Now, in the Now Art  
what we see is what we get  
and what we see and are helped to see  
is the ugly the violent the deceitful the lowly  
the mediocre the ruined the damaged the decietful  
the abusive the abused the cheater the cheated the pathetic  
the helpless the weak the bloodsucker the fucker the fucked*

*all circled underlined in italics in capital letters.*

*Art Now is Like Indigestible Food  
Art Now Is Making Us Choke  
Art Now is Making Us Wish For Death  
To Save Us Sooner Than We Can Wait For It*

*NEXTART AND NEXTART WORLD  
MAY WORK TO OPEN DOORS VENUES  
SO WE CALLED ARTISTS TURN OUR BACKS  
TO SUPERFICIAL COMPETITION DILETANTE CURATORS  
GREEDY AGENTS OF ALL KINDS  
AND FIND OURSELVES IN THE CENTRE OF THE GAME  
WHERE GAME IS NO GAME  
BUT LIFE ITSELF  
AND US WE MEET TO MAKE ART  
WHICH WILL REACH OUT  
TO OUR FORGOTTEN SOULS  
EXHAUSTED SPIRITS  
AND WOUNDED INTEGRITY*

*FUCK THE CURATOR FUCK THE AGENT FUCK THE MUSEUM  
THE SELLERS THE BUYERS THE STOCKS  
LET US DO ART AS ART SHOULD BE DONE  
FOR THE SOUL AND MIND ALONE*

# P-Factory

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multidisciplinary artist collective



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cultural nurturing.

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[ryuta22@earthlink.net](mailto:ryuta22@earthlink.net)

betting

bettor

**BE-TWEEN:** prep. a grammatical word indicating an intermediate point between two places or times

1. from one place to another
2. together or in combination with
3. indicates a comparison, discussion, or relationship involving two people or groups
4. indicates two or more possible courses of action

flanked by

connection

sandwiched between

stuck between

amid

among

>>>>>>>>>>>

amok

amole

**A-MONG OR A-MONGST:** prep. a preposition indicating that something or somebody is surrounded by people, things, ideas, or circumstances

1. of the stated group or class
2. in or by the particular group stated
3. by, between, or to each person or thing in a group
4. in addition to other things or people

amontillado

amoral

as part of what can best be described as the "native american artists" group, i do my best to keep in touch with my community (which i intend to mean ALL indians, not just people from my reservation).

most people think native artists are all traditionalists, but there is a movement happening of us indians who prefer to focus on the contemporary. i myself do my best to see how natives fit in global communities.

this is an artworld most people do not know about.

## Action Is Condemned By Artists and Institutions

By ANDREW L. YARROW

Many leaders of arts institutions, and artists themselves, reacted strongly to the Senate vote to bar Federal support for certain types of art. They almost universally condemned the legislators' action as an abridgement of artists' freedom of expression.

Some called it outright censorship and said that it set a dangerous precedent for the Government to decide what artworks, artists or arts institutions are deserving of Federal support.

"The issue is not only one of artistic freedom but also of intimidation," said Martin Friedman, the director of the Walker Art Center in Minneapolis. "That's the part that's chilling."

"Never have we seen this kind of specific emendation for art support," said Robert Buck, the director of the Brooklyn Museum. "It's not only throwing the baby out with the bathwater, it's throwing out the whole bathroom. A hands-off support posture for the endowment is vital."

### 'Psychological Tyranny'

Richard Koshalek, the director of the Museum of Contemporary Art in Los Angeles, said he felt that the action was "a form of psychological tyranny, trying to put the art world into a state of terror."

Artists, too, criticized the Senate action. "In principle, I'm against the Congress interfering with the arts," Robert Motherwell said. "I do think the Serrano thing was ill-advised by the people who put it on. Mapplethorpe is genuinely an artist, but at the same time I can imagine his work shocking a great many people. The Senate's action should be a little bit cautionary to the institutions involved. It's no use baiting a bull. But at the same time for Congress to act as censor is outrageous. The ultimate end is fascism."

**'The point is that the controversial should be included with the beautiful.'**

Larry Rivers said: "There will always be shows that provoke and disturb people. The point is that the controversial should be included with the beautiful. I think it's childish for the Congress to punish an organization that was acting in an established tradition by showing art that's disturbing."

Writers also denounced the attempt to legislate arts policy. Reynolds Price, the author of a newly published memoir, "Clear Pictures," said, "I very much deplore any legislator wading into any matter of free speech and overruling the efforts of the professional endowment staff."

Former endowment officials said they were disturbed by the effects the Senate's action would have on the organization's mandate.

"I think this sets a very dangerous precedent," said Roger Stevens, the endowment's first chairman and founding director of the Kennedy Center in Washington. "I don't think they've thought it over very carefully; it sounds like the old dictatorships using their power to frighten people."

But he approved of the \$100,000 appropriation included in the measure for a study of the endowment's procedures. "It could be of a practical use in straightening out some of their methods of making grants," he said. "It's probably time that this was done. It could bring out points that really need to be looked at."

## Senate Votes to Bar Support Of 'Obscene or Indecent' Art

Continued From Page A1

American people to put forward such trash."

Referring to one work, Mr. Helms said: "I don't even acknowledge the fellow who did it was an artist. I think he was a jerk."

"We're gradually approaching more and more the Congress telling the art world what is art," replied Senator Howard M. Metzenbaum, Democrat of Ohio, one of only two Senators to speak on the floor today against the measure. The other, Senator John H. Chafee, Republican of Rhode Island, said, "We're getting into a slippery area here."

The Senate's measure was far more severe than one approved a few weeks ago by the House of Representatives. Supporters of the endowment said they were optimistic that the Senate actions could be reversed in conference between the House and Senate.

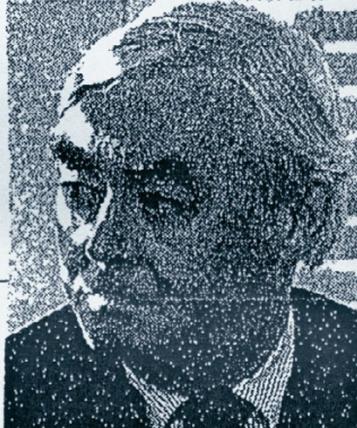
Both Houses were reacting to the political storm prompted by the works of Andres Serrano and the late Robert Mapplethorpe, whose exhibitions were supported by arts groups that received funds from the endowment. A work by Mr. Serrano depicted a plastic crucifix submerged in the artist's urine; several of Mr. Mapplethorpe's photographs, currently on exhibit here in Washington, depict homoerotic scenes.

The leadership in the House deflected the political outrage against these works by voting a budgetary slap on the wrist, cutting from the endowment's annual \$171 million budget the \$45,000 that had been granted to support exhibitions of Serrano and Mapplethorpe works.

### In a Small Corner of a Bill

But the Senate went significantly further today. The action was included in a small corner of a bill appropriating \$10.9 billion for the Interior Department and some other agencies, including the arts endowment.

The Senate version included language barring grants for the next five years to the two arts groups that supported the Serrano and Mapplethorpe



Senator Daniel Patrick Moynihan, who opposed the Senate move.

priations measure because it singled out two specific groups for a cutoff of funds.

"Do we really want it to be recorded that the Senate of the United States is so insensitive to the traditions of liberty in our land, so fearful of what is different and new and intentionally disturbing, so anxious to record our timidity that we would sanction institutions for acting precisely as they are meant to act? Which is to say, art institutions supporting artists and exhibiting their work?"

Mr. Moynihan said in his statement that he was aware that the manager of the bill, Senator Robert Byrd, Democrat of West Virginia, did not support the actions against the endowment and would allow them to be struck in conference. "Still, the event needs to be protested," Mr. Moynihan said.

### Shakespeare and 'Richard III'

"The amendment as adopted by the United States Senate would be found unconstitutional," said Anne Murphy, executive director of the American Arts Alliance. If it were applied, she said, "we certainly couldn't produce most of Shakespeare, certainly not 'Richard III.'

## Senate Votes to Bar U.S. Support Of 'Obscene or Indecent' Artwork

Measure, Backed by Helms, Angers Arts Groups

By MICHAEL ORESKES

Special to The New York Times

WASHINGTON, July 26 — Brushing aside objections that Congress should not be deciding what is art or who is an artist, the Senate voted today to bar the National Endowment for the Arts from supporting "obscene or indecent" work and to cut off Federal funds to two arts groups because they supported exhibitions of work by two provocative photographers.

In a voice vote, the Senate approved restrictions proposed by Senator Jesse Helms, Republican of North Carolina,

that would bar Federal arts funds from being used to "promote, disseminate or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism, the exploitation of children, or individuals engaged in sex acts; or material which denigrates the objects or beliefs of the adherents of a particular religion or nonreligion."

The measure would also bar grants for artwork that "denigrates, debases or reviles a person, group or class of citizens on the basis of race, creed, sex, handicap, age or national origin."

### Arts Groups React

Spokesmen for arts organizations, including the two cited in today's legislation — the Institute for Contemporary Art at the University of Pennsylvania and the Southeastern Center for Contemporary Art in Winston-Salem, N.C. — said they were appalled by the action, which they described as the first time that Congress had tried to interfere directly in granting money to individual arts groups.

The officials said the endowment and the groups it supported had faithfully followed the grant-making system approved by Congress. In the system, known as peer review, members of the arts community pass on grant applications in their respective fields.

But Senator Helms said on the floor of the Senate, "No artist has a pre-emptive claim on the tax dollars of the

Continued on Page C18, Column 5

## Sen. Helms Says Warsaw Pact Opposes a Solidarity Party

By JOHN F. KENNEDY

Associated Press

WARSAW, July 26 — President Wojciech Jaruzelski has reportedly told his aides to advise foreign visitors that Poland does not have a Solidarity party because Poland's communists now oppose "Solidarnosc" at this advance, a Solidarity official who attended talks with him said yesterday.

The official, Jacek Bielecki, head of Solidarity's rural wing, said General Jaruzelski, in the talks on Tuesday mentioned "in particular" the Soviet Union, East Germany and Czechoslovakia as opposing the formation of a Solidarity Government or the naming of a Solidarity leader as Prime Minister.

A Solidarity cause today urged against joining a government led by Communists. Leon Wałęsa, the Solidarity leader, said Tuesday that his movement would not join such a coalition but would prepare instead for the "inevitable" day when a Solidarity government is formed.

Continued on Page A9, Column 1

### Limits on Eastern Bloc

The reported assertion by Jaruzelski that Poland would appear to reject any proposal to reorganize the Polish leadership, despite repeated demands by President Ronald S. Reagan of the Soviet Union that Poland should expand its political and economic freedoms and the direction of its economy, was welcomed by the European Community.

President Reagan, in a speech last night, said that Poland's decision to limit the influence of the communists in the government was a "good sign" and that it was "a positive development."

Continued on Page A9, Column 1

## Molestation Trial System Run Amok

REINHOLD

By JOHN F. KENNEDY

Associated Press

NEW YORK, July 26 — A New York school, taken porographic photographs of students and naked games with animals in front of enforcement officers, whether he

produced evidence lawyers said it had no system of it has related





and has a permanent collection of more than 1.5 million objects.

But if Arnold L. Lehman, the director, was intimidated by Mr. Giuliani's expression of outrage, he did not let on yesterday. He said he hoped to meet with him "to encourage him not to take such an action," and added "it is part of a museum's job to support the right of artists to express themselves freely."

"The Mayor's angry reaction — 'I'm offended,'" he said — is typical of the visceral response that the show, called "Sensation: Young British Artists From the Saatchi Collection," has generated in the United States and Europe, where it opened to raves and criticism at the Royal Academy of Arts in London two years ago. Featuring the work of young artists whose works are displayed in museums around the world, the show is intended to disturb, perturb and provoke thought. Mounted at a cost of \$1 million, it is the largest ever held by the Brooklyn Museum, which is in a landmark McKim, Mead & White building owned by the city. The show is financed in part by Christie's, the auction house.

Some viewers in London asserted that the content of the show was offensive and intended to shock for shock's sake. A few wryly suggested that it existed primarily to increase the value of the works amassed by Charles Saatchi, the advertising executive who is London's most important contemporary art collector.

The most extreme reaction was to the artist Marcus Harvey's depictions of Myra Hindley, who was convicted in the macabre "moors murders" of children in western England in the 1960's. Protesters splattered ink and raw eggs on the painting, saying it trivialized her victims' suffering and glorified her crimes.

The exhibition attracted record crowds in London and at the Hamburger Bahnhof in Berlin.

The Brooklyn Museum sought to

create the same excitement for the show's only North American engagement, which opens Oct. 2. It announced that children under 17 would have to be accompanied by an adult. Even its promotions read like health warnings on a cigarette pack: "The contents of this exhibition may cause shock, vomiting, confusion, panic, euphoria, and anxiety. If you suffer from high blood pressure, a nervous disorder or palpitations, you should consult your doctor."

But it was the show's catalogue that sparked the charged emotions of Damien Hirst, perhaps the show's best-known artist. His work depicting a pair of cows sliced and suspended in a tank of formaldehyde caused a stir at a London gallery three years ago. His shark-in-a-tank piece immediately attracted the ire of People for the Ethical Treatment of Animals. Ingrid Newkirk, the group's president, dismissed Mr. Hirst as a "shock jock" who is contributing to the slaughter of animals for no other reason than his own aggrandizement. (Mr. Hirst denies killing animals, saying they are already dead.)

Meanwhile, William A. Donohue, the president of the Catholic League, asserted that the advertising executive who is London's most important contemporary art collector.

The artist Marcus Harvey's depictions of Myra Hindley, who was convicted in the macabre "moors murders" of children in western England in the 1960's. Protesters splattered ink and raw eggs on the painting, saying it trivialized her victims' suffering and glorified her crimes.

The exhibition attracted record crowds in London and at the Hamburger Bahnhof in Berlin.

