The financial aspect also makes certain sites impracticable, as the equipment has still to be perfected. Apart from the site on the chosen four-square-mile strip of London, Boyle has also worked on a beach at Camber, Sussex, and has made a number of studies from it, which were included in his recent exhibition at Indica Gallery in London ['Presentation by Mark Boyle', 16 July–early August 1966].

Several points of great interest emerge from Mark Boyle's recent works with 'Epikote'. The viewer is presented with images which are intensely lyrical and aesthetic, although these qualities are as unintentional as any other effect which they create. The relationships of leaves, cigarette butts, bricks and shells are there by virtue of being isolated from their general environment. The process employed discards both art conditioning and anti-conditioning – it runs parallel to conscious attitudes of what art is or is not, should or should not manifest. If one finds the lack of such attitudes permissive and lacking in heroic declaration, then a whole sphere of creative activity as yet unexplored will be cut off from one's experience. Seeing Boyle's presentation in a gallery, one accepts them as an art experience – but what in fact happens is that the spectator is invited to look at something in a way to which he is not accustomed – to respond to and to examine nature in a critical way.

Jasia Reichardt, extract from 'On Chance and Mark Boyle', *Studio International* (October 1966) 164–5.

Robert Morris
Notes on Sculpture, Part 4//1969

[...] Certain art is now using as its beginning and as its means, stuff, substances in many states – from chunks to particles, to slime, to whatever – and prethought images are neither necessary nor possible. Alongside this approach is chance, contingency, indeterminacy – in short, the entire area of process. Ends and means are brought together in a way that never existed before in art. In a very qualified way, Abstract Expressionism brought the two together. But with the exception of a few artists, notably Pollock and Louis, the formal structure of Cubism functioned as an end toward which the activity invariably converged and in this sense was a separate end, image or form prior to the activity. Any activity, with perhaps the exception of unfocused play, projects some more-or-less specific end, and in this sense separates the process from the achievement. But images need not be identified with ends in art. Although priorities do exist in the work under discussion, they are not preconceived imagistic ones. The priorities have to do with acknowledging and even predicting perceptual conditions for the work's existence. Such conditions are neither forms nor ends nor part of the process. Yet they are priorities and can be intentions. The work illustrated here [Morris' *Threadwaste* and a Robert Smithson *Mirror Displacement*] involves itself with these considerations – that which is studio produced as well as that which deals with existing exterior zones of the world. The total separation of ends and means in the production of objects, as well as the concern to make manifest idealized mental images, throws extreme doubt on the claim that the Pragmatic attitude informs Minimal art of the 1960s. To begin with the concrete physicality of matter rather than images allows for a change in the entire profile of three-dimensional art: from particular forms to ways of ordering, to methods of production and, finally, to perceptual relevance.

So far all art has made manifest images, whether it arrived at them (as the art in question) or began with them. The open, lateral, random aspect of the present work does in fact provide a general sort of image. Even more than this, it recalls an aspect of Pollock's imagery by these characteristics. Elsewhere I have made mention of methodological ties to Pollock through emphasis in the work on gravity and a direct use of materials ['Anti Form' (1968)]. But to identify its resultant 'field' aspect very closely with Pollock's work is to focus on too narrow a formalistic reading. Similar claims were made when Minimal art was identified with the forms found in previous Constructivism.

One aspect of the work worth mentioning is the implied attack on the iconic character of how art has always existed. In a broad sense art has always been an object, static and final, even though structurally it may have been a depiction or existed as a fragment. What is being attacked, however, is something more than art as icon. Under attack is the rationalistic notion that art is a form of work that results in a finished product. Marcel Duchamp, of course, attacked the Marxist notion that labour was an index of value, but Readymades are traditionally iconic art objects. What art now has in its hands is mutable stuff which need not arrive at the point of being finalized with respect to either time or space. The notion that work is an irreversible process ending in a static icon-object no longer has much relevance.

The detachment of art's energy from the craft of tedious object production has further implications. This reclamation of process refocuses art as an energy driving to change perception. (From such a point of view the concern with 'quality' in art can only be another form of consumer research – a conservative concern involved with comparisons between static, similar objects within closed sets.) The attention given to both matter and its inseparableness from the process of change is not an emphasis on the phenomenon of means. What is

revealed is that art itself is an activity of change, of disorientation and shift, of violent discontinuity and mutability, of the willingness for confusion even in the service of discovering new perceptual modes.

