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DOCUMENTATION, BETWEEN SCRIPT AND RECORD

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Performativní zprostředkování a interpretace
Mezi návodem a dokumentací, mezi scénářem a záznamem

Zadání dizertační práce:

Primárním cílem práce je odhalit proces transformace výchozí zkušenosti skrze uměleckou metodologii, ústící do interpretovatelné dokumentace, která má formu otevřené partitury a ústí do otevřeného uměleckého díla. Práce prozkoumá různé způsoby práce s partiturami a dokumentacemi jako návody. Tématem je interpretace jako kreativní process. Přerod dokumentace v nové dílo je klíčovým aspektem této práce věnované primárně umění akce. Bude vycházet z děl Johna Cage, Alana Kaprowa, umělců Fluxu, i současných autorů, s využitím tradičních forem kompozice, vizuální poezie, haiku, transkriptů, partitur, vizuálních a novomediálních performativních dokumentací. Hlavním zdrojem pro teoretickou reflexi bude estetická teorie prožitku (experience) H. Gadamera a J. Deweyho. Hlavním konkrétním výstupem projektu bude mezinárodní symposium k tématu a publikace jeho výsledků, které budou pro obor performance využity jako studijní materiály.

Seznam literatury:

John Dewey. 1980. Art as Experience. New York: Penguin Group.

Hans-Georg Gadamer. 2013. Truth and Method. London and New York: Bloomsbury Academic.

Thomas DeLio. 1984. Circumscribing the Open Universe. Lanham, New York, London: University Press of America.

Liz Koltz. 2007. Words to be Looked At. Cambridge: MIT Press.

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Abstrakt

Tato práce se zabývá zasazováním zkušenosti do rámce, aktem zrození, opakování a škálou notací, a nakonec pojmem otevřená partitura (open score). Je zde sledováno několik cest, ve kterých se prezentované přístupy a záměry spájejí do základního konceptu zpracovávání zkušenosti do partitury. Mezi různými styly a metodami ve vztahu k tomuto fenoménu jsou v práci prozkoumávány: hermeneutický přístup k interpretaci umění Hans-Georga Gadamera v díle *Pravda a metoda*, estetická teorie Johna Deweyho v *Art as Experience*, vývoj notace a otevřené partitury, pravidla happeningu, slovní partitury (word score) a instrukce (event scores), forma manifestu a jeho role v umělecké praxi, návodné principy haiku, reperformace jako odkaz k minulosti a sociální výzkum, rekonstrukce událostí jako sociálně angažované umění, umělecká praxe ve vztahu k legislativě, týkající se pozemkových práv a volného pohybu v krajině. Primárním cílem práce je odhalit proces redukce výchozí zkušenosti skrze uměleckou metodologii, ústící do konečné volně interpretovatelné práce, která má formu otevřené partitury.

Klíčová slova: otevřená partitura, notace, zkušenost, performance, interpretace, reperformace, rekonstrukce, manifest

Abstract

This work deals with the framing of experience, the act of becoming, repetition, a notation spectrum, and, ultimately, the notion of the open score. Several avenues are pursued in which each of the various presented approaches and contemplations connect to the fundamental concept of the working of experience into a score. Among the various styles and methods which are investigated in relation to this phenomenon are Hans-Georg Gadamer's hermeneutic approach to the interpretation of art in *Truth and Method*, John Dewey's aesthetic theory in *Art as Experience*, the development of notation and the open score, the rules of the happening, word and event scores, the form of the manifesto and its role in artistic practice, the guiding principles of haiku, reperformance as legacy and social research, reenactment as socially engaged art, and artistic practice in relation to legislation concerning land access. The work's fundamental concern is to reveal the process of reducing an essential experience through artistic methodology, resulting in a final open interpretable work in the form of an open score.

Keywords: open score, notation, experience, performance, interpretation, reperformance, reenactment, manifesto

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Prohlašuji, že jsem dizertační práci napsala samostatně s využitím pouze uvedených a řádně citovaných pramenů a literatury a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

V Brně dne 20. 5. 2018

MgA. Jennifer Helia DeFelice

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Contents

Introduction	7
PART I	11
I.1. On Interpretation	12
I.1.1 The Concept of Bildung	12
I.1.2 The Concept of Erlebnis	14
I.1.3 Intentional Fallacy	18
I.1.4 The Hermeneutic Circle	21
I.2. On Experience	24
I.2.1 From Raw to Refined	27
I.2.2 An Experience	29
I.2.3 Impulsion	30
I.2.4 Perception in Reconstruction	32
I.3. On Notation	35
I.3.1 Coloration	37
I.3.2 Relinquishing Control	38
I.3.3 Notations	39
I.3.4 Field Notation	42
I.3.5 Integrity	43
PART II	47
II.1. How to Make a Happening	48
II.1.1 Rules to the Game	48
II.1.2 Simultaneity	50
II.1.3 Time-Space	53
II.1.4 Spontaneity	55
II.2. The Event Score	58
II.2.1 Fluxus	58
II.2.2 In potentia	60
II.2.3 Micro-macro	63

II.3. The Manifesto	67
II.3.1. Tender Revolutionaries	67
II.3.2. The Mind Is the Muscle	71
II.3.3. Art Theory and Practice as Manifesto	75
II.3.4. 1+1=3	78
II.3.5. Shapeshifting	81
II.3.6. Manifesto Machine	82
II.3.7. The Gentle Barbarian	83
II.4. Reduction to Essentials	86
II.4.1. Haiku	86
II.4.2. Interiority	87
II.4.3. Wabi-sabi	91
II.4.4. 8-8-8	93
II.5. Becoming Actual	98
II.5.1. Reperformance	98
II.5.2. Presence	105
II.6. Exploiting the Quotidian	109
II.6.1. Reenactment and Socially Engaged Art	109
II.6.2. Contemporaneity	113
II.6.3. Delegated Performance	113
II.7. You Take the High Road and I'll Take the Low Road	119
II.7.1. The Well-trodden Road	119
II.7.2. Pilgrimage	121
II.7.3. Walking the Talk	122
II.7.4. Wanderlust	124
II.8. Performative Experiential Research	128
III. Conclusion / Resume	135
IV. Practical Application – Doctoral Project	136
IV.1. Art-Research Bridge	136
IV.2. Intuition Conference	137
IV.3. Vašulka Kitchen Brno	140
V. Bibliography and Sources	142
VI. Appendixes	
VI.1. Illustrations	
VI.2. List of Illustrations	
VII. Intuition Reader	

Introduction

This work presents an in-depth look at the role of experience in the conception and interpretation of scores. It explores underlying themes including the framing of experience into a perceptible whole, the act of becoming and the recognition of presence, repetition and its role in artworks as events of fulfilled past and present time, the development of open notational systems, and the notion of the open score. Several views and contemplations are presented in this work in its investigation of the documentation of experience through notation and enactment. Various approaches and methods are investigated, including hermeneutic interpretation, experiential aesthetic theory, the relevance of the quotidian, graphic and language-based notation, reperformance and reenactment, the creation and utilization of manifestos, and the human step as a meter of creation in relation to land access and legislation. The work is fundamentally concerned with the examination of how meaning is relayed through the transfer of essential and significant experiences through methods that presuppose interpretation and implementation by a second party over an extended period of time via a particular set of instructions.

This work does not aspire to present an exhaustive account of forms and styles of notation, nor does it aim to show a concise overview of the scope of works that make up the genre of artistic practice centering around scores. Performative reinterpretation has been granted legitimacy and has gained significant institutional attention since the turn of the twenty-first century. A precedent has been established in performance art and performative artistic practice. This work aims to explore performative repetition and patterns, the give and take between rules and processes, and the credence that is given to the interpreter by the author of an original score.

This work was inspired by the desire to grasp the underlying processes behind conceptual and improvisational performative practice. For the interpreter, the open score provides a window through which they connect with their audience in a dynamic elevated state. It is in these spaces that what has gone before, what has been lived, learned, or doubted becomes a shared experience. The work of art as both a meditated and precarious excursion, unfolding over time and held together as a compact piece perceived as a whole, is central to this work.

The first part of the dissertation develops an underlying philosophy and methodology for the creation and interpretation of scores. *On Interpretation* looks at Hans-Georg Gadamer's aesthetic

theory of interpretation, particularly the concepts of *Erlebnis* (historical self-understanding) and *Bildung* (experience) as expressed in his philosophical work *Truth and Method*. Gadamer's aesthetics are concerned with "what objectively informs our subjective awareness of art" through the discovery of the "cultural and linguistic realities" which are present in the work. Rather than art being removed from reality, aesthetic appearance is "the vehicle through which real subject matters reveal themselves." Of primary importance to this work is the notion of the aesthetic experience being dialogical. The "practitioner and theoretician share in bringing a subject matter to light" through the means of interpretation via which a work is realized.¹ This provides a philosophical point of departure for understanding the phenomenon of works that are predetermined for re-creation and interpretation.

On Experience navigates themes central to John Dewey's experiential aesthetic theory as expressed in *Art as Experience*. These themes are instrumental in explicating the function of experience in the *creation* and *interpretation* of an art work, with each being an essential component of the other. Dewey's anti-dualism and blurring of dichotomies made a significant contribution to the emergence of art that focused on the everyday and on the concept of shared experience and discovery as opposed to personal expression and the notion of high art. His analysis of the phenomenon of experience provides important insight into experiential and research-based approaches to artistic creation.

Musical scores and notation require little explanation concerning their role and function. What fluctuates is the extent of space the interpreter is granted in which to contribute to the piece while performing it. The development of graphic notation and examples of styles and approaches to interpretational instruction are explored in the chapter *On Notation*. The scores featured in this chapter grant varying degrees of openness to the performer.

The second part of this work delves into specific manifestations of score-based and instructional work. The spectrum of examples is based on personal experiential research into the phenomenon of scores in relation to John Dewey's concept of framing experience and is concerned with the localization of a holistic relationship between art and life. It is an attempt to inspect performative behavior in relation to, in dialogue with, or in opposition to: instructions, rules, societal mores, traditions, and legislation that codifies our actions. The most fundamental formula of the score is

¹ Nicholas Davey. *Gadamer's Aesthetics*. In Zalta, E. N. (Ed.). Winter 2016. *The Stanford Encyclopedia of Philosophy*. Accessed 3 May 2018. <https://plato.stanford.edu/archives/win2016/entries/gadamer-aesthetics/>.

something taken from the experience of the world and something returned to it.

The eleven rules set out in Allan Kaprow's *How to Make a Happening* set a precedent for the conception and understanding of what it means to create and be part of a *happening*. The term *happening* is applied broadly to institutional performative practice and societal performative instances. Kaprow's approach emphasized the erasure of the "audience" and freed the event from time constraints. He emphasized the seamless incorporation of the happening into the naturally occurring world, encouraging a practice that exists in symbiosis with everyday life and "real" or "experienced" time. The incorporation of sleep and work environments into this conception is raised using contemporary examples. Spontaneity and originality are of the utmost importance; hence Kaprow's instruction to perform a happening only once. Re-performance is justified through the creation of a "score" or "scenario" intended to maintain the essence of the work while specifically designed to ensure that each subsequent performance is naturally different from the previous one.

In the chapter *Event Scores*, the Fluxus movement and its members are given particular attention for their work with textual scores and for their exploration of objectified performative experience and expression. The use of words employed in notation is traced to the conceptual shift in musical composition and form that is represented most prevalently by the piece 4'33". Electronic music and the exploration of technology played significant roles in compositional methodology, expanding the notion of how and what is heard, how the experience of sound is embodied, and the enduring capacity of that experience by enabling the use of extended duration.

The Manifesto looks at the manifesto as a reflection of an experience of dissatisfaction and considers how it functions as a framework for action and production, serving socio-cultural-political aims through a call for action. Manifestos created by the avant-garde of the twentieth century are often characterized by their international overreach; successive manifestos within a movement often present a reinterpretation and development of an original proclamation. The application of a methodology of creative practice and theory as a manifesto is analyzed and its societal role is explored. Important shifts in poetic form and typography are referenced.

In order to examine the notion and application of instruction-based scores, the subject of the *haiku* form of poetry and its schematic form and content are inspected in the chapter *Reduction to Essentials*. The establishment of a schematic frame as an idealized form is examined, as are the

fundamental conceptual characteristics that predicate the achievement of a *haiku* poem. The mutual influence of Western (American and European) and East Asian (Chinese and Japanese) cultures as they inform the resulting conception of *haiku* in its international manifestation is also referenced. The rhythm and meter of *haiku* are considered as a means to contemplate underlying naturally occurring structure and form.

Becoming Actual looks at reperformance in terms of its ability to increase the legendary status of performance work and its use as a tool for artistic research into the power of performance to reveal societal alterations over time. The institutional reception and proliferation of performance work, and its mythological and prophetic qualities, has contributed to the establishment of seminal works as scores to be re-performed. The mediatization of artists' works is comparatively scrutinized while a case for the iconic status of particular artists and their artistic philosophies are presented as an indispensable quality of their work.

The chapter *Exploiting the Quotidian* considers re-enactment and socially engaged art that employs participatory and delegated performances. Historical and contemporary issues are addressed through this form, applying a strategy of artistic practice that addresses societal tensions by creatively navigating societal tensions, commemorating, and activating through collaboration and community. Specific examples of historical reenactment are looked at, and the concept of contemporaneity is addressed in terms of tradition and its ability to bridge past experience with present experience, thereby creating shared meaning. The application of socially engaged and delegated performance as an effective method of social critique and a tool for generating dialogue is traced.

You Take the High Road and I'll Take the Low Road explores works that utilize walking as a tool in creative expression, with an emphasis on walks that are related to identity. This chapter touches on the theme of pilgrimage and trekking and on the establishment of routes in the Central European region and their ensuing significance for artistic creation within the natural environment. The role of legislation and its interpretation is addressed as it relates to the creation of works that use walking and access to the countryside as a methodology in their creative process. Perambulation as a nuanced form of inquiry serves as a metaphor for instruction-based creation and interpretation.

PART I

I.1. On Interpretation

Hans-Georg Gadamer begins his book *Truth and Method* with *Part I: The Question of Truth as it Emerges in the Experience of Art*, which opens with the chapter “Transcending the Aesthetic Dimension.” Gadamer explores the methodology of natural sciences as it is applied in the human sciences. He references Hermann von Helmholtz and his distinction between two types of induction: “logical and artistic-instinctive induction.”²

Both kinds of science make use of the inductive conclusion, but the human sciences arrive at their conclusions by an unconscious process. Hence the practice of induction in the human sciences is tied to particular psychological conditions. It requires a kind of tact and other intellectual capacities as well...³

Scientific knowledge presupposes a separation from life history; the human sciences apply the use of comparative methods that do not create an object out of history, but rather carry history within itself. The inferred methodology in the human sciences emphasizes “memory and authority” (Helmholtz) and employs a psychological tact that replaces coming to conclusions.

Gadamer emphasizes the “concept of self-formation, education, or cultivation (*Bildung*)” as formed in the human sciences of the eighteenth century and applied in the nineteenth century as one of the primary “guiding concepts of humanism.” This concept shifts interpretation from a preoccupation with canons and historicizing to that of a “historical self-understanding.”⁴

The Concept of *Bildung*

Gadamer traces the etymology of the word *Bildung* from its “origin in medieval mysticism” through the definition Johann Gottfried Herder gives it: “rising up to humanity through culture.”⁵ Gadamer details how Immanuel Kant further develops the concept of *Bildung* (cultivating a natural talent as an act of freedom by the acting subject), as does Georg Wilhelm Friedrich Hegel (educating and cultivating oneself); Wilhelm von Humboldt differentiates it from *Kultur* as being “something both

² Hans-Georg Gadamer. 2013. *Truth and Method*. London and New York: Bloomsbury Academic. p. 5.

³ Ibid.

⁴ Ibid., 9.

⁵ Michael Eldridge in *The German Bildung Tradition* explains Herder’s understanding of the concept of *Bildung* as “the totality of experiences that provide a coherent identity, and sense of common destiny, to a people.”

higher and more inward, namely the disposition of mind which, from the knowledge and the feeling of the total intellectual and moral endeavor, flows harmoniously into sensibility and character.”⁶

In accordance with the frequent transition from becoming to being, *Bildung* (like the contemporary use of the German word “Formation”) describes more the result of the process of becoming than the process itself. The transition is especially clear here because the result of *Bildung* is not achieved in the manner of a technical construction, but grows out of an inner process of formation and cultivation, and therefore constantly remains in a state of continual *Bildung*. It is not accidental that in this respect the word *Bildung* resembles the Greek *physis*. Like nature, *Bildung* has no goals outside itself.⁷

Through tracing Hegel’s application of *Bildung* in his philosophy, Gadamer arrives at the conclusion that *Bildung* develops the power of abstraction.

In *Bildung*, by contrast, that by which and through which one is formed becomes completely one’s own. To some extent everything that is received is absorbed, but in *Bildung* what is absorbed is not like a means that has lost its function. Rather, in acquired *Bildung* nothing disappears, but everything is preserved. *Bildung* is a genuine historical idea, and because of this historical character of “preservation” it is important for understanding in the human sciences.⁸

Bildung is a path toward cultivation of self-awareness in pursuit of the universal. Gadamer identifies a form of practical *Bildung*, providing the example given by Hegel in his *Propaedeutic*⁹ as “taking the universal upon oneself” and overcoming that which does not come naturally to the individual. From this practical concept of *Bildung*, Gadamer moves to the concept of theoretical *Bildung*.

⁶ Hans-Georg Gadamer. *Truth and Method*.10.

⁷ *Ibid*, 10.

⁸ *Ibid*, 11.

⁹ G. W. F. Hegel. 1808-11. *The Philosophical Propaedeutic*.

“Practical Education [*Bildung*] entails that man, in the gratification of his natural wants and impulses, shall exhibit that prudence and temperance which lie in the limits of his necessity, namely, self-preservation. He must (a) stand away from and be free from the natural (b) on the other hand, be absorbed in his avocation, in what is essential and therefore, (c) be able to confine his gratification of the natural wants not only within the limits of necessity but also to sacrifice the same for higher duties.”

Theoretical *Bildung* leads beyond what man knows and experiences immediately. It consists in learning to affirm what is different from oneself and to find universal viewpoints from which one can grasp the thing ... without selfish interest.¹⁰

Gadamer expands this notion by expressing how any individual in the pursuit of the spiritual must achieve a knowledge of the customs and institution of one's own culture. This is an ongoing process in the attempt to go beyond one's "naturalness." In order to move beyond the notion of *Bildung* in terms of achieving absolute spirit, and of the pursuit of absolute knowledge in philosophy (Hegel), Gadamer focuses on "artistic feeling and tact" (Helmholtz).

By "tact" we understand a special sensitivity and sensitiveness to situations and how to behave in them, for which knowledge from general principles does not suffice. Hence an essential part of tact is that it is tacit and unformulable.¹¹

This differs from the tact that we know as social custom, although it may share the same "feeling and unconscious". Here however, it is also a "mode of knowing and a mode of being." *Bildung* is an essential component of this tact. In order to achieve this "one must have a sense of the aesthetic and the historical; it is not a given but rather an acquired ability. What results is what is termed "a universal sense," in which there exists a "receptivity to otherness," an ability to achieve distance from one's personal interests and goals in order to remain "open" to possible others; a "cultivated consciousness ... active in all directions."¹² By developing this notion of tact, Gadamer illustrates how the human sciences differ from modern science, which is defined by the nineteenth century methodology of hypothetico-deductivism.¹³

The Concept of *Erlebnis*

In *Truth and Method*, Gadamer looks closely at the aesthetics of genius and the concept of experience (*Erlebnis*) after a detailed account of the subjectivization of aesthetics via the scrutiny of Kantian aesthetic theory. Gadamer points out that Kant's concept of genius, developed as a

¹⁰ Gadamer, Hans-Georg. *Truth and Method*. 13.

¹¹ *Ibid.*, 15.

¹² *Ibid.*, 16.

¹³ *Ibid.*, 17.

Gadamer offers the example of applying historical circumstances to the interpretation and validity of miracles as expressed in the bible to the detriment of Christianity.

transcendental principle for artistic beauty, is well suited as a universal aesthetic principle in that the concept of genius is immutable in the stream of time, unlike the concept of taste, which is a “testimony to the mutability of all human things and the relativity of human values,”¹⁴ and which had become marginalized along with the problem of beauty in nature. In aesthetics, taste gives way to the “phenomenon of art and the concept of genius.”¹⁵

Kant’s main concern [...] was to give aesthetics an autonomous basis freed from the criterion of the concept, and not to raise the question of truth in the sphere of art, but to base aesthetic judgment on the subjective a priori of our feeling of life, the harmony of our capacity for “knowledge in general,” which is the essence of both taste and genius. All of this was of a piece with nineteenth-century irrationalism and the cult of genius. Kant's doctrine of the “heightening of the feeling of life” (*Lebensgefühl*) in aesthetic pleasure helped the idea of “genius” to develop into a comprehensive concept of life (*Leben*) [...] Hence, by trying to derive all objective validity from transcendental subjectivity, neo-Kantianism declared the concept of *Erlebnis* to be the very stuff of consciousness.¹⁶

Gadamer traces the word *Erlebnis* to its earliest general usage, when it began to be used in biographical writing in the 1870s. Its verb form, *Erleben*, appears earlier, and was frequently used in the age of Goethe. *Erleben* means primarily “to be still alive when something happens” or “what one has experienced oneself.” *Das Erlebte* is used to mean the permanent content of what is experienced. This content is harvested; it is a result that achieves permanence, weight, and value arrived at through the transience of experiencing. Both of these meanings clearly contributed to the development of *Erlebnis*, “both the immediacy, which precedes all interpretation, reworking, and communication, and merely offers a starting point for interpretation—material to be shaped—and its discovered yield, its lasting result.”¹⁷

Erlebnis is a productive union between these two concepts, that of having had the experience oneself, and that of the lasting impression or importance that becomes an integral part of it.¹⁸ The experience, as a framed unit, is a part of the whole. “In contrast to the abstractness of understanding and the particularity of perception or representation, this concept implies a connection with totality,

¹⁴ Gadamer, Hans-Georg. *Truth and Method*. 53.

¹⁵ *Ibid.*, 54.

¹⁶ *Ibid.*, 55.

¹⁷ *Ibid.*, 53.

¹⁸ *Ibid.*

with infinity.”¹⁹ Each individual act “as an element of life” falls into succession which maintains a permanent connection with “the infinite of life that manifests itself in it.” “Everything finite is an expression, a representation of the infinite.”²⁰

The word *Erlebnis*, as it was coined, was a criticism of the Enlightenment’s rationalism and is directly related to the rebellion against bourgeois culture and its institutions, a rejection of the mechanization of life in contemporary mass society. *Erlebnis* is localized in a position between speculation and empiricism and dominated by the question of what is truly given.

Just as the remoteness from and hunger for experience, caused by distress over the complicated workings of civilization transformed by the Industrial Revolution, brought the word *Erlebnis* into general usage, so also the new, distanced attitude that historical consciousness takes to tradition gives the concept of *Erlebnis* its epistemological function.²¹

Through tracing Wilhelm Dilthey’s formulation of the concept of “lived experience” via “reflexivity” and “interiority,” Gadamer reveals how the past can be made present through knowledge of the historical world. Rather than “data of experiment and measurement” we are working with “units of meaning” instead, which are “units of experience.”²²

The spiritual creations of the past, art and history, no longer belong self-evidently to the present; rather, they are given up to research, they are data or givens (*Gegebenheiten*) from which a past can be made present.²³

Gadamer likewise traces how the concept of experience serves an epistemological function in Edmund Husserl’s phenomenology. For Husserl, the unit of experience is understood as an intentional relation, rather than a piece of the actual flow of experience of an individual. Experience is given weight in this instance. Instead of being something that is happening to us, it is imbibed with meaning through its purpose and intention, by design. “Experiences exist only insofar as something is experienced and intended in them.” This is not to say that non-intentional experiences do not exist; however, these are “merely material for units of meaning, intentional experiences.” For

¹⁹ Ibid., 57.

²⁰ Ibid., 58.

²¹ Ibid., 56.

²² Ibid., 59.

²³ Ibid.

Husserl, “experience becomes the comprehensive name for all acts of consciousness whose essence is intentionality.”²⁴

Experience has a definite immediacy which eludes every opinion about its meaning. Everything that is experienced is experienced by oneself, and part of its meaning is that it belongs to the unity of this self and thus contains an unmistakable and irreplaceable relation to the whole of this one life. Thus, essential to an experience is that it cannot be exhausted in what can be said of it or grasped as its meaning. As determined through autobiographical or biographical reflection, its meaning remains fused with the whole movement of life and constantly accompanies it. The mode of being of experience is precisely to be so determinative that one is never finished with it. [...] [Experiences] are not soon forgotten, it takes a long time to assimilate them, and this (rather than their original content as such) constitutes their specific being and significance. What we call an *Erlebnis* in this emphatic sense thus means something unforgettable and irreplaceable, something whose meaning cannot be exhausted by conceptual determination.²⁵

Gadamer considers works of art to be worlds unto themselves, the aesthetic experience of which then runs parallel to our actuality. Through this aesthetic experience, we are removed from the flow of our own experience while at the same time it relates back to the whole of one’s existence. It is within this experience of art that we encounter a “fullness of meaning,” a meaning which, while brought to us by the work of art, does not belong to it exclusively.

An aesthetic *Erlebnis* always contains the experience of an infinite whole. Precisely because it does not combine with other experiences to make one open experiential flow, but immediately represents the whole, its significance is infinite.²⁶

The creation and interpretation of scores and the “open score” in particular, make good use of *Erlebnis*. The integrity that is assumed on behalf of the interpreter presumes an ability to connect with the work in a way that can only be understood through the experience of the work.

²⁴ Ibid., 60.

²⁵ Ibid, 61.

²⁶ Ibid, 63-64.

Intentional Fallacy

In their essay *The Intentional Fallacy*²⁷ W. K. Wimsatt, Jr. and Monroe C. Beardsley present a series of what they deem self-evident truths concerning authorial intention in terms of the interpretation of a work. Their ideas challenged what had been a widely accepted approach of qualifying criticism based on a view of the author's intention.

Their five propositions focus on why the interpretation and criticism of a work should not be shaped by original intention as it is neither available to us or desirable. The work itself embodies the intention on which the reader (viewer) must focus. This is not a dismissal of original intent; it is rather an affirmation of this intent as it is present in and expressed through the work itself from which we must derive our interpretation.

The authors' present a list of five propositions:

1. [T]o insist on the designing intellect as a cause of a poem is not to grant the design or intention as a *standard* by which the critic is to judge the worth of the poet's performance.
- 2: "the poet's aim must be judged at the moment of the creative act, that is to say, by the art of the poem itself."²⁸
3. A poem can be only through its meaning – since its medium is words – yet it is, simply is, in the sense that we have no excuse for inquiring what part is intended or meant.
4. We ought to impute the thoughts and attitudes of the poem immediately to the dramatic speaker, and if to the author at all, only by a biographical act of inference.
5. If there is any sense in which an author, by revision, has better achieved his original intention, it is only the very abstract, tautological, sense that he intended to write a better work and now has done it.²⁹

²⁷ W. K. Wimsatt and Monroe C. Beardsley. 1946. *The Intentional Fallacy*. In *The Sewanee Review* (54/3). Baltimore: John Hopkins University Press. pp. 468-488.