The Brooklyn Museum sought to

Damien Hirst's work, "This Little Piggy Went to Market, This Little Piggy Stayed at Home," features a pig, sliced from nose to tail, in formaldehyde. It is part of a British art exhibition at the Brooklyn Museum of Art.

review of the catalogue turned his stomach. "I think the whole city should picket the show," he said. "This exhibition is designed to shock, but instead it induces revulsion."

But it was the reaction of Mayor Giuliani that signaled both a publicity coup for the museum and a threat to its own finances.

"If somebody wants to do that privately and pay for that privately, well, that's what the First Amendment is all about," he said. "I mean, you can be offended by it and upset

the Mayor has every right to denounce the exhibition. He should understand, however, that the First Amendment limits what he can do to retaliate against art of which he disapproves."

The struggle between artists who are trying to express themselves and the government's attempt to define what it considers acceptable has intensified in recent years with disputes over several exhibits.

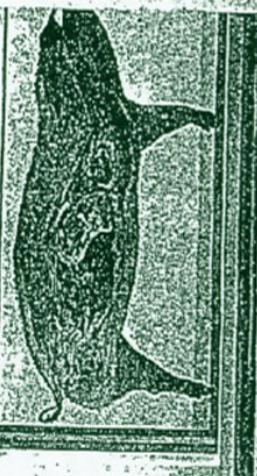
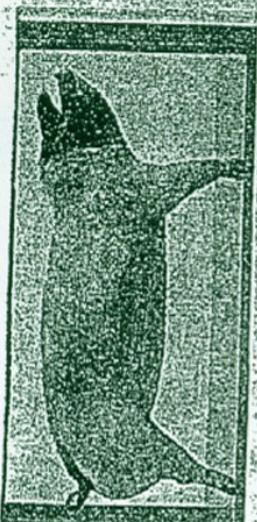
In 1989, the Corcoran Gallery in Washington backed down and canceled an exhibition featuring the homoerotic art of Robert Mapplethorpe and financed by the National Endowment for the Arts.

In June 1998, the Supreme Court upheld a Congressional decency test for awarding Federal arts grants, but only after a majority interpreted a 1990 law as containing only "advocatory language" that did not actually prohibit Federal subsidies for indecent art. In a majority opinion by Justice Sandra Day O'Connor, the Court suggested that if the law was invoked to impose "a penalty on disfavored viewpoints," it would violate the First Amendment.

The decision came in a case brought against the N.E.A. by the performance artist Karen Finley and three other artists. Two N.E.A. grants in 1989, to Mr. Mapplethorpe for a retrospective of sexually explicit photographs and to the artist Andres Serrano, who photographed a crucifix immersed in his own urine, had ignited a furor that has never completely died down.

Some museum directors were taken aback by Mayor Giuliani's decision. "I'm appalled," Mimi Gaudieri, the director of the Association of Art Museum Directors, said of Mr. Giuliani's threat. "We've been through this war before, not only with Mapplethorpe but with Serrano and others, and we've won. It just doesn't play in the political arena."

Meanwhile, Chris Ofili, a Roman Catholic whose portrait of the Virgin Mary so offended the Mayor and whose work often features clumps of elephant dung, defended his work. "As an altar boy, I was confused by the idea of a holy Virgin Mary giving birth to a young boy," he said. "Now when I go to the National Gallery and see paintings of the Virgin Mary, I see how sexually charged they are. Mine is simply a hip-hop version."



## Giuliani Vows To Cut Subsidy Over 'Sick' Art

By DAN BARRY  
and CAROL VOGEL

Mayor Rudolph W. Giuliani threatened yesterday to cut off all city subsidies to the Brooklyn Museum of Art unless it cancels next week's opening of a British art exhibition that features, among other works, a shark suspended in a tank of formaldehyde, a bust of a man made from his own frozen blood and a portrait of the Virgin Mary stained with a clump of elephant dung.

The Mayor, who has seen the show's catalogue but not the exhibition itself, denied the works of art generally as "sick stuff." But he singled out the portrait of the Virgin Mary as particularly offensive. "You don't have a right to government subsidy for desecrating somebody else's religion," he said. "And therefore we will do everything that we can to remove funding for the Brooklyn Museum until the director comes to his senses and realizes that if you are a government-subsidized enterprise, then you can't do things that desecrate the most personal and deeply held views of people in society. I mean, this is an outrageous thing to do."

If the Mayor follows through on his threat, it could severely hamper the museum's operations. The city gives the museum nearly \$7 million a year in operating expenses — nearly one-third of its \$23 million budget — and has reserved another \$20 million in the budget for capital improvements. The museum is the second largest in New York, after the Metropolitan,

Continued on Page B12

## Where private taste, public money and shock art intersect.

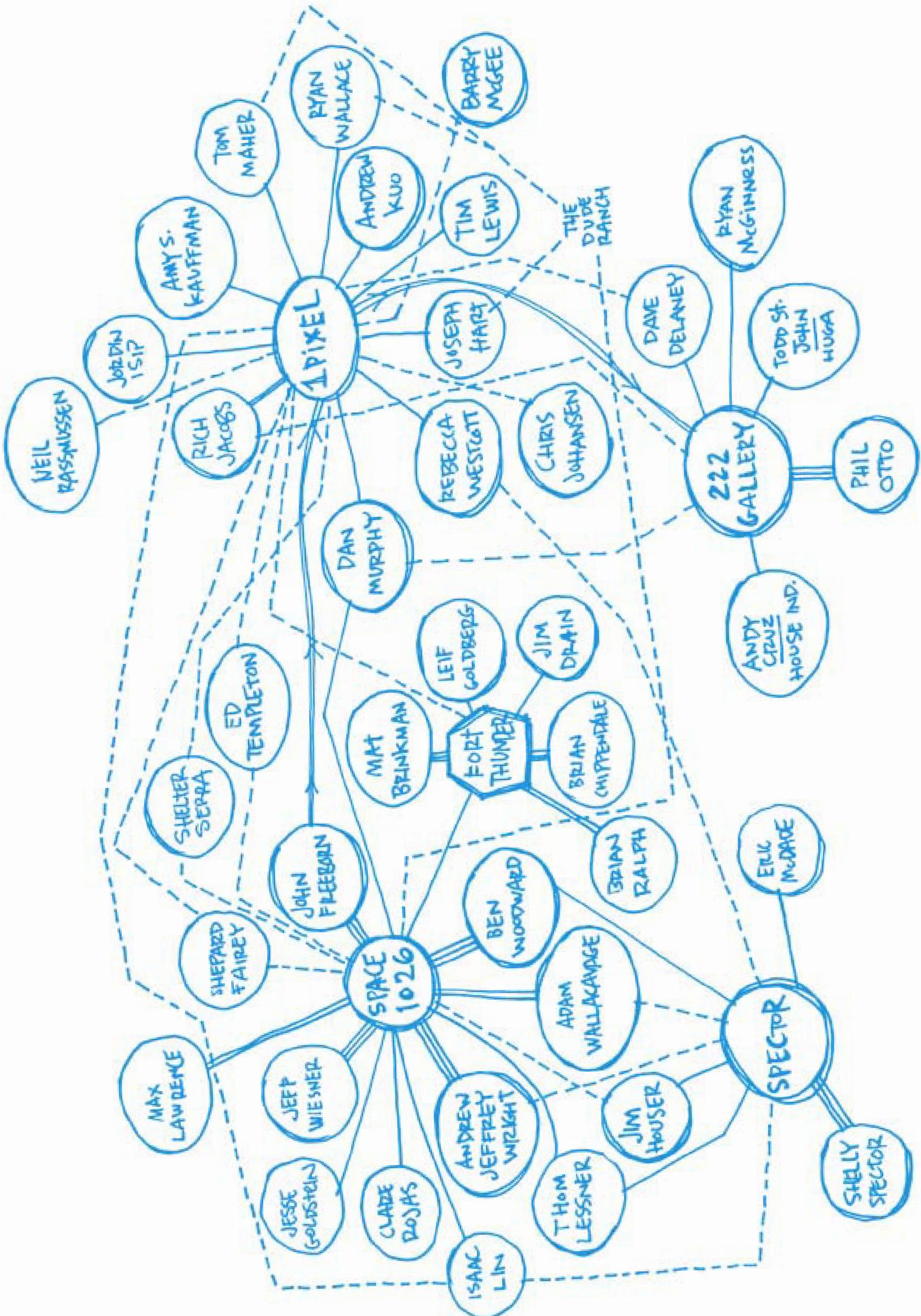


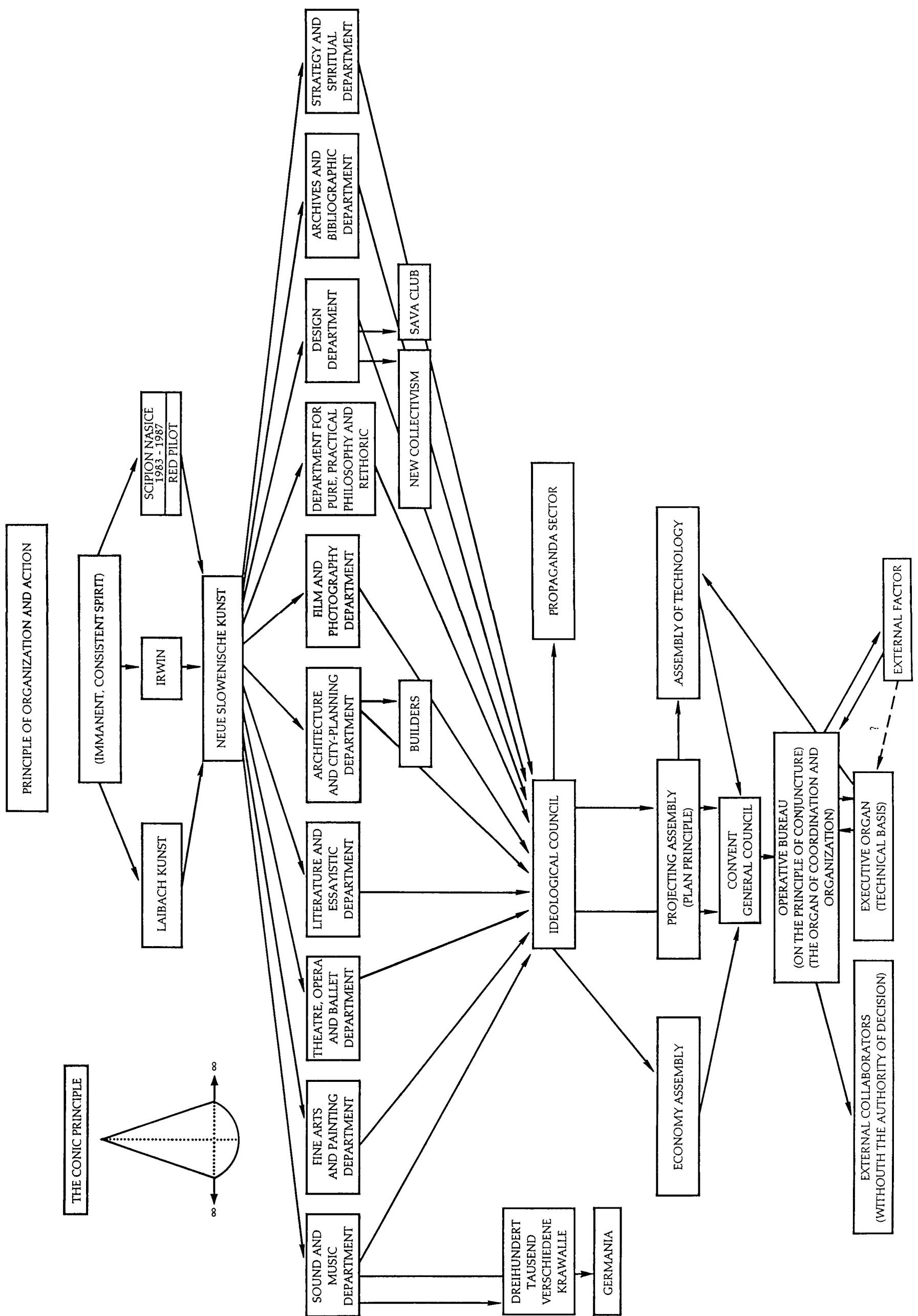


The images I sent document events in the mediation between American government and the arts. I believe that the manner in which elected officials support the arts has an effect on the development of art worlds both large and small, both local and national.

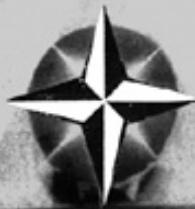
By nature this relationship is fragile; when money is involved, the stakes are higher. When financial support is dependent on content, certain art worlds become eligible for government support while others (particularly those that have an interest in the human body and its expressions and sensations) find themselves the topic of moral values controversy. I wanted to include these articles so that we in today's art worlds don't forget.

#1 is about President Kennedy's 1963 speech in support of the arts. His administration was seen as an early proponent of national arts funding. To me the eloquence and openness of this address is distinctly poignant when compared to the closed-door blunderings of today's administration. #2 documents the way artists rallied behind the Robert Mapplethorpe exhibition that the Corcoran Museum cancelled in 1989 (the ICA originated this exhibition). #3 documents the effort by Senator Jesse Helms in 1989 to ban works of art considered obscene. #4 refers to NY Mayor Rudy Giuiami's threat to cut off the Brooklyn Museum of Art's funding following the presentation of the Sensation exhibition in 1999. #5 is the pieces of paper I used to mask out the articles, scanned. I think their relationship to the text is interesting.