At present the culture is engaged in the hostile and deadly act of immediate acceptance of all new perceptual art moves, absorbing through institutionalized recognition every art act. The work discussed has not been excepted.

Robert Morris, extract from 'Notes on Sculpture, Part 4', *Artforum* (April 1969); reprinted in *Continuous Project Altered Daily: The Writings of Robert Morris* (Cambridge, Massachusetts: The MIT Press, 1993) 67–9 [footnotes not included].

Guy Brett
The Logic of the Web//2001

[Focusing on an aspect of art in Brazil from the beginning of the 1960s to the 1970s we find] a fascinating paradox: the fondness of Brazilian artists during this period for the formats of the box and the book. Why, when they were concerned with projecting art out into life-situations, were they so interested in these restricted and contained vehicles, with their associations of the library and the archive? One thinks of Hélio Oiticica's *Box Bolides*, Mira Schendel's flip-books and strange bindings, Lygia Clark's determination to record the stages of her development in the form of a manipulable book, Raymundo Colares' *Gibis*,[1] Anna Maria Maiolino's *Trajectórias*, Antonio Manuel's *Hot Urns*,[2] Artur Barrio's *Book of Meat* and his Notebooks, Cildo Meireles' ironic play on the box-form, Waltercio Caldas' *Perception Conductors*, and, of course, Lygia Pape's Boxes and Books. Perhaps they were attracted by very reason of the paradox involved, by the irony to be extracted from the gulf between the manageable, calm void of the page or container, easily within a hand's reach, and the uncontrollable reality all around, whether of 'nature' or 'city'. Interest in the book and the box accompanies closely these artists' attachment to the ordering rationale of geometric Constructivism. This attachment, as Paulo Venancio Filho has written of Raymundo Colares' works, could not be utopian but rather 'a ceaseless confrontation with our permanent chaos.'[3]

As if in subtle recognition of this dilemma, when she came to photograph pages from the *Book of Creation* (*Livro da Criação*, 1959), Pape took them out of the binding or box in which they normally reside, out of the neutral studio or gallery, and propped them in the streets of Rio. Working with the photographer Mauricio Cirne, she placed the 'cultivated earth' on a car hood, the 'keel' unnoticed on a rock as bodies dive into the sea, the 'fire unity' on the stall of a roadside drink-seller, beside the bottles of a strong Brazilian popular drink known as 'Paulista fire'. The idea was to 'take the book for a walk in the world'.[4] The contradiction was given a complete turn to demonstrate its fruitfulness.

In other words, and paradoxically, as much as 'containing chaos', the drive among the members of the avant-garde in Brazil during this period was to liberate the inherited paradigms of order with the influx of lived experience. The advanced thinkers, whatever discipline to which they originally belonged – visual arts, poetry, architecture, film – moved into an area of experimental fluidity, of polymorphous playfulness, where these categories were allowed to mingle and transform one another. It is as if artists' interest in the box/book were part of a polymathic interest in space as such, especially in the way space is directly experienced by the body-mind. In a sequence of experiments by poets at the turn of the 1960s, as Ferreira Gullar has pointed out, the *Book-poem* led to the *Spatial-poem*. An accentuation of the feel of the book between the hands led to a more sculptural participation – where, for example, the 'reader' would lift up a blue cube under which a word was written – which in turn led to a full bodily involvement.[5] Words plunged into the sea like a body (Regina Vater, Rubens Gerchman). Poetry discovered its interface with architecture. It is striking to what extent architectural space also exercised the thinking of many Brazilian artists of this period, Lygia Pape prominent among them. Architecture furthered the same interest in the enclosure of space vis-à-vis the limitless openness of the world or universe, the dialectic of inside and outside. The extraordinary dynamic of this Brazilian fusion is still to be appreciated internationally.[6]

The 'Rio' photos of Pape's *Book of Creation*, therefore, epitomize the two worlds of order and chaos in which her art moves. She confounds these worlds, conflating them, making bridges between them, setting them apart, in a process that can never be finished, and intuits a new kind of structural model. Writing in 1983, Mario Pedrosa hinted, somewhat cryptically but very interestingly, at the existence of such a model in Pape's work. She brings, he said, 'the touch of contemporaneity to the structure/state in which everything is again what it was not, and the post and the pre-images restore the cycle of creativity'.[7] Pape herself has described this structure as a 'web', understood from the point of view of the person – any person – who is both subject to it and weaves it. One of its incarnations is the city itself:

> In my comings and goings by car through the city (I drive a lot), I began to develop a new type of relationship to do with urban space, as though I were a kind of