²⁸ In this instance the authors' quote the words of a renowned unnamed "intentionalist" in "a moment in a moment when his theory repudiates itself."

²⁹ Wimsatt, W. K. and Monrie Beardsley. 1946. *The Intentional Fallacy*. 470.

The *Stanford Encyclopedia of Philosophy* presents the “Intentional Fallacy” argument as follows:

1. The artist intended x to mean p in work w

and

2. x means p in work w .

[...] ³⁰

Beardsley [...] holds that the intentions of the artist aren't relevant to the interpretation of a work of art at all. (1) not only doesn't entail (2); in and of itself, it provides no direct evidential support for (2). An artist's intentions have nothing to do with what a work means.

Beardsley was in fact more than consistent on the issue of the intentional fallacy; he also held that

3. The artist intended w to have descriptive property p

provides no direct evidential support for

4. W has descriptive property p ,

and that

5. The artist intended w to have evaluative property e

provides no direct evidential support for

6. W has evaluative property e .

An artist's intentions are utterly irrelevant to the descriptive, interpretive, and evaluative properties of his work.³¹

The day may arrive when the psychology of composition is unified with the science of objective evaluation, but so far they are separate. It would be convenient if the passwords of the intentional school, “sincerity,” “fidelity,” “spontaneity,” “authenticity,” “genuineness,” “originality,” could be equated with terms of analysis such as “integrity,” “relevance,”

³⁰ Here I omit a comparative reference to E. D. Hirsch's intentional theory.

³¹ Wreen, M. 2014. *Beardsley's Aesthetics*. In *The Stanford Encyclopedia of Philosophy*. Edward N. Zalta (Ed.). Accessed on 21 January 2018. <https://plato.stanford.edu/archives/win2014/entries/beardsley-aesthetics/>.

“unity,” “function”; with “maturity,” “subtlety,” and “adequacy,” and other more precise axiological terms, in short, if “expression” always meant aesthetic communication. But this is not so.³²

Beardsley’s stance is that the author’s intention is of no relevance to the work of art at all. However, in his text *The Author*, Andrew Bennet references both Wimsatt’s essay *Genesis: A Fallacy Revisited*³³ and Beardsley’s essay *Intentions and Interpretations*;³⁴ each author revisits *The Intentional Fallacy* and their own intention to “discipline the discipline” of literary criticism, purging it of the preoccupation with the flux of gossip, biography, moral admonition, and social history that riddled literary criticism at the time of their essay’s publication. Their work was a successful attempt to transform literary criticism into an “austerely literary, rigorously linguistic, and astringently intellectual” practice. Bennet asserts that the authors of *The Intentional Fallacy* were themselves misunderstood in an interesting and ironic instance of doubling back to their own theory. Bennet states that Wimsatt and Beardsley were not actually suggesting a dismissal of authorial intention; rather, they intended to shed light on how complex and complicated the matter of intention was. The critic should be occupied with the evidence of intention as it is legible in the work itself as opposed to getting caught up in the “*extra-textual* thoughts, wishes, desires, experiences, life or indeed the imagined or separately documented ‘intentions’ of the author.”³⁵

E. D. Hirsch differentiates between meaning and significance in that the author’s intention is its meaning but what we take away from the work is its significance. Hirsch asserts that to know the artist’s intention is to know the work’s meaning.

Meaning is that which is represented by a text; it is what the author meant by his use of a particular sign sequence; it is what the signs represent. *Significance*, on the other hand, names a relationship between that meaning and a person, or a conception, or a situation or indeed anything imaginable. Significance always implies a relationship and one constant, unchanging pole of that relationship is what the text means.³⁶

³² Wimsatt, W. K. and Monroe C. Beardsley. 1946. *The Sewanee Review*. (54/3). Baltimore: The Johns Hopkins University Press. p. 476.

³³ David Newton-de Molina. (Ed.). 1976. *On Literary Intention, Critical Essays*. Edinburgh: Edinburgh University Press. pp. 116-138.

³⁴ Michael Wreen and Donald M. Callen. (Eds.). *The Aesthetic Point of View: Selected Essays*. Ithaca: Cornell University Press. pp. 188-207.

³⁵ Andrew Bennet. 2005. *The Author*. New York: Routledge. pp. 76-77.

³⁶ E. D. Hirsch. 1967. *Validity in Interpretation*. New Haven/London: Yale University Press. p. 8

This differentiation does not exist in Gadamer's proposal, in which meaning and significance blur: where one leaves off, the other takes over. The ability to secure the distinction between the two is highly unlikely. This is what Gadamer refers to as a "fusing of horizons." There is a virtual gap in the transition between the author and the recipient; each reading fills this space in its own way as an exchange takes place between the work and the interpreter. Scores present a unique situation requiring the performer to interpret through an act of completion which sees the actual creation of the work.

The Hermeneutic Circle

The principles of interpretation and the systematic hermeneutic study of how we interpret the world were arrived at through the proliferation of religious treatises after the Protestant Reformation. The need for an individual interpretation or reading of religious texts and the influence of this need on interpretational theory may shed light on the interpretation and performance of scores. Texts were concerned with moral and aesthetic questions until the eighteenth century, after which an emphasis was placed on the spiritual insight of the author, like the Divine creator, and the emphasis shifted to the importance of genius, with the author functioning as an intermediary between worlds. When perceiving, we bring to the table what Gadamer refers to as "prejudices"; we see through our own worldviews, which are limited by the references and contexts that characterize us as individuals. In this sense, meaning becomes of prime importance. Through the rise of constitutional democracy and the expansion of the natural sciences, the focus shifts from interpreting religious treatises to the interpretation of laws. Here we see the development of hermeneutic philosophy within the humanities. Texts on literature in the eighteenth century were concerned with raising and evaluating moral and aesthetic questions and with the transparency of meaning. But meaning can be difficult to grasp, and an interpretive method may either engage with or miss the author's intention.³⁷ With scores, the question of the author's intention can be a kind of hybrid situation, in which to some degree the language for interpretation is introduced or specific instructions accompany the piece. Scores that are conceived as open in nature purposely blur the line between the intentionality of the author and the interpreter.

The hermeneutic circle describes the relationship between the work and the author, with the work functioning as a mediatory document. There is a circuit of communication that stays open, flowing

³⁷ Paul Fry. *Ways in and out of the Hermeneutic Circle. Theory of Literature (ENGL 300)*. Open Yale Courses. Yale University. Based on lecture notes.

back and forth between the work and the viewer/reader/interpreter, referencing and merging historical, social and cultural horizons. Here the focus is not on subjective pleasures but rather on what objectively “informs our subjective awareness of art”³⁸ through referencing back and forth. In this way, the past and the present exist in a relationship, the premise being that the past has something to tell us. It is through this back and forth movement that we become acquainted with the parts of the work that can inform our understanding of the whole. A relationship is established between the past and the present in which what one knows informs the interpretation while providing an entry point for deciphering the meaning of the work. Interpretive comprehension is thus achieved. Interpretation is also concerned with the preconceptions one brings to a work through “habits of thought” rather than by focusing on the work itself. This is described as the “first, last, and constant task.”

Scores present a particularly interesting instance of interpretation. The work itself is designed with a certain level of openness as a fundamental part of its conception, in that the work is to be completed through its enactment. The reader’s initial projection of meaning is continuously revised through expectation, or fore-projection, enabling the reader to penetrate into the meaning of the work and arrive at a complex understanding. The movement is between understanding and interpretation. This is not to imply the interpreter’s unique objective position, but rather to inspect the legitimacy, “the origin and validity” of the fore-meaning “dwelling within” themselves. Gadamer refers to the moment in which we recognize that we are confronted with an instance that requires our active participation, calling this the “experience of being pulled up short.” When we are unable to arrive at a meaning or the meaning does not match our expectations, we are alerted, we are required to remain open to the meaning encompassed within the work while staying aware of how our own fore-meaning is completed or challenged.

Now, the fact is that meanings represent a fluid multiplicity of possibilities (in comparison to the agreement presented by a language and a vocabulary), but within this multiplicity of what can be thought — i.e., of what a reader can find meaningful and hence expect to find —not everything is possible; and if a person fails to hear what the other person is really saying, he will not be able to fit what he has misunderstood into the range of his own various expectations of meaning. Thus there is a criterion here also. The hermeneutical task becomes of itself a questioning of things and is always in part so defined.³⁹

³⁸ Nicholas Davey. 2016. *Gadamer’s Aesthetics*. In *The Stanford Encyclopedia of Philosophy*, Edward N. Zalta (Ed.).

³⁹ Hans-Georg Gadamer. *Truth and Method*. 271.

Hermeneutic interpretation requires the awareness of one's own biases and an openness to the work speaking to them, "assert[ing] its own truth against one's own fore-meanings."⁴⁰ Understanding is as much contingent on our prejudices as it is on our history. The situation in which we find ourselves with the effect of history upon our consciousness is an awareness of the hermeneutic situation, which Gadamer refers to as our "horizon" determined by our "historically-determined situatedness." Through our prejudices being brought into question and the encounter with another, our understanding is susceptible to revision, altered through a process of mutual agreement. Here, what Gadamer refers to as a "fusion of horizons," takes place.

In phenomenology, the "horizon" is, in general terms, that larger context of meaning in which any particular meaningful presentation is situated. Inasmuch as understanding is taken to involve a "fusion of horizons," then so it always involves the formation of a new context of meaning that enables integration of what is otherwise unfamiliar, strange or anomalous. In this respect, all understanding involves a process of mediation and dialogue between what is familiar and what is alien in which neither remains unaffected. This process of horizontal engagement is an ongoing one that never achieves any final completion or complete elucidation—moreover, inasmuch as our own history and tradition is itself constitutive of our own hermeneutic situation as well as being itself constantly taken up in the process of understanding, so our historical and hermeneutic situation can never be made completely transparent to us.⁴¹

There is a gap between the viewer/reader/interpreter and the work; this gap requires negotiation and bridging. It is within these gaps, which challenge perception and activate communication, that the mergences of historical, social, cultural and personal horizons manifest and happen.

⁴⁰ Ibid., 272.

⁴¹ Jeff Malpas. 2016. *Hans-Georg Gadamer*. In *The Stanford Encyclopedia of Philosophy*. Edward N. Zalta (Ed.).

I.2. On Experience

John Dewey is known as a philosopher of the tradition of Pragmatism. Through his fusion of Hegelian historicism and Darwinian naturalism he formulated an understated philosophical revolution. Despite his contribution to Pragmatism, Dewey is most renowned for his progressive concepts of education reform which to a large degree have been implemented in some shape or form into the Western contemporary education system, most noticeably in alternative education models. Dewey himself started the “Dewey School” with his wife Alice Chipman as principle, to test his education theory. Dewey places an emphasis on experiential learning and the non-hierarchical collaborative exchange between student and pedagogue. His approach is centered around an interdisciplinary immersive approach in which the acquisition and application of knowledge must be navigated through the experience of problem solving and differentiated instructional techniques. His advocacy for participatory social democracy went hand in hand with his utopian notion of education as a means to creating independent creative human beings who would be instrumental in creating a free and democratic society. Although it does not come across in Dewey's writing style, Dewey was an advocate for suffrage and civil rights. Feminist aestheticians share Dewey's “rejection of mind/body dualism, [...] democratic instincts, [...] contextualism, and [the] tendency to break down traditional distinctions.” He was also progressive in his view of multiculturalism, equating works of traditional art from various cultures with the contemporary art of his time. Dewey's focus on experience is akin to phenomenologist methodology. His anti-dualism found him engaged in eliminating distinctions or to borrow a Kaprowian term, “*blurring*” perceptions of divergency thwarting the presupposition that “ethereal meanings and values are inaccessible to sense.”⁴²

John Dewey investigates the fluid exchange between knowledge and experience as it pertains to art and life in his aesthetic theory *Art as Experience* (1934). For the majority of the second half of the 21st century Dewey's aesthetic theory was largely ignored, or rather left unreferenced in its field. The work is never mentioned nor is his theory addressed in the works of prominent art theoreticians such as Arthur Danto, Mary Mothersill, or Richard Wollheim. Dewey's replacement of the question “what is art?” with “when is art?” is shared with Nelson Goodman⁴³ who, although similarly to Dewey has a naturalist approach to the arts, sees art in terms of language and other symbol systems,

⁴² Thomas Leddy. *Dewey's Aesthetics* in *The Stanford Encyclopedia of Philosophy*. (Winter 2016 Edition). Zalta, E. N. (Ed.).

⁴³ Nelson Goodman. 1978. *Ways of Worldmaking*. Indianapolis & Cambridge: Hackett Publishing Company. p. 57.

rather than experience.⁴⁴ Dewey received some attention in the late 1970s when a turn towards pragmatism took place in analytic philosophy (Richard Rorty) and again in the the late 1990s – early 2000s when the equation of popular culture with fine art brought about renewed interest in a relativist theory of interpretation and the notion that “works of art are culturally emergent and physically embodied entities” (Joseph Margolis), a conviction Dewey shares. Dewey's concept places emphasis on the continuity of art rather than on its autonomy, his point of departure the live creature in its environment. It seems appropriate that Dewey's legacy was given due attention elsewhere, in the practical application of his phenomenological theory of aesthetic and artistic experience. Performance art pioneer Allan Kaprow carefully studied Dewey's theory in the early stages of his university education.⁴⁵

Allan Kaprow took his stance in the yellowed margins of a small black book that looks as if it had been checked out of a library thirty years ago and never returned. It is *Art as Experience* by the American Philosopher John Dewey, and in it, around 1949, the young, ambitious artist and philosophy graduate student penciled in his thoughts as he read, including, among many, such phrases as “art not separate from experience ... what is an authentic experience? ... environment is a process of interaction.” While skipping across the surface of Dewey's broad ideas, these inscriptions nonetheless carry a certain weight, like subheadings for pages not yet written. One feels in them the tug of re-cognition as it pulls the artist away from the philosopher's text and toward the margins, where his own thinking begins to take shape. With these and other scribbles, Kaprow grounds himself in American pragmatism and forecasts the themes of his career.⁴⁶

Dewey links intelligence and values to human needs and social circumstances which can be lived and experienced in the everyday. In order to reunite art and art making with the substance of life, Dewey opens his thesis with a critic of artistic practice in the post-industrial western society. For Dewey art has come to be understood as the assignment of aesthetic experience to objects and events rather than to the conditions of their origin which traditionally lent them their validity and

⁴⁴ Thomas Leddy. *Dewey's Aesthetics* in *The Stanford Encyclopedia of Philosophy*.

⁴⁵ *Ibid.*

Dewey is credited with having significant influence on Josef Albers, an influential painting teacher at Black Mountain College ideologically based on Dewey's principles of education. He is credited with having strongly influenced Abstract Expressionism. Robert Motherwell studied *Art as Experience* at Stanford and considered it his bible. Donald Judd also read and admired Dewey.

⁴⁶ Jeff Kelley. 1996. *Allan Kaprow: Essays on the Blurring of Art and Life*. Berkeley, Los Angeles, London: University of California Press. p. xi.

significance. The exhibition and acceptance of art in the west, at the time when Dewey is composing his theory, is framed by the qualification of taste, the expertise of the critic and the historian, and established conventions of presentation and display.⁴⁷ The delegation and framing of art in the context of the museum or gallery is viewed as the legacy of imperialism and war, capitalism and mechanisms that have served to remove art from life and its centering in community.

He advocates for a holistic view of the arts that include the practices and artifacts of traditional culture viewed as “enhancements of everyday life” in their original contexts. Although his sentiments may be reminiscent of early marxist theory, Dewey was committed to “an anti-communist form of social liberalism.”⁴⁸ For Dewey the work of art comes into being through one's experience of it. The work of art is the intensified experience rather than the object itself. The relegation of the work into an institutional construct isolates it from the “the conditions from within which they came to be, and hence from their experiential function.”⁴⁹ The appreciation of art and its perception are joined together in experiential aesthetics. Conscious experience presupposes “doing and undergoing” simultaneously. Production and consumption are not viewed as separate but as necessary qualities of artistic satisfaction which must be linked to the activity that caused it to come about. A heightened state of awareness of these processes is a necessary prerequisite of comprehension, yet this is not considered an intellectual endeavor, but rather an ability to relate qualities to one another.

We have no word in the English language that unambiguously includes what is signified by the two words "artistic" and "esthetic." Since "artistic" refers primarily to the act of production and "esthetic" to that of perception and enjoyment, the absence of a term designating the two processes taken together is unfortunate. Sometimes, the effect is to separate the two from each other, to regard art as something superimposed upon esthetic material, or, upon the other side, to an assumption that, since art is a process of creation, perception and enjoyment of it have nothing in common with the creative act. In any case, there is a certain verbal awkwardness in that we are compelled sometimes to use the term "esthetic" to cover the entire field and sometimes to limit it to the receiving perceptual aspect of the whole operation. I refer to these obvious facts as preliminary to an attempt to show how the conception of conscious experience

⁴⁷ Ibid., xii.

⁴⁸ Thomas Leddy. *Dewey's Aesthetics* in *The Stanford Encyclopedia of Philosophy*.

⁴⁹ Ibid.

as a perceived relation between doing and undergoing enables us to understand the connection that art as production and perception and appreciation as enjoyment sustain to each other.

From Raw to Refined

Dewey turns toward the raw material of aesthetic experience in order to comprehend the refined. To this end he looks to, and exalts events and scenes from everyday life referencing traditional cultures and the enhancement of life through cultural artifacts. The environment is not only perceived as the backdrop of life but something that we actively interact with; the rhythmic resolution of tension, the alteration between unity and disunity, results in harmony and equilibrium in humans. Objects are instrumental in the resolution of breaks in our experience which we perceive as emotion. Through reflective action, thought can be incorporated into objects as their meaning. By working and thinking in their medium, artists' cultivate the skill of achieving a unified experience through the incorporation of resistance and tension. The live creature is in a constant state of cumulative change, "losing and reestablishing equilibrium with its environment."⁵⁰ Dewey sees nature as having emotional qualities and direct experience as a function of man/nature interaction in which human energy is transformed. This concept is analogous to improvised performance in terms of its precarious nature which needs to be navigated actively in real time. Dewey does not mean to imply that aesthetic experience is concerned with pleasantries. On the contrary there are challenging and painful processes that are involved in the formation of an encapsulated experience.

Dewey does not differentiate between experience and aesthetic experience. For him the aesthetic is an indivisible component of experience rather than an exterior product thereof. Close attention is paid to the awareness of the process of experience as an ongoing phenomenon. The actual formation of what would be labeled "an experience" is contingent on the awareness, the focused attention that "the live creature" has, as events unfold. Dewey describes in his work how animals are in a constant state of heightened awareness and how we, as working individuals have been laid victim to "distraction and dispersion."

Experience occurs continuously, because the interaction of live creature and
environing conditions is involved in the very process of living. Under conditions of

⁵⁰ Ibid.

resistance and conflict, aspects and elements of the self and the world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges. Oftentimes, however, the experience had is inchoate. Things are experienced but not in such a way that they are composed into an experience. There is distraction and dispersion; what we observe and what we think, what we desire and what we get, are at odds with each other. We put our hands to the plow and turn back; we start and then we stop, not because the experience has reached the end for the sake of which it has initiated but because of extraneous interruptions or of inner lethargy.⁵¹

Although there is a continuous unfolding of experience within one's lifetime, there are those which we are able to encapsulate into a whole which have unity and closure. For Dewey we are active participants in a process that is concerned with receptivity rather than passivity. This is an innately human process where sense, need, impulse and action are united. The approach is concerned with mutual understanding rather than with norms. Rituals and customs, rather than norms, are concerned with heightened states of awareness. The unity of experiences can be defined as the synergy of past and future in the present. It is the heightened state of active engagement with the world within which one is able to identify themselves. Dewey sees this as the moment of germination of art. Observation, action and foresight precede the thought and action of artistic creation. "Art celebrates with peculiar intensity the moments in which the past reinforces the present and in which the future is quickening of what now is."⁵²

Ritual and custom do follow a certain score. These lend us certainty while allowing us to engage in a dialogue, to infuse a certain structure with our contemporary being. They are a way of having a dialogue with the history of the world. These may be open to varying degrees, inevitably there are minute alterations and developments which take place in a barely perceptible process of enactment and interpretation. The process of having "an experience" and having the ability to distill the essence of that experience is of crucial importance concerning how a work is formed, and how it will be applicable for future interpretations.

⁵¹ John Dewey. 1980. *Art as Experience*. New York: Penguin Group. p. 36.

⁵² *Ibid.*, 17.

An Experience

In the chapter *Having an Experience* Dewey offers a definition of what is the pivotal concept of his aesthetic theory, “*an experience*.” Life is understood as an assemblage of histories with pervasive qualities; all of its dramatic elements, its twists and fulfillments, ebbs and flows.

In such experiences, every successive part flows freely, without seam and without unfilled blanks, into what ensues. At the same time there is no sacrifice of the self-identity of the parts. A river, as distinct from a pond, flows. But its flow gives a definiteness and interest to its successive portions greater than exist in the homogenous portions of a pond. In an experience, flow is from something to something. As one part leads into another and as one part carries on what went before, each gains distinctness in itself. The enduring whole is diversified by successive phases that are emphases of its varied colors.⁵³

Dewey's description is helpful in demonstrating how we experience music or performance. We are aware of the piece as a whole and yet it is defined by its movement through time and how we are able to move through the piece conceptually, always conscious of the preceding elements that constitute it as a whole. In order to characterize the experience we seek out a particular quality that best encapsulates it. This is an important distinction. An experience is presented as a development of an underlying quality rather than as successive events as linked by association.⁵⁴

An experience has a unity that gives it its name, that meal, that storm, that rupture of friendship. The existence of this unity is constituted by a single quality that pervades the entire experience in spite of the variation of its constituent parts. This unity is neither emotional, practical, nor intellectual, for these terms name distinctions that reflection can make within it. In discourse about experience, we must make use of these adjectives of interpretation. In going over an experience in mind after its occurrence, we may find that one property rather than another was sufficiently dominant so that it characterizes the experience as a whole.⁵⁵

⁵³ Ibid., 37-38.

⁵⁴ Thomas Leddy. *Dewey's Aesthetics* in *The Stanford Encyclopedia of Philosophy*.

⁵⁵ John Dewey. 1980. *Art as Experience*. 37.

Dewey's description of the holistic quality of an experience is indeed reminiscent of a meditation on musical notation, poetry recitation, or the dramatic arts. This unity or wholeness is the aesthetic for Dewey. The attained integration of the properties of an experience is felt as “harmony.” Aesthetic experience is satisfying because it is integrated. This can be applied to intellectual activity, thought and query, as well as to the experience of art. This notion is noteworthy for its ability to fuse author and audience into integrated subject/object. It follows that for Dewey science and art are not measured by separate criteria. Nevertheless, philosophical and scientific inquiries “may be summarized in a “truth” while in art there is no such thing.”⁵⁶ He looks for order and organized movement. This is achieved retroactively, it is something gained.

Because of continuous merging, there are no holes, mechanical junctions, and dead centers when we have an experience. There are pauses, places of rest, but they punctuate and define the quality of movement. They sum up what has been undergone and prevent its dissipation and idle evaporation. Continued acceleration is breathless and prevents parts from gaining distinction. In a work of art, different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear and lose their own character as they do so — just as in a genial conversation there is a continuous interchange and blending, and yet each speaker not only retains his own character but manifests it more clearly than is his wont.⁵⁷

In the composition of a work this comprehensive quality is strived for, in the performance of a work it is a necessary prerequisite. The uncertainty within an open score calls for the creation of an experience in real time. This is true as well for the listener/audience/perceiver. Aaron Copland refers to the “gifted listener” who “lends himself to the power of music, he gets both the “event” and the idealization of the “event”; he is inside the “event” so to speak [...].”⁵⁸ The listener must rely on their own skill; “analysis and experience and imagination must combine to give us the assurance that we have made our own the composer's complex of ideas.”⁵⁹

Impulsion

In *The Act of Expression* Dewey begins with a the description of what he calls an *impulsion* as opposed to the term *impulse* in a way to differentiate between that which is a movement outward

⁵⁶ Thomas Leddy. *Dewey's Aesthetics* in *The Stanford Encyclopedia of Philosophy*.

⁵⁷ John Dewey. 1980. *Art as Experience*. 38.

⁵⁸ Aaron Copland. 1952. *Music and Imagination*. New York, Toronto: The New American Library. p. 20.

⁵⁹ *Ibid.*, 26.

and forward of the entire organism and what are considered auxiliary mechanisms. Here he is primarily concerned with an organism's dependence on its environment for the completion of the experience initiated through the impulsion. He continues to emphasize the fact that the living creature must interact with an environment that is not under the control of that creature meaning that there are both favoring and adverse circumstances. Once the action is initiated it becomes imbued with meaning and intent. If the circumstances that are encountered in the environment were always favorable, there would be no need to recount the experience in which no objects would be deemed significant. The challenge of overcoming hindrances and resistance is perceptibly pleasing and rewarding.

Impulsion from need starts an experience that does not know where it is going; resistance and check bring about the conversion of direct forward action into reflection; what is turned back upon is the relation of hindering conditions to what the self possesses as working capital in virtue prior experiences. As the energies thus involved re-enforce the original impulsion, this operates more circumspectly with insight into end and method. Such is the outline of every experience that is clothed with meaning.⁶⁰

He further describes the balance between push and pull in the ensuing realization of an impulsion is a desired state and that "what is evoked is [...] a transformation of energy into thoughtful action, through the assimilation of meaning from the background of past experiences." Where the new and the old intersect we see a re-creation rather than a linear composition. The present "impulsion" is given form and weight, the stored or old is "given new life and soul through having to meet a new situation."⁶¹

Dewey states that not all outgoing activity is that of expression, however, he observes how things in the environment that would be hardly considered become means, or "media."

"There can be no expression unless there is urge from within outwards, the welling up must be clarified and ordered by taking into itself the values of prior experiences before there can be an act of expression."⁶²

⁶⁰ John Dewey. 1980. *Art as Experience*. p. 62

⁶¹ Ibid., 63.

⁶² Ibid., 64.

The mere release of emotion is not an adequate condition of expression for Dewey. There must be a *carrying forward in development*, a working out to completion, an administration of objective conditions, a shaping of materials in the interest of embodying the excitement otherwise there is no expression.⁶³ He differentiates between acts of expression and those of mere discharge; the discharge of emotion through manifested behavior, reaction and those which are characterized by *meaning* through an understanding arrived at through awareness of response. He touches upon a moment of insincerity which occurs when there is a split between what is done and its purpose. He likens the ability to manage and order one's activities in reference to their consequences to art making. The aim is the consequence arrived at through learned natural spontaneous and unintended activities, or more precisely their incorporation after the perception and understanding of the relationship between doing and undergoing.