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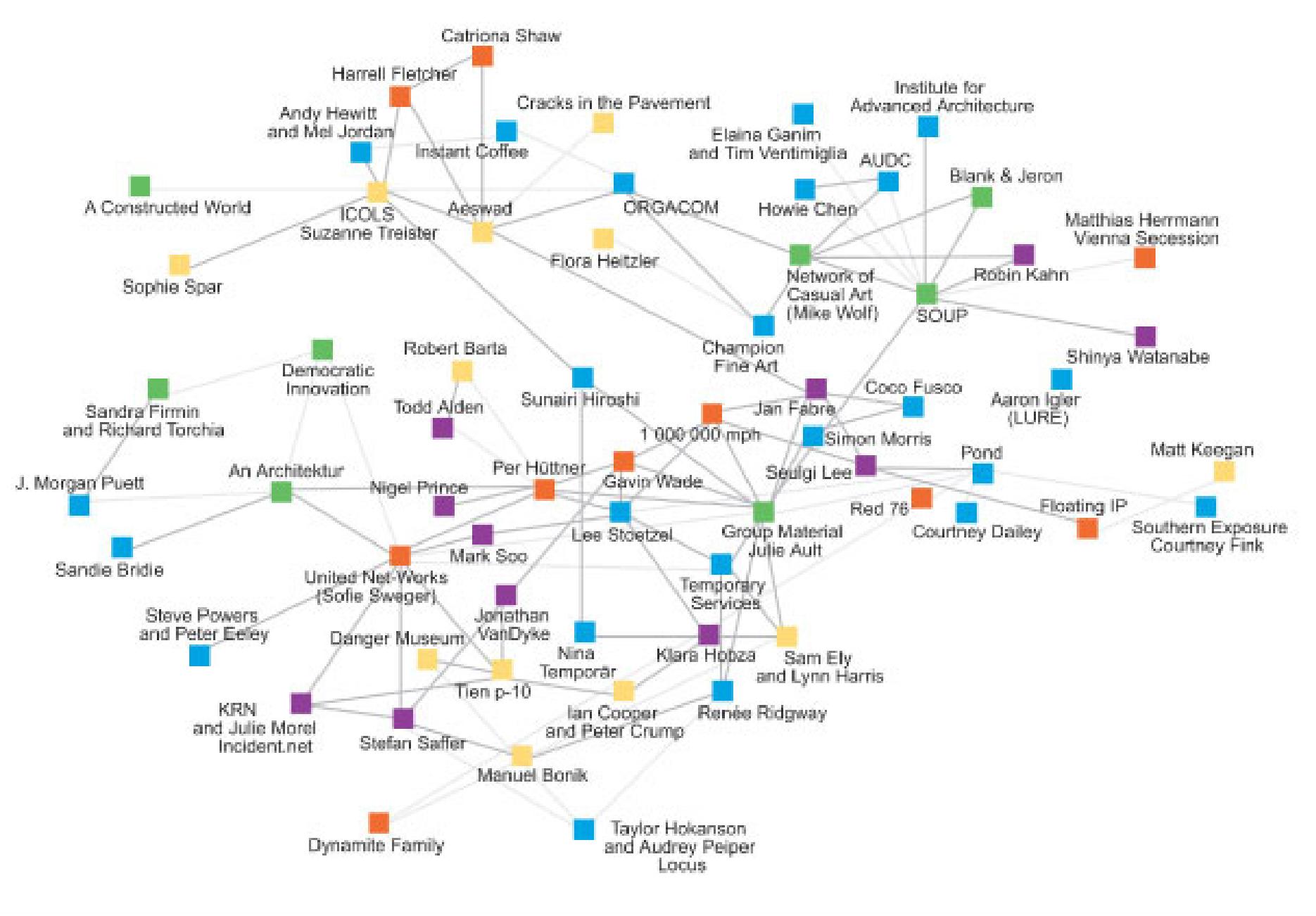


# NSK GARDA

CETINJE



IRWIN in collaboration with Montenegrin Army, June 22, 2002



# Connect The Dots

Opening Reception: Thursday Night, Sept 9th, 5 - 7pm

Exhibition dates: Sept 7th - Sept 30

The LeRoy Neiman Gallery, Columbia University  
2960 Broadway, 310 Dodge Hall, NYC. (212) 854-4065

Gallery Hours: Mon - Fri, 9am - 5pm



**Connect The Dots** is an exhibition investigating models of connectivity created by artists who curate. The co-organizers David Dempewolf and Scott Rigby have enlisted the help of 60 international artists and groups to contribute their field research and findings to add to a collective knowledge base about an emerging practice.

The exhibition is intended to be a meeting of minds for co-generating a tangible appendix of strategies for artist curated projects. The participating artists examine their past and current curatorial work as experiments within a social field of vocational relationships.

Contributions will be displayed within a science fair-like setting. This format represents a specific art practice through the middle-school equivalent of a science convention where practitioners share strategies, developments, and distribute information within a community of their immediate peers. This project will culminate in the creation of a printed journal that will help articulate a current set of specific practices, and serve as a list of possibilities for new work by emerging practitioners.



The artist initiative **Artist Placement Group** (APG 1966-1989) was founded by artists John Latham and Barbara Steveni. Now called **Organisation + Imagination O+I**, it initiated unique types of placement with UK industries. In 1973, an unprecedented treaty was negotiated between artists of APG and UK central government in Whitehall. This document facilitated ground-breaking artist-with-government associations in the UK and Europe (with the Departments of Health and Environment, the Scottish Office, the Peterlee Development Corporation and others). The document supported this new role and function of artists within organisations while maintaining art's essential autonomy. It forms the basis of all APG and **O+I** negotiated placements to this day.

**O+I** is an independent, radical, international artist initiative, a network consultancy and research organisation. Its board of directors, members and specialist advisors include leading artists, senior civil servants, politicians, scientists, and academics from various disciplines and the professions. The name was changed to **O+I** in 1989, to distinguish it from soft option arts administrative placement schemes, set up following the APG example.

The idea of **context as half the work** positions artists in those parts of society where their originality can bear on decision-making in government, the disciplines, and the multi-nation institutions. Constructed to traverse time, place and discipline, this methodology does not impose on any context, place or person, nor on artist or host, but rather suggests engagement and interaction.

## Questions for the alternative position...

**"Ne collectionnez plus les artistes, utilisez-les!"**

Delegate, Stockholm Conference On The Environment, 1972.

**WHAT USE?**

**"The need for greater participation in decision-making on the part of the artist."**

UNESCO recommendation on the status of the artists, Belgrade, 1980.

**WHAT PARTICIPATION?**

**"World conference stresses the importance of the role of the artist in society."**

Mexico, 1990.

**WHAT ROLE?**

**"Reposition the artist in the decision-making process of society."**

Barbara Steveni, ELIA conference, Amsterdam, 1990.

**WHOSE PROCESS? WHOSE DECISION?**

**"We want to see culture in the heart of government"**

Chris Smith, UK Secretary of State for Culture, Media and Sport, 1998.

**WHAT CULTURE?**

**Collective tax category:** establish a

**special tax category for collectives**

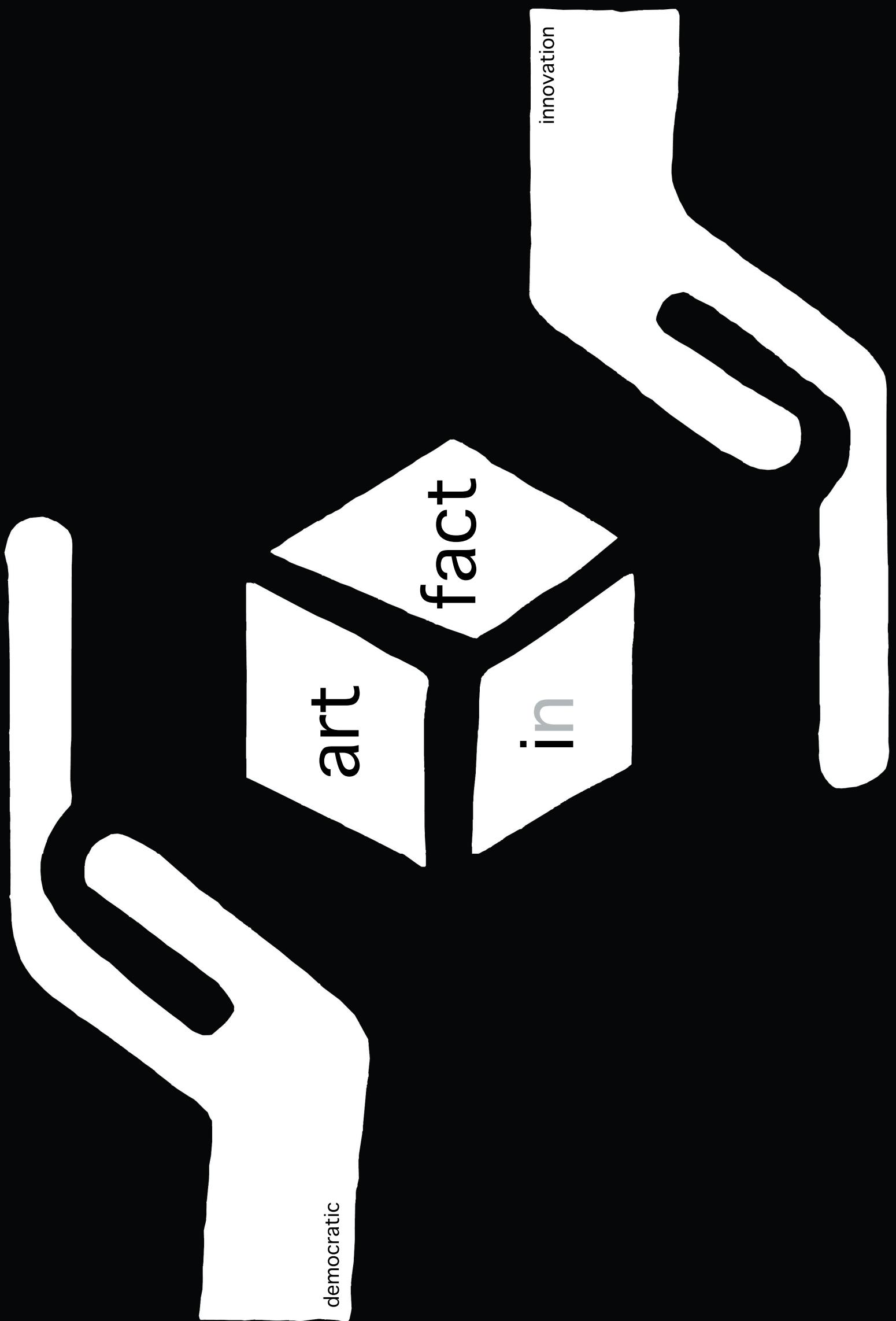
(they have this in other countries

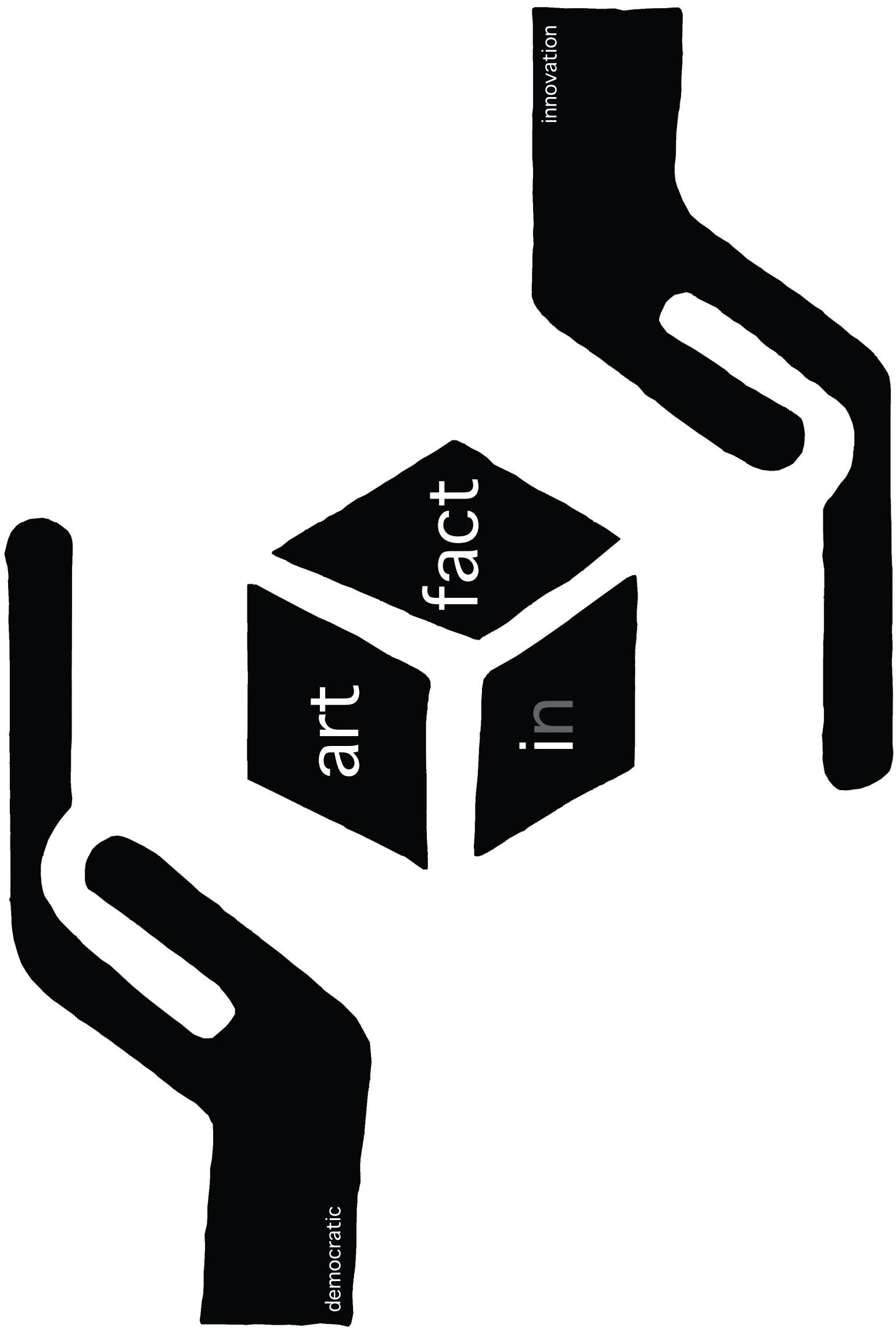
where it operates as a form of tax

break ...