Perception in Reconstruction

There is a continuity in Dewey's attention to the erasure of boundaries and the fluid interplay between binaries. The perceiver is given a role of responsibility in his aesthetics. The interpreter relies on past experience which serves as cues for the most basic form of identification. This is a process of recognition in which the application of a "bare outline for the present object" is sufficient. This precedes the task of "taking in" when "perception replaces bare recognition".

There is an act of reconstructive doing, and consciousness becomes fresh and alive. This act of seeing involves the cooperation of motor elements even though they remain implicit and do not become overt, as well as cooperation of all funded ideas that may serve to complete the new picture that is forming. Recognition is too easy to arouse vivid consciousness. There is not enough resistance between new and old to secure consciousness of the experience that is had. Even a dog that barks and wags his tail joyously on seeing his master return is more fully alive in his reception of his friend than is a human being who is content with mere recognition.⁶⁴

The active process of perception is the creation of one's own experience in which their creation "must include relations comparable to those which the original producer underwent." These are not equivalent reactions, feelings, or literal reproductions. Dewey gives the perceiver a responsibility in the fruition of

⁶³ Ibid.

⁶⁴ Ibid., 54.

aesthetic experience. Mere “appreciation” based on “learning with conformity to norms of conventional admiration” will not suffice and is ingenuous.

[W]ith the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation the object is not perceived as a work of art. The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest. In both, an act of abstraction, that is of extraction of what is significant, takes place. In both, there is comprehension in its literal signification--that is, a gathering together of details and particulars physically scattered into an experienced whole. There is work done on the part of the percipient as there is on the part of the artist. The one who is too lazy, idle, or indurated in convention to perform this work will not see or hear.⁶⁵

This is a compelling theory in terms of the performance of works that require the active participation of the interpreter. In these cases we see a literal example of the process of bridging the aesthetic experience, here between artist and artist. This is clearly perceptible in the performance of improvised music based on graphic scores, but is apparent in the creation of participatory works, and performative recreations.

Experiencing like breathing is a rhythm of intakings and outgivings. Their succession is punctuated and made a rhythm by the existence of intervals, periods in which one phase is ceasing and the other is inchoate and preparing. William James aptly compared the course of a conscious experience to the alternate flights and perchings of a bird. The flights and perchings are intimately connected with one another; they are not so many unrelated lightings succeeded by a number of equally unrelated hoppings. Each resting place in experience is an undergoing in which is absorbed and taken home the consequences of prior doing, and, unless the doing is that of utter caprice or sheer routine, each doing carries in itself meaning that has been extracted and conserved.⁶⁶

The album *Jan Steklík, Graphic Scores* is a compilation of twenty-one interpretations of “possible music” scores (fourteen of which are “bird scores”), interpreted by twelve musicians. Jozef Czeres states that rather than employing the norms of musical notation, Steklík opts for an “open reading and playful aesthetic without interpretational limitations,” his playful marks both respecting and disregarding

⁶⁵ Ibid., 56.

⁶⁶ Ibid., 58.

musical stanzas. Czeres describes his scores as being characterized by “humorous instruction” and “rhythmic visual structures vibrating with meaning, overreaching the frame of conventional musical notation.” In doing so, Steklík opens the sphere of interpretation to any “empathetic viewer.” Here the interpreter is an active participant in the realization of the work, whether it be for an audience of any at all.⁶⁷

figure I.2.1a: Composition 10

figure I.2.1b: Jan Steklík

⁶⁷ Czeres, Josef. 2015. *Pocta Janu Steklíkovi*. Louny: Guerilla Records

I.3. On Notation

Paik. "When you compose do you think notation first, or sound first? May I ask?"

Cage. "Yes, you may ask ... Both constitute an inseparable entity ... I cannot separate them ..."68

The work *Variations II*, written by John Cage in 1961 as a birthday present for David Tudor,⁶⁹ originally consisted of eleven transparent sheets. Six of the sheets each contain a single straight black line; the other five each have a single black dot.

The instructions to the score are as follows:

The sheets are to be superimposed partially or wholly separated on a suitable surface. Drop perpendiculars by means of any rule obtaining readings thereby for 1) frequency, 2) amplitude, 3) timbre, 4) duration, 5) point of occurrence in an established period of time, 6) structure of event (number of sounds making up an aggregate or constellation). A single use of all sheets yields thirty determinations. When, due to 6), more are necessary, change the position of the sheets with respect to one another before making them. Any number of readings may be used to provide a program of any length. If, to determine this number a question arises or if questions arise concerning other matters or details (e.g., is one of the parts of a constellation itself a constellation or aggregate), put the question in such a way that it can be answered by measurement of a dropped perpendicular.⁷⁰

figure I.3.1: Cage Variations II LIVE

The point and the line are the common denominators of musical notation and of the myriad forms of graphic notation that have developed through history. Paul Klee began his *Pedagogical Sketchbook* with this description, "An active line on a walk, moving freely, without goal. A walk for a walk's sake. The mobility agent, is a point, shifting its position forward."⁷¹ Klee's theory of art presented through a gradual progression of mark-making from point to line to plane creates the foundation for the exploration of visual composition. Klee works through "physical and intellectual space

⁶⁸ John Cage. 1969. *Notations*. New York: Something Else Press. p. 38.

⁶⁹ John Cage. 1961. *Variations II*. The Getty Research Institute.

⁷⁰ Thomas DeLio. 1984. *Circumscribing the Open Universe*. Lanham, New York, London: University Press of America. p. 11-12.

⁷¹ Paul Klee. 1972. *Pedagogical Sketchbook*. New York, Washington: Praeger Publishers. p. 16.

concepts” moving through structure, perspective and color in four parts: proportionate line and structure, dimension and balance, gravitational curve, and kinetic and chromatic energy.⁷² Klee approaches structure through algebraic formula and rhythm. Dimensions are able to be psychologically correct although not necessarily logically correct. Gravitational laws are explicated in terms of inertia and continuity. The organization of movement is presented as a “calm-dynamic,” “dynamic-calm” harmonization of elements. Through the application of a visual vocabulary and the employment of imagination new meaning can be induced.

figure I.3.2: Pedagogical Sketchbook

Spectrograms map the time and frequency of a sound, each along one axis. The amplitude of a sound is represented by the intensity of color on each point in the image. In his book *Pictures of Sound: One Thousand Years of Educated Audio 980-1980*, Patrick Feaster takes an in-depth look at the visual registration of sound from the earliest known examples of their notation.⁷³ He looks at the various historic inscriptions of sound. Feaster then plays both waveforms and spectrograms using two programs, ImageToSound and Audio Paint, to sonify the images he discovered through his extensive research.

Figure I.3.3: Prairie chicken, spectrogram from a 78rpm recording and from Messiaen’s Oiseaux exotiques

Feaster presents the *Musica enchiriadis* and the *Scolica enchiriadis*, two pieces dating back to the Middle Ages (ninth century) that are the earliest treatises detailing modal theory and polyphony (multiple lines of a melody sung together); the pieces are known for their description of Daseian notation. Named after the Greek diacritical mark for “rough breathing” known as *daseia*, Daseian notation is characterized by a precise pitch notation, which was used before the five-line staff in musical notation. Daseian notation used a staff ranging from four to eighteen lines.⁷⁴ The scale used in the written work is based on a system of tetrachords (a series of four notes) created solely for use in the work, rather than taken from musical practice. Daseian notation is a combination of text, a separate rectangular frame containing the tetrachords, and clusters of grouped symbols positioned at

⁷² Ibid., 9.

⁷³ Patrick Feaster. 2012. *Pictures of Sound: One Thousand Years of Educated Audio 980-1980*. Atlanta: Dust to Digital.

⁷⁴ Willi Apel. 1953. *The Notation of Polyphonic Music 900-1600*. Cambridge: The Mediaeval Academy of America. p. 204.

higher or lower locations on the page connected by lines. These clusters, resembling constellations, run parallel to one another, indicating polyphonic voices.⁷⁵

figure I.3.4: Musica enchiriadis (manual for / teaching on / music)

Coloration

The term “coloration” entered musical notation theory in the fourteenth century, when red notes began to be used to indicate variations from values that were written as black notes. In mensural notation from the fourteenth to the sixteenth century, coloration was used to mark the notes in terms of durational value. The general reduction was to two thirds of the normal value. Later, a change in the durational value of a note was indicated by either a black note or a white or hollow note, as in contemporary staff notation. White mensural notation uses specific symbols which eventually evolved into what is known as black notation.

In turning to a study of black notation one is confronted with a situation entirely different from that presented by white notation. Of course, the use of black notes instead of white ones is merely an external difference. More notable is the fact that the signs and rules prevailing in the former system differ in many respects from those to be found in the latter. The chief contrast, however, is one of intrinsic structure, that is, the contrast between a phenomenon of a stable and one of an evolutionary character. For, whereas white notation is a consolidated system which, during its period of existence, underwent only slight modification, black notation must be comprehended as an historical process. Throughout the twelfth, thirteenth, and fourteenth centuries the mechanics of notation were in a state of continuous flux and rapid change, produced and paralleled by an evolution in musical style the progress of which lies mainly in the field of rhythm. The development leading from the entirely free and unmeasured rhythm of the twelfth century organa, through the rigid uniformity of the thirteenth century modal meter, to the singular rhythmic complexities of the late fourteenth century, brought about a continuous succession of notational problems: as soon as one of them was settled, others arose and inaugurated a new phase.⁷⁶

⁷⁵ Malanie Spiller. 2017. *Music Notation Explorations: The Dasia System*.

⁷⁶ Willi Apel. *The Notation of Polyphonic Music 900-1600*. 126.

Inflected marks known as “neume” were the basic element of Western musical notation in the fifteenth century and the predecessor to staff notation as it is used today. In the latter part of the twelfth century, neumes assumed a more definite square form. For this reason, notation from this period is referred to as “square notation.” A four-line musical staff eventually accompanied the neumes; this was used instead of heightened or lowered markings to indicate pitch. Articulation, duration, or tempo was indicated through the use of additional interpretive symbols, juxtaposed with neumes. The interpretation of these interpretive markings is disputed.⁷⁷

figure I.3.5:Notational Systems: the chart of neumes

The details of the development and history of notation are of interest in terms of the systematization of markings and symbols to visually represent the aural perception and experience of music. Notation written or printed in an arranged order so as to represent an aggregate can be called a score. The score as a document includes parameters and either a legend or key to their decoding, or a mutual understanding of a given system for its decipherment, its interpretation. Interpretations range from informed, strictly adhering to a specific style of notation and performance to pieces that are used more as a guide or a map; these may be referred to as “open scores.”

Relinquishing Control

Scores were taken in various directions during the 1950s when authors began to relinquish control over different aspects of their work. Scores began to present particular challenges concerning their interpretation due to the myriad systems that vary from composer to composer. The graphic symbols used in standard notation were transformed and adapted in various ways in graphic scores to indicate such elements as microtonal accidentals, pitch, notes, clusters, and chords, represented by lines, shapes, and color. The instruments to be played and the numbers of players range from being specifically defined to completely open. For example Robert Ashley’s composition *in memoriam... Crazy Horse (Symphony)* (1967), for twenty or more wind or string or other sustaining instruments; Cornelius Cardew’s 193-page score *Treatise* (1963 to 1967), inspired by Wittgenstein’s *Tractatus Logico-Philosophicus*, provides no instruction and thus allows for absolute interpretive openness; and Michael J. Schumacher’s piece *Isorhythmic Variations*, which is a dense field of

⁷⁷ Wikipedia, s.v. *Neume*.

horizontal lines and rectangles reminiscent of a player piano score, calls for an “indeterminate mixed ensemble not exceeding 11 players.”⁷⁸

figure I.3.6: In memoriam ... Crazy Horse (symphony)

figure I.3.7: Treatise

Notations

In 1968 John Cage and Alison Knowles edited and published *Notations*, a collection of 269 “music manuscripts,” compiled by circumstance rather than a process of selection, in which they “show the many directions in which music notation is now going.” The collection is ordered alphabetically by name, but the texts by or about the works, including the typography (letter size, intensity, and typeface) were determined through chance operations.⁷⁹ Inspired by *Notations*, Theresa Sauer published a collection of graphic scores entitled *Notations 21* in 2009. In the preface, Sauer describes her endeavor as an effort to “explore new developments in musical notation.” Her motivation was to “introduce people to the fascinating world of innovative notation and graphic scores but also to provide a forum for composers, a new way of bringing awareness of their compositions and philosophies to the forefront of the musical collective consciousness, aided by new technologies and media not available to Cage in the 1960s.”⁸⁰ Pieces included in the anthology range from the 1950s through the early 2000s. Sauer herself feels the work is incomplete, aware of the many composers, authors, and “philosophies” she has yet to discover.

In both collections scores range in their visual appearance from those reminiscent of classical scores through the use of staved paper or the inclusion of elements of classical notation symbols such as notes, clefs, time signatures, ghost notes, accidentals, dynamics, or combinations of these. Moving into a more visually conceptual realm we see the development of shapes and the employment of lines to indicate duration, articulation, or perhaps repetition. The size of forms can be interpreted in numerous manners as can the color or combination of colors encompassed in a piece. Forms may have varying geometrical qualities, as in the work of Pavel Rudolf whose image clusters in the piece *Untitled* (1979) published and interpreted on the *Scores and Bows*⁸¹ CD (2006), are

⁷⁸ Theresa Sauer. 2009. *Notations 21*. New York: Mark Batty Publisher. pp. 224-225.

⁷⁹ John Cage. 1969. *Notations*. 4.

⁸⁰ Theresa Sauer. 2009. *Notations 21*. 11.

⁸¹ Partitura a smyčce / Scores and Bows, ad Sensum Bonum and Hermes' Ear, 2016 (booklet)

reminiscent polyphonic Daseian notation.

figure I.3.8: Untitled

In classic grand staff notation an X is used instead of a black point to represent a sound or noise of determinate pitch, for example in percussion notation. In graphic scores the X can be used to indicate an indeterminate pitch, or rather a pitch of the performer's choice. This is achieved by removing the staff altogether. The same can be accomplished by using the tails of notes without defined note heads. Dots, Xs, small circles, or squares are often used to indicate individual notes. In other cases, notes may be indicated by lines, which invoke duration as a line is followed with the mind's eye and interpreted by the performer. Although the staff may not be included in the visual piece, the reading is often interpreted as in staved music, where the height of a line governs the approximate pitch of the note. The change in the shape or thickness of a line may be interpreted as changes in the dynamics of the sound. Changes in the quality of lines or their placement are often reflected by players as changes in pitch. Cage's *Aria : voice (any range)*, famously interpreted by Cathy Berberian, would serve as a good example. Katherine Young and Jonathan Zorn's *Untitled for Bass, Bassoon and Electronics* employs a similar methodology of a horizontal reading and the inclusion of verbal notes such as "gestural," "barely there," or "constant."⁸² Notes may be represented by one symbol and duration in another manner, or a combination of the two such as in Anestis Logothetis' *Paysage de temps*, which has layered visual audio tracks with a complex durational structure worked into the drawing, reminiscent of a landscape as its title suggests.

figure I.3.9: Detail from the score of Aria

figure I.3.10: Untitled (page3)

figure I.3.11: Paysage de temps

Groups of notes visually represented as configurations of dots or lines may be interpreted as clusters of notes or chords for which the vertical spacing relates to the relative pitch of the notes in the chord. They may also appear as geometric shapes such as squares or rectangles in which the size of the shape can indicate a smaller or larger cluster of notes. In such cases, instrumentation may be indicated by the nature of notation being for a chorded instrument or an instrument with a keyboard. If not specifically indicated keyboard instruments may be better suited for such interpretations or the performance of these pieces.

⁸² Theresa Sauer. *Notations 21*. 280-281.

Earle Brown's *December '52*⁸³ is an elegant score comprised of 31 vertical and horizontal rectangles and lines. In *Notations 21*, Brown's text does not refer to this specific piece but rather reveals something of his notational and performance concerns.

Why is it never learned that art is an exploration of experience and communication and meaning? There is always a cry for individuality and originality, but at the first indication of either one, the cry changes to nihilism, no values, anti-art, sensationalism. I suppose this is the difference between human nature and the human mind. The human mind recognizes the essential nature of life as change, but human nature is insecure and protective.

It is well known that notation has been a constant difficulty and frustration to composers, being a relatively inefficient and incomplete transcription of the infinite totality which a composer traditionally "hears," and it should not be at all surprising that it is continuing to evolve. It serves as vocabulary and punctuation in an abstract language whose syntax is potentially infinite.⁸⁴

figure I.3.12a: December 1952

figure I.3.12b: Instructions and Space Relative Model for December 1952

He likens his approach to a painter creating a set of directions that would enable a person to paint an image in all of its detail as the painter would have himself. Eric Andersen offers a different take on Brown's notion of directions using text rather than image (these not being mutually exclusive), as the premise in his score *I Have Confidence in You* (1965). He presents the entire alphabet in upper- and lower-case letters, basic punctuation, and the numerals 0 through 9 placed in three lines, relinquishing all control to the interpreter and the infinite possibilities the symbols represent.

Anderson turns the quantitative process outwards, passing custody of the poem from writer to reader in anticipation of the transfigurative encounter that invests the work with significance even as it reinvests in the reader that incalculable freedom that beats at the heart of aesthetic experience.⁸⁵

⁸³ December '52 is an excerpt from the piece FOLIO 1952/1953.

⁸⁴ Theresa Sauer. *Notations 21*. 40.

⁸⁵ Marc Botha. 2017. *A Theory of Minimalism*. New York, London: Bloomsbury Academic. p. 136.

figure I.3.13a: Opus 39, Opus 51, Opus 52, and Opus 53

figure I.3.13b: Opus 51 I HAVE CONFIDENCE IN YOU

Another method used in graphic scores is called cell notation or frame notation. Through the containment of phrases or motives using framing of other confining shapes or outlines, sentences or gestures can be specific while the order or revisitation of these themes can be left open. Some examples of cell notation include Milan Adamčiak's *First Page for John Cage* (1967), Karlheinz Stockhausen's *Plus-Minus* (1963) developed as a compositional exercise for his students at the Cologne Courses for New Music, and the graph music of Morton Feldman. They may include standard notation, graphic symbols or a combination of various techniques or styles of notation. Cells can also be nested within one another. Duration may or may not be indicated in the score.

figure I.3.14: First page for Cage

figure I.3.15: Nr. 14: PLUS-MINUS

Field Notation

Field notation is perhaps most closely related to the concept of a creative plane as it is used in two-dimensional works of art. The open plane can be handled in various manners representing the sonic spectrum. It can be thought of as an aerial perspective or a birds-eye view. Here, the way a performer moves through the piece can simulate animals moving through a field.⁸⁶ The field may also be conceived of as a time-space including narrative imagery that gives rise to more allegorical interpretations, perhaps with a film-like quality. Examples include detailed instruction and those that are left open for interpretation in terms of pitch, duration and dynamic changes. Scores are generally read from left to right with “up” representing higher notes and “down” representing lower notes; this is a generally accepted norm. The interpretation is entirely dependent on how the piece is drawn. *Jade Mountain Soundings* by Malcolm Goldstein follows a maze-like path. The score includes a descriptive poem, which flows through the center of the score in rivulets. Goldstein has a very clear conception of the sound quality/texture and dynamics of the piece, as is evident from his lengthy instructions which accompany the piece, written for any string instrument. Bow pressure,

⁸⁶ Guy De Bièvre. 2012. *Open, Mobile and Indeterminate Forms*. p. 155

De Bièvre describes in his thesis how his scores are to be understood as a “field” through which the performers roam. In a conversation with the composer he explained how in his work he moves through one of his graphic composition like cows move through a field; a concept he originally learned from trombonist Peter Zummo that has since played a major role in his work.

bow speed, and bow placement are all considerations in the music.⁸⁷ In this score the line is conceived of as phrases; its direction, thickness, and curvature, are all significant for its correct interpretation. In direct relation to the line's characteristics, bow speed, placement, and pressure are to be considered as much as pitch and dynamic change. Strings are indicated as Roman numerals from lowest to highest, but "choice of pitch to be played is up to the choice of the performer: to be improvised."⁸⁸

figure I.3.16a-b: stare into the light
figure I.3.17: Jade Mountain Soundings

Scores may be structurally very loose, leaving elements to chance and pivotal decision making to the interpreter. In this sense, the score can be considered as a sort of game or act of play. Purely graphic scores tend to produce a mood which may indicate tuning or timbral effects. They also provide specific visual imagery to be used as musical material. Lines of varying thickness and length, geometric and amorphous forms, silhouettes, fields of color, symbols, and icons are all employed in open notation. Where there is lack of instruction there lies a virtual playground of imagination and possibility. Rules or methods can be devised or derived from the imagery and its placement. Changes or alterations in shape may correspond to pitch or dynamic. Melodies may be distilled from lines and their behavior, glissandi indicated through a line's fluidity or fluctuation in positioning in one direction or another. Describing her compositional methodology in the essay *Visualizing Sound*, Joan La Barbara maintains that "... a graceful graphic can help change a straightforward glissando into a sound event having more lyrical movement and elegance."⁸⁹ Lines may also follow the outline of a particular shape or show a continuation of sound or group of sounds. A line's erratic behavior may indicate articulation; color may be temperament. Textures are often used and might indicate tones, cross-hatching could indicate tremolo, a wavy line a repetitive sound, a zig-zag perhaps a trill. Blocks of shading or color in clusters can represent chromatic or diatonic chords, arpeggios, or runs of notes.⁹⁰

Integrity

The integrity assumed on the part of the interpreter is an important aspect of the open score as a

⁸⁷ Theresa Sauer. 2009. *Notations 21*. 83.

⁸⁸ Ibid.

⁸⁹ Theresa Sauer. 2009. *Notations 21*. 123.

⁹⁰ Michel Plourde. 2016. *Graphic Notation Part One*.

medium, where the common denominator can be as simple as being human. The more instruction given regarding how the piece is to be performed, the longer the list of prerequisites becomes. Instrumentation may be indicated, but the level of virtuosity or professionalism can only be deduced based on the elements, either linguistic or semiotic. There are of course scholars devoted to the theory and verity of interpretation. Additional instruction or historicizing of such pieces may be based on biographical and autobiographical material that are not an integral part of the score, on the development and methodology of the composer's oeuvre, on musicology, and even on actual experiences of the interpretation of the score itself. To this end, registrations of performances in the form of audiovisual documentation have served to preserve the most well-known instances of interpretations, and these later serve as touchstones for future endeavors. Many copyrighted pieces are included in both *Notations* and *Notations 21*, published through the permission of the composer or their estate. Excerpts, elements, and examples of the works are widely available; however, permission must be granted in order to perform the piece. This is a way to filter interpretations, although it can hardly be expected that other, in this case "amateur," interpretations could be prevented. Obviously, these scores arose from a long-standing tradition in alternative musical/sound and performance notation, and many performers are trained in the specialized approaches necessary for such pieces.

Thomas DeLio provides a detailed description of Christian Wolff's notational language in his deconstruction of the piece *For 1, 2, or 3 People*. The score is "indeterminate with respect to all sonic parameters and any specific morphological propensity." Cage referred to Wolff's music as being a process rather than a time object.⁹¹ As in Cage's *Variations II*, this piece consists of individual sheets; here there are ten, however, they are not transparent. Any number of these sheets may be played in any order without repetition or any one sheet may be played and repeated up to ten times. In the first case the performers have a large number of gestures at their disposal, and the emphasis is on the interactions between the participants. In the second case, the number of gestures is more limited and thus the performers are continually revisiting and reinventing them. All the notation on the page is to be played in any convenient order without repetition. Additionally, note duration is given general specificity, including white notes being of any length "sometimes determined by the requirements of coordination." Lines and their direction indicate sequential notes, simultaneously played notes or incorporate indications of periods of silence. Symbols indicate actions based on aural cues from other players. Numbers on lines indicate changes in the notes that should take place "in some aspect." DeLio identifies "three fundamental components of Wolff's

⁹¹ John Cage. 1961. *Silence*. Middletown: Wesleyan University Press. pp. 38-39.

language of actions – initiation, coordination and transformation.”⁹² Through his indications of actions Wolff allows the performers to arrive at a complex interaction of processes and gestures which have no set “melodic contour” or “sonic configuration.”⁹³

What one hears are the gestures themselves, gestures which are usually taken for granted as a means to an end, but which are here drawn out as an end in themselves. Thus, for example, the idea of playing together takes on importance as an act in itself. Each performance is guided by carefully manipulated behavioral patterns which do not generate products and, as such, do not signify anything beyond their essential characterization as behavior. In this music, one ceases to distinguish between signs and signifiers – forms and the behavior which engenders such forms. The work is not so much a construction of sound as a situation of action and response defined abstractly through sound. What is perceived as form is the ensemble of these interactions while the aural result is merely one particular sonic projection of that form. That “dialectical interchange” by which form and meaning are engendered is, in this music, embodied within the very substance of its audible structure.⁹⁴

figure I.3.18: For 1, 2 or 3 People

Wolff’s score is characterized by the coordination of action and response and their blending and blurring. Rather than setting down a record of an experience, the performers are set on a course of their own mutual experience, guided through diverse situations in a heightened state of awareness.

In a sense, in this music, the performer becomes his own *objet trouvé*; the subject of his discourse is the mechanism of that discourse. What is revealed, then, are the ways in which patterns of behavior shape human experience. By abstracting the artist’s actions from the creative process, Wolff transforms the artwork into a metaphor for the physical embodiment and expression of meaning which is both fundamental to, and inseparable from, the process of being in the world.⁹⁵

DeLio finds a correlation between the work of Bruce Nauman and Christian Wolff. He describes Nauman’s focus shifting “away from his own body toward those of others.” In the piece *Performance Corridor* (1968), Nauman uses the mechanics of performance in order to allow the

⁹² Thomas DeLio. *Circumscribing the Open Universe*. 62.

⁹³ *Ibid.*, 64.

⁹⁴ *Ibid.*, 65.

⁹⁵ *Ibid.*, 66.

viewer to have the same experience as himself. In a limited space, a corridor, “the viewer becomes both the subject and the object of his own experience.” Rather than recreating his own experience, Nauman invites the viewers to activate the experience themselves; the artwork becoming an “occasion for pure consciousness” through “externalizing the experience of art.”⁹⁶

One of the most striking aspects of Wolff’s music and the central issue guiding the development of his innovative notation is the tacit recognition that the morphology of form is nothing more, nor less, than a resonance of human behavior. With remarkable precision, he identifies those aspects of physical existence which constitute human experience and makes the perceiver aware that the nature of human behavior is ...“neither exclusively subjective nor exclusively objective, but a dialectical interchange between man and the world ...”⁹⁷

figure I.3.19: Performance Corridor

⁹⁶ Ibid., 52-53.

⁹⁷ Ibid., 54.

Tail end of quote: John Wild in the forward to Maurice Merleau-Ponty. 1967. *The Structure of Behavior*. Boston: Beacon Press. p. Xiv.

PART II

II.1. How to Make a Happening

*The ambiguity of poetic language answers to the ambiguity of human life as a whole, and therein lies its unique value. All interpretations of poetic language only interpret what the poetry has already interpreted.*⁹⁸

Hans-Georg Gadamer

Rules to the Game

In the recording of the lecture *How to Make a Happening*⁹⁹ released as an LP by Mass Art Inc. (1966), Kaprow describes the eleven rules for the creation of a Happening. There are eleven rules to the “game” in its entirety, together forming a manifesto of an approach to making art in a fresh and provocative manner which should not resemble art in any of the forms as known to date, distancing himself from whatever it is that is reminiscent of culture. He urges the artist to be “ruthless” about it, and to be aware of how established cultural norms will continue to arise unconsciously. The task at hand is the blurring of the line between art and life incorporating life situations into the piece. Kaprow reads a screenplay style account of one of his potential happenings which sounds like a description of an extravagant road accident. He emphasizes the necessity of finding inspiration from the real world rather than from the imagination which would lead one back to “old art.” Noteworthy is the concept of using ready made events, the description of which is recited in a deadpan manner, again as if directions from a screenplay. Here we understand that the position of observation is understood as an active role, a creative role. Debris that is washed up on the beach, women trying on coats in a bargain basement are examples of where a sufficient amount of activity is taking place already without having to be scripted or planned.

Lawrence Weiner's 1970 video entitled *Beached*¹⁰⁰ provides a meditative example of an extrapolation of the ready made situation of flotsam washed up on shore. Weiner opens the video performance with the statement:

Beached is a public ... example of what could be art within my responsibility. As the artist may construct the work and/or a work may be fabricated and/or a work need not be built. All

⁹⁸ Hans-Georg Gadamer, Robert Bernasconi. 1986. *The Relevance of the Beautiful and Other Essays*. Cambridge: Cambridge University Press. p.71.

⁹⁹ Allan Kaprow. 1968. *How to Make a Happening*. (Vinyl). New York: Something Else Press. 12:25.

¹⁰⁰ Lawrence Weiner. 1970. *Beached*. New York: Electronic Arts Intermix. 16:33.

being equal and consistent with my intentions, I elected to construct five material possibilities for videotape.¹⁰¹

Weiner presently executes the five consecutive actions in five video sequences: throwing, pulling, lifting, dragging and using leverage. The usage of the present continuous grammatical verb form provides us with a list of the individual actions in score like form. Whether as initial instruction for a performative piece or a manner of labeling a performance after its realization, this grammatical form embodies the on-going action of the piece and transcends a specific time and space through the indication of suspension of enactment.

figure II.1.1: Beached

In *Verb List Compilation: Actions to Relate to Oneself* (1967-1968) Richard Serra hand writes four columns of 84 verbs in their infinitive form and 24 possible contexts (i.e. of reflection, of symmetry, of gravity). He puts his list to use as a guide of artistic “actions to relate to oneself, material, place, and process,” in unspecified mediums.

Serra has talked at length, for example, about the central place this language-based drawing occupied in the development of his early sculpture. “When I first started, what was very, very important to me was dealing with the nature of process,” he said. “So what I had done is I’d written a verb list: to roll, to fold, to cut, to dangle, to twist...and I really just worked out pieces in relation to the verb list physically in a space.” A sort of linguistic laying out of possible artistic options, this work on paper functioned for the artist “as a way of applying various activities to unspecified materials.”¹⁰²

figure II.1.2: Verblast

¹⁰¹ Ibid., 00:00–00:24.

¹⁰² Samantha Friedman. 2011. *To Collect*. MoMA/MoMA PS1 Blog.

Simultaneity

Kaprow continues with the idea of breaking up space and widening the distances between events.

...first at a number of points along a heavily trafficked avenue, then in several rooms and floors of an apartment house where some of the activities are out of touch with each other, then on more than one street, then in different but nearby cities, finally all around the world.¹⁰³

One is immediately reminded of Kaprow's seminal work *18 Happenings in 6 Parts* which was reperformed as part of the *Move, Choreographing You* (2011) at the Royal Festival Hall, Southbank Centre, London. Rather than attempt to rigidly replicate the piece, Rosemary Butcher chose to work from the scores which Kaprow had left for the piece, for her an indication of the author's intention to see the piece "reinvented."

The main principles in this work were those of participation, changeability and simultaneity. *18 Happenings in 6 Parts* involved a number of performers and was set up as an installation. The gallery space was divided into three rooms which were separated by semitransparent plastic sheets mounted on wooden frames. Each room contained a number of folding chairs and was differently lit. Actions would take place simultaneously in each space, which meant that spectators could not witness all happenings. [...] Butcher approached this task as a choreographer and chose to work with dancers although the performance that they eventually created contained no dancing.¹⁰⁴

figure II.1.3: 18 Happenings in 6 Parts

Kaprow's piece is provocatively described in the text *Redoing "18 Happenings in 6 Parts,"* detailing André Lepecki's approach to what he calls *re-doing* the piece for the exhibition *Die Entstehung des Happenings* (2006/07) at Haus der Kunst, Munich (in cooperation with Stephanie Rosenthal.)

¹⁰³ Allan Kaprow. *How to Make a Happening*. 3:00–3:20.

¹⁰⁴ Rosemary Butcher. 2013. *Reinvention of 18 Happenings in 6 Parts*.

... what is widely described in the scholarship as “the script” or “the score” for *18 Happenings in 6 Parts* is rather a massive textual and visual work, almost autonomous in itself in its prolific poetic ramifications and performative potentialities. One could even say that a significant part of the materialization of those eighteen happenings take place only on paper, they belong exclusively to paper, words and drawings and sketches performing away on dozens upon dozens of pages. On paper, *18 Happenings in 6 Parts* is a dynamic, truly rhizomatic collection of virtual ideas, beautiful poems, impossible actions, architectural dreams, sharp short manifestos on art, music, and theatre, hilariously self-aggrandizing narratives, hilariously self-deprecating narratives, brilliantly compact theoretical texts, insightful quasi-ethnographic snapshots of quotidian expressions, acute diagnostics on urban life, heartbreaking confessions of the artist before the huge challenges posed by the project.¹⁰⁵

In Lepecki’s essay he expresses his initial concern with the reenactment based on Kaprow’s own aversion to the reperformance of happenings. Kaprow would later retract this rule stating that in any case, a happening could never take place the same way. His primary objection was that it would be boring. He states that the rehearsal of a piece would make it stale or dull, forcing one to think that there is something to improve on. “Sometimes it would be nearly impossible to repeat anyway. Imagine trying to get copies of your old love letters in order to see the rain wash off those tender thoughts, why bother.”¹⁰⁶ Lipecki discusses Kaprow’s use of the words *act*, *part*, and *set* and how they are used interchangeably in Kaprow’s original notes which seems to part from his proclamation against the use of established cultural forms. Although there is no floor plan for the piece, Lipecki wanted to re-do the space as true to the original as possible, basing the measurements for his re-design on photographs of the original piece created for the Reuben Gallery in 1959 and performed over the course of six days. A minor compromise was agreed upon based on the architectural space of the museum. He contemplates and resolves the issue of Kaprow’s inclusion of two clear references to the civil rights movement in the United States at the time of its performance which the author acknowledges. Rather than finding a replica of the original *Sambo*¹⁰⁷ toy which would not acknowledge the ongoing phenomenon or racial stereotyping, he goes in search of a contemporary stand-in, a hip-hop *Rap Brother* figure. I mention this in terms of the societal

¹⁰⁵ André Lepecki. 2006. *Redoing “18 Happenings in 6 Parts”*.

¹⁰⁶ Allan Kaprow. *How to Make a Happening*. 10:34-10:45.

¹⁰⁷ Wikipedia, s.v. *Sambo (racial term)*.

Although originally a term used to describe a person of mixed African and Native American heritage, it is considered a derogatory and offensive term as its usage had become associated with a stereotypical labeling of African Americans dating as far back as the American Civil War.

connotations that are taken into consideration for the re-doing of the piece and the sensitivity of Lepecki's manifestation.

figure II.1.4: Kaprow's notes for 18 Happenings in 6 Parts

The last aspect that Lepecki grapples with is that of the piece's sound, both content and characteristic. There was knowledge of a quadraphonic sound system installed across the piece, but the vague sonic descriptions (such as *high pitched*, or *very compact*, or *jumble of words*) left much to interpretation.

We did have the unfinished three-page manuscript text addressed "TO THE THEATRE PEOPLE," (subtitled, "Innovator") where Kaprow described (in the third person) the sound work for *18 Happenings in 6 Parts* as "pure essences rather than 'music' in the conventional sense." In another fragment, Kaprow describes his music work as based on the principle of treating sounds not as notes but as self-contained "events", thus allowing him to create music that was void of any "compositional" concerns.¹⁰⁸

Inevitably Lepecki gains access to recordings from the original performance and, in keeping with Kaprow's sensibility, uses a real-time arrangement of playing the tapes as one would a musical instrument in order to achieve a dynamic sound environment.

figure II.1.5: Invitation: 18 Happenings in 6 Parts

It is interesting to examine works that take advantage of decentralized performance through the scrutiny of technological advancements, for example in the piece *Work* by Victoria Keddie who works with sound, video and transmissions. Her work is primarily concerned with analog signal generation and manipulation, the performing body, and relationships of space.¹⁰⁹ (As a Co-Director of the nomadic television studio project *E.S.P. TV*, she toured a former television news van which functioned as a mobile electronic studio, across the United States in partnership with local artists and artist organizations.)¹¹⁰

¹⁰⁸ André Lepecki. *Redoing "18 Happenings in 6 Parts"*.

¹⁰⁹ Victoria Keddie. 2018. *Bio & CV*.

¹¹⁰ Victoria Keddie and Scott Kiernan. 2018. *E.S.P. TV*.

For *WORK*, E.S.P. TV made Pioneer Works' office staff and environment the subject of a six-week performative, televisual installation by relocating the organization's second-floor, open-plan office to the first-floor's main exhibition space. Surrounded by a de-centralized control room, the office doubled as both a dynamic sculptural set—painted partly in chroma blue and featuring movable walls, among other features—and the actual site for the staff's five-day workweek. The staff's "daily grind" was mixed live, on-site, with custom video effects and hourly commercial interruptions in the space. Far from peddling in the sensational tropes of reality TV, *WORK* instead turned banal, day-to-day office routines and patterns—the movement of a chair, a co-worker getting coffee—into the improbable, playful content of a serial program to be broadcast weekly on the Manhattan Neighborhood Network. E.S.P. TV worked closely with curator David Everitt Howe to envision this social experiment and exhibition, which responded to the building's unique environment and tight-knit, collective office culture.¹¹¹

Keddie's piece combines the real-time experience of a work environment within a situational experimental performative work which is reminiscent of Kaprow's iconic piece through its space delineation and cocurrent events which are sonically and visually tweaked and reiterated within the piece itself.

figure II.1.6: Work

Returning to Kaprow's rules of the Happening referencing a moment of creative crisis which he calls being at a loss. Kaprow suggests referring to the Yellow Pages as a source of inspiration. After referencing the chance operation of opening a page at random, he rambles off the names of various services one could employ stating that these are more interesting than the canonized works of Beethoven, Michelangelo, and Racine combined.

Time-Space

Kaprow emphasizes real time and allows for events within a happening to take place at disjointed times, over the course of days or even months. In doing so he is reiterating the blurring of art and life, extending not only the time frame of given cultural formats but expanding the physical boundaries of an experience to include vast quantities of time and space.

¹¹¹ Victoria Keddie and Scott Kiernan. 2018. *E.S.P. TV: WORK*.

In Peter Lenaerts' *MicroSleepDub* (2015), a durational performance is constructed around a sound composition. Presented as a research and recording project, Lenaerts "listens and looks for sounds that are too quiet, too vague, or too low. By using the microphone as a microscope, he zooms in and amplifies these neglected, underexposed and discarded sounds. *MicroSleepDub* is an all night performance, where listening and sleeping are both encouraged."¹¹²

MicroSleepDub starts at midnight and ends at 8am, and you are invited to come, listen, doze off and sleep, mattresses and sheets will be provided. Lenaerts will read you bedtime stories about new cities and empty buildings and lull you to sleep with the sound of empty rooms. Please bring anything to make your sleepover comfortable (clothes, cushion, toiletries, etc.). At the end of the performance, a small breakfast will be provided.

figure II.1.7: MicroSleepDub

Kaprow breaks down the hierarchy of importance by stating that, "You don't have to be everywhere at once. You don't even have to be everywhere. The places you're in are as good as the places other participants are in." *MicroSleepDub* takes this notion to another level by incorporating the personal experience of the sleep time of each of the participants. The concept of real time as opposed to unified time as it is used in the theatre is an important referential point that makes the happening as such immediately recognizable in its form which most resembles that of our everyday experiences. The flow of events within a happening are to take place in as natural and practical manner as possible so as to not waste time with organization. Several systematic approaches to composition are mentioned by name including "sonnet form, cubist multiple viewpoints, dynamic symmetry, the golden section, the twelve-tone technique, theme and variation development, logical or mathematical progressions and so forth."¹¹³

Kaprow urges us to do what is convenient for the participants when constructing the events and their sequences. He is frugal and environmental advising that if a happening calls for the cutting down of wood, one should seek out a person who is already doing within the scope of their job thus saving money and perhaps learning something in the process. There is an adherence to societal rules in that if one decides to do something that would fall outside of the boundaries of the law then getting arrested or going to jail should be worked into the happening. Keeping in mind what it is

¹¹² Peter Lenaerts. 2015. *MicroSleepDub*.

¹¹³ Allan Kaprow. *How to Make a Happening*. 4:55-5:07.

that participants would do naturally rather than what the artist would like to see them do is particularly respectful of natural occurrence and experience. He uses the example of working with children and doing what it is that they can and like to do. It is interesting to note the performative work of Ondrej Brody and Kristofer Paetau known as *Reminiscence of Legendary Happenings* as part of their exhibition *It's not my Fault (Já za to nemůžu)* at the Dvořák Sec Contemporary Gallery in 2012¹¹⁴ in which Brody uses a child as a “*human brush*”¹¹⁵ in a provocative reinterpretation of Yves Klein's *Anthropometry* paintings. Brody received negative media attention due to what was interpreted as manipulation of a minor. He references the form of happening for a work that does not particularly adhere to the historical conceptual framework of the form as part of a performative reinvention of an exploitative spectacle

figure II.1.8: Já za to nemůžu (It's not my fault)

Spontaneity

Kaprow's eighth rule is to “work with the powers around you, not against it, it makes things easier and you're interested in getting things done.”¹¹⁶ He continues by endorsing the procurement of official permission and the involvement of police or political executives. This is an important statement which leads into his description of the importance of being your own public relations person. For Kaprow the emphasis is placed on play rather than on the provocative and attention grabbing devisive tool that the happening has become known for.

The criticism of good performance is tackled in rule number nine where Kaprow states that a happening should never be rehearsed. He rattles off a list of actions which are imperfectable to emphasize the importance of laymanship in the realization of the happening. There is an allusion to the potential for the failure of a happening and in a nonchalant manner suggests just doing another happening if that be case.

In rule ten, Kaprow states that the happening should only be performed once since doing it again creates the illusion that there is something to be improved on. Truly, reenactments tend to

¹¹⁴ PR. (screen name). 2012. *Já za to nemůžu - výstava autorské dvojice Ondřej Brody a Kristofer Paetau. (It's not my fault – collaborative exhibition by Ondřej Brody and Kristofer Paetau.* <http://www.protisedi.cz/article/ja-za-nemuzu-vystava-autorske-dvojice-ondrej-brody-kristofer-paetau>. Accessed 1 January 2018.

¹¹⁵ “*Human Brush*” was a term Klein used to describe the female models that carried out his instructions for the creation of his *Anthropomorphy* paintings.

¹¹⁶ Allan Kaprow. *How to Make a Happening*. 8:53-9:03

scrutinized, particularly when a case can be made for the *correctness* of the interpretation. It is here that the criticism of a standardized art world reenters the scene of the performance or the happening. In the latter half of rule ten, Kaprow states:

Give up the whole idea of putting on a show for audiences. A happening is not a show. Leave the shows to the theater people and the discotheques. A happening is a game with a high, a ritual that no church would want because there's no religion for sale. A happening is for those who happen in this world, who don't want to stand off and just look. If you happen, you can't be outside peeking in. You've got to be involved physically. Without an audience you can be off on the move, using all kind of environments, mixing in the supermarket world, never worrying about what those out there in the seats are thinking and you spread your action all around the globe whenever you want.

Kaprow's diction is laid back and is reminiscent of Beat poetry recitation. He performs examples of happenings, using onomatopoeic words and candor. His genre is a literary one, his program notes for happenings which comprises the B-side of the LP is a series of freeform poems of intense visual, olfactory, sonic, and physical experience. It is far from benign, referencing nudity, love making, vomiting, children tying adults together with belts, urination, bodies covered in jam, bodies hanging from trees, naked bodies painted grey.

Raining

Black highway painted black
Rain washes away
Paper men made in bare orchard branches
Rain washes away
Sheets of writing spread over a field
Rain washes away
Little gray boats painted along a gutter
Rain washes away
Naked bodies painted gray
Rain washes away
Bare trees painted red
Rain washes away

The notes are simply that

Times and places need not be coordinated and are left up to the participants. The action of the rain may be watched if desired.¹¹⁷

¹¹⁷ Allan Kaprow. 2009. *How to Make a Happening*. Brooklyn: Primary Information. p. 9.

II.2. The Event Score

*The evening concluded with a performance of Brecht's Word Event, in which the performers turned off all the lights and left, leaving the audience alone in the darkened auditorium.*¹¹⁸

Owen Smith

Fluxus

During the 1960s, the event score became established as a compositional tool and artistic form. Germinating from the musical compositional practice of John Cage, openness as a characteristic of the musical score, blends into the realm of fine art, which follows a parallel trajectory. Event scores range from a single word indicating a singular action to complex scripts in which there are a series of linear or parallel actions, to fantastical or dreamlike instructions. They are all characterized by their reduction of action into a set of instructions, generally written in a self-effacing manner inviting participation / interpretation, although many of them were composed with a very specific interdisciplinary community of artists in mind.

Given the poetic textual form of the event score, a visual typographic aesthetic was a natural progression in its development, an aspect which certainly appealed to the sensibilities of George Maciunas, who later drafted the Fluxus Manifesto. Fluxus artists took the form of the event score and subjected it to rigorous scrutiny in terms of its composition, form, interpretation, and performance. In the essay *The Dusseldorf Fluxus Festival and Fluxus as a Performative Forum, 1962-1966*, Owen Smith describes the initial presentation of the Fluxus Manifesto at the *Festum Fluxorum Fluxus* at the *Dusseldorf Art Academy* (1963); this marked a significant transition in the movement in that it “showed a turning-away from the initial conception of Fluxus as a forum for the performance of 'interesting things' towards a more focused concern with event-based performances.”

figure II.2.1. Fluxus Manifesto

Both happenings and event scores developed simultaneously. Their primary protagonists, Allan Kaprow and George Brecht, studied with John Cage at the New School for Social Research in New

¹¹⁸ Ken Friedman. (Ed.). 1998. *The Fluxus Reader*. West Sussex: Academy Editions. p. 4-5.

York. In the first chapter of *Words to Be Looked At*, entitled *Post-Cagean Aesthetics and the Event Score*, Liz Kotz reveals the possible origins of the terms “event” and “happening.”

Along with its complex vernacular resonances, the term event has a number of quite precise meanings in scientific, philosophical, and historical discourses. The concept often emerges in the wake of structural models and reconfigured temporalities, from the reconceptualization of the event undertaken in Annales school¹¹⁹ histories of the long duration, to the efforts of philosophers such as Deleuze and Michel Foucault to articulate modes of individuation as events rather than essences, as “incorporeal transformations” or “statements” that are both singular and repeatable.¹²⁰ Arguing against the commonsense, mass-media idea of an event, Deleuze pinpoints two qualities which will be relevant in this context: “even a short or instantaneous event is something going on,” and “events always involve periods when nothing happens.”¹²¹

Kaprow’s response to John Held Jr. in their conversation *An Interview with Allan Kaprow* describes how the term “happening” rippled through society.

JH: Of course, you are best known as the person who coined the phrase “happenings.” I just wonder how you felt the first time you heard the Supremes singing that song, “The Happening.” Did you...

AK: I’d already repudiated the word, because many other people before that were using it. It was a catch word. You remember everybody went around going, “What’s happening, baby?” Political uprisings on campuses and advertisements for butter and brassieres were all using the word “happening.” I remember one ad showed a floating woman in outer space, a starry background, and the legend was, “I dreamt I was in a happening in my Maidenform brassiere.” So by that time movies and the Supremes and all were in general usage around the world in ways that had nothing to do with my original sense, which became so foreign to

¹¹⁹ Wikipedia, s.v. *Annales school*.

The Annales school is a group of historians associated with a style of historiography developed by French historians in the 20th century to stress long-term social history. ... The school has been highly influential in setting the agenda for historiography in France and numerous other countries, especially regarding the use of social scientific methods by historians, emphasizing social rather than political or diplomatic themes ..., and for being generally hostile to the class analysis of Marxist historiography.

¹²⁰ Liz Koltz. 2007. *Words to be Looked At*. Cambridge: MIT Press. p. 76.

¹²¹ Liz Koltz. *Words to be Looked At*. p. 76 quoting Gilles Deleuze. 1988. *On Leibniz*. In *Negotiations*. New York: Columbia University Press, 1995. pp. 159-160.

me that I just dropped it. However, it's like your name, you can't drop it without somebody coming and picking it up and saying, "You dropped something mister."

Kaprow's last sentence, "You dropped something mister," encompasses a moment of realization, a situational image, and it implies a reaction. The era in which these artistic developments took place was turbulent and transitional. Both the happenings and event scores were radical in their refined method of observation culled from the quotidian and the ordinary. In essence it shed light on the notion of an artists' self-importance and lured audiences out of the established institutions. Kotz moves in her book from "the use of words in musical notation to the form of the event score or performance instruction, to experimental poetry and the wide-ranging adoption of language as an instruction, schema, or template for works constructed in all types of media."¹²² In order to arrive at the reduction to essentials that event scores are characterized by, it was necessary to shift the artist's role, expand the artists perception of themselves and the audience, rethink the methodology, and ultimately revise the execution of art.

The purely linguistic form of score in this cultural context had to, at first, free itself from the traditional musical score, in terms of notational and rhythmic structure. Doing so gave the score an entirely new functionality. This new dimension saw the development of systems, both linguistic and visual, which blur the lines between music, art, and dance. These forms are ultimately reintroduced into institutional culture despite having parted ways, at least in some aspects, during their development.¹²³

In potentia

John Cage's compositions in the 1950s based on chance operations and indeterminacy, and his experimental forms of composition brought him to his most well-cited work, 4'33", often referred to as the "silent piece" or merely "Silence"; the pivotal piece in the artistic quantum jump. Here the musical composition is presented as a framework limited by time delineations. Cage abandons conventional musical syntax, removing it from the equation entirely, and replacing it with the

¹²² Ibid., 4.

¹²³ Given the educational and subsidized contexts within which some of this work developed and was performed it would be bold to imply that it was separate or removed despite having been a means of scrutiny and criticism.

sounds of the surrounding environment that are not predetermined through representation. The shift that occurs is from enactment to proposal for enactment.

The score itself exists in several forms: written in grand staff notation with a 4//4 time signature, as a graphic score with durational indication, and as a typewritten text score. It moves from the notation of what is to be heard, through what is to be experienced, to what is to be done. The scores in their succession span just over a decade from 1952 through 1961.

Comprised of written performance instructions – tacet – organized in predetermined time brackets, 4'33" employs the score as a kind of temporal container, one that can potentially be filled with any material. Such a structural shift necessarily entailed new forms of notation[.]¹²⁴

figure II.2.2. Typewritten score for 4'33"

The form of event scores vary from very minimal instruction, to visual poetry and even situations which are only realizable as imaginary acts. Brecht's scores are presented in the open form of a box of cards in a Fluxus edition entitled *Water Yam*, Yoko Ono's dreamy scores, reminiscent of the way time is used in haiku poetry, are published in her book *Grapefruit*. Ono's event scores are a cross between poems and performances, the imagination functioning as the primary mode of interpretation considering their surreal implications.

Snow Piece

Think that snow is falling.

*Think that snow is falling everywhere
all the time.*

*When you talk with a person think
that snow is falling between you and
on the person.*

*Stop conversing when you think the
person is covered by snow.*

¹²⁴ Ibid., 71

yoko ono
1963 summer¹²⁵

Kotz references the typewritten Kremen manuscript (1952) ¹²⁶version of Cage's composition 4'33" as the pivotal piece in the transition from musical notation to an "independent graphic/textual object, inseparably words to be read and actions to be performed."¹²⁷

Kotz traces Brecht's compositional approach via his mutual understanding with "Cage's interest in de-subjectivation and self-restraint."¹²⁸ She quotes fellow classmate Dick Higgins:¹²⁹ "Brecht picked up from Cagean understanding of his own love of complete anonymity, simplicity, and non-involvement with what he does."¹³⁰ This aspect is a defining quality of the event score; a trust that is given over to the interpreter of an event score based on a form of self-effacement. Before Brecht arrived at the eventual reduced form of his event scores he internalized the trajectory of Cage's curriculum, which referenced not only his own compositional methodology but "products of the scientific breakdown of sound properties into quantifiable spectra."¹³¹

In *Noise Water Meat*, Douglas Kahn examines several trajectories in Cage's development of 4'33", including his work as a recreation leader, which entailed having to develop movement and counting games to play with patient's children at a hospital in order to keep them quiet, as well as his interest in Eastern philosophy, Rauschenberg's white paintings, and the plan to create a silent Muzak.¹³² Kahn makes an important observation of Cage's "silencing" of the performer, a natural progression after the silencing of the audience, as a solo instance for what, in musical work, performers engage in all time: "Silence can be derived from the idleness of an instrument ... thus any sheet music or instrument becomes music *in potentia*, or the corpse of a music that has lived its life." Kahn states

¹²⁵ Yoko Ono. 1971. *Grapefruit, A Book of Instruction and Drawings*. New York: Simon and Schuster.

¹²⁶ *Fig.V-1*.

¹²⁷ Liz Kotz. *Words to Be Looked At*. 62.

¹²⁸ *Ibid.*, 66.

¹²⁹ Dick Higgins was an early Fluxus artist and is renowned for his early event scores and for having coined the word *Intermedia*.

¹³⁰ *Ibid.*, 66.

quoting Higgins in Jefferson's Birthday/Postface (New York:Something Else Press, 1964 pg. 51.

¹³¹ Liz Kotz. *Words to Be Looked At*. 68.