(( how would it change the meaning  
of collectivizing ? )

travel by boat, by train, by car,  
\ no plane: Art and culture gets out  
of Airplanes-- stops traveling fast,  
only travels slow...





During a siege the cameras are out. In Belgrade when NATO descended on the city, videos were made in the bunkers. A way of waiting for the bombing to subside, “lowfivideo”.

In Sarajevo 1995, (also in Lebanon 2006), a need to document, an urge to have historical proof for the afterwards; there was a later found to be a united army of cameras amongst the gunmen. “Video Archive-Library of Hamdija Kresevljakovic, Sarajevo”.

To return to these plausible artworlds in eastern europe, in summer 2006 a massive movement of individuals made an expedition through Ljubljana, Zagreb, Novi Sad, Belgrade, Skopje, Priština, Tirana, Podgorica and Sarajevo. “europelostandfound” “the lost highway expedition”.

PS,

A belated reply as i've been on the road, so i havn't designed the posters (my computer was stolen a few weeks back -- a plausible artworld occurring in the theif's house when they open it up!)

the impossible dream has ended, the plausible dream has been encoded, call it commerce, call it artful and didactic but do not call it art..

art breaths and nourishes improbability, artful breeds acceptability. utopian or religious hunger enables destruction to be married to construction..only that can bear profound hope.. larry fink

my suggestion for the graphics for my statement would be a field of dark clouds and lightening thunder and dangerous conflicted energy,,, all of this surrounded by rings of dripping blood.. is that possible?



[Underground constructions], Singapore 2006:

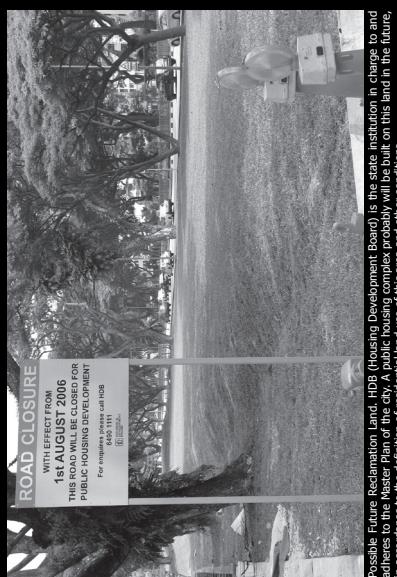
Land use in Singapore is zoned as residential, commercial, green, industrial, agricultural, open spaces, institutional areas, transportation, and possible future reclamation. These categories can be rearranged depending on how the economy grows or diminishes in relation to the needs of the population and production levels.

Used for specific intentions, the land of this City State can only be altered by the state institutions, in order to maintain the equilibrium of an ever-changing land. A percentage of the land is reserved and managed for private use and kept, in the case of future urban modifications.

Due to limited space, the planning of the city has been designed to grow vertically in some areas. The underground structures are often part of this design, since they function as a way to transport persons between buildings and neighborhoods, through commercial areas and sometimes by use of underground transportation systems. Thereby, a factor like the weather has no further influence on the underground surroundings.



The land in between the buildings, parks, squares, etc., is controlled by state institutions, which are categorized as Possible Future Reclamation. Other categories like public housing, can either be rented or owned for a period of 99 years.



Possible Future Reclamation Land HDB (Housing Development Board) is the state institution in charge to and adheres to the Master Plan of the city. A public housing complex probably will be built on this land in the future, in accordance to the definition of residential land use of this area and other conditions.



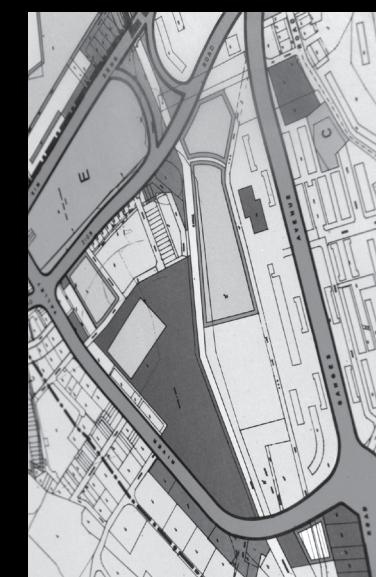
Underground structures often involve categories of transportation or commerce. A tunnel above an underground under construction.



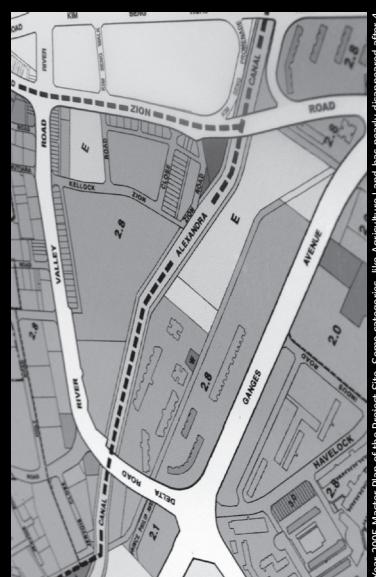
Actual underground infrastructure can be adapted in order to give it another use. Possible found space for [Underground Mushroom Garden]



Close-up model of Singapore city at the LRA (Urban Redevelopment Authority) Gallery.



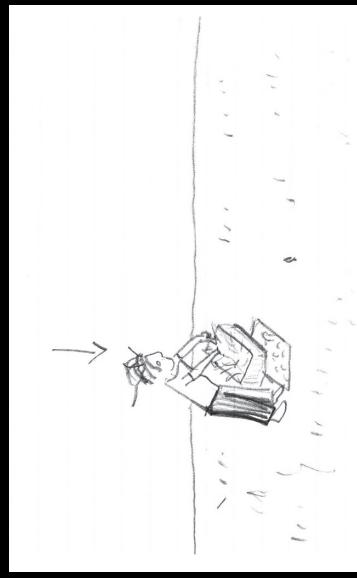
Singapore constitutes of many central districts within the city itself. The usage of land in this city has to be followed to keep equilibrium within the city. Depending on several factors, this plan and the land use can be modified or adapted to the actual times.



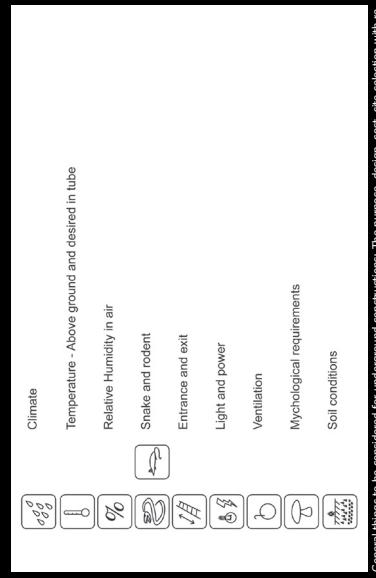
Year 2005 Master Plan of the Project Site. Some categories, like Agriculture and Land for research and development, have disappeared after 4 decades of colonization. Other categories like Industrial and Service sectors have appeared and are set up in key areas. Spread across the city, a rise in the economy has drastically changed the urban landscape.



Specific areas are designed to cover most of the common needs of the population. After a detailed revision and supervision by state institutions, new areas can be created. Negotiation of these areas as can be approved only if they do not interfere with preconceived plans for the area.



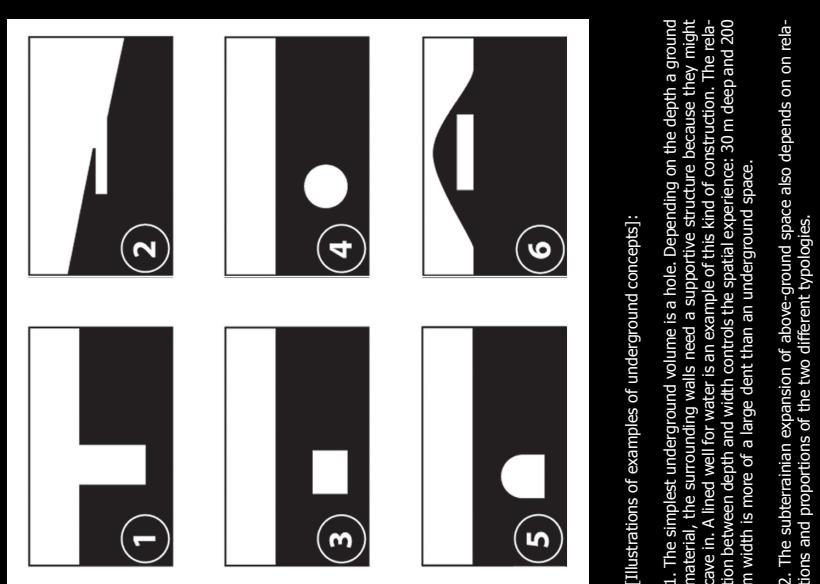
Drawing of the [Underground Mushroom Garden]



Another [Underground Mushroom Garden] drawing proposal. Climate conditions and the absence of light in this case make a sustainable environment for farming some type of mushrooms.



Underground dwellings near Honan, China. Above are fields. The dwellings are warm in the winter and cool in the summer. The softness of the soil makes it easy to be carved.

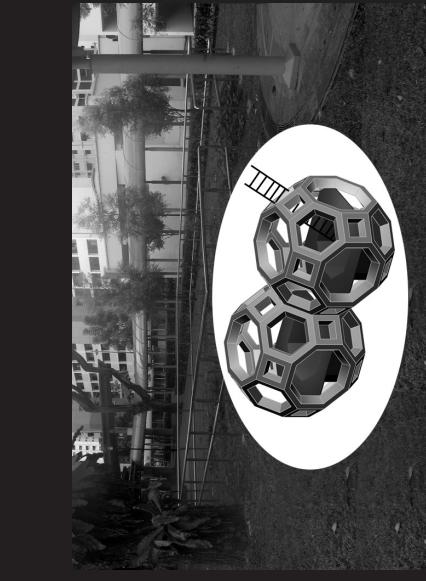
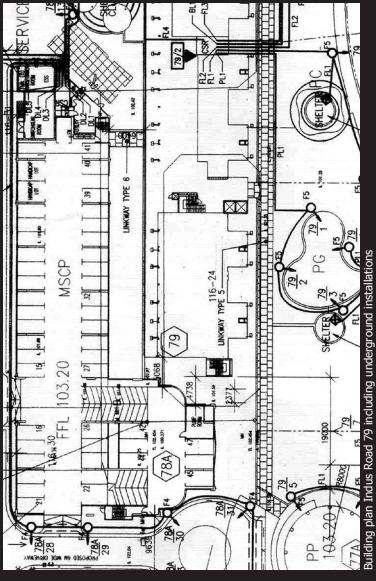


Illustrations of examples of underground concepts:

1. The simplest underground volume is a hole. Depending on the depth a ground material, the surrounding walls need a supportive structure because they might cave in. A lined well for water is an example of this kind of construction. The relation between depth and width controls the spatial experience: 30 m deep and 200 m width is more or a large dent than an underground space.
2. The subterranean expansion of above-ground space also depends on relations and proportions of the two different typologies.
3. A square section of an underground building has structural difficulties; the vertical pressure on the roof from the soil will cause it to fall in, therefore it needs support.
4. The sphere, or the round section has the best properties of maintaining outside pressure and loads. However, the efficiency of useable space is limited. Lining the space or using prefabricated elements is fairly easy to do.
5. The traditional vault section makes a usable space combined with handling the vertical loads.
6. A mix of excavation and regular construction creates an underground volume. The space coexists and depends on the materiality of the covering above.

[More information]: [www.learning-site.info/Singapore](http://www.learning-site.info/Singapore)

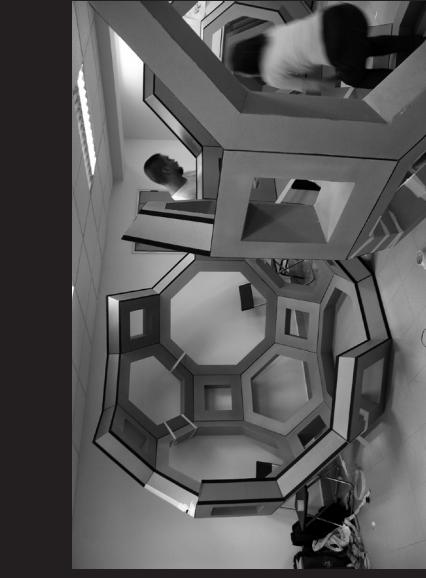
Learning Poster #004-B, 2006 Rikke Luther, Cecilia Wendt and Julio Castro



Drawing of the [Underground Mushroom Garden] outside Indus Road #79



Oyster bags with and without humidity tents



4, 6, and 8-sided spheres. The sides of the spheres are attached together.



Shiitake fruitbody development: temperature: 15.5-26.67 °C, relative humidity: 60-90 %, duration: 5-8 days, CO<sub>2</sub>: more than 1,000 ppm, fresh air exchanges: 4.8 per hour, light requirements: 500-2,000 lux at 3.0-4.20 m

However, many species of mushrooms are poisonous and are responsible for numerous cases of sickness and death every year. As it is difficult to identify a 'safe' mushroom without the appropriate knowledge and training, it is advisable to assume that a mushroom in the wild is poisonous and leave it alone.

**References:**  
Alexopoulos, C. J., C. W. Mims, and M. Blackwell. 1996. *Introductory Mycology* (4th Ed.). John Wiley and Sons, New York, USA. 368p., Hawksworth, D. L. 1991. The fungal dimension of biodiversity: magnitude, significance, and conservation. *Mycological Research* 93:641-655; Hawksworth, D. L., P. M. Kirk, B. C. Sutton, and D. N. Pegler. 1995. *Ainsworth and Bisby's Dictionary of the Fungi* (8th Ed.), CAB International, Wallingford, United Kingdom. 616p.h

[Some examples of how people use fungi]:  
Fungi are used as food, in adding flavor, for soil improvement, medicine, biological control of pests, biological weapons, and in biodegradation as well as biconversion of soluble and insoluble organic substances in the sludge from domestic wastewater treatment plants.

[Underground Mushroom Garden] Singapore, 2006:  
[Underground Mushroom Garden] is one of the rooms of the kindergarten PCF Kreta Ayer-Kim Seng. It is a cardboard model that's design, when built from stronger materials, would be self-supporting underground. The model of the [Underground Mushroom Garden] is maintained by the pupils at the pre school centre and part of their education during the fall 2006. In the experiment room, the air-conditioning is used to maintain the conditions for growing the *Lentinula edodes* (Shitake) and *Pleurotus ostreatus* (Oyster) mushrooms.

[Persons and institutions involved]:  
Suraya Saidon, director of PCF Kreta Ayer-Kim Seng, Dr. Atomic Leow at Biotechnology Department at Temasek Polytechnic, Eric Daniel, associate professor and Director of the Museum of Evolution, Botany section, Uppsala University, Marcus von Euler and Christian Wilke, Division of Architecture and Development Studies, Lund University, URA (Urban Redevelopment Authority), HDB (Housing Development Board), NCA (National Arts Council), Christine Lim, Akira Takahashi, Audrey Tan, Joey Lee, Rina Purmannawita, Magdalene Bee Yeng Tan, Yee Ching Lee, Jesica Wei Ling Leong, Ka Man Wong, Yinghan Long, Cheryl Tan.



Pearl Oyster fruitbody development: temperature: 15.6-21.11 °C, relative humidity: 85-90 %, duration: 4-7 days, CO<sub>2</sub>: 1,000ppm, fresh air exchanges: 4.8 per hour, light requirements: 1,000-1,500 (2,000) lux at 4.0-4.5 mm

When all the food becomes depleted, this triggers off the formation of spores or sporulation. Fungi reproduced by releasing spores from a fruiting body.

The fruit, called a mushroom, releases spores into the air, and the wind carries the spores off to start the next generation.

Even though the fungal filaments and spores are microscopic, the fungal colony can be very large with individuals of some species challenging the mass of the largest plants or animals.

Most fungi are saprophytes which feed on dead or decaying material and as such they play a vital role in the recycling of nutrients on planet earth. Some fungi are parasitic and feed on living organisms and cause diseases to the organisms such as rusts; smuts; leaf, root, and stem rots; and ringworm. Symbiotic fungi on the other hand live in close association with the plant roots and supply essential nutrients to the plants, without which the plants may fail to grow.

Fungi have a long history of use by humans. Many types of mushrooms and other fungi are eaten. These include the oyster, shiitake, button, and enoki mushrooms.

#### [Underground Mushroom Garden]:

[Exchange]:  
[Underground Mushroom Garden] is part of an ongoing exchange between Suraya Saidon, director of PAP Community Foundation (PCF) Kreta Ayer-Kim Seng Technic, and Learning Site. The exchange started in March 2006. It is informed that Suraya Saidon initiated in November 2005 that is on public land outside the kindergarten. The mini-farm is part of the children's education. [Underground Mushroom Garden] was part of the kindergarten's hands-on education in the fall of 2006. [Underground Mushroom Garden] was planned to go under the site of the mini-farm.

[Underground constructions]:  
Unused and found spaces like mines, places with controlled climates, tunnels, and others, can be utilized. Additionally, space can be constructed underneath dwellings or other infrastructure that already exists. Using an underground space provides good conditions for the production of mushrooms because the temperature levels are stable and for some species of mushrooms the absence of light is advantageous. Before the production of mushrooms, we had to know the condition of the soil; to have maps of the existing underground that depict architectural structures and infrastructure such as tunnels, water and sewage systems, pipes for gas and electricity, light, temperature and humidity.

[Short about mushrooms, by Dr. Atomic Leow]:  
Fungi (singular fungus) are heterotrophs that do not fix their own carbon through photosynthesis but use the carbon fixed by other organisms. Indeed, fungi are now considered by mycologists (scientists who study fungi) to be more closely related to animals than to plants, and they are classified with the animals in the monophyletic group (a group of organisms descended from a common ancestor). However, unlike animals, fungi have cell walls and digest food externally and absorb the nutrient molecules into the cells. The organisms of the fungal lineage include mushrooms, rusts, smuts, puffballs, truffles, molds, yeasts, as well as many less well-known organisms (Alexopoulos et al., 1995). About 70,000 species of fungi have been described; however, some estimates of total numbers suggest that 1.5 million species may exist.

Most people have seen the dense filamentous fungal colonies growing on nutrient agar plates or spoiled food, but in nature the filaments can be much longer and the colonies less dense. When one of the filaments contacts a food supply, the entire colony mobilizes and reallocates resources to exploit the new food.



Public Housing is approximately 85% of the housing for persons in Singapore (info: HDB, Housing Development Board, 2006). The PCF Kreta Ayer-Kim Seng kindergarten is based in Indus Garden



Mini-farm next to the underground

#### [Kindergarten Experiment Lab]

Suraya Saidon describes the mini-farm:  
The mini-farm is run by the pupils at the pre-school centre. The reason for it is to give the pupils hands-on experience on farming. It is meant for experimenting and having fun to grow plants. As such it does not matter if some plants fail to grow since it is more about the learning process. It is about being able to see and observe a farm in the heartland. In land-scarce Singapore, it is very rare to see one at housing estates.

PCF stands for PAP Community Foundation - a community arm of the governing party - PAP. PCF pre-school centers are part of PCF non-profit making services and its objective is primarily to provide quality pre-school centre for the residents. There are about 266 of such kindergartens in the 84 constituencies. Each branch is run by their own management committee, which is headed by a Member of Parliament.

[More information]: [www.learningsite.info](http://www.learningsite.info)

Learning Poster #004-A, under construction, 2006: Rikke Luther, Cecilia Wendt, and Julio Castro

# **Subject: Basics Of Trading Systems**

Collect all the books within two weeks after the series ends. reference and/or programs?

"You said that Benjamin and Lewis (On the Black Hill) are weird.

**Guide the discussion so that it is not dominated by one person's voice or opinions or by two or three people who talk to each other.**

Don't loose a great chance on Monday 15

Let's go WHKA.PK .. LETS GO!

WORLD HOCKEY ASSOCIATION CORPORATION. (WHKA.PK)

Current Price: \$0.023

Thursday this stock was: \$0.014

With legendary Hockey Hall of Famer, Bobby Hull as the Commissioner of the WHA, how could this one go wrong?

Jump on-board this upswing in price and see how far it takes you!

Check you broker account on Monday, January 15!

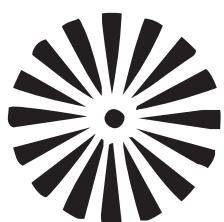
**The discussion leaders will use them only when discussion in their group flags or is otherwise unsatisfactory.** Which did you enjoy the most? Why? reading the Information Packet,

to the "Participant Evaluation" form provided and get as many of the participants

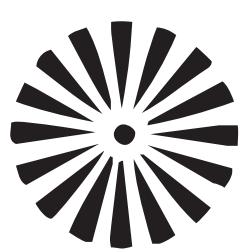
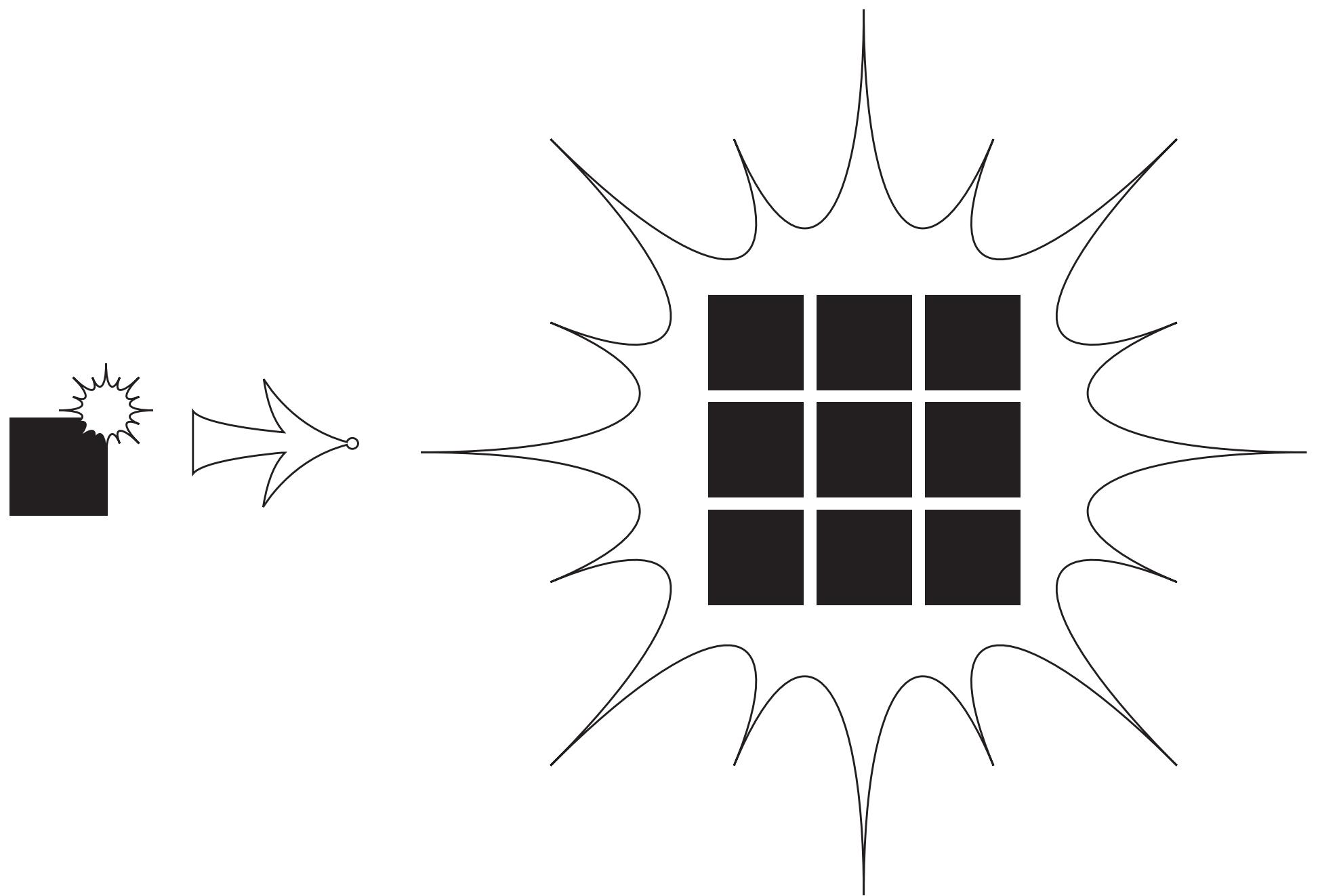
as possible to fill it out. **Remember that your group is not searching for a single "right" answer to any question but is uncovering many possible "answers" and further questions.** grievances and delights, not only any consensus reached.

**stop**  
making new ideas

**improve**  
existing ones



like the Shakers



Hi With no original ideas, I wanted to have a bread and puppet theater poster made from the words they created about art:

### the WHY CHEAP ART? manifesto

PEOPLE have been THINKING too long that ART is PRIVILEGE of the MUSEUMS & the RICH. ART IS NOT BUSINESS!  
It does not belong to banks & fancy investors  
ART IS FOOD. You cant EAT it BUT it FEEDS you. ART has to be CHEAP & available to EVERYBODY. It needs to be EVERYWHERE because it is the INSIDE of the WORLD.