¹³² Douglas Kahn. 2001. *Noise Water Meat*. Cambridge: MIT. pp. 167-169.

that the extension of musical silencing puts a process in motion that allows for the expansion of what could be considered a part of the musical domain.¹³³

Micro-macro

Electronic music made its debut on the international music scene, necessitating new forms of notation that were not restricted to tones arranged in a linear fashion.¹³⁴ Duration in musical form has always gone hand-in-hand with technology. The average duration of a pop song in 1950 was approximately 2'50"; by the 1990s, it was 4'10"; the 2000s saw a slight dip in duration.¹³⁵

Technology is at the core of this time duration, starting with the "78" vinyl record, which could hold three to four minutes of music. As technology grew, it became possible to store longer durations of music on a record and more common for people to own these recordings. Cage was no fan of reproduced music. In the film *Four American Composers*, he relays the following anecdote:

[Reproduced music] merely destroys one's need for real music. It substitutes artificial music for real music and it makes people think that they are engaging in a musical activity when they are actually not. And it is completely distorted and turned upside down, the function of music in anyone's experience. For instance, if you don't believe what I've said, I was present at a concert conducted by Stravinsky, of one of his own works, and I was sitting behind a ten-year-old child and his father, and after the performance was finished, the child turned to his father and said, "That isn't the way it goes."¹³⁶

In conversation with Morton Feldman as part of the Radio Happenings series, John Cage recounts a conversation that took place on one of their many late-night walks through the East Village. He reminds Feldman of how he, through his work *Projection*,¹³⁷ which he had composed on a piece of graph paper, "discovered a musical world that opened up everything." Feldman had left a table mid-

¹³³ Ibid., 166.

¹³⁴ Ibid., 71.

¹³⁵ Kelsey McKinney. 2015. *A hit song is usually 3 to 5 minutes long. Here's why.*

¹³⁶ Peter Greenaway. 1983. *Four American Composers: John Cage*. Absolut Medien. (DVD). 40:55-41:54.

¹³⁷ Morton Feldman invented a new form of notation through his composition of the Projections series from 1950-51. These are renowned as the first examples of graphically scored works of the postwar era. Feldman explained the *Projections* through the discourse of abstract-expressionist painting and "willful creative action." Feldman also found inspiration in Edgard Varèse and Stefan Wolpe's "spatialized vision of sound." *Projections* provides insight into ensuing notational experimentation and interpretation in postwar New York and elsewhere. Paraphrased from Brett Boutwell. 2012. *Morton Feldman's Graphic Notation: Projections and Trajectories*. In *Journal of the Society for American Music*, 6(4), 457-482. Abstract.

conversation with Cage and David Tudor, returning to the table with his composition for piano. The piece gave the interpreter the choice of playing in the high, middle, or low range. They immediately played the piece. At this moment, Cage states, the musical world changed from having been about the musical world that was outside of you to being about the musical world that is both outside of you and inside of you.¹³⁸ Later in the conversation Cage weighs in on the role that radios play in “making available to your ears, what was already in the air and available to your ears but you couldn’t hear,” reminding Feldman that people are constantly bathed in radio and television waves, not to mention waves of telepathic thought.¹³⁹ The conversation is focused around the notion of being “deep in thought” and the shift to being “deep in thought constantly interrupted,” a concept that appeals to Cage very much and to Feldman less so. Cage offers this as a way to think of being a composer; as someone deep in thought who is constantly interrupted or, as he himself has suggested through his own work, someone who doesn’t have any thoughts at all and thus can neither be said to be shallow or deep; one who simply sets something going, that either has sounds in it or doesn’t have sounds in it, something that enables not only himself but others to have an experience. For him it goes “out of thought into experience.”¹⁴⁰ Experimental music composer and theorist Thomas DeLio describes Cage’s contribution thus:

figure II.2.3. Projection 2

For Cage, the act of composition became an act of presentation, the presentation of content to a listener, who is then left with *a vivid realization of the possibility of form*, the possibility that materials may at some point be shaped in some way and become a reflection of one of many possible, equally significant, moments of coherence. Perhaps it was precisely this possibility to which Cage was referring when he often said that for him composing no longer involved making choices, but asking questions, *for questions illuminate potential*.

Ultimately, he became less interested in creating specific forms (answers), than instantiating the possibility of form (questions).¹⁴¹

Like Cage’s composition classes, the WDR Electronic Music Studio in Cologne, served as a springboard for a pivotal and radical leap in compositional methodology. The emergence of electroacoustic instruments, the exploration of technologies both analogue and digital, and the

¹³⁸ John Cage and Morton Feldman, 1966-1967. *Radio Happening I-V*. New York: WBAI. 10:30-12:30.

¹³⁹ *Ibid.*, 13:50-14:10.

¹⁴⁰ *Ibid.*, 22:00-23:15.

¹⁴¹ Max Blau. 2012. *33 Musicians On What John Cage Communicates*. (Thomas DeLio).

development of the concept of the interface all necessitated a shift in forms of musical or sound notation and expanded the notion of how and what we hear, and the conception of composition as a tool to mirror or embody the experience of sound. Works that explored the concept of duration and especially duration as a single event (such as La Monte Young's, *Draw a straight line and follow it* from *Compositions* 1960) were explorations of the platform provided by technological advancements in electroacoustic music.

Karlheinz Stockhausen talks about the parallels between his and his contemporaries' mode of composition, the work of Le Corbusier, constructivist painting, Norbert Wiener's concept of humans and the machine, and how reduction to the smallest possible element was being researched in various fields both scientific and artistic at the time. He goes on to describe the process of formation, in the sense of crystalizing the result of a creative act, the form being just an instant in a process, and the notion of things not being in time but time occurring within the things. The move from the concept of objective astronomical time toward the concept of biological or organic time is emphasized. Stockhausen describes how by working systematically with a single note, the birth of electronic music took place through the synthesis of timbre in order to create a unified musical structure and to find a coherent system to derive the macro from the micro and vice-versa.¹⁴²

The *Festum Fluxorum Fluxus* (1963) opened with a piece by American Fluxus artist Ben Patterson entitled *Paper Piece*.¹⁴³ Patterson had studied contrabass, composition and film direction at the University of Michigan before the discriminatory policies against African-Americans in the United States led him to Canada where he could play with a symphony orchestra. He moved to Cologne in 1960, where he was an active participant in the radical contemporary music scene. Owen Smith's account of the performance in Dusseldorf follows:

Two performers entered the stage from the wings carrying a large 3'x15' sheet of paper, which they then held over the heads of the front of the audience. At the same time, sounds of crumpling and tearing paper could be heard from behind the on-stage paper screen, in which a number of small holes began to appear. The piece of paper held over the audience's heads was then dropped as shreds and balls of paper were thrown over the screen and out into the audience. As the small holes grew larger, performers could be seen behind the screen. The initial two performers carried another large sheet out over the audience and from this a

¹⁴² Karlheinz Stockhausen. 1972. *Lecture 1: Musical Forming*. London: Institute of Contemporary Arts. 6:47-10:39.

¹⁴³ *Fig.*

number of printed sheets of letter-sized paper were dumped onto the audience. On one side of these sheets was a kind of manifesto [.]¹⁴⁴

figure II.2.4. Paper Piece

This manifesto became the score for the creation of work by an international consortium of artists, spanning three continents and working in the name of simplicity, intermedia, humor, and attitude.¹⁴⁵

¹⁴⁴ Owen Smith in Ken Friedman. (Ed.). *The Fluxus Reader*. Academy Editions. p. 3.

¹⁴⁵

II.3. The Manifesto

Ziiuu ennze ziiuu nnzkrrmüüi,

Ziiuu ennze ziiuu rinnzkrrmüüi

rakete bee bee? Rakete bee zee.¹⁴⁶

Kurt Schwitters

figure II.3.1. Excerpt from Ursonate

Tender Revolutionaries

The manifesto is a philosophical and theoretical framework within which deeds or experiments can be and are performed in support of its proclamations. It provides a platform that is radical in how it instates itself at the moment of its presentation, distribution, or publication, as its incubation having takes place prior to its formulation. The avant-garde art manifesto is characterized by its intention to serve as a tool to initiate a paradigm shift in the approach to both the creation and the consumption of art, while having, at the moment of its inception, already borne witness to its establishment as a movement. When the avant-garde manifesto is written, there is already a body of work that represents what is being proclaimed. What is being proclaimed is a message intrinsic to, or at the very least carried by the works that are made in its name, including those preceding its actual utterance. In addition, the manifesto serves as a call to action, an invitation to join a movement with the potential to initiate change. Where, or whether, a paradigm shift takes place along the proposed axis, and to what degree, varies from manifesto to manifesto. As with the political manifesto, the art manifesto is meant to cause a fracture or fissure through its representation of a communal body which speaks in the first-person plural; “we.”

The manifesto is a transdisciplinary device. In his publication, *Poetry of the Revolution: Marx, Manifestos and the Avant-Gardes*. Martin Puchner divides the history of manifesto into three phases: first, the emergence of the manifesto as a recognizable political genre in the mid-nineteenth century (*The Communist Manifesto*, 1848); second, the creation of avant-garde movements through the explosion of the art manifesto in the early twentieth century (*Futurist Manifesto*, c.1909); and third, the rivalry between the socialist manifesto and the avant-garde manifesto from the 1910s to the late 1960s.

¹⁴⁶ Kurt Schwitters. 1932. Ursonate. In *Merz. 24*. Hannover: Merz-Verlag.

Over time, this antagonism lost its force, settling into pockets of localized, geographically specific, and institutional resistance. In the beginning, the art manifesto did not “merely register art’s political ambitions,” it changed the “very nature” of the art work itself. “The manifesto was an art forged an art in its own image: aggressive rather than introverted; screaming rather than reticent; collective rather than individual.”¹⁴⁷

Before it was published in *Le Figaro* in France, the *Futurist Manifesto* had a chance to find its bearings throughout Italy. Its international printing is a moment of acknowledgment on the time scale of its conception, application, manifestation, extrapolation and eventual diffusion. The editor’s note to the *Futurist Manifesto* in *Le Figaro* indicates a familiarity with the movement, using its publication to pose the question of what its relevance is for future application and interpretation. The history of the avant-garde manifesto sees a feeding of one upon another, each manifesto building upon the revelations and shifts accomplished by its predecessor.

Novel as it seems (and self-proclaims), Apollinaire's manifesto is in fact derivative of other manifestos, notwithstanding Marinetti's strictures. The artist's manifesto is a thievish pursuit, with cannibalistic tendencies. . . . In other words, it is a highly self-conscious and self-referential form. The art of making manifestos is also the art of appropriation. If the bad poet borrows, and the good poet steals, as T.S. Eliot said, then artist-manifestoists are very good poets indeed. ¹⁴⁸

In most instances we are left with the legacy and a shift, a reference, a point of departure, a wrinkle in time, that draws an indelible line between before and after. The Futurists set a precedent for the trajectory of the manifesto, which with very few exceptions, is forward(!). The Futurist Manifesto’s endowment, resulting from its wake-up call ringing in a new brand of civilization, is the freeing of the text from its traditional role on the page.

The Futurist revolt was effectively thwarted, but one thrust carried forward: “words-in-freedom”, to use Marinetti's language, and a “typographical revolution” aimed at exploding “the harmony of the page”. Just as they were against right-angles, the Futurists were against adjectives. “Words-in-freedom” promoted an emancipatory orthography, where the old rules

¹⁴⁷ Julia Peyton-Jones and Ulrich Obrist, H. (Eds.). 2009. *Serpentine Gallery Manifesto Marathon*. Cologne: Koenig Books.

¹⁴⁸ Alex Danchev. (Ed.). 2011. *100 Artists’ Manifestos: From the Futurists to the Stuckists*. New York: Penguin Group. p. Xxv.

of spelling and syntax could be abandoned, where the typeface flips merrily from one font to another, where letters are repeated as often as you please – “reds, rrrreds, the rrrrredest, rrrrreds that shouuuuuut” – and there is word-play all day in the grammatical Garden of Eden. Not coincidentally, Futurist manifestos resemble modernist poems.¹⁴⁹

In a backlash against the bourgeoisie and nationalism that was understood to have preempted WWI, the Dada movement strove to change the world by putting “deeds above ideas.”¹⁵⁰ Maftai Ștefan-Sebastian traces the societal concerns reflected in the Dadaist movement by focusing on Hugo Ball’s initial preoccupation with anarchist philosophy and his eventual distancing of himself from radical anarchism as he turned “towards pacifist anarchism, where the anarchist becomes the “brainworker,” the *Kopfarbeiter*, a creator of new life through new forms of art.”¹⁵¹ Hugo Ball’s shift from active anarchist enables him to move from political dogma toward a cultural doctrine with a utopian flair striving toward liberty but removing political ambition from the equation.

It is obvious Hugo Ball’s “cultural anarchism” transformed anarchism as a political doctrine into spiritual (*geistig*) anarchism. One can see the “cultural” anarchism permeating Ball’s writings after 1917. According to Wolf Lepenies, this remains a special feature of the German notion of “culture,” which has always been very carefully separated from German politics. Lepenies contends that from Herder’s notion of “cultural nation” onwards, almost every German intellectual sought to perceive “culture” as a “noble substitute” for “politics.” Moreover, he says, the German intellectuals always exhibited not only a propensity to separate culture from politics but also an indifference to politics. Another specific feature was the “urge to solve a political problem in the field of culture.”¹⁵²

The Dada manifesto emerged less than a decade after the first of the many Futurist manifestos; subsequent manifestos¹⁵³ included Luigi Russolo’s renowned *The Art of Noises*, the *Futurist Manifesto of Lust* by Valentine de Saint-Point, and Marinetti’s own “Destruction of Syntax—Imagination without Strings—Words-in-Freedom.” The foundation for an entire aesthetic program was laid out for everything from painting, sculpture, architecture, music, and cinema to *The*

¹⁴⁹ Alex Danchev. 2016. *On Good and Evil in the Grey Zone*. Edinburgh: Edinburgh University Press. p. 170.

¹⁵⁰ Eli Anapur. 2016. *DADA Manifesto Explained – Hugo Ball versus Tristan Tzara*.

¹⁵¹ Maftai Ștefan-Sebastian, M. *A Cultural Revolution for the “Free Spirits:” Hugo Ball’s Nietzschean Anarchism*. p. 69.

¹⁵² *Ibid.*, 73.

¹⁵³ Marinetti’s manifesto was a catalyst for expression. Over fifty additional manifestos by the Futurists alone ensued within the scope of several years, many of them authored by Marinetti himself. Alex Danchev. (Ed.). *100 Artists’ Manifestos: From the Futurists to the Stuckists*. 1.

Futurist Reconstruction of the Universe.¹⁵⁴ While Russian Futurist artists and poets were breaking new ground by exploiting the liberation of the word, Tristan Tzara was relocating to neutral Switzerland after tumultuous political experiences in his native Romania. He started Dada's second anti-establishment, anti-aggressive manifesto (after Hugo Ball's initial booklet announcing and introducing the Cabaret Voltaire), with a formula for a manifesto: "In order to launch a manifesto, you have to demand: A. B. & C., and denounce 1, 2, & 3." He continued: "I write a manifesto and I don't want anything, nevertheless I say several things and I am against manifestos on principle just as I am against principles."¹⁵⁵

Dada; elegant and unprejudiced leap from a harmony to the other sphere; trajectory of a word tossed like a screeching phonograph record; to respect all individuals in their folly of the moment: whether it be serious, fearful, timid, ardent, vigorous, determined, enthusiastic; to divest one's church of every useless cumbersome accessory; to spit out disagreeable or amorous ideas like a luminous waterfall, or coddle them—with the extreme satisfaction that it doesn't matter in the least - with the same intensity in the thicket of core's soul pure of insects for blood well-born, and gilded with bodies of archangels. Freedom: DADA DADA DADA, a roaring of tense colors, and interlacing of opposites and of all contradictions, grotesques, inconsistencies:

LIFE.¹⁵⁶

figure II.3.2. Dada: Literary and Artistic Review

The freedom to want freedom from whatever framework or structure is suppressing expression is a key impetus in the formation of the manifesto. Dada used the absurd to break through the confines of logic, reason and aestheticism; Yvonne Rainer's *No Manifesto* (1965) sought to challenge historical clichés through the exploration of general movement.

¹⁵⁴ Giacomo Balla and Fortunato Depero. 2018. *The Futurist Reconstruction of the Universe*. (Recording: Read by Joshua Mehigan). New York: MoMA Talks: Performances and Readings.

¹⁵⁵ Julia Peyton-Jones and Ulrich Obrist, H. (Eds.). *Serpentine Gallery Manifesto Marathon*. 27.

¹⁵⁶ Tristan Tzara. 1918. *Dada Manifesto*. In Alex Danchev. (Ed.). *100 Artists' Manifestos: From the Futurists to the Stuckists*. 144.

The Mind Is the Muscle¹⁵⁷

Dancer and choreographer Yvonne Rainer describes her work as “having an argument with everything that has come before.” Her *No Manifesto* challenges the historical development of dance and choreography at a very specific moment in time. Her strategy was to demystify dance by suggesting an alternative aesthetic paradigm and employing a style of performance that draws on quotidian movement and expression, or rather the lack thereof. Here the manifesto is aflame with its power to proclaim, and claim, relevance.

No to spectacle. No to virtuosity. No to transformations and magic and make-believe. \

No to the glamour and transcendency of the star image. \

No to the heroic. No to the anti-heroic. No to trash imagery.

No to involvement of performer or spectator. \

No to style. No to camp. No to seduction of spectator by the wiles of the performer. \

No to eccentricity. No to moving or being moved. ¹⁵⁸

Rainer’s *No Manifesto* reads as instruction providing a certain set of boundaries within which to create, a restraint mechanism to prevent getting carried away or intoxicated by spectacle and virtuosity, and to prevent the seduction of the spectator. Through her statement, she radically opposes a tradition in dance (Rainer was a student of Martha Graham) that her work stood so radically in opposition to. Rainer’s manifesto affected and defined the scope of her own career. It created a meter against which all of her future creation would be measured. Rainer explains what she felt the purpose of her statement was:

It was never meant to be prescriptive for all time or all choreographers, but rather, to do what the time-honored tradition of the manifesto always intended to do: clear the air at a particular cultural and historical moment. ¹⁵⁹

Nevertheless, a manifesto implies a radical, at times violent, break with whichever reigning party or archetype is being broken away from. Such a manifesto is characterized by its consensus of commonality and of its “being against.” Rainer’s imperative, reductive style implies a no less clear

¹⁵⁷ *The Mind is the Muscle* is the title of one of Yvonne Rainer’s seminal choreographed works and the title of a book by Catherine Wood which examines the political and media context of Rainer’s formulation of new kinds of “social scripts.” (Catherine Wood. 2007. *The Mind is a Muscle*. London: Afterall Books.)

¹⁵⁸ Yvonne Rainer. 2006. *feelings are facts. a life*. Cambridge: MIT Press. p. 263-264.

¹⁵⁹ *Ibid.*, 264.

delineation. Her explanation, however, clarifies that her words were meant as a way to create pathways into and around various forms of practice, both classical and avant-garde, the latter of which was in need of acknowledgement. The “reduction to essentials” reflected in Rainer's manifesto mirrors her exploration of the removal of objects and inflections from dance through her *practice*; this exploration culminated in a piece entitled *Trio A* (1966). Initially part of the larger work *The Mind Is the Muscle*, a new direction is revealed through the piece for what dance can encompass in terms of movement and presence, as well as in terms of the bodies that are permitted to participate in it. In *Practicing Trio A* Julia Bryan-Wilson offers up the term “*practice*” for scrutiny.

Recently the word, commonly used in contemporary art criticism to signify post-studio artistic work that is difficult to pin to one medium, has come under some scrutiny. An article by Roberta Smith in the New York Times in December 2007 called its use “lamentable” and “pretentious,” a sanitization of art-making that aligns it with the work of those white-collar professionals who need licenses to practice such as “lawyers, doctors, and dentists.” Smith overlooks something critical; practice as a way to describe artistic labor that is wide-ranging and difficult to categorize has its uses, as it signals that artmaking (which might not adhere to any one medium) might continually be in process. [...] Andrea Phillips in her article “Education Aesthetics” argues that “practice” strains the definition of artistic labor by distancing it from an expectation of production or remuneration, placing it rather in the flow of process, learning, or procedure. (Rainer’s insistence that *Trio A* be transmitted through teaching prefigures the wider “educational turn” in contemporary art.) Historically, Herbert Marcuse used the phrase political practice in his 1969 *An Essay on Liberation* to refer to attempts to forge new forms of experience that move both the political and the aesthetic realm away from the automatic and the engineered. He writes: “Such a practice involves a break with the familiar, the routine ways of seeing, hearing, feeling, understanding things so that the organism may become receptive to the potential forms of a nonaggressive, nonexploitative world.” The literally repeated practice of *Trio A* might, counterintuitively, connect to Marcuse’s notion of a political practice that offers a way out of routine.¹⁶⁰

In her auto-biography *Feelings Are a Fact*, Rainer quotes journalist Frances Herridge’s criticism of her “relentless defiance of everything conventional in theater and dance” in Herridge’s review of Rainer’s piece *Rose Fractions* in the *New York Post* article entitled *The Avant-garde is At it Again*’:

¹⁶⁰ Julia Bryan-Wilson. 2012. *Practicing Trio A*. October (Spring 2012). Cambridge: MIT Press. pp. 65-66.

Her *Rose Fractions* was performed last night in sloppy street clothes - mostly jeans and sneakers, without benefit of hair brush or makeup, sets, wing curtains, or music. And the choreography consisted mainly of walking or running, aimless repetition, without grace, logic, style, sequence, virtuosity, or meaning.¹⁶¹

According to Rainer, *Trio A* is the only work of hers that has been documented in its entirety. The work existed as a photographic series and was later filmed on 16mm film (1978, produced by Sally Banes). The piece has also been transcribed into the Labanotation system, a graphic system of symbols used to create a precise movement score or script which can be read/interpreted quite strictly. The film has provided greater access to the dance's overall qualities, especially after it was digitized, and it has served as instruction for future performances of the piece that did not have Rainer's guidance, her preferred method for the transmission of the work.

figure II.3.3. Trio A

Inspired to use these captured motions as a guide, many have learned *Trio A* by following Rainer's filmed body; for instance, in 2010, artist Lindsay Lawson commissioned a dancer to learn *Trio A* by repeatedly watching the 1978 recording that had been made into a digitized video and posted on YouTube. The dancer, Elisa Vazquez, then executed the motions in front of a projection of Rainer, so that her body and her shadow performed a trio with the flickering historical image behind her; Lawson entitled this piece *A.Trio*.¹⁶²

Trio A, its performance and form maintained through instruction, film, photographs, and Rainer's teaching, and more importantly the message of bodily awareness encoded within the work and its transmission through both audience and performer are thoroughly explored in Julia Bryan-Wilson's piece entitled *Practicing Trio A* which was written after having attended a ten-week course with Rainer in which she learned to dance *Trio A*. Bryan-Wilson's candid narrative poses several questions.

¹⁶¹ Yvonne Rainer. *feelings are facts. a life*. 317.

¹⁶² Julia Bryan-Wilson. 2012. *Practicing Trio A*. 57.

It is worth asking, then, how Trio A functions among and across different media: where does it reside, and how do we come to know it? How is each iteration both a fresh interpretation of an archival act and a reenactment—or reactivation—of a repertoire? These questions point to the limitations of medium-specificity; what is more, they go to the heart of why and how Trio A has been understood as a dense cultural, historical, political, and artistic act.¹⁶³

Trio A has attained legendary status and as such has seen many reperformances. This raises familiar questions around reperforming, concerning memory, disappearance, documentation, and authenticity. Bryan-Wilson was able to witness the enactment of the work as it is transmitted through memory, physical memory, which Bryan-Wilson refers to as “muscle memory.”¹⁶⁴

... the capturing of movement within your flesh so thoroughly that when you move, you can do so without much conscious thinking. The body can contain and store thought, history, and meaning; it is capable of holding and learning and even teaching the mind. Seeing dance can arguably work to imprint its motions within the observer; in fact, dancers healing from injuries are encouraged to watch others dance, as it is claimed that simply witnessing the movements helps prevent their muscles from forgetting. Now, when I see pictures of Trio A from past versions, somatic triggers remind me of exactly when in the sequence they were taken; I can feel the motions in my legs or torso that lead to what comes after. This is not to privilege my experience, but to note that performers become specialized types of viewers, with somewhat altered relationships to documentation.¹⁶⁵

In 2008, Rainer was invited by the curators Hans Ulrich Obrist, Sally Tallant, and Nicola Lees of the Serpentine Gallery to make a contribution to the *Manifesto Marathon*.¹⁶⁶ She used the opportunity to revise her manifesto. She presents her original text next to the revision, the newer statements responding to the original, now numbered one through thirteen.

¹⁶³ Ibid., 65.

¹⁶⁴ “Might it be this muscle memory that is at the crux of Trio A’s haunting of contemporary art today, for it posits an alternative model—something that might augment writing, or traditional research, or photography, or digital technologies—to help us rethink the construction and reconstruction of the past as it continually reappears in the present? [...] The name for a person who has learned a dance from its maker and is officially authorized to teach it to others is the custodian, reconstructor, or “transmitter.” Yet she is also the carrier of its hard-to-index traces—she transmits its information within her body; it is a profoundly intimate exchange, this taking in of an archive and holding it close to revivify it for the future.”

Ibid., 70.

¹⁶⁵ Ibid., 69-70.

¹⁶⁶ See Serpentine Gallery, *Manifesto Marathon*.

1965

1. No to spectacle
2. No to virtuosity
3. No to transformations and magic and make-believe
4. No to the glamour and transcendency of the star image
5. No to the heroic.
6. No to the anti-heroic.
7. No to trash imagery.
8. No to involvement of performer or spectator
9. No to style.
10. No to camp.
11. No to seduction of spectator by the wiles of the performer.
12. No to eccentricity.
13. No to moving or being moved.

2008

1. Avoid if at all possible
2. Acceptable in limited quantity
3. Magic is out; the other two are sometimes tolerable
4. Acceptable only as quotation
5. Dancers are ipso facto heroic
6. Don't agree with that one
7. Don't understand that one
8. Stay in your seats
9. Style is unavoidable
10. A little goes a long way
11. Unavoidable
12. If you mean “unpredictable” that's the name of the game
13. Unavoidable¹⁶⁷

Art Theory and Practice as Manifesto

The Serpentine Gallery's *Manifesto Marathon* included much criticism of the relevance of the manifesto as a form. It was proclaimed as outdated, retrograde, ineffective in terms of its tone and demonstrative nature, violent and proclamatory. What has become clear after reading several of the manifestos, often written from a first-person singular perspective rather than the first-person plural, is that the manifesto is first and foremost a literary genre and platform that is forever bound to its performative essence, through its presentation, its distribution, or its enactment through actions that are in line with its codex.

The idea of reclaiming the format of the manifesto as a means of reassessment and reconciliation coincides with Tino Sehgal's contribution – a conversation – to the *Manifesto Marathon*. Sehgal,

¹⁶⁷ Julia Peyton-Jones and Ulrich Obrist, H. (Eds.). *Serpentine Gallery Manifesto Marathon*. 175-176.

whose constructed situations are achieved as actions performed through sets of instructions, declared that the masculine declarative tone of confidence and vulgarity that was symptomatic of the twentieth century is no longer viable. He stated that the belief in laying down rules for the future will happen through dialogue rather than proclamation. Sehgal expanded his theory with the idea of all-encompassing commodification, emphasizing that breaking with commodity is no longer a viable option in the current age and dismissed the modernist manifesto as being “too simplistic.” He described our current state as Newtonian, suggesting that the twentieth century was characterized by *if* questions and that the twenty-first would be about *how* questions, in which the complexities and difficulties of life are navigated. Sehgal suggested that it makes more sense to engage and extrapolate by embracing an aristocratic ethos of self-cultivation, rather than to oppose in a manner he describes as vulgar, from the position of an outsider on the fringes of society. Sehgal’s sentiments on ubiquitous commodification coincide with Peter Lamborn Wilson’s notion of everything having been mapped geologically, making the existence of a pirate utopia no longer viable. Sehgal has adopted a practice which is framed within an institutional structure; however he has cleverly employed a strategy of *No* documentation, borrowing the *enfant terrible* tactics of the avant-garde manifestoists. His work recalls his own questions: How is he a product? What ethics does this imply?¹⁶⁸

In his contribution to the Serpentine *Manifesto Marathon*, Nicolas Bourriaud proclaimed that post-modernism had come to an end, declaring the closure of an era of art creation, at least from the point of view of what is contemporary. Bourriaud’s book *Postproduction: Culture as Screenplay: How Art Reprograms the World* was translated into five languages. The Czech translation published by Tranzit Display, quickly became a point of reference for the burgeoning numbers of art students. Bourriaud described his endeavor as such:

In *Postproduction*, I try to show that artists’ intuitive relationship with art history is now going beyond what we call “the art of appropriation,” which naturally infers an ideology of ownership, and moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing. The Museum like the City itself constitute a catalog of forms, postures, and images for artists - collective equipment that everyone is in a position to use, not in order to be subjected to their authority but as tools to probe the contemporary world. There is (fertile) static on the borders between consumption and production that can be perceived well beyond the borders of art. When artists find material

¹⁶⁸ Serpentine Galleries. 2016. *Manifesto Marathon 2008: Tino Sehgal*. 26:15.

in objects that are already in circulation on the cultural market, the work of art takes on a script-like value: “when screenplays become form,” in a sense.¹⁶⁹

His proclamation at the marathon called for a modernity of the present, an alter-modernity which will rise out of planetary negotiations from diverse cultures. He based his predictions on the function of language, or rather the translation of language, and the universality of subtitling, the marriage of text and image.¹⁷⁰ In his introduction to the book he labels the opposition to his postproduction and relational aesthetics theories “Greenbergian catechism.” Bourriaud’s practice and his verdict on the future of art appears to fit well into the genre of the manifesto.

[I]n fact the manifesto is integral to the delivery of the revolution: the perfect manifesto caps a rising wave of sentiment and gives it a name and, with it, an articulated, tangible identity. It voices what is already there (“man's natural desire for the exalted”) and, in so voicing it, creates it (the new sublime). In this sense, the manifesto oscillates between a mode of deixis (pointing at something) and performativity, calling it into being ...¹⁷¹

Intermedia artist Jonathan Meese in *Dr Noangstea’s Dorian Scarlettierbaby’s Revolutions Parfum: DICTATORSHIP OF ART (SUSSESUSSESUSSE, YOU... (MR MAJESTICKX on the run Loganfox))* (2008) performs a Dada/Fluxus/Surrealist performative proclamation of an artistic revolution carried out from a tiny apartment with a window to the quiet urban setting of a local park frequented primarily by squirrels who have inadvertently placed themselves in the service of art, caresses and taunts them with a little red plush dragon with wings, wearing a kimono and paper eclipse-viewing glasses.

They already know that the next great revolution will not come from the streets. The squirrels smell it, those dear ones. Exactly! Watch there, your friends in the trees! The squirrels. They smell the revolution of art and crack their nuts! The magic nuts of revolution. They smell the revolution! And crack the magic nuts! Yes, they are like you and I, art's ants, and they fulfill their duty. They already know that the next great revolution will not come from the streets. No, no, no, they are like the two of us, arts ants, presentable, ready to be of

¹⁶⁹ Nicolas Bourriaud. 2002. *Postproduction*. New York: Lukas & Stenberg. p. 4.

¹⁷⁰ Serpentine Galleries. 2016. *Manifesto Marathon 2008: Nicolas Bourriaud*. 6:02.

¹⁷¹ Julia Peyton-Jones and Ulrich Obrist, H. (Eds.). *Serpentine Gallery Manifesto Marathon*. 13.

service and hermetic. Isn't that great? And now we will sing the song of the revolution for the squirrels, who crack the magic nuts of the revolution out there. That is good to know.¹⁷²

Meese's tongue-in-cheek lone revolutionary is reminiscent of Yves Klein's copyrighted revolution toward the imaterialization of art, here for a party of one to an audience of none. "It's always the birthday of art, everyday, day after day it's the birthday of art."¹⁷³

figure II.3.4. Dr Noangstea's Dorian Scarlettierbaby's Revolutions Parfum: DICTATORSHIP OF ART (SUSSESUSSESUSSE, YOU... (MR MAJESTICKX on the run Loganfox))

1+1=3

Peter Lamborn Wilson (pseudonym Hakim Bey) describes his self-designated Sufi-anarchism as a state of "ambulatory schizophrenia." His thesis on Temporary Autonomous Zones is presented in the book *TAZ: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* published in 1985 by the *Anarchist Library*. Writing in the first-person plural as the *Association for Ontological Anarchy*, Wilson does not lay claim to the phenomenon as such, but states that this is not something he invented, just something he noticed and gave a clever name to which escaped from his grasp and now appears in the world as a phrase.¹⁷⁴ "We have no desire to define the TAZ or to elaborate dogmas about how it must be created. Our contention is rather that it has been created, will be created, and is being created."¹⁷⁵

Wilson goes on to provide descriptive accounts dating back, "arbitrarily" to the sixteenth and seventeenth century and the settlement of the New World. "Despite monoculture, boredom, or slavery, somehow magical community happens."¹⁷⁶ The TAZ is described as a physical place in time. The emphasis is on a physical place, creating a clear case against a virtual community

¹⁷² Jonathon Meese. 2008. *Dr Noangstea's Dorian Scarlettierbaby's Revolutions Parfum: DICTATORSHIP OF ART (SUSSESUSSESUSSE, YOU... (MR MAJESTICKX on the run Loganfox))*. http://ubu.com/film/meese_scarlett.html 2:04-3:37. Accessed 25 January 2018.

¹⁷³ Jonathon Meese. *Dr Noangstea's Dorian Scarlettierbaby's Revolutions Parfum: DICTATORSHIP OF ART (SUSSESUSSESUSSE, YOU... (MR MAJESTICKX on the run Loganfox))*. 00:40-00:55

¹⁷⁴ Luc Sala. 2007. *Hakim Bey -Peter Lamborn Wilson*. (Interview). 1:40-1:55.

¹⁷⁵ Hakim Bey. 1985. *TAZ: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. The Anarchist Libraray. p. 106.

¹⁷⁶ Luc Sala. 2007. *Hakim Bey -Peter Lamborn Wilson*. 2:10-2:25.

qualifying as a TAZ. Internet as a medium may provide a platform for communication that will enable a TAZ to come into being, but a physical presence is one of its indivisible components.

The TAZ is “utopian” in the sense that it envisions an intensification of everyday life, or as the Surrealists might have said, life’s penetration by the Marvelous. But it cannot be utopian in the actual meaning of the word, nowhere, or NoPlace Place. The TAZ is somewhere. It lies at the intersection of many forces, like some pagan power-spot at the junction of mysterious ley-lines, visible to the adept in seemingly unrelated bits of terrain, landscape, flows of air, water, animals. But now the lines are not all etched in time and space. Some of them exist only “within” the Web, even though they also intersect with real times and places. Perhaps some of the lines are “non-ordinary” in the sense that no convention for quantifying them exists. These lines might better be studied in the light of chaos science than of sociology, statistics, economics, etc. The patterns of force which bring the TAZ into being have something in common with those chaotic “Strange Attractors” which exist, so to speak, between the dimensions.¹⁷⁷

The exalted state or “high spirit” which brings about a TAZ is difficult to sustain. In Wilson's observation it generally last from approximately eighteen months to two years, which seems to be a natural algorithm for the rise and eventual dissipation of a TAZ. Exceptions are communities that draw less attention to themselves or those that are transformed from a TAZ into an institution. Wilson makes a case for the creation or preparation of certain conditions that contribute to the occurrence of spontaneity, the groundwork and fertilization of the TAZ. He uses the “dinner party” metaphor, employed by anarchists as a societal model, in which there are no particular rules, each person participating and contributing, moving through various modes and levels of interaction without regulation within a given frame.¹⁷⁸

In short, we’re not touting the TAZ as an exclusive end in itself, replacing all other forms of organization, tactics, and goals. We recommend it because it can provide the quality of enhancement associated with the uprising without necessarily leading to violence and martyrdom. The TAZ is like an uprising which does not engage directly with the State, a guerilla operation which liberates an area (of land, of time, of imagination) and then

¹⁷⁷ Hakim Bey. *TAZ: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. 103.

¹⁷⁸ *Ibid.*, 125.

dissolves itself to re-form elsewhere/elsewhen, before the State can crush it. Because the State is concerned primarily with Simulation rather than substance, the TAZ can “occupy” these areas clandestinely and carry on its festal purposes for quite a while in relative peace. Perhaps certain small TAZs have lasted whole lifetimes because they went unnoticed, like hillbilly¹⁷⁹ enclaves — because they never intersected with the Spectacle, never appeared outside that real life which is invisible to the agents of Simulation.¹⁸⁰

Wilson refers to Hermes, communication, the messenger, the third, the uninvited guest, the parasite, to represent the unique spirit that is created through human interaction.¹⁸¹ Wilson's position revels in revolution and resistance that takes place off the public stage, the waxing and waning of reactions that occur within the complex landscape of relationality and interpretation of liberties.

Never mind if it's “impossible.” What else can we hope to attain but the “impossible”? Should we wait for someone else to reveal our true desires? If art has died, or the audience has withered away, then we find ourselves free of two dead weights. Potentially, everyone is now some kind of artist — & potentially every audience has regained its innocence, its ability to become the art that it experiences.¹⁸²

Wilson presents the container or frame of the manifesto as manifesto itself in a descriptive analysis and proposed tool for the sustainment of resistant strains. TAZ was a buzzword on the net-art / activism scene in the mid- to late-1990s. The term “tactical media” was also often used to refer to a distribution style echoing the practices of the early manifesto writers, such as pamphleting, word of mouth, and performance.¹⁸³

The TAZ has occurred, is occurring, and will occur with or without the computer. But for the TAZ to reach its full potential it must become less a matter of spontaneous combustion and more a matter of “islands in the Net.” The Net, or rather the counter-Net, assumes the

¹⁷⁹ The term “hillbilly” is a term used to describe inhabitants of sparse areas of Apalachia and the Ozarks. The term is often used in a derogatory manner. See George Nierenberg and Gary S. Ward. 1975. *The Hollow*. (16mm film) G.T.N. Productions. <http://www.folkstreams.net/film-detail.php?id=217>. Accessed 27 January 2018.

¹⁸⁰ Hakim Bey, TAZ: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism, 1985 pg. 95

¹⁸¹ See Michel Serres. 1982. *Hermes: Literature, Science, Philosophy*. Baltimore & London: The John Hopkins University Press.

¹⁸² Hakim Bey. *TAZ: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. 45.

¹⁸³ Geert Lovink. 1999. *Recent Futures – TAZ, Wired and the Internet: An Early History of 90s Cyberculture*. Nettime.

promise of an integral aspect of the TAZ, an addition that will multiply its potential, a “quantum jump” (odd how this expression has come to mean a big leap) in complexity and significance. The TAZ must now exist within a world of pure space, the world of the senses. Liminal, even evanescent, the TAZ must combine information and desire in order to fulfill its adventure (its “happening”), in order to fill itself to the borders of its destiny, to saturate itself with its own becoming.¹⁸⁴

Shapeshifting

The manifesto and its propagation have shifted in form, not only into what Eric Hobsbawm¹⁸⁵ refers to as the “appalling invention” of “the mission statement,” lamenting the lack of drive and conviction in laying out one’s goals and aims in a congenial manner, in his essay *A Century of Manifestos*. In the realm of the arts, manifesto making and game-changing has become so entwined with institution that it is difficult to frame a transition within the terms of a grassroots manifesto. Its form is rather that of theory and speculation, curatorial practice and artist/art group strategy (Sehgal, Bourriaud).

The connection of the aesthetic 'revolt' with the moral and social revolt is direct; both enter entirely and fully into the life experience of the active, new, young, and untamed section of the intelligentsia of the Left, the creative Bohemia. Disgust against the limitations and the vulgarity of the old life produces a new artistic style as a way of escape, and thus the disgust is liquidated. In different combinations, and on different historic bases, we have seen the disgust of the intelligentsia form more than one new style. But that was always the end of it. This time, the proletarian Revolution caught Futurism in a certain stage of its growth and pushed it forward. Futurists became communists. By this very act they entered the sphere of more profound questions and relationships, which far transcended the limits of their own little world, and which were not quite worked out organically in their soul. That is why Futurists ... are weakest artistically at those points where they finish as communist ... That is why they are frequently subject to artistic and psychological defeats, to stilted forms and to making much noise about nothing.¹⁸⁶

¹⁸⁴ Hakim Bey. *TAZ: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. 105

¹⁸⁵ Julia Peyton-Jones and Ulrich Obrist, H. (Eds.). *Serpentine Gallery Manifesto Marathon*. 97.

¹⁸⁶ Leon Trotsky. 1925. *Literature and Revolution*. In Alex Danchev. *100 Artists Manifestos, From the Futurists to the Stuckists*. Xxvii-xxviii.

Perhaps the hashtag, employing an absolute verbal frugality, functions as minimalist manifesto. The hashtag is a pamphlet, a soapbox and a proclamation nailed to the chapel door. The focus shifts from the “we” into the “I-as-we” in terms of how “I” relate, “I” reiterate, “I” interpret, and how, through personal cultivation and action, “we” revolt, “we” participate. #occupywallstreet, #resist, #blacklivesmatter, and #metoo are a few examples of the social and political activism that place faith in good old-fashioned revolution and #TheResistance.¹⁸⁷

Manifesto Machine

Text-based performer and research-based installation artist Falke Pisano participated in the Manifesto Marathon with her text entitled Manifesto Machine. She deconstructs the manifesto machine into two parts. The first part is concerned with doubling and the second part is concerned with multiplicity and singularity. The first part is a list of things that exist as polarities, things divided, both formal and conceptual. The following things are doubled: “the Manifesto itself, Time, Space, Form, Individuation, the Body, Articulations, Statements, and Performativity.” The second part, “the subjective navigation of Part One” entitled I HERE NOW deals with the multiplicity of the “I” which transforms the specific singular notion of the “I” into a machine.

“I-Machine” is a singularity, an abstract machine with a proper name “I-Machine.” The proper name here does not designate an individual; the proper name “I-Machine” is given when an individual opens up to the multiplicity passing through him or her.

“I-Machine” does not function to represent, even something real, but rather constructs a real that is yet to come, a new type of reality. Thus when it constitutes points of creation or potentiality, it does not stand outside history but is instead always “prior” to history.¹⁸⁸

In the 13-channel film installation *Manifesto (2015)*, Julian Rosenfeldt explores the performative interpretation of manifestos pertaining to approximately twenty different artistic movements. Cate Blanchett, as sole protagonist, moves through a series of twelve societal roles, proclaiming the texts of the most revered avant-garde manifestos. Rosenfeldt’s cinematic language moves the chosen

¹⁸⁷ Hashtag for the The Resistance Party, a grassroots movement fighting against the American radical right. See www.theresistanceparty.org.

¹⁸⁸ Julia Peyton-Jones and Ulrich Obrist, H. (Eds.). *Serpentine Gallery Manifesto Marathon*. 171.

manifestos through time allowing their voices to speak to the present. Through performative embodiment the texts are scrutinized in terms of their relevance, application and fulfillment of vision for the present-day.

The Gentle Barbarian¹⁸⁹

Vladimir Boudník is an important example for this work in terms of his personal vision and experience and its crystallization into a set of guidelines as a manifesto. Boudník's post-war experience of suffering and poverty was a central theme in his expressive graphic and print work, and in his underlying aesthetic theory.¹⁹⁰ Reminiscent of graphic scores, Boudník's structural graphic prints were produced using material procured from what he used daily at the factory where he was employed. His initial peace manifestos as well as his *Explosionalism* manifestos were produced as lithographic etchings. Overall, he composed five numbered manifestos and several unnumbered manifestos in which he detailed his experiences and made proposals for contemporary society. Taking to the street, Boudník created over two hundred "street events and improvised lectures" teaching random people using the structures of Prague's decaying walls to illustrate his concept of "creation based on thinking associations, the ability to recall based on various locations, perceptions and life experiences, and concrete shapes and contexts" which would in turn "change one's perception and points of view."¹⁹¹ His texts are written for the most part in the second-person singular, as if in direct communication with an individual reader. Boudník's *Explosionalism* was a self-proclaimed movement with a single charismatic protagonist.

Figure II.3.5 Vladimir Boudník Tracing Blotches

Art – Explosionalism

March 24, 1949 - Prague

[...] Analysis: Sometimes you get to know a stranger and after you part ways, you may not remember that person for ten years. Ten years later, you meet them again, and at that

¹⁸⁹ Title of the novel by Bohumil Hrabal based primarily on Vladimir Boudník published in 1960 by Odeon in Prague.

¹⁹⁰ Vladmír Boudník was sent to a forced labor camp in Dortmund in 1943. He survived several bombings of the city.

¹⁹¹ Accompanying texts for the exhibition Vladimir Boudník at the City of Prague Museum. (28 June – 19 November 2017).

moment you realize that you have seen this person somewhere before. The shape of their face will call up a memory based on ideas created in the past. That's the way it is with the feelings and experiences that are stored in your mind. Even if they are stored only in the subconscious, they make you the final link in a chain of consecutive presents. When you create an image, you build it based on previous influences, older or newer, that is, based on inspiration. No one can, due to immense happenings, prevent the present - except for with a view of the activities of contemporaries. [...]¹⁹²

Certainly influenced and inspired by his friendships with Bohumil Hrabal and Egon Bondy, Boudník spent the early 1950s writing. He distributed hundreds of letters and *Explosionalism* manifestos detailing his artistic movements and efforts to random addresses, newspaper editorial offices, and state offices. At the same time, Boudník immersed himself in a tight-knit cultural collective of his and his associates' own making.¹⁹³ He created his *Explosionalism Edition Series* self-publishing story-reportages and critical reviews in editions of four or five copies each. Self-cultivation is central to Boudník's *Explosionalism*, as is the conviction that the border between author-audience can be erased through creative thought, allowing the viewer to become a part of the work.

Figure II.3.6 Letter / Explosionalism

With my explosionalism movement I made an effort to return people to themselves, to trust in personal mental strength that would not be at the expense of my fellow men but, to the contrary, would arouse feelings of harmony within them. My street events were not organized to satisfy or amuse myself. I tried to remain anonymous, It filled me with joy when people complemented one another during abstract exercises – my events were not a happening dictated in the sense happenings are often done today, and I never strove for autotelic scandals. The journey of my development towards abstraction was not adjusted by idle speculation but on the contrary, by the flowing feelings of humanity and respect for my fellow men to whom I did not want to deny the right to their personal view. Many did not

¹⁹² Vladimír Boudník. *Umění – Explosionalismus*. In Vladimír Boudník. 1992. Exhibition Catalogue. Prague: Galerie hlavního města Prahy. p. 22.

See also *Explosionalism Manifestos of Vladimír Boudník* by Pavilna Vališová. https://is.muni.cz/th/75420/ff_b/

¹⁹³ Ibid.

Boudník moved into Jaroslav Rotbauer's studio with Jiří Smejkal turning it into a cultural center of sorts where unofficial readings and exhibitions took place until they lost user rights due to a police intervention.

understand why I focused on people and on provoking their imagination, while my own work was rather marginal. My instinct for self-preservation was behind it. It is one of the most magnificent human qualities. Do you understand that even if all values are destroyed in theory, a man with imagination will always have the strength to create his own gallery? In my view, this is the true mission of explosionalism.¹⁹⁴

¹⁹⁴ Ibid.

Letter from Boudník addressed to Antonín Hartmann on 24 October 1968.

II.4. Reduction to Essentials

This is certainty.

And this uncertainty.

How similar they are!

Jiří Valoch¹⁹⁵

Haiku

The poetic form of haiku has been embraced in many languages because of its structural and conceptual principles. The universal nature of a haiku's message is formed through the distillation of experience based on careful observation of all that is subtle and yet profound. The haiku carries within itself a sense of wonder, an understated excitement, and timelessness. Nothing is too trivial to find its way into a haiku; each is a testament to a state of heightened awareness, to beauty created through finding significance in and affirming what was there all along, and to an understanding shared by both poet and reader. According to Antonín Líman in *Temple Full of Blossoms*,¹⁹⁶ a haiku is primarily a “spiritual search,” one of “revelation and realization,” and the “record of experience.” The experience that Líman is referencing is described in the same vein as Gadamer's concept of individual experience in terms of its relationship to the whole. Although expressing a state of mind, haiku is not preoccupied with the “I” but is rather “an attempt to overcome egocentrism.”¹⁹⁷

Líman traces the origin of the Japanese haiku to the *tanka* and *waka*,¹⁹⁸ forms of poetry that were, during the Heian period¹⁹⁹ (794-1185), “of primary interest as the most appropriate means for a concise expression of depth and unrepeatability of the instance of an experience.” In such forms, the attempt is to “empathize with the essence of things” and to share “something deeper than the meaning of individual words used in a poem, while expressing foremost the aesthetic principles of

¹⁹⁵ Valoch, Jiří. 2008. *Druhá Kyticka: více či méně nepřesných haiku*. Brno: Vetus via. p. 70.

¹⁹⁶ My translation of original Czech title *Chrám plný květů*.

¹⁹⁷ Antonín Líman. 2011. *Chrám plný květů*. Prague: DharmaGaia. p. 7.

¹⁹⁸ *Waka* encompasses several poetic forms. Of these the *tanka* is the most widely composed type. The category derives from the differentiation between long form and short form poetry in the latter half of the eighth century AD. It is similar to haiku in that it has a set number of lines and syllables. It uses simile, metaphor, and personification, and is often concerned with nature, seasons, love, sadness and other strong emotions. It takes the form of 5-7-5-7-7.

¹⁹⁹ The *Heian period*, noted particularly for its literature poetry, was the peak era of the Imperial court. It was during this era that Japanese syllabic script (*kana*) was introduced and became widespread. Poetry, haiku writing and handwriting held important roles in status and reputation as well as in courtship. Wikipedia, s.v. *Heian period*.

*aware*²⁰⁰ and *jodzo*,²⁰¹ to which Heian poets adhered.”²⁰² Both of these concepts are united in the term *yūgen*, which expresses “that which lies beyond what can be said.”²⁰³ This, however, is not understood as a reference to another world; it is concerned with this world and this experience.

Interiority

In the chapter “The Discovery of Interiority” in his book *Origins of Modern Japanese Literature*, Kōjin Karatani traces the reform of Japanese writing through the *genbun itchi*²⁰⁴ movement, educational reform, and the adoption of colloquial language. He states that “the issue here is not the actual abandonment of Chinese writing but rather a profound undermining of the privileged status of writing (as *kanji*),²⁰⁵ which was accomplished through advocating an ideology of phonetic speech.”²⁰⁶ Karatani links the *genbun itchi* movement to the Japanese discovery of realism and interiority by tracing the use of make-up and spectacle in theater. He compares the decorated face to Chinese characters with their “direct, figural meaning.” The transition is one of a “phonocentric ideology of language” where “meaning is subordinate to sound.” He uses the example of adopting the naked face in theater and how it conveyed a sense of psychology and meaning to its audience through “interiority.”

Interiority was not something that had always existed, but only appeared as the result of the inversion of a semiotic constellation. No sooner had it appeared than it was seen as “expressed” by the naked face. [...] Meaning was then constituted as an inner voice recorded and expressed by the face.²⁰⁷

²⁰⁰ The term *mono no aware* translates literally as “the pathos of things,” “an empathy toward things,” “sensitivity to ephemera,” or the “ahh-ness of things” and is the Japanese term for “the awareness of impermanence” or “the transience of things.” It is central to the philosophy of literature and cultural tradition in Japan. Wikipedia, s.v. *Hmono no aware*.

Líman describes *aware* as a deep awareness of things, an intense emotion that a perceptive person experiences for example in relation to beauty, in particular the fragility and transience of nature, but also in relation to pain, and the natural sadness of life. Cultural scholar Motoori Norinaga (1730-1801) derives *aware*'s etymology from the interjections *a!* and *hare!*, both which express surprise during a moment of having been deeply moved. The combination can be understood as a deep experience of beauty as well as of the pain of the sadness of life. Antonín Líman. *Chrám plný květů*. 307.

²⁰¹ *Jodzo* (Líman's phonetic Czech spelling) expresses the prerequisite for a poem to contain meaning other than those merely implied by the words used.

²⁰² Antonín Líman. *Chrám plný květů*. 306-307.

²⁰³ Ibid., 307.

²⁰⁴ Modern Japanese writing system.

²⁰⁵ Chinese writing system.

²⁰⁶ Karatani Kōjin. 1993. *Origins of Modern Japanese Literature*. Durham and London: Duke University Press. p. 51.

²⁰⁷ Ibid., 57.

Karatani states that the “face as concept” could be grasped sensuously, similarly to the satisfaction obtained from “landscape as concept.” The “discovery” here is that of the naked face as a kind of landscape in which an inversion takes place, away from the ornamentation and the privilege of conception towards the face or landscape taking on meaning “in and of itself.” The process is one of transformation from “what had been insignificant” into something “profoundly significant.”²⁰⁸

Masaoka Shiki, a literary critic of the Meiji period, was one of the most vociferous opponents of imperial poetry and its depictions using the signified and allegorical rather than the existing. Shiki was a proponent of the realism that was predominant in Western literature. The contemporary forms of haiku and tanka are largely due to his reforms legitimizing the haiku as a literary genre. Karatani quotes Kyoshi Takahama from his essay “The Origins and Significance of Sketching,” in which Takahama describes the phenomenon of “sketching” literature, breaking with traditional formats.

I think it was around this time that Western-style painters – the one that we had direct contact with was Nakamura Fusetsu²⁰⁹ – began to advocate “sketching.” The view of traditional Japanese brush-painters was that one should respect the conventions bequeathed to us by the old masters: beneath *ominaeshi* flowers one must always paint quails, with rushes, wild geese, and so forth, adhering to established traditions just as earnestly as the performers of *No* or *kabuki*. Western-style painters, however, opposed this, claiming that to follow the old forms just as they were was degenerate, that one should copy the natural world as one saw it with one’s own eyes, and from there obtain the new.²¹⁰

Karatani again emphasizes the simultaneity of literary reform with that of theater reform within the *genbun itchi* movement and the need to “negate rhythm as transcendental in order to come into being” in favor of the “visual quality cultivated by the sketching technique.”²¹¹

Shiki assumed that writing was phonetic in nature, and the written word was for him merely a means of transcription. Karatani considers “the kind of inversion of semiotic constellation which makes transcription possible.”