ART SOOTHES PAIN!  
Art wakes up sleepers!  
ART FIGHTS AGAINST WAR & STUPIDITY!  
ART SINGS HALLELUJA!  
ART IS FOR KITCHENS!  
ART IS LIKE GOOD BREAD!  
Art is like green trees!  
Art is like white clouds in blue sky!  
ART IS CHEAP!  
HURRAH!  
Bread & Puppet Glover, Vermont, 1984

## World of “Art Craft”.

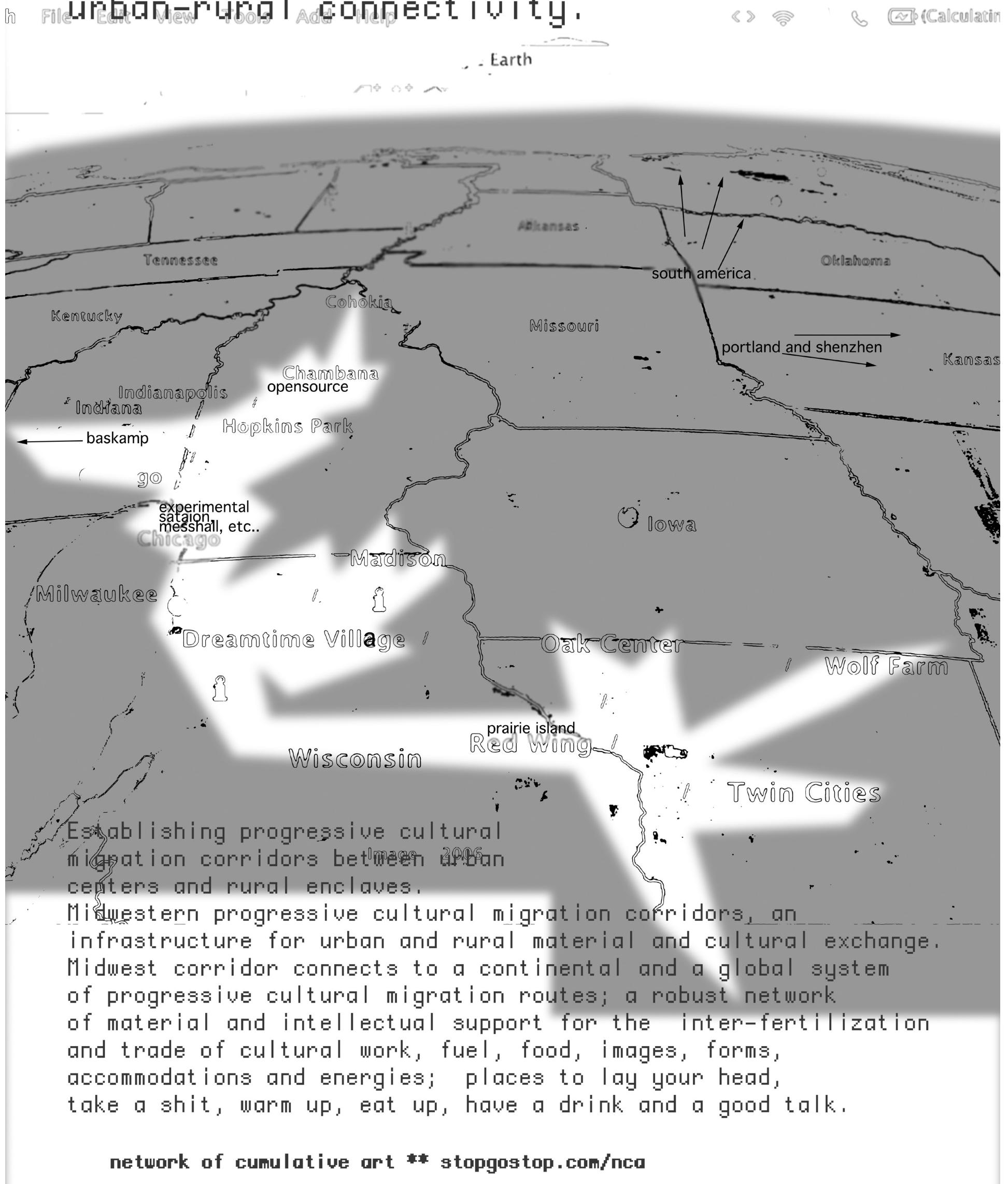
Using the immersive and social interactive ideals of games such as World of Warcraft (and other Massively Multiplayer game engines), artists can meet online as avatars in an environment that allows for customizable representation of self as well as customizable environments. Incredibly popular and far-reaching, the MMO serves as an interesting new model for collaborative behaviour.



The practice has begun in places like Linden Lab’s “Second Life” only with some limitations, the accrual of ‘land’ and some inherent ongoing costs. With a concept of World of Artcraft (obvious working title) the fantasy and experimental aspect comes more into play. In the same way that in World of Warcraft players must communicate and collaborate to achieve leveling and to ‘get on’ in the world - so to with ‘WoA’. The collaborative structure if MMOs is inherently built-in and as such using this as a model for international events, engaging art practice and so on is interesting.

Of course WoA doesn’t have to be in a fantasy style environment, that is just the model that’s current and most popular with MMO players. WoA is about using the paradigm of the Multiplayer game and molding it into art-practice.

# midwestern cultural migration corridors; urban-rural connectivity.



**Make ‘Art world’ world art:** 1 Choose a world, that means a social and physical place where you can exist in a way that makes you feel best and where you earn enough money to do what you need to do. 2. Choose a group of peers that do something you feel challenged by and make this the focus of your art until you have understood its meaning then continue to 3. see 2. in the end die peacefully.

# **what does an artist need?**

**Respect? NONE SOME LOADS FUTURE NOW PAST IMAGINED REAL ENDLESS LIMITED**

**Space? NONE SMALL BIG DARK LIGHT HIGH LOW VIRTUAL REAL OUTSIDE INSIDE**

**Money? NONE SOME LOADS DIRTY CLEAN FOREIGN DOMESTIC DEBT-RELEASE LOAN**

**Time? NONE SOME LOADS FUTURE NOW PAST IMAGINED REAL ONGOING ENDING**

**Materials? NONE ONE MORE LOADS CONSEQUITIVE RAW REFINED IMPORTED LOCAL**

**Audience? NONE FAMILY LOCAL REGIONAL WORLD SPECIALIST GENERIC VIRTUAL**

**Peers? NONE SOME LOADS DEMOGRAPHIC THEMATIC (IN)EXPIERIENCED**

**Action? NONE SOME LOADS LEGAL ILLEGAL RANDOM PLANNED TRIGGERED**

**Communication? NONE SOME LOADS TARGETED RANDOM DELAYED IMMEDIATE**

**Character? NONE INDIVIDUAL COMMUNAL FLEXIBLE FIXED (UN)ATTRACTIVE DISABLED**

**Climate? WARM COLD WET DRY CHANGING CONSTANT RADICAL WINDY CALM**

# Attention surplus as a plausible art world.

The rise of the attention economy - that is the economy of the “society of the spectacle”, which has been inexorable during the erstwhile 20th century. Formerly this might have applied to 15 seconds of fame as the ulterior artistic motivation. Nowadays, attention economy could be defined by the relationship of money to the visual culture, mostly related to the cinematic technologies.

Today huge amounts of money are traded in relation to visual products such as movies and increasingly to video games, film trailers, music clips and online gaming. The coinage of this market place is the 5-second clip, 25 frames per second, the unit divisible to 125 images. Our attention span and concentration is constantly tested by a visual overload.

Can we question how can artists/art world can and will function in a sector increasingly nurtured by hedge fund management strategies and poached on by the entertainment industry (including advertising) which itself is being absorbed ever more into the military industrial complex? Debord made it very clear that there is an extremely high risk of purely passive consumption-what might be referred to as a bi uni vocal model (Guattari) in which simple gratification of carefully constructed needs are presented as the obvious and inescapable mode of discourse. Is this so? Are we in danger of slipping into a seamless neo-comatose state of mild interactivity or have we the possibility to create the arena for a discourse that is poly-vocal (Guattari) Entertainment vs. involvement?

If then ‘attention economy’ relates to how focus and attention is being expressed in economic terms, not only literally through the entertainment and pharmaceutical industry but also in metaphors such as “attention deficit”, perhaps there could also be an attention surplus? In short, turning deficit into attention surplus, finding the hidden surplus value in artists’ tendency to hyper-focus or employing ‘neurodiverse’ behavior could be the goal. Our micro art world could be organized by hyper-focusing together for a time as a joint discussion platform. On the other hand, will we fail, being victims or products of our time? The ADHD person is readable as a contemporary version of the schizophrenic (Guattari), anti-Oedipus, etc. Being efficient when hyper-focused seems key here.

*Artworldly economies are inevitably bound up with other, broader economies.* - Stephen Wright

**Sharing Interest** is a potential financial model for an art world in which beneficiaries receive jobs and funding in the cultural sector made possible by the distribution of interest made from investments in their own countries with Dutch public money.

### A little Dutch investment history

'The Dutch started joint stock companies, which let shareholders invest in business ventures and get a share of their profits - or losses. In 1602, the Dutch East India Company (VOC) issued the first shares on the Amsterdam Stock Exchange and was the first company to issue stocks and bonds.'

Inherent in this conception of increasing wealth, speculation played a prominent role in Dutch history (Tulip mania, WIC (West India Company), VOC (East India Company), etc. and in today's society is manifested by the stock market, investment in developing countries and in the art market. Appropriating Dutch colonial history as a backdrop, this proposal for an alternative art world seeks to evoke a connection between the Netherlands of today and its former colonies, using as a means the earlier trade routes and network of the former WIC/VOC.

The WIC/VOC was originally a group of Dutch investors who by starting with a certain amount of capital, were able to invest in long term trade expeditions throughout the world. The relationships established by these organizations enabled the Dutch to set up trade for different types of commodities and made these commodities available for the Dutch back home, so to speak. Largely because of this operation, the influence of foreign culture has enabled the Netherlands to become a world market power. The 16<sup>th</sup> – 17<sup>th</sup> century globalization produced a high standard of living, technical advancement and know-how and a bigger view of the world at large, though not all of the relations were beneficial to both parties. By applying the WIC/VOC as a paradigm of contemporary investment, it secures the culture of the Netherlands with its extended family, that of the former colonies which are now (and were before) their own countries and cultures.

**Sharing Interest, Inc.** applies the model of **Sharing Interest** but replaces the original investment of Dutch public funds with money earned by multinationals. It combines various aspects of art practice, economic independence, cultural exchange, and financial history by setting up a network of institutions and people from all over the world that allows the growth of awareness of other perspectives.

### Sharing Interest Inc.as a plausible art world

*Sharing Interest Inc.* intends to use the Dutch colonial empire of the VOC and WIC as a paradigm to stake out its claim that the investments of the Dutch companies, and the profit gained, could be refinanced into the cultural sector, i.e. art world. This model may then be implemented into a larger network using the multinationals from their diverse world investments to give back a certain amount of profits to culture. Basically, the contribution of labour is more equally divided, allowing those not able to live in higher economies job opportunities and chances to pursue their creative endeavors.

Imagine a world where multinationals would be required to reinvest some of their profits made from global investments into the cultural sector. Certain jobs would be created inside a working model that allows nationals as well as foreigners to work in other cultures and obtain work experience, while educating employers with their specialized knowledge. By including creative thinkers to do research in museums, cultural foundations and institutions, corporations, the educational sector, etc. in this way intellectual arbeiders are paid for their labour, time and thoughts. Precarious labour, or intellectual arbeid could be financed by big business, but not dictated by it.

### Moving from nation-state social infrastructure to multinational socialism

In the past two centuries, civic society has been portrayed within the conception of nation-state sovereignty. Though attempting to keep the constructions of nation-state identities in place to maintain order, multinationals now control a large percentage of the world's wealth and economies markets. Since there are less existing social democracies where the state still remains responsible for infrastructures in free market economies, could now multinationals possibly be held responsible for maintaining infrastructure in the social, educational and cultural sector (read art world), without receiving advertisement out of the deal? Anonymity could then be cultivated as the highest value.

Unlike other sponsoring models where the exchange of big business is returned in the form of self-promotion (advertising), none of the multinationals names are stated or made public. Rather, a certain percentage of their profit is invested into a fund that could finance artists, educators, curators, writers, musicians, performers, and cultural producers in the largest sense of the word. Their contribution would be reflected by their participation in society, in any way they choose to see fit.

**Sharing Interest, Inc.** would like to see whether this is plausible. Multinationals and other companies could then be included in the framework of a possible world of art that allows the production of content, without necessarily the all-inclusive commodity product called art (or artifact). Alternatively, for that matter, cultural producers would be no longer at the mercy of the agenda of legislature that demands that art become 'socially engaged.' It would be a world in which the profit is to be distributed instead of harboured and only asks to be legally stipulated in contractual agreements that companies must forego in order to start businesses in certain parts of the world. The cultural producers would be asked to make yearly presentations of their expenditure, projects and progress, contractually responsible in terms of a (Siegeleau's) contract. Generally, this art world system could be implemented everywhere, even to existing multinationals and the global territorium they now occupy.

Hi, I am Chloé Mahfouz and I live in Amsterdam in Second Life (SL). Since I was created last year by my real world sister (*I am keeping her out of this!*), I have been seeking out friends and colleagues in SL with whom I can work. I like to be with other people, hang out and chat but also to involve people in doing projects. Some of them are just stuff that I have been doing for the fun of it, others are more detailed and need other people's help. Costs are low, rent is cheap and investment is minimal. We have everything we need in SL, and even vacations are free.

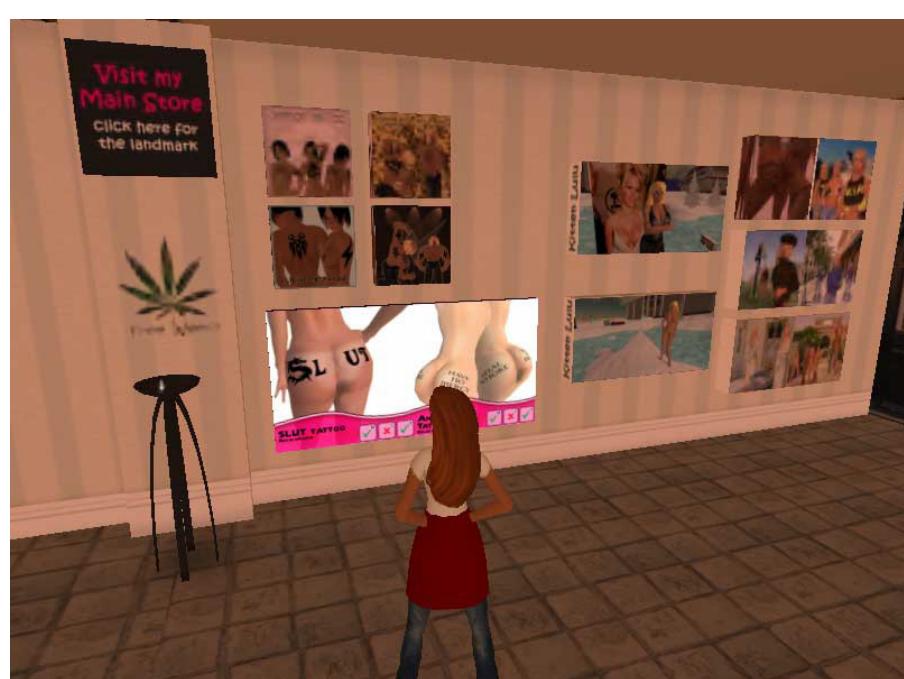
Here in SL we can exchange things, labor, clothes, technology as a trade system. There is also the possibility to use real money from the real world (RL) to buy land, clothes, homes, kids, etc. get married and even get things notarized. There are enough events going on, which allow me to participate, where I can learn different things, gain information and experience. The good thing in this life is that we don't have to spend time eating food. So nutritionally I am fit. Exercise I do only for the fun of it, the cooking and washing up doesn't exist. Instead the time that I would normally spend eating or cleaning, is replaced by discussion or travel in SL. I fly around a lot, and don't even need to sleep!