²⁰⁸ Ibid., 56.

²⁰⁹ Nakamura Fusetsu (1866-1943) studied painting in Paris with Paul Albert Laurens (1870-1934).

²¹⁰ Kōjin Karatani. *Origins of Modern Japanese Literature*. p. 54.

²¹¹ Ibid., 54.

In order for us to assume it to be natural that things exist and the artist merely observes them and copies them, “things” must first be discovered. But this requires the repression of the signification, or figurative language (Chinese characters) that precedes “things,” as well as the existence of a language which is supposedly transparent. It is at this point that “interiority” is constituted.²¹²

Karatani's assertion is, contrary to the conviction that the needs of the inner self gave rise to the *genbun itchi*, that it was the formation of *genbun itchi* system that made the discovery of the self possible. In doing so he aims to legitimize a “metaphysics which sees the existence of a ‘self’ and its ‘expressions’ as natural and self-evident.” It is the phonetic system of writing which maintains the existence of an inner self ‘in and of itself.’²¹³

Karatani traces interiority as being profoundly linked with modern science. Through the discoveries of Copernicus (linking the observable with mathematical calculations) and Galileo (analytic geometry), experiential actuality along with perception is rendered irrelevant. Here the mathematical world substitutes for the experienced and experienceable.²¹⁴ Shiki and Takahama in their field work “sketch” and document “acting as true scientists.” Karatani continues by stating that “a certain kind of inversion was already latent in their obsession with documentation, the inversion that produced the notion of a transcendental interiority. They were not themselves ‘inward personalities,’ but their practices established a basis for interiority.”²¹⁵ The question of the prototypical manifestation of interiority as expressed in literature is examined within the third decade of the Meiji era when *genbu itchi* had become established. The discovery of landscapes outside of those with historical or literary connotations has been attributed to a literary work by Doppo Kunikida entitled *The Musashi Plain* (1898) in which humanity and nature are intertwined. “To discover landscape also meant to discover history.”²¹⁶ Kunikida is also credited as the first Japanese writer to attain “transparency” through the employment of confessional literature.²¹⁷

The concept of “sketching literature” is analogous to the present progressive verb form in English and features overt narration. Here the narrator is present on a meta-level of the text. Shiki discovered a kind of realism in the haiku in which everything is sketched in a language combining

²¹² Ibid., 61.

²¹³ Ibid., 61.

²¹⁴ Ibid., 63.

²¹⁵ Ibid., 65.

²¹⁶ Ibid., 66-67.

²¹⁷ Ibid., 71-72.

elegant diction, vulgar diction, and Chinese words all used as deemed necessary. Here, the importance of language and its diversity takes precedence over sketching as a concept. It's interesting to note that the idea of sketching in literature is a turn toward realism. Karatani quotes Shiki:

“Haiku is one part of literature. Literature is one part of art. This is why the standard for art should be the standard for literature, and the standard for literature should be the standard for haiku. In other words, we should use the same standard in evaluating painting, sculpture, music, drama, poetry, and prose narrative.”²¹⁸

To write in the haiku form is to probe to its very limits the poetic nature of language itself. In this sense Shiki's methodology as a critic is a formalist one. This is because the brevity of haiku makes it impossible to critique it purely in terms of meaning or content. In fact, in the West at this time there was no critic who brought language into focus as sharply as Shiki did. Thus it was that the Japanese practice of haiku composition, in its very specificity, could provide a point of departure for inquiring into the nature of the universal.²¹⁹

Within the context of significant social changes at the beginning of the *Tokugawa shogunate*²²⁰ (1603-1867), a marked shift took place in the use of poetic language. While the original *renga* was the poetry of the upper classes and demanded the preservation of medieval aesthetics and the use of classical language emanating from tanka poetry, *haikai no renga*²²¹ also allowed for the use of the vernacular.²²² The poet Matsuo Bashō (1644-1694) may have initially continued in the traditional

²¹⁸ Ibid., 74-75.

²¹⁹ Ibid., 75.

²²⁰ The *Tokugawa shogunate* was the last feudal Japanese military government (1600-1868) and the final era of traditional Japanese government; also known as the Tokugawa, Edo or pre-modern Period.

²²¹ Philosopher Watsuji Tetsurō in *A Study of the History of the Japanese Spirit* uses renga poetry as an analogy of the tension that is necessary to maintain between “one's individual and one's social nature,” which if released would cause one to overwhelm the other. “*Renga* poems are not created by a single individual but by a group of poets, with each individual verse linked to the next, and each verse the creation of a single individual, and yet each must cohere with the ‘poetic sphere’ as a whole. Watsuji concludes, ‘if there are self-centered persons in the company, a certain *distortion* will be felt and group spirit itself will not be produced. When there are people, who lacking individuality, are influenced only by others’ suggestions, a certain *lack of power* will be felt, and a creative enthusiasm will not appear. It is by means of attaining to Nothingness while each remains individual to the last, or in other words, by means of movements based on the great Void by persons each of whom has attained his own fulfilment, that the company will be complete and interest for creativity will be roused’ (Watsuji 1935, 113). Individuality is not, and must not be lost, else the balance is destroyed, and creativity will not effectively arise. What is required is that we become selfless, no longer self-centered, and open to the communal sense of the whole group or society. It is a sense of individuality that is aware of social, public interconnections.”

Robert Carter and Erin McCarthy. Spring 2017 Edition. *Watsuji Tetsurō*. Edward N. Zalta (Ed.). The Stanford Encyclopedia of Philosophy.

²²² Antonín Líman. *Chrám plný květů*. 310.

style, creating plays on words; later, however, he began to bring severity and a philosophical undertone to the haiku through the expression of a new poetic prerequisite: according to Bashō, a good poem must contain honestly honed or elaborated verses (*shiori*, meaning “lightness, malleability”) – as opposed to ostentatious affection – and be filled with empathy for the tiniest shades and connotations of the emerging verse (*hosomi*, meaning “slenderness, sparsity”). Bashō later added another prerequisite: lightness (*karumi*), through which the poet is able to add affective beauty as well as an image of ordinary, everyday reality.²²³

Wabi-sabi

Sen no Rikjū, known as the father of the tea ceremony, had a definitive influence on Bashō’s aesthetic principles. Rikjū employed the aesthetic principles of *wabi* and *sabi* in his tea practice. These principles have become guiding principles in the practice of writing haiku.²²⁴ The concept of *wabi-sabi* refers to the beauty of the imperfect, the impermanent, and the melancholy, and it expresses respect for fragility and modesty. It is a combination of the words *wabi* (originally from the word *wabu* meaning to be wretched and referring to the miserable feeling that comes from material deprivation, later developing the meaning of the bittersweet melancholy of solitude in nature) and *sabi* (loneliness, leanness, or withered-ness, later developing into showing marks of aging or wear that can enhance) and is linked to the Buddhist ideas of being at peace with transience and imperfection.

The importance of *sabi* for the way of tea was affirmed by the great fifteenth-century tea master Shukō, founder of one of the first schools of tea ceremony. As a distinguished commentator puts it: “The concept *sabi* carries not only the meaning ‘aged’—in the sense of ‘ripe with experience and insight’ as well as ‘infused with the patina that lends old things their beauty’—but also that of tranquility, aloneness, deep solitude.”²²⁵

The feeling of *sabi* is also evoked in the haiku of the famous seventeenth-century poet Matsuo Bashō, where its connection with the word *sabishi* (solitary, lonely) is emphasized. The following haiku typifies *sabi(shi)* in conveying an atmosphere of solitude or loneliness that undercuts, as Japanese poetry usually does, the distinction between subjective and

²²³ Ibid., 312-313.

²²⁴ Ibid., 313.

²²⁵ Graham Parkes. Fall 2017 Edition. *Japanese Aesthetics*. Edward N. Zalta (Ed.) The Stanford Encyclopedia of Philosophy. Citing Horst Hammitzsch. 1980. *Zen in the Art of the Tea Ceremony: A Guide to the Tea Way*. New York: St. Martin's Press.

objective:

Solitary now —

Standing amidst the blossoms

Is a cypress tree.

Contrasting with the colorful beauty of the blossoms, the more subdued gracefulness of the cypress—no doubt older than the person seeing it but no less solitary—typifies the poetic mood of *sabi*.²²⁶

The origin and proliferation of Zen Buddhism in Japan are traced back to Zen master Eisai (1141-1215) who is also credited with the beginning of Japan's tea tradition. He is said to have brought tea seeds with him from China where he had traveled in order to learn Zen Buddhism at its source.²²⁷ The principles of *wabi-sabi* are worked into the tea ceremony, as was detailed in a letter known as the "Letter of the Heart" (1488) sent from tea master Murata Shukō to his student Furuichi Chōin, defining the ideal way to drink tea and widely employing native Japanese implements and utensils. The aim was to move back toward the spiritual roots of tea drinking, a practice the Shogun class had transformed into aristocratic flamboyance.

The "Letter of the Heart" devotes particular attention to explaining how one should regard the utensils of tea, and indeed it is remembered especially for its injunction that one should "harmonize Japanese and Chinese tastes." It is wrong, however, for the inexperienced to delight in vain in such Japanese pieces (*wamomo*) as Bizen and Shigaraki ware because they possess the qualities of being "cold and withered" and "cold and emaciated." We can deduce from this that it was then popular to seek Bizen and Shigaraki ware for precisely these qualities. Cold and withered or emaciated are qualities in the realm of *kotan kanjuku* (the plain and simple) and the beauty of the crude and imperfect. In other words, they suggest the same aesthetic sphere as that evoked by the comment attributed to Shukō: "The moon is not pleasing unless partly obscured by a cloud."²²⁸

Zen-trained tea master Sen no Rikyū was commissioned by the warlord Hideyoshi Toyotomi to redesign the tea ceremony as a way to foster peace and to unite a recently divided feudal Japan in

²²⁶ Graham Parkes. *Japanese Aesthetics*.

²²⁷ Wikipedia, s.v. *Eisai*.

²²⁸ H. Paul Varley and Isao Kumakura. 1989. *Tea in Japan: Essays on the History of Chanoyu*. Hawaii: University of Hawaii Press. p. 21

the late sixteenth century. Rikyū stripped the non-essential elements from the tea ceremony and codified its movements, creating a practical, graceful, and minimal choreography with the essence of wabi-sabi nestled in the core of the ritual.

In the *Nampōroku* (1690), a record of sayings by the tea master Sen no Rikyū, we read: “In the small [tea] room, it is desirable for every utensil to be less than adequate. There are those who dislike a piece when it is even slightly damaged; such an attitude shows a complete lack of comprehension” (Hirota, 226). Implements with minor imperfections are often valued more highly, on the *wabi* aesthetic, than ones that are ostensibly perfect; and broken or cracked utensils, as long as they have been well repaired, more highly than the intact. The *wabi* aesthetic does not imply asceticism but rather moderation, as this passage from the *Nampōroku* demonstrates: “The meal for a gathering in a small room should be but a single soup and two or three dishes; sakè should also be served in moderation. Elaborate preparation of food for the *wabi* gathering is inappropriate.”²²⁹

8-8-8

In their critical research on structure and timing, “From 5-7-5 to 8-8-8: An Investigation of Japanese Haiku Metrics and Implications for English Haiku,” Richard Gilbert and Judy Yoneoka make a case for an 8-8-8 structure, rather than the traditionally understood 5-7-5 structure, through an in-depth study into the reading and rhythm that is implicit in haiku and natural in Japanese. Their study also investigates the application of the poetic form of the haiku that has taken root, not merely in the English language, a phenomenon which they trace back to Ezra Pound, a member of the imagists and advocate of the free-verse movement in poetry.²³⁰ The scholars R. H. Blyth and Harold

²²⁹ Graham Parkes. *Japanese Aesthetics*. Citing Dennis Hirota (Ed.). 1995. *Wind in the Pines: Classic Writings of the Way of Tea as a Buddhist Path*. Fremont: Asian Humanities Press. In Graham Parkes. *Japanese Aesthetics*.

²³⁰ In his essay *A Retrospect* Pound lays out the three principles of the *vers libre* movement, later labeled as *Imagiste* poetry.

1. Direct treatment of the “thing,” whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.

Ezra Pound. 1918. *Literary Essays of Ezra Pound*. New York: New Directions Books. p. 3.

Pounds essay *A Few Don'ts by an Imagiste* adopts a directive approach toward outlining this new form, similar to Yvonne Rainer's No Manifesto.

Henderson are credited with founding the tradition of the English haiku through their research and publications on haiku.

In 1952 R.H. Blyth eloquently described some of the qualities of Japanese haiku that make this poetic form one of the most unique in world literature – qualities which have sparked a worldwide study and practice of haiku, in numerous languages. His description has lost none of its relevance:

It is not merely the brevity by which [the haiku] isolates a particular group of phenomena from all the rest; nor its suggestiveness, through which it reveals a whole world of experience. It is not only in its remarkable use of the season word, by which it gives us a feeling of a quarter of the year; nor its faint all-pervading humour. Its peculiar quality is its self-effacing, self-annihilative nature, by which it enables us, more than any other form of literature, to grasp the thing-in-itself.²³¹

The haiku movement gathered momentum in the 1950s with authors such as Kerouac, who they state “did something for the haiku movement no amount of scholarship alone could” through the creation of the character Japhy Ryder (based on the poet Gary Snyder) in *The Dharma Bums* (1958) and by “incorporating something of a Japanese haiku ethos, or an imagination of it, into the heart of American vernacular.”²³² Ryder, a companion to the narrator Ray Smith (based on Kerouac), is “a kind of Basho cum Li Po cum Oregonian lumberjack.” Smith lives in California surrounded by Alvah Goldbook’s (Allen Ginsberg’s) library, which include works by Catullus,²³³ Pound, and Blyth.

Gilbert and Yoneoka present William J. Higginson’s English language guidelines for the writing of traditional Japanese haiku as published in *The Haiku Handbook* (1985).

1. For haiku in English an overall form consisting of seven accented syllables, plus unaccented syllables up to a total of about twelve, would yield a rhythmical structure native to English and at the same time approximate the duration of traditional Japanese haiku.

See Ezra Pound. March 1913. *A Few Don'ts by an Imagiste*. In *Poetry: A Magazine of Verse*. Harriet Monroe (Ed.). Chicago: Harriet Monroe. p. 200-206.

²³¹ Robert Gilbert and Judy Yoneoka. 2000. *From 5-7-5 to 8-8-8: An Investigation of Japanese Haiku Metrics and Implications for English Haiku*. Kumamoto: Journal of the Foreign Language Education Center. p. 1

²³² *Ibid.*, 7.

²³³ Catullus was a Latin Poet writing primarily in the *neoteric* style which turns to everyday life rather than to classic heroes.

Wikipedia, s.v. *Catullus*. <https://en.wikipedia.org/wiki/Catullus>.

A major grammatical pause between the second and third or fifth and sixth accented syllables would provide the sense of division created by the Japanese kireji.

2. While Japanese are used to reading traditional texts in which rhythms are not visually identified, the Western notion of a printed poem-text incorporates the idea of a line of type equaling a rhythmical unit, or verse-line. Therefore a three-line structure of two, three, and two accented syllables, respectively, would establish rhythmical proportions similar to those of traditional Japanese haiku.

3. Since the most commonly encountered short structure in traditional English poetry is the “[he]roic couplet” with two five-beat lines, the two-three-two beat structure with a strong grammatical break after the second or fifth beat, as proposed, would yield a sense of rhythmical incompleteness similar to that in Japanese haiku.

4. Grammar should be stripped to the minimum that seems reasonably natural. Complete sentences may or may not occur; articles (“a, an, and the”) and prepositions should be used sparingly, but not unnaturally omitted.²³⁴

Higginson presents these guidelines as corresponding to the English language poetic tradition and to the amount of information that the traditional haiku is concerned with, as well as its quantities and rhythmical proportions. Various modes of emulation are discussed in terms of the form that modern haiku have taken rather than as a critique of the adaption of various interpretations of syllable count and line breaks. Through the practical application of a theory of metrical phonology to haiku and its recitation, the authors propose a 24-mora²³⁵ template as the guiding compositional principle behind haiku.

[...] Japanese verse theorists of recent years have come to agree that the 17-on²³⁶ haiku is actually based on a 24-beat template which divides into 3 lines of 8 beats each, including 3, 1, and 3 silent beats, respectively. [The illustration (*author’s note*)] shows an example of (1) Basho’s frog pond haiku and (2) a famed traffic aphorism (hyogo) superimposed on this

²³⁴ William J. Higginson. 1985. *The Haiku Handbook*. Tokyo: Kodansha. pp. 105-106.

²³⁵ *Mora* is a linguistic term used to identify the sense of ‘phonic time-units’ or ‘time-lengths’ in Japanese speech. *Mora*, and *morae*, its plural, are English linguistics terms and also Japanese loanwords. It is the unit of time equivalent to the ordinary or normal short sound or syllable.

²³⁶ A term used to count individual phonic units in poetry.

template. Comparing the two, we can see how this template can handle not only 5-7-5 haiku, but haiku with a greater number of *-on* as well (specifically, 6-8-5 in the case of (2)).²³⁷

figure II.4.2.: Japanese Haiku Metrical Template: 24 mora in 3 segments of 4 bi-moraic feet.

The significance of this interpretation is the underlying concept of meter rather than form in the creation of a haiku. There are many examples of traditional haiku that do not adhere to a rigid seventeen-syllable form. Haiku with fewer or more *on* are called *jitarazu* and *jiamari* respectively, and are referred to in Japanese as *hachou* or “broken rhythm,” supporting Gilbert and Yoneoka’s theory of a 24-mora template.

The *kireji*, or “cutting word,” in the traditional Japanese haiku acts as a form of punctuation to highlight the affective content of one part of a haiku and/or its relationship to the second part, emphasizing what can be referred to as the “absolute metaphor” in the haiku or the relationship of the particular to the universal.²³⁸ The *kireji* is significant as a marker between two images or ideas; it is the pregnant pause that guides the reader toward what lingers behind the poem, barely perceptible.

Another important element of the traditional haiku is the seasonal word (*kigo*) or seasonal topic (*kidai*), which incorporate recurring events that are part of natural cycles. These are specified and expressed in their barest minimal form as concrete imagery. They generally indicate a complete season, but may also be as specific as early spring, late autumn, or mid winter.²³⁹ The language is spare, yet it resonates with the depth and mystery of the natural world, lending the haiku an allegorical quality that can be pinned to a particular time. Rather than employing metaphor to convey meaning, an instant is related to a universal principle.

The haiku exploits the vernacular for its relationship to the commonplace while avoiding the ordinary. It is concerned with a fresh perception and sudden awareness of the commonality of human experience. Rather than explain, the haiku reveals, in the barest possible terms and imagery, an ongoing event frozen in a moment of becoming, a completely self-sustained and self-contained

²³⁷ Robert Gilbert and Judy Yoneoka. *From 5-7-5 to 8-8-8: An Investigation of Japanese Haiku Metrics and Implications for English Haiku*. p. 13

²³⁸ Bruce Ross. Fall 2007. *The Essence of Haiku*. In Paul Miller (Ed.). *Modern Haiku*. 38.3. Portsmouth: Modern Haiku Press.

²³⁹ Bruce Ross. *The Essence of Haiku*.

epiphany. The event is enveloped and imbued with historical significance through the application of an open form that requires the comprehension of its underlying principles and an intuitive sense of its metric form.

II.5. Becoming Actual

I'm using my own person in pieces, but I'm trying to turn my person into a nonperson in the sense of a person without will, without volition.

I'm subjecting myself to a scheme.²⁴⁰

Vito Acconci

Reperformance

In order to examine how historical performance art has served as score two examples will be used; *Seven Easy Pieces* by Marina Abramović (2005) and *Replaced* by Barbora Klímová (2006). These works utilize reperformance in significantly divergent ways.

Marina Abramović's curatorial concept for the Guggenheim Museum²⁴¹ was to reperform six iconic works of performance art, one of which was her own, and to create a seventh, new performance piece. Originality and authenticity had long been associated with the genre of performance art, making reperformance a bold prospect. Abramović's choice to do so was partially based on her own and others' works in popular culture she felt had not been given the credit and acknowledgement that she thought they deserved. The reperformance served dual, perhaps contrary, purposes; the distillation of a performance score from the works, and simultaneously, the canonization of each piece itself as performed by her. Abramović's inquiry looks very specifically at reperformance through the optics of cultural heritage. In the article *Self-Mutilation Is the Sincerest Form of Flattery* by Randy Kennedy, Abramović details her intention stating, "There's nobody to keep the history straight," and that "[she] felt ... obliged ... like [she had] this function to do it."²⁴² Abramović affirms herself as an authority and seeks permission from the original authors or from the heads of their estates to reperform the pieces. Her choices are based on her personal affection and reflect the risk and intensity of experience which characterizes her own work.

The pieces Barbora Klímová chose were originally performed in communist Czechoslovakia in the

²⁴⁰ Vito Acconci. 2006/2007. *Shelley Jackson Talks with Vito Acconci*. The Believer 4/10. https://www.believermag.com/issues/200612/?read=interview_acconci

²⁴¹ Solomon R. Guggenheim Museum. 2005. *Marina Abramović: Seven Easy Pieces*.

²⁴² Randy Kennedy. 2005. *Self-Mutilation Is the Sincerest Form of Flattery*.

1970s and 80s and are chosen for their non-conflictual nature and placement in public space. They serve as a subsequent comparative research tool. As Tomáš Pospizyl explains:

The Replaced project shows that Czech performance of the 1970s and 80s was not limited in terms of the period; that it was not solely a way of fulfilling the meaning of life under the totalitarian Communist regime. The seemingly banal or on the contrary drastic activities not only had a politically therapeutic function; they also created meanings which may be valid today, as well. Even though we are no longer surrounded by a repressive state as in the 1970s, in effect a similar totalitarian impression is made by the complex activities of business and media due to which, we increasingly enter relationships which have been constructed and regulated in advance.²⁴³

The particularities of the interpretation and their use as a tool for social inquiry, is particular to the way in which Klímová presents her work to the public. The pieces are carried out in a practical manner and little attention, if any, is paid to the quality of the image and documentation in terms of composition. In fact, the videos are presented with excerpts from interviews with the authors of the original work shown in subtitles. Here, her interpretation is secondary and is more of an ambient backdrop to the scrutiny of these authors' intent and the social and political environment that formed and defined them. As Klímová explains:

I attempted to research what happens when I place a previously recorded gesture into a completely altered reality. I was interested in which ways public space and anything related to it had changed (politics, urbanism, architecture, but also social conventions and codes associated with particular locations). I repeated individual performances in several environments in order to find out if, and what the differences were. The original performances were documented in photographs and through texts. In order to find out more about the circumstances under which they were initiated, I met with practically all of the artists and discussed their experience and the reasons behind their actions. It came to light that in addition to my project being a probe into public space, it reflected a transformation in the manner in which we view these performances today.²⁴⁴

²⁴³ Tomáš Pospizyl. 2006. *A Replica does not Represent Merely a Copy but Part of a Dialogue*. In Klímová, B. 2006. *Replaced - Brno – 2006*. Brno: Barbora Klímová. p. 76.

²⁴⁴ Barbora Klímová. *Replaced - Brno – 2006*. p. 7.

She also looks at the process of reperforming itself, particularly through having chosen the method of interviewing the performers about the performances rather than having relied on documentation alone. Tomáš Pospiszyl describes the artistic role Klímová plays in this particular project thus:

Not only is the contemporary artist a craftsman imposing new forms onto solid material, but also an author who works with meaning in the first place. The value of his/her work of art does not lie in manual design or emotional demonstrativeness, but in its originality on the level of thought.²⁴⁵

In the case of *Seven Easy Pieces*, the behind the scenes stories are a sort of folklore associated with the work and told in anecdotes, whereas interviews with the artists concerning their original works are an integral part of the Replaced project and of their reperformance, which Klímová refers to as “*replacements*” through her title.

A criteria for the selection of performances which would be reenacted was foremost that the original performance took place – or could have taken place – in public space. Gestures or events identifiable through their obviousness, bordering on normal acceptable behaviour, suited my intentions rather than composed works.²⁴⁶

To this end, the visual and aesthetic quality of each replacement is secondary to Klímová’s personal experience of the work. Little importance is placed on the locality or the replication of the qualities of the original physical locations. The unassuming nature of the original works is characteristic for early Czechoslovak performance art or what is contextually more widely known as *action art*.²⁴⁷ Due to the fact that very little documentation of the original performances exists, Klímová was afforded a wide field for their interpretation.

The pieces performed by Abramović are meticulous rather than composed in terms of their reenactment. The pieces rely on the presence of an informed audience within an institutional context, more so than the pieces as they were performed originally. Several had originally taken place at established private galleries. In the case of Acconci’s work *Seedbed*, detailed video

²⁴⁵ Tomáš Pospiszyl. *A Replica does not Represent Merely a Copy but Part of a Dialogue*. In Barbora Klímová. *Replaced - Brno – 2006*. 72.

²⁴⁶ Barbora Klímová. *Replaced - Brno – 2006*. 7.

²⁴⁷ The term “*akční umění*” or “*action art*” is used less so to describe contemporary performative practice. Performance in Czechoslovakia dating from the 1970s pursued a line of inquiry that is closely related to the form of the happening and the legacy of action painting. This may also allude to the Vienna Actionists who were active between the years 1960 and 1971.

documentation of the piece exists portraying; the architectural solution of the piece, installation views, and a demonstration of the audience experience, in addition to behind the scene views of Acconci in situ.²⁴⁸ Documentation of the reperformance²⁴⁹ is shot from the audience's perspective and includes bird's-eye footage of the site-specific architectural situation. Abramovic's words are delivered through a visible speaker and close-ups of the audience's meditative contemplation of their experience are seen.

figure II.5.1.: Seedbed

Video documentation of Beuys' piece *How to Explain Pictures to a Dead Hare* (1965) performed at Gallery Schmela in Düsseldorf also exists. His visual appearance and demeanor, as well as the environment, are portrayed in intimate detail. The physical proximity between Beuys and his audience (which Beuys kept himself delineated from) is also revealed, and how he allowed them to peer into a closed gallery room constructed within the exhibition space.²⁵⁰ Abramovic's slavish reenactment required a systematic research approach as Judith Rodenbeck describes:

For [the] reperformance she went and interviewed ... members of his family, people who had been in his milieu at the time of the work, trying to reconstruct a performed work which famously had no observers.²⁵¹ Reperformance is an interesting issue and raises a number of problems. One is, can we reexperience something of the authentic to the original work, is there some way we can be faithful to the original work? And part of Abramović's premise is that classic works of performance art need to be archived and that they can be archived in a kind of physical memory, and then retaught to a new generation. So this is, for her, an act of homage to Beuys but also an act of pedagogy, an act of instruction ... That type of authenticity ... I'll just say as a footnote, this is not a hare, so there's some inauthentic things, it's an american jack rabbit, the wrong kind of animal. It's not caught out in the wild, it was a lab animal that was delivered by Federal Express in a frozen packet. In order for it to actually achieve a kind of animal-like liveliness the preparators had to break its spine in several places so that it would actually fly. So there are some interesting tricks to making the

²⁴⁸ Vito Acconci. 1972. *Seedbed*. New York: Electronic Arts Intermix. (Dist.).