When asked to describe an art world in SL I have to say that the world I live in is art. Everybody is designing and building things everyday. Not only homes, towns, cities to live in, but all that surrounds it. People can even make art objects, or artifacts as we call them, though mostly use them to decorate their houses. I have been asked by a couple of people to consult them on how to design their spaces. They have chosen me because of my affinity with Moroccan textiles and color schemes. This specialization has enabled me to operate a small business and earn my keep. Unfortunately we still have to sometimes pay for things here, even though there is a movement to kick out the real world economy. (*don't tell anyone though!*) I also have been working on my novel, that I plan to finish and publish here in SL next fall. There will be a book signing and everyone can receive a digital copy, for free. I hope this will increase its accessibility since it is about my personal experiences in SL.

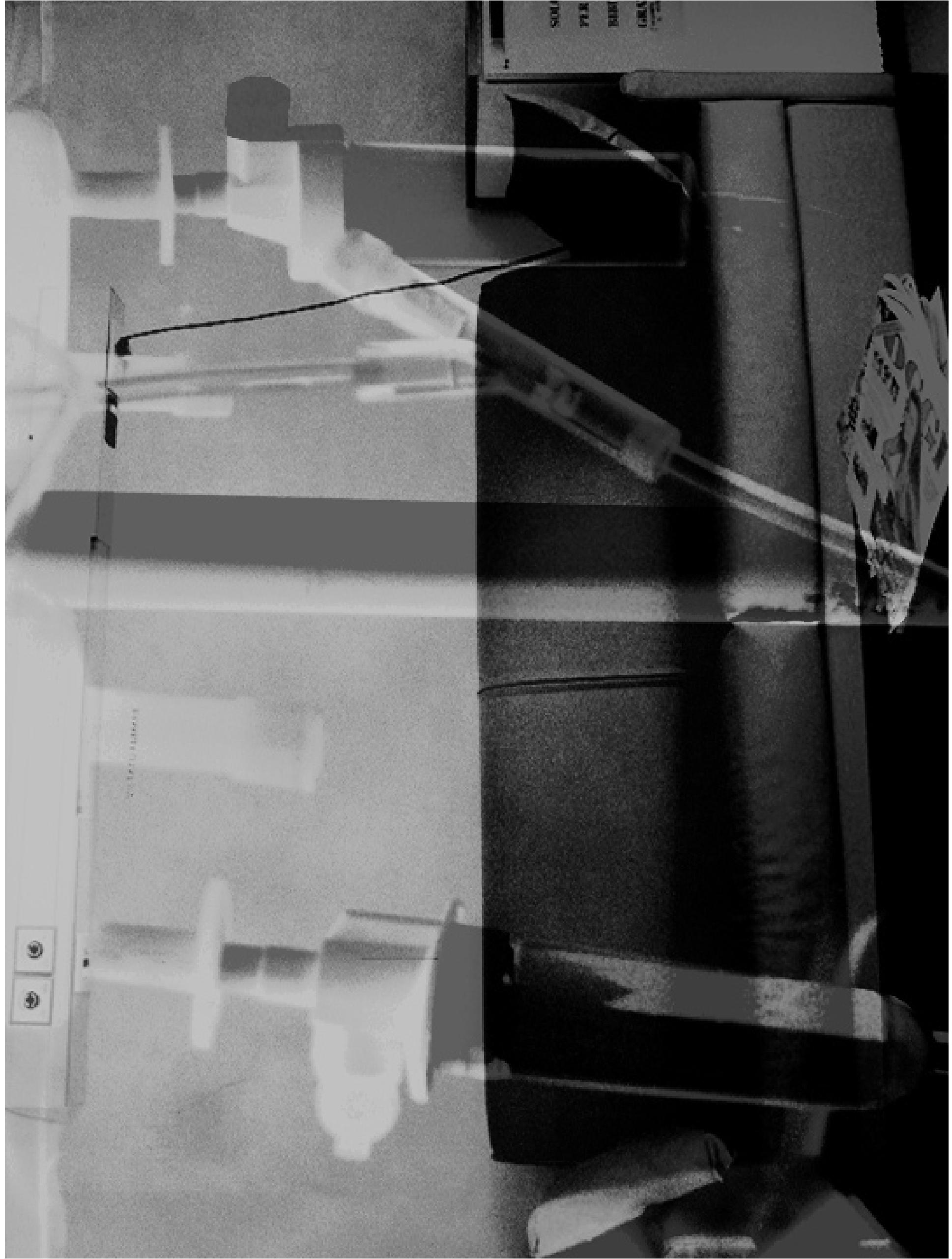
Because of my appearance, which I can easily change when necessary, I have encountered different forms of prejudice in SL. At first I thought that people were jealous of my clothes, since I designed them and made them myself, but now I realize that my appearance is offensive to some. Just because I am black, or darker than most others? I don't know why people react this way, since there are animals- fuzzies as they are called- hybrids, robots and cybers. Even in this world there still seems to be the supposition that I am for sale as a sex slave. Some people make a living in SL with sex, I personally stay away from certain paradigms in the RL. We hear it mostly from newborns, who are eager to copy RL into SL. But after a few discussions about Baudrillard, we can usually turn them over.

Though one is allowed and encouraged to make things, like a magical chair with special powers, most are into exchanging ideas, for free. With these ideas we are attempting to implement them in SL society so that SL doesn't wind of copying RL. This forms part of an art coalition I have set up, a reading group in SL that involves my friends as well as inviting strangers who come by to jump in. We hope that through our meetings, and the convenience of working together most anytime (we teleport for travel) that we can create a foundation or earning center for the younger generation that will be born into SL.

There are also some bad asses in SL who we are trying to tame by having them contribute to a collective system of cultural currency. Everytime they turn over a trick, or sell land, sell a gesture, make profit, etc. part of this is placed into a funds that works the following way: we invest in the SL stock market so that the interest can be given to those to finance their creative projects. Instead of paying the big builders for homes, they can get help from free creatives who want to design and build for free. By running a network where we put people in contact with each other, our service is only cost efficient. Anyway, we are trying not to engage in social pressure from RL to make it commerical. The larger companies are already moving in and setting up business. Wish us luck!



This image of a hospital waiting room brings to mind several characteristics of a possible artwork. It might be a place where what we are doing is so urgent that we don't have time to worry about the decor. It might be like an ideal scientific community, where ideas are shared and developed... we could even put up with some good-natured haggling about who got there first, as long as the ideas kept circulating. And it wouldn't hesitate to consider the exercise of curative powers, or at least to admit the fact that if something isn't good for you it's probably bad for you... no such thing as neutrality.



I awoke from a dream in which the darker man, of two dark skinned men, made the statement that, **“it is important the world understand racial equality,”** before I could respond he added, **“and menstrual cycles.”**

As Director of the Department for the Investigation of Ecological Subjectivity (DIES), and member of the think tank that is yet to be named, I offer this response as a proposal to a plausible world.

I **know no** waking **name** to identify the two men of my dream. My attempt to make sense of this content is (simply and obliquely):

**That,**

**I find no correlation between prime numbers and primary colors.**

**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
THE REAL ENERGY OF THE LOCAL SCENE.**

THIS IS THE REAL ENERGY OF THE LOCAL SCENE

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A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

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**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
COLLECTIVE.**

THIS IS COLLECTIVE

A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
AFFORDABLE REAL ESTATE.**

THIS IS AFFORDABLE REAL ESTATE

A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

THIS IS AFFORDABLE REAL ESTATE

**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
A PRODUCTIVE ARTISTIC COMMUNITY.**

THIS IS A PRODUCTIVE ARTISTIC COMMUNITY

A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
THE CENTER OF GRAVITY.**

**THIS IS THE CENTER OF GRAVITY**

A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
PARTICIPATORY.**

THIS IS PARTICIPATORY

A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

THIS IS PARTICIPATORY

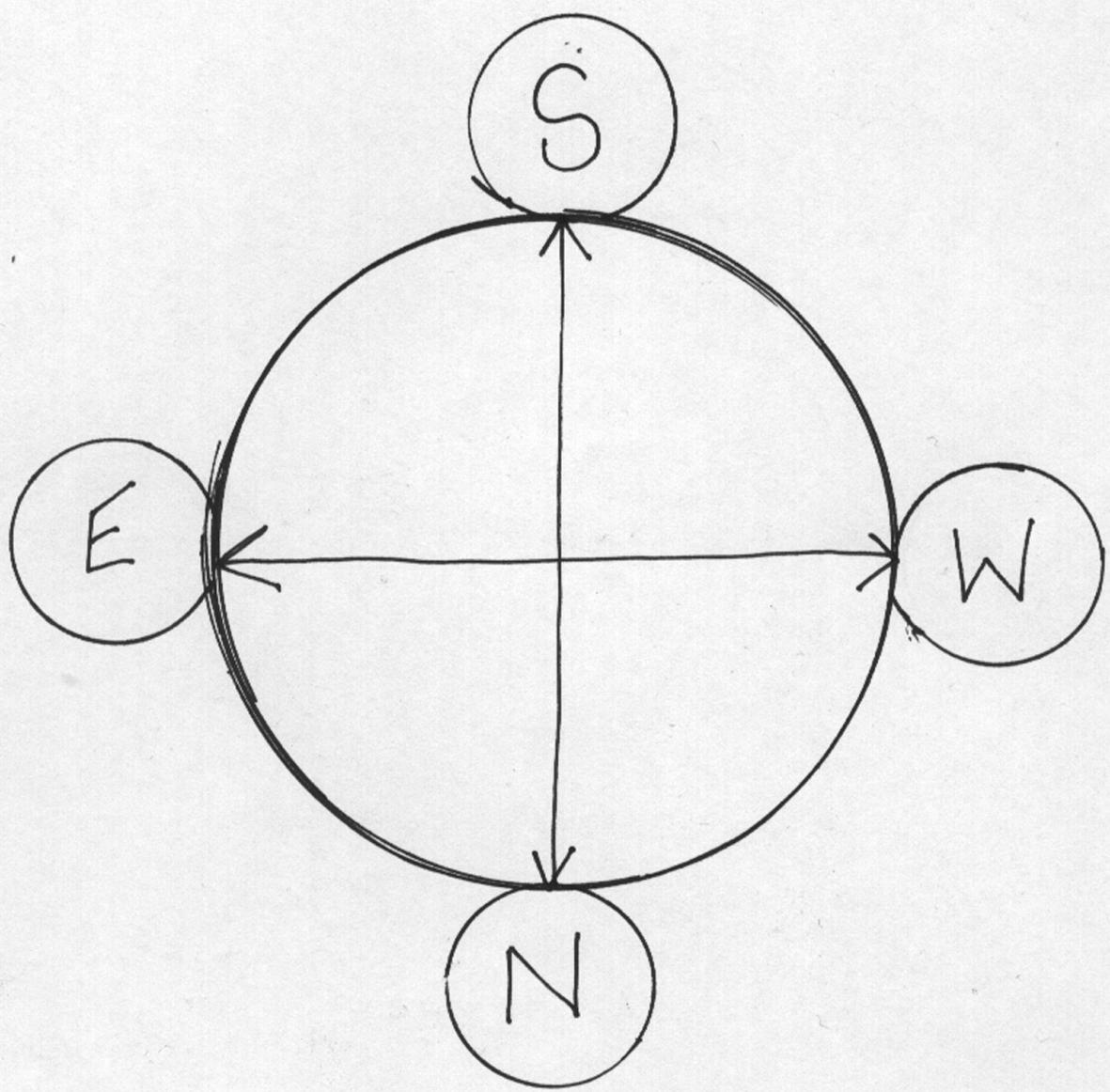
**PLEASE TAKE ONE OF THESE TABS AND USE IT TO  
IDENTIFY SOMETHING THAT YOU BELIEVE TO BE  
ALTERNATIVE.**

THIS IS ALTERNATIVE

A PROJECT INITIATED BY THE THINK TANK  
THAT HAS YET TO BE NAMED

THIS IS ALTERNATIVE

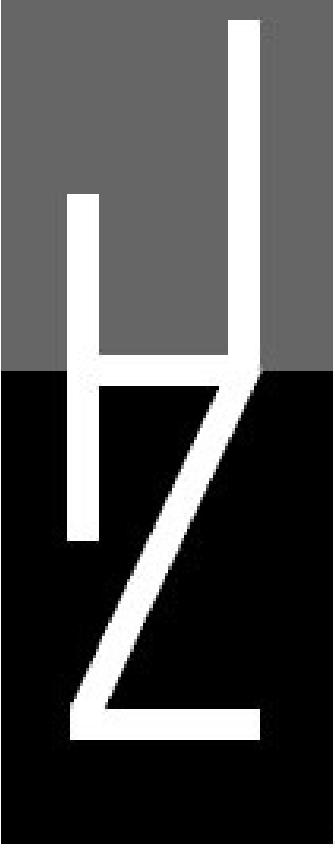




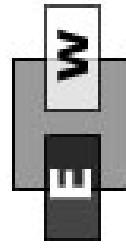
RECONFIGURING THE ARTWORLD  
FROM A SOUTH AFRICAN PERSPECTIVE

THE TRINITY SESSION

A creative laboratory for the exploration of emerging digital technologies, including multi-media, and virtual communities on the World Wide Web. The projects consider issues of identity- from race, ethnicity, and gender -to the metaphors and avatars of virtuality for the digital frontier.



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director  
peter d'Agostino  
**f o r u m s**

When I started writing this text I was standing at the airport and waiting for my love with my laptop propped up against some metal fitting. The plane was almost two hours late. This was extremely frustrating, but not out of the ordinary. What was slightly more unusual was that airport security had found an abandoned suitcase in the arrival hall and everyone waiting for their respective loved ones were herded like sheep further and further away from the arrival zone until we were finally squeezed into a corner located as far away possible from where we had originally been waiting and watching the screens and peeking through the glass doors, hoping to see a familiar face appear in the milling strangers with their luggage. Finally everything went back to normal and we were allowed back there and we could all see traces of how the bomb-probing robot had made its way into the luggage and then how the police had gone through all the clothes that could have been mine or yours and how harmless, vulnerable and sad someone's possessions look when they are spread across the stone floor in an airport.

But my eyes just scanned quickly. I was looking for the woman of my life in the crowd and did not have time for such unimportant matters. When she finally appeared she looked more beautiful than ever - however she does that trick to me every time is her special form of magic.

We quickly touched upon the topic of the suspected bomb and the delay, but very soon we were back to talking about things that lovers talk about, kissing and holding hands in the back of a cab and enjoying the silence of being together.

In our world an event of a suspected bomb is virtually trivial and passes fairly unnoticed. But at the same time we seem to be obsessed with the expressions of evil. Bombs falling on innocent people, serial killers roaming our neighbourhood, husbands beating or killing their wives and children, paedophiles doing horrendous acts to little boys and girls. All of this is truly terrible and needs to be fought with any means available.

But it does not allow us to understand the source of evil - only its expression and surface. Here we arrive at the heart of the matter. Because it is this superficial gaze that art too often engages in. We have seen it a million times. It is a painted flower which is beautiful without understanding what is inside, its textures, functions, smells, why it exists, why it has been picked or planted - what it is its true spirit. We can see it in human beings depicted in films or photos where we are unable to understand why the person is there and what reasons lie behind the actions that he or she undertakes. Sometimes the artist turns in another direction and does something deliberately strange and incomprehensible without understanding why. It is as if art has become separated from life. An outcome of this communal laziness is that the world engages in various pseudo discussions that on the surface relate to art. But if art engages in a monologue that is obsessed with the surface of the world rather than the very spirit at its core it will get nowhere. Art has become a wall flower instead of being an absolute necessity for the artist and its audience to understand the world and to further human knowledge about our predicament which we all share, enjoy and suffer.

\*

The conflicts that take place around us are at its heart a reflection of conflicts that take place within us. In order to deal with and discuss evil, we are forced to accept that evil is in all of us and in many of our actions. Only through this acceptance will we be able to understand what we are and through that also the world around us. If we distance ourselves from our own dark side and see it only in people and actions that surround us it will at best remain an unresolvable mystery. But most likely it will, like throughout history, become a political tool in the hands of the people least equipped to deal with it.

But what will happen if we turn the question around? What if we ask ourselves why human history is so unfathomably gory and brimful with violence? What happens if we assume and accept the fact that there is a drive in all of us to inflict pain on others? What happens to me and my life if I accept that there is a monster dormant in the depth of my soul that could emerge as a killer and a rapist? Can I look myself in the mirror with the knowledge that it is the people that I love truly, honestly, deeply and unconditionally that can unleash this side in me? What would they have to do? What would have to happen to me for the monster to break loose?

I am clearly entering psychoanalytical territory here. In the work with the project *Democracy and Desire* I deliberately wanted to avoid this and embark on a slightly different trajectory from my previous work. I wanted to part from a Freudian approach in order to address the present and the future and not only the past. But most importantly I wanted to look beyond my private trauma and open myself to the world. In my previous work I have used my personal experience and particularly my childhood as a starting point for a general discussion on how we deal or do not deal with grief and what implications unresolved sorrow can have on a person's life. In this project I start with a fundamental conflict that rages within all of us and then see how it affects me and other people around me.

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Most of us share a deep-rooted will to do good. We care for each other and try to help and support good causes. This very cultivated and just side in us, is what brings our society forward - it is the human foundation that democracy rests on and which allows us in the industrialized west to live lives that from a historically speaking and from a materialistic point of view richer and also more secure than ever before.

But parallel to that, we are also people who have desires and who need to get acknowledgement, love, sexual satisfaction and appreciation. We are subject to stress and pressure and we need to pay our rents and be loyal to my friends and family and very often these clash with our wish to do good. In a hugely over-simplified manner it is this inner conflict that causes the moral question in a story where the hero has the choice of either stealing or staying hungry.

This inner conflict is truly universal. Very few people are evil or do evil deeds out of malice. The do so to protect their children, family or to create a better world - even greed can easily explained as a wish to create jobs and wealth as well as profit. Without greed we would not have the high living standard that we have to today. As a matter of fact I think that it is safe to say that we would still live in caves. So, even cardinal sins have positive effects on our lives.

Democracy and desire are not polarities, but allow us to see this conflict. Democracy today, is closely related to western capitalism and considered unquestionably good in our culture. But could it be that it has gone stale and lost its dynamism because it has become a holy cow that we are not allowed to criticize? Could the biggest threat to democracy be found in this anti-change stance? To acknowledge the presence of these very real questions I paired it with desire in order to reveal its own weakness - because our desires relate to greed, violence, jealousy as well as love and sex. Anyone who has truly loved also knows what behaviour your loved one can provoke in you and vice versa. Desire opens a floodgate of questions that democracy cannot answer or deal with.

Some of the photographs in this exhibition are taken in countries where governments systematically do great evil to its population, but where I have met wonderful people who have taught me incredible things about life and their culture. Others depict the traces of great despots' megalomania or places where books have been burned and innocent people have been killed - but also where marriages have been consumed and great loves born. There is also in *Democracy and Desire* other conflicts; the system is not the same as the people who perpetuate it. Is it possible for people who do heinous crimes at work to be loving mothers and fathers at home? Or does power corrupt even in the realm of the private and domestic? How does a position of power and wealth affect our abilities to love and be true to ourselves? Can a great despot also be a great lover? To what degree does our life change when the political system changes and who are the people responsible for these changes?

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I have now formulated questions that come out of an inner conflict that more or less is present in all our lives. In what way do my images differ from this text and how do the two interact? How can an artist avoid that his/her art becomes a stale sermon? How can we create art that transgresses time, cultural borders and speak profoundly about life to its audience?

I have for long time believed that it is enough to formulate a question rather than a message and that this is what constitutes the difference between science, politics on the one hand and art on the other. This offers a good beginning, but I see now that it is actually far more complicated than that. The Chinese 17th century artist Shih-t'ao speaks of *yugen* which has been translated as "subtle profundity" or "deep reserve". This quality offers to imply, suggest or invoke rather than to represent, depict or preach. Through *yugen* we can imagine the depth and mirror ourselves in the artwork and it will remain vibrant through time and travel well between cultures.

Andrei Tarkovsky explains his relationship to art in a similar way when he writes about the poetic. "Poetry is an awareness of the world, a particular way of relating to reality. So poetry becomes a philosophy to guide man through life". In another text he goes further by using the analogy of the Japanese Haiku on which he wrote: "[it] cultivates its images in such a way that they mean nothing beyond themselves, and at the same time express so much that it is not possible to catch their final meaning... the great function of the artistic image is to be a detector of infinity... [and to give] the beholder a simultaneous experience of the most complex, contradictory, sometimes even mutually exclusive feelings."

The filmmaker Trinh T. Minh-Ha has written about Tarkovsky saying that what he tries to do "is to retain and make incarnate, new each time is the Formless, or as he said it, *the life principle unique in each moment of life*". Thus form is not intended to express form, but rather, formlessness. The non-consumable relationship between form and formlessness or between art and life defies every binarist attempt at reducing it to the old dichotomy of form and content. In Tarkovsky's definition the image is not a certain *meaning*, expressed by the director, but *an entire world reflected in a drop of water*."

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In the making of the photographs and in the preparation for this project I have for the first time in my artistic career explicitly embraced the poetic, the formless and *yugen*. They follow more the logic of the dream and have lost the connotation to the rationality of the documentary that was the case before. Through this new approach and freedom, my photographs have become even closer to life than before. They are so to a degree that it has become impossible for me to speak of them as representations. They are life itself and an absolute necessity and prerequisite for me to exist. They are the very interface between past and present in my reality. Each image is a way to negotiate my own relationship to the pains of the past and at the same time they are incantations for my future to be. An example from the exhibition is "Pillows and Plates (Spain)", 2006. In the image you see an intensely lit beach at night. In the top centre part of the image you see the lower part of my body. I am wearing white trousers. In the left you see two white pillows lying in the water and in the lower right corner you see four white plates crossed over by chopsticks, forks and knives. The water denotes the continuous rebirth that is necessary for the artist to retain a constant development and search for personal truths. The photograph connects the past and my interconnected problems to accept my own sexuality and my inability to embrace commitment. But likewise the image constitutes a profound wish to commit to another person enough to establish a family. But my images do neither represent this wish for a different future nor my problems of the past. The image has nothing to do with realism. It is an incantation for another future. It is my life in the flesh.

The above mentioned theme of rebirth is recurring throughout the exhibition. This idea is manifested in the images through water, which is present in different forms in almost every image. I sometimes appear soaked in water and a puddle of water surrounds my feet. In one case I am even sitting in a river and in another I fish out a non-descript object out of something black and abysmal that could be the unconscious but also a river or the sea. In other photographs objects are surrounded by water or covered by white cloth and water. This theme corresponds to some very complex issues related to the role of the artist and exhibition, but more than anything the search for a personal truth.

Life is forever changing and the concept of truth is both complex and contested. The artist needs to continuously reinvent him/herself in order to move forward and to re-adapt to the changing environment along with the changes that take place in his/her inner life. Through the completion of a series of photographs dealing with grief that was shown in three different solo exhibitions in 2006 (*Repetitive Time* at Göteborgs konstmuseum, *Xiao Yao You* at Guangdong Museum of Art in Guangzhou and *Tundro* at The National Museum in Szczecin) I have been able to deal with a very personal trauma in life. This has allowed me to develop and reassess virtually everything in my existence and accept that I am a man, my own sexuality and becoming an adult. Beauty is reborn along with me as something which is separated from a superficial aesthetic.

I have enjoyed the luxury of starting over, both as a person and as an artist. I am facing an unparalleled artistic freedom (To what degree does the artist become free through the enslavement of the necessity what he or she has to do and to what point are we slaves when we are "free" to do anything?) which comes from a must to go to the bottom of uncomfortable questions related to violence, sexuality and its relationship to language. Art has become a way of uncovering truths and it is moulded on my life. But my life is not important more than as a foundation for the self-discovery of the audience that meet my work. Again, I quote Tarkovsky:

"...the poet has nothing to be proud of: he is not the master of the situation, but a servant. Creative work is his only form of existence, and his every work is like a deed he has no power to annul. [...] The allotted function of art is not, as it is often assumed, to put across ideas, to propagate thoughts, to serve as example. The aim of art is to prepare a person for death, to plough and harrow his soul, rendering it capable of turning to good."

In *Democracy and Desire*, democracy is thus more connected to inner qualities and a personal development where one amongst other things accepts certain desires and revokes others - more superficial ones. Democracy, like the artist, needs to continuously reinvent itself in order to re-adapt to the changing society that it is part of. It needs to accept desires that are of a more profound nature than where it is related to consumption. But this I suspect is a gargantuan task for western society to embrace that could take decades or centuries to resolve. But it is a goal worthwhile fighting for.

Originally, for *Democracy and Desire*, I intended the exhibition to be realized in such a way that the visitor could add and remove information to and from the installation. The photographs themselves would be surrounded by texts and images related to the questions addressed in the project. These black and white Xerox copies of the research material for the exhibition would be arranged as an immense collage on the gallery walls. The idea being that anyone could, in discussion with the gallery team, contribute with their own or opinion. The exhibition would work in a small way as a "democratic experiment" or a speaker's corner.

The day before the opening I decided against this idea and reverted to only showing the framed photographic work. Once the images were installed in the gallery I felt that there was nothing to add and any addition to the pictures would only destroy the poetry of the life presented within them. It would annul the truth I had found in the process of realizing the project.

Before I finish this text, I want to underline that art can never emancipate us. It does not have any emancipatory qualities just as little as politics do. At best we can only emancipate ourselves. But art can help us to understand ourselves, the world and the people around us and maybe even give us tools to free ourselves in small measures. What is absolutely certain is that art can soothe the pain that life constitutes and bring joy to our humble existences.

So coming back the airport where I met my love, evil, desire and democracy in a very small but symptomatic moment, which proves that there are two things that are important in life - to be true to oneself and being true to love. We are enslaved by the necessity to make art that seeks out the truth. But it is through this bondage that we become free. It is just like in love where we slaves to ones we love, but by accepting this form of oppression that we can truly love and through that find freedom. In many ways the search for truth and love are one and the same. But writing that takes but a few seconds and actually living it is a life-long challenge.

**commercial artists & buyers and sellers of commercial art  
pay with sex rather than money**

**gender is neutral**

**all major international art museums are run exclusively by  
women of color**

**all major international art museums are curated by the  
people who live in their neighborhoods**

**no one makes money off of anything related to art**

**andy warhol was a poor gay black man from detroit**

**you need to prove that you own \$100,000 in cash or assets  
to enter any gallery**

**Amos and Andy are the mascots of the Venice Bienniel**

**being an artist is a punishable offense under the law**

**there is a committee of universal judges that deems what  
is “good art” and what is “bad art”**