²⁴⁹ Babette Mangoite. 2007. *Seven Easy Pieces*. (DVD). 9:30-17:58.

²⁵⁰ Joseph Beuys. 2014. *Joseph Beuys – English Subtitles – How to Explain Pictures to a Dead Hare 2/2*. Recording of Joseph Beuys as a participant in the discussion program Club 2, broadcast on ORF on 7 January 1983; performance documentation of *How to Explain Pictures to a Dead Hare*.

²⁵¹ I include this statement as an indication of how a performance of legendary status comes to have various interpretations in terms of the reality of the original situation.

reperformance look like, resemble the photograph that is the locus classicus for understanding or thinking about the Beuys work. I also like this image (*Abramović performing Beuys*) because it indicates almost accidentally, something about appearance to an ideal form, a platonic form of this performance.²⁵²

figure II.5.2.: How to Explain Pictures to a Dead Hare

Beuys's speaks extensively on the philosophy of his artistic mission and specifically about the development of the performance piece during his participation in the Club 2 television discussion moderated by Adolf Holl in 1983. When Beuys is asked how he arrived at the formulation of his sentence and the ultimate performance of it, Beuys responds that he arrived at the formulation of the sentence through years of preparation and continues by saying that he definitely didn't sit down and formulate it in order to perform this particular act. His response continues as a literal manifesto on the importance of creative work as a holistic artistic practice with esoteric awareness of the world and its environment and respect to all entities, visible or not. Later in the discussion Holl retorts concerning the dead hare, that once the performance is over, its meaning is not permanent. Beuys' responds:

No, I would argue against that. We're still talking about the performance although its been almost 20 years now. This means it lives as information, it's engraved. Is it not true that the thoughts of people are realities? Are we so far from reality and from human common sense that people's thoughts and deeds are dismissed as unrealities? Have conceived things, or pronounced things, or carried out actions or developments been lost from this world? Or isn't it so that only they carry the world further in its evolution? [...] [W]e have to see that the forms of thought – the inner forms of thought – are a precondition for all further materializations. Therefore, I see myself compelled to say that the thought of a human being is itself already a sculpture, and that it's a question of whether this thought will receive a form in order to embody itself in the physical world. Can't we recognize the connection between the inner powers and that everything comes from the inner powers and its quality so that the outer living conditions may develop sensibly? Whatever counts in art counts in general as well, for example in human work, and again from art we dive straight into the concept of work, and that is my interest. My concept of art – which I call the extended concept of art, which presents the “social art” as a new discipline and presents it for

²⁵² Judith Rodenbeck. 2014. *Kaprow's Syntax*. (Lecture). Barcelona. Fundació Antoni Tapies. Barcelona.

discussion. And I believe can as well prove that only through “social art” can a change in the world of work occur – yes it can even as well change the concept of capital in the world of work itself. That’s what I want to show. I want to show that resulting from the evolution of art, it is now possible to reach into the heart of society and starting from there to design the future anew. Meaning reshape it, transform it. Just like when a sculptor realizes that his old sculpture isn't good anymore and needs improvement, he reshapes it.²⁵³

Abramovic’s endeavor is the result of a lifelong process and validation of her performance work and the development of a working method²⁵⁴ characterized by the notion of being present in both time and space. Each of the pieces which were reperformed lasted seven hours and took place over the course of one week. Abramovič is renowned for her durational pieces, which require physical resilience and mental concentration and focus. In juxtaposing the pieces as such, she creates a glossary of performance pieces and reveals through each remaking the substance of her own practice. Like Beuys, Abramovič’s intention has a much larger scope than the mere archiving of these pieces through their manifestation in a public arena.

Beuys later refers to Gyorgy Ligetti’s working process (also a participant in the Club 2 discussion) which is based on what Ligetti refers to as vision which in Beuys’ opinion could also be referred to as intuition or inspiration.

The method of working while having a vision in front of him – meaning something complete – which he then proceeds to work on with a reductionistic methodology is as well seen in any other creative fields of work. [...] There is this famous example of Kekule who, after having searched his whole life in organic chemistry for the structure of the benzene ring, suddenly dreamt it one night, had a vision in the night that small bodies [...] flew around in a specific order, and when he woke up in the morning he knew that the solution had to lie right there, right in the assembly of these animals. He then wrote this down, proceeded to work on it in a reductionistic manner and with that he discovered the benzol ring. But again I'm saying that the precondition for him having been able to experience that, in his dream, was that all his life he systematically prepared himself to want to find something like that, and surely the same case applies to the ‘hare.’ I'm saying that the hare is the result of a lifelong’s work, and the performance with the hare is of course incomprehensible without

²⁵³ Joseph Beuys. 1983. *Joseph Beuys im ‘Club2’*. 1:37:25 – 1:40:34.

²⁵⁴ Marina Abramovic. 2018. *The Abramovic Method*.

counting the data from the beginning of my life on, so from my childhood on, which led to a point that at a certain place something appeared which looked very spontaneous – just like the Zen paintings (enso) [...] for which one also has to prepare for over a lifetime, or not? That's what I mean.²⁵⁵

Abramović is as charismatic and extravagant as Beuys in how she describes her work and indeed, both of their lifelong work is to be understood as a manifesto designed to reach far into the fabric of the individual and society. She is the right candidate for a reperformance of a piece which, based on Beuys' verbal expression concerning the work, was a unique, tailored manifestation for a specific moment in time that was very much his own.

An integral part of Klímová's work were transcripts of the interviews she conducted with the authors of the original works she reperformed, or rather reexperienced. Each of her interviews brings us closer to understanding the atmosphere of the period, and environment in which the works were created, as well as the personality of each of the artists turned protagonists in her project, those being; Petr Štembera, Vladimír Ambroz, Jan Mlčoch, Jiří Kovanda, Milan Kozelka, Karel Miler, and Vladimír Havlík.²⁵⁶

As Pospiszyl remarks:

By means of their new production, she wanted to create a situation which would allow her to enter into a dialogue with them, to create replicas in the sense of answers to questions raised as far back as a quarter of a century ago.²⁵⁷

As a research-based project, *Replaced* requires a different type of personal investment than the original performances which took place in intimate settings either witnessed by a handful of invited guests or in an inconspicuous manner in public space, more in the sense of Kaprow's *Happening*. Less is left up to the imagination in Klímová's project; the performative works are subjected to an analytical scrutiny which takes place without the formation of a subjective opinion. That she leaves to the audience. Pospiszyl points out that:

²⁵⁵ [BeuysKanal] *Joseph Beuys im 'Club2' (1983)*. 1:57:00-1:59:30.

²⁵⁶ For a concise overview of Czech action and performance art see Pavlina Morganová. 2009. *Akční umění*. Prague: Nakladatelství J. Vacl.

²⁵⁷ Tomáš Pospiszyl. *A Replica does not Represent Merely a Copy but Part of a Dialogue*. In Barbora Klímová. *Replaced - Brno – 2006*. p. 72.

She experienced the scenarios of the selected performances herself and although she was aware of the impossibility of “entering the same river twice”, the character of her experience exceeds common knowledge via texts, documents and artefacts. And this complex experience – within the limits of a joint effect of video recordings, photographs and texts – is transferred onto the spectator.²⁵⁸

figure II.5.3.: Attempted Acquaintance. I invited some friends to watch me trying to make friends with a girl.

figure II.5.4.: Replaced – Brno – 2006, Attempted Acquaintance

The function of this transference takes place in a manner distinctly contrasting to that which Beuys and Abramović employ in order to touch or reach their audience. The extent of the perpetuation of the mythology both of the artist and their oeuvre, either through their own ambition or the institutional support thereof, must be considered when contemplating what it is the reperformance accomplishes. In *Seven Easy Pieces*, the works that are replicated were not unknown within an international context. Klimová’s reperformances also take place within an established and prestigious institutional framework, that of the Jindřich Chalupecký Award,²⁵⁹ however there is a humble almost self-effacing aura to the work which moves it into an area of interdisciplinarity which plays less with the concept of the “here and now”²⁶⁰ than Abramović does in *Seven Easy Pieces*.

Presence

Amelia Jones makes a case against performance art’s claim to presence in her essay “The Artist is Present”: *Artistic Re-enactments and the Impossibility of Presence*. Her aim is to bring light to “the dilemma of performance histories and what is possible to know about live art.”²⁶¹

²⁵⁸ Tomáš Pospiszyl. *A Replica does not Represent Merely a Copy but Part of a Dialogue*. p. 77.

²⁵⁹ Annual award for young Czech artists up to the age of 35 founded in 1990 by Václav Havel, Theodor Pištěk, and Jiří Kolář. The award commemorates the life-time achievement of Jindřich Chalupecký who initiated unofficial, avant-garde art activities in former Czechoslovakia. At the same time, he worked to preserve Czech art’s independence, on the one hand, and its affinity with the tradition of both Czech and European modern art on the other. Chalupecký’s aim was to connect groups and individuals of all generations and of different worldviews. <http://www.cjch.cz/en/article/o-cene>. Accessed 8 January 2018.

²⁶⁰ “Here and now” is a term often referenced when describing the experience of performative work by the viewer, when a feeling of the suspension of time is evoked or rather the awareness of a delineated experience within which the viewer resides for the duration of the piece.

²⁶¹ Amelia Jones. 2011. “The Artist is Present”: *Artistic Re-enactments and the Impossibility of Presence*. In *TDR: The Drama Review*. (55/1, Spring 2011). Cambridge: The MIT Press. p. 18.

In all cases of re-enactments the question of what happens when art, political, or social scientific events are redone in a gallery or museum context is crucial. Surely re-doing past non-art events in an art context shifts our understanding of their meaning and significance more dramatically than the re-staging of former performative artworks in new art contexts. But there are some potentials and dangers common to all types of re-enactment. Although all of these restaging gestures have interesting critical potential, they also have the potential to flatten out or aestheticize the act (precisely by evacuating the act of its original political specificity) and thus to reduce or erase the act's potential for provoking awareness or for transformation or change.

Even in the case of re-done body art works (made, after all, in a loosely aesthetic or art context) the act of aestheticization can violently eradicate their political potential. The Happenings, for example, were never meant to be aesthetically pleasing. I leave aside for now a detailed analysis of the nuances of how different re-enactment strategies might be seen to function — in the end, the most important point to note is that each project would have to be evaluated for its very specific modes of retrieving past acts, and within its very specific, ongoing contexts of production and reception.²⁶²

An attempt to tackle the subject of the documentation of “live art” in Czechoslovakia²⁶³ took place in 2012 at the *Dokumentace Umění* conference at the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem. The conference proceeds were later published in a book of the same name edited by Jan Krtička and Jan Prošek. The editors addressed a generation of artists whose performance work spans a period when accessibility to a means of documentation (from the 1960s through the 1980s) were limited. Some of the artists are presently producing work of a performative nature. One of the impulses to hold the conference was the attention that had been given to the documentation of live art over the previous decade by established international venues, for example, the Tate Modern's Collecting the Performative project.²⁶⁴ Within seven essays and transcripts of ensuing discussions, the issue of documentation is investigated along with its characteristics and parameters, its contextuality and its usage for exhibition and publication. The theme of reperformance is recurring although not addressed specifically. In his talk, *Records and*

²⁶² Amelia Jones. 2011. p. 25.

²⁶³ The Czechoslovak Socialist Republic (1948-1990) became the Czechoslovak Federal Republic in 1990 until it was dissolved through mutual agreement in 1993 thus forming the independent Czech and Slovak Republics, the former of which has officially adopted the shortened name Czechia as of 2016.

²⁶⁴ Pip Laurenson. 2014. *Collecting the Performative*. London: Tate Modern (Research Network).

Recordings, Miloš Šejn states that the organizers told him the conference was to be focused on the possibility of recording the interpretation of experience. In response to this demand, he replied:

... to tell the truth, all artistic creation is, was, and will be the result of the possibility of recording the interpretation of an experience. Only the reasons for the experience, its intensity and the possibility of language, or the possibility of choosing a language and their shared authenticity, or inauthenticity and or their absence.

Nevertheless I have, for myself, for this occasion chosen the following thought matrix, the levels of which I shall attempt to follow inconsistently through my work.

ways of recording the interpretation of an experience
ways of recording as the preinterpretation of an experience
ways of recording as the reinterpretation of an experience
ways of recording as the interpretation of a non-experience
ways of recording as the disinterpretation of an experience
the impossibility of recording the interpretation of an experience ²⁶⁵

Šejn's continues to detail the specifications of his creative process and aspects of documentation which is fragmentary either by choice or through circumstance. What he finds most fruitful, fascinating and risky in ways of recording the interpretation of an experience is the search for new paths. This he finds is most often omitted due to the conviction that it is necessary to limit the search and the discovery. He labels the creative being "a continual being" and how it concerns "returns." He continues by stating that work in solitude is alternated with realizations done in pairs or as a trio. He calls historical excursions "conversations with our ancestors" and refers to work with visual, textual, body and spatial language as a dismantling and restoration of them.²⁶⁶

By using the examples of *Seven Easy Pieces* and *Replaced*, particular factors, working methods, creative and decision-making processes which are symptomatic for reperformance are revealed.

²⁶⁵ Jan Krtička and Jan Prošek. (Eds.). 2013. *Dokumentace umění*. Ústí nad Labem: FUD UJEP. p. 35.

²⁶⁶ Jan Krtička and Jan Prošek. (Eds.). *Dokumentace umění*. p. 42.

Documentation, archived material, eye-witness accounts, and conversations with the work's original author serve as source material, all of which are the subject of historical and contextual interpretation. The esprit d'epoch captured through documentation and through the passing down of information through generations, influences the aesthetic character of the work and its reperformance. Its presentation within an institutional framework (or lack thereof) plays an important (if not decisive) role in the reception of the interpretation by the public at large and by accepted authorities in the given field, in this particular case, fine art and performance. Both projects have been re-performed, in academic contexts by students. In the project *Jako...* (2013), Kateřina Michálková as a visiting artist in Klímová's Environment studio (FFA BUT) does several performances on trains in the manner or style of different artists such as Pavla Scerankova, Jan Nálevka, or Pak Sheung Chuen. She also re-performs part of Klímová's Replaced project.

As Barbora Klímová repeated Karel Miller's 1972 action in 2006, this year I repeated her action. Thus I continue in the transference of this gesture to a different environment and time, researching peripheral reactions.²⁶⁷

Abramović also sees a reperformance in the work of Jess Rose who was a Master of Philosophy student at Aberystwyth University in Wales, investigating and developing performative strategies for the re-use of archival material. Through the "re-doing" of the *Seven Easy Pieces* series of reperformances Rose aims to "un-do the binary between the live and the mediatized, complicating notions of real-time, and confusing the order of past, present, and future."²⁶⁸ *The (Re)Conditioning: First Act Towards a Self-Portrait - A re-performance* – Jess Rose is performed in an intermedia decentralized manner.

²⁶⁷ Kateřina Michálková. 2013. *Jako* Environment Studio, FaVU VUT Brno.

²⁶⁸ Jess Rose. 2012. *The (Re)Conditioning: First Act Towards a Self-Portrait- A re-performance-*. Aberystwyth University.

II.6. Exploiting the Quotidian

*When the natural and the cultivated blend in one,
acts of social intercourse are works of art.*²⁶⁹

John Dewey

Reenactment and Socially Engaged Art

Visual and performance artist Pablo Helguera looks closely at socially-engaged art in *Education for Socially-Engaged Art: A Materials and Techniques Handbook*. He uses participation, archiving, discussions, happenings, and civic ceremonies in his work and pedagogy. In *Education for Socially Engaged Art*, multi-layered participatory structures are described, broken down into several areas, namely: nominal participation, directed participation, creative participation, and collaborative participation. While nominal and directed participation are generally defined by a single encounter, creative and collaborative participation are developed over a significant period of time, anywhere from a day to several years. These areas differ in the range of possible goals and outcomes, degree of participation, and ultimately the evaluation of community experience. Socially engaged practice in the arts can be characterized by voluntary (willing submission), non-voluntary (non-consensual), and involuntary (inadvertently involved) forms of participation.²⁷⁰

Helguera dedicates a chapter in his book to Performance. In order to escape mere spectacle in performative practice, Helguera stresses the importance of play and awareness of the “performative function in social interactions.”²⁷¹ It is through the disruption of existing social values that space is created for critical reflection.

[T]he boundaries between artwork and experience are blurred, in the same way that authorship and collectivity are blended, documentation and literature are one, and fiction is turned into real experience and vice versa. All components of a traditional structure of production and interpretation are turned around and reassigned. [...] Artists take their tactics from the replication of institutional structures, but allowing carnivalesque interactions both validates the experience as an artwork and still manages to remain constructive.²⁷²

²⁶⁹ John Dewey. 2005. *Art as Experience*. New York: Penguin Group. p. 65

²⁷⁰ Pablo Helguera. 2011. *Education for Socially Engaged Art*. Mexico City: Jorge Pinto Books. p. 61.

²⁷¹ Ibid., 70.

²⁷² Helguera lends the term “carnavalesque” from Mikhail Bakhtin who in *Rebelais and His World* (Bloomington Indiana University Press, 1993) describes it as a cultural inversion in which social hierarchies are temporarily

Helguera goes on to explain that what occurs through this disruption of social roles is an inversion and ultimately a merging of meaning and interpretation, either annulling the roles or linking them in ways that conventional disciplines may be hesitant to.

What art-making has to offer is not accurate representation but rather the complication of readings so that we can discover new questions. It is when we position ourselves in those tentative locations, and when we persist in making them into concrete experiences, that interstices become locations of meaning.²⁷³

The Battle of the Oranges takes place each year in the Northern Italian city of Ivrea. The battling tradition of throwing oranges is historically linked to the lore of the city's defiance against a ruling tyrant. The event is understood to commemorate the uprising of the city's inhabitants in defense of a young bride, the daughter of a miller, who decapitated their ruler while he was attempting to exercise the “droit du seigneur” in which the ruler has the right to spend the night with each newly wed woman. Horse drawn wagons move from district to district where battles are waged by aggressively launching oranges at one another. Passive participants in the event are given a red hat which indicates their role as audience, protecting them from being attacked as they meander through the streets, up to their ankles in pulverized orange peel and pulp.²⁷⁴

figure II.6.1.: Battle of the Oranges

The Battle of Wyoming (Wyoming Massacre)²⁷⁵ is a Revolutionary War Battle which was reenacted in 2011 and 2014 by the 24th Connecticut Militia Regiment²⁷⁶ and the 42nd Regiment of Foot, both of which are non-profit volunteer organizations concerned with educating the public about the War of American Independence (1775-1783). All of the participants are volunteers who equip, dress and

broken through satire, celebration, and chaos. Helguera uses the example of the French medieval Feast of the Ass which was characterized by a temporary change in social roles where power is briefly granted to those in subordinate roles. The celebration is associated with the Feast of Fools and the Lord of Misrule in which an officer was appointed by lot to preside over the festivities.

Wikipedia, s.v. *Feast of Fools*. https://en.wikipedia.org/wiki/Feast_of_Fools. 20 March 2018.

Wikipedia, s.v. *Lord of Misrule*. https://en.wikipedia.org/wiki/Lord_of_Misrule. 20 March 2018.

²⁷³ Pablo Helguera. *Education for Socially Engaged Art*. 71.

²⁷⁴ See Storico Carnevale di Ivrea.

²⁷⁵ [FarNorthUSA]. 2011. *Revolutionary War reenactment-Pennsylvania*. Amateur live footage from the reenactment.

²⁷⁶ See *The 24th Connecticut Militia Regiment* website.

arm themselves at their own expense, taking great pains to replicate the attire and manner of the units they represent.²⁷⁷

figure II.6.2.: Battle of Wyoming

Conservationist Tim Abbott describes his participation in the Battle of Wyoming²⁷⁸ in a detailed account of the action and his personal sentiments and experiences in an entry to his blog entitled *Walking the Berkshires*, described as his "personal blog, an eclectic weaving of human narrative, natural history, and other personal passions with the Berkshire and Litchfield Hills as both its backdrop and point of departure. I am interested in how land and people, past and present manifest in the broader landscape and social fabric of our communities."²⁷⁹

[T]he freewheeling nature of the tactical demonstrations - open order fighting in the woods, and even one that took place at night - and of the second and third battles that were intended as open-ended contests, made for lots of adrenaline and an historically appropriate amount of uncertainty.

We have very few contemporaneous, first hand accounts of Revolutionary War engagements by enlisted men, a good number of whom were illiterate. Most of what has come down from common soldiers of the Revolution was written more than half a century later in veterans' pension applications (often via amanuensis).²⁸⁰ What they saw, or thought they saw, must be evaluated in that context.²⁸¹

Between 2004-2006, inspired by the tradition of Civil War reenactment, Allison Smith initiated the project and platform *The Muster*. A muster traditionally meant a gathering of troops for the purpose of battle, inspection, critique, exercise, or display. The word 'muster' is commonly used to mean 'gather, summon, or rouse.' Smith's piece began with a call for participants to declare their causes; *What are you fighting for?* is the headline for the call, designed to resemble print material of the era. Her primary interest with the work is the relationship between craft and war and the manner in which nationalism is performed and made tangible. Through her own experience of large scale Civil

²⁷⁷ See the *Battle of Wyoming* website.

²⁷⁸ Revolutionary War Battle, the reenactment of which takes place in North Eastern Pennsylvania, USA.

²⁷⁹ Tim Abbott. 2011. *Walking the Berkshires*.

²⁸⁰ Amanuensis: a person employed to write or type what another dictates or to copy what has been written by another. Wikipedia, s.v. *Amanuensis*.

²⁸¹ Tim Abbott. 2011. *Walking the Berkshires*.

War battle reenactments and her fascination with early American militia gear she embraced the concept of the amateur citizen soldier. Smith's piece is one of *Collaborative participation* in which the audience shares responsibility for developing the structure and content of the work in conversation with the artist.

figure II.6.3.: The Muster

The festival, however differing from historical reenactment, maintains a similar characteristic in terms of the rhythm and existing template of experience. Gadamer looks at festivals in terms of their temporal structure and repetition. In its repetition it is neither the festival itself nor a remembrance of that festival that was originally celebrated. "The originally sacral character of all festivals obviously excludes the familiar distinction in time experience between present, memory, and expectation. The time experience of the festival is rather its *celebration*, a present time sui generis."²⁸² In the example of the Battle of the Oranges we see how the celebration has become a festival of sorts, where the legend is a component, however the manifestation has taken on a life of its own, somewhere between reverie, ecstasy, and extraordinariness.

The temporal character of celebration is difficult to grasp on the basis of the usual experience of temporal succession. If the return of the festival is related to the usual experience of time and its dimensions, it appears as historical temporality. The festival changes from one time to the next. For there are always other things going on at the same time. Nevertheless from this historical perspective it would still remain one and the same festival that undergoes this change. It was originally of such and such a nature and was celebrated in such and such a way, then differently, and then differently again.²⁸³

From its inception—whether instituted in a single act or introduced gradually—the nature of a festival is to be celebrated regularly. Thus its own original essence is always to be something different (even when celebrated in exactly the same way). An entity that exists only by always being something different is temporal in a more radical sense than everything that belongs to history. It has its being only in becoming and return.²⁸⁴

²⁸² Hans-Georg Gadamer. 2013. *Truth and Method*. London and New York: Bloomsbury Academic. p. 126.

²⁸³ Ibid., 126.

²⁸⁴ Ibid.

Contemporaneity

The concept of *contemporaneity* is well illustrated through the example of reenactment. An historic event is propelled into the present through bridging historical witnessing and contemporary experience. Through direct presence the imagined event is brought into real-time, challenging the subject/audience with the offer of coupling recollection with expectancy. Gadamer prescribes *contemporaneity* to the work of art, in that it is the 'essence of being present'. It is the concept of 'full presence' which is achieved through the presentation of a particular thing regardless of the measure of time which delineates us from the original event. Rather than a given, it is an undertaking of the consciousness toward an accomplishment, an appeal to supersede mediation 'in total presence.' *Contemporaneity* is perceptible in religious ritual which Gadamer refers to when describing 'being present' through 'genuine participation in the redemptive event itself.'

No one can doubt that aesthetic differentiation—attending to how "beautiful" the ceremony was or how "well preached" the sermon—is out of place, given the kind of claim that is made on us. Now, I maintain that the same thing is basically true when we experience art. Here too the mediation must be thought of as total. Neither the being that the creating artist is for himself—call it his biography—nor that of whoever is performing the work, nor that of the spectator watching the play, has any legitimacy of its own in the face of the being of the artwork itself. What unfolds before us is so much lifted out of the ongoing course of the ordinary world and so much enclosed in its own autonomous circle of meaning that no one is prompted to seek some other future or reality behind it. The spectator is set at an absolute distance, a distance that precludes practical or goal-oriented participation. But this distance is aesthetic distance in a true sense, for it signifies the distance necessary for seeing, and thus makes possible a genuine and comprehensive participation in what is presented before us. A spectator's ecstatic self-forgetfulness corresponds to his continuity with himself. Precisely that in which one loses oneself as a spectator demands that one grasp the continuity of meaning.²⁸⁵

Delegated Performance

Claire Bishop looks at the materialization of socially engaged performative practice in *Delegated Performance* in the book *Artificial Hells*. She focuses on the development of delegated performance

²⁸⁵ Ibid., 129-130.

as it differs from the criteria that held importance during early performance art, particularly body art of the 1960s. Through the contemporary practice of hiring non-professionals to be present at particular times according to the artist's instruction, questions concerning the ethics of performative practice which supposes participation in a manner contrasting greatly with its ancestral anti-institutional format. In describing work of this nature Bishop identifies three types of delegated performance; live performance using specific categories of participants (generally there are similarities between the artists and the individuals they hire in terms of social class, ethnicity, age, or gender, hiring specialists in fields other than performance or professional identity which are instruction based and the focus is on the conceptual form, and finally engaging individuals in order to document performance in video or film (situations that are too difficult or sensitive to be repeated).²⁸⁶ The managerial outsourcing of labor moves beyond voluntary participation, emulating a service industry which is relegated to a mere tacit aspect of the piece. Performers are given shifts, paralleling performance art work with labor and lifting the burden of immediacy from the work thus granting it an energy of sustainability rather than an aura of endurance. The unpaid artist performer, or activist for that matter, is replaced with a model of participation and performance that effects the reception of the work despite it not being the subject of the work itself.

Bishop identifies five types of socially engaged art; direct action, symbolic gestures, consciousness raising, media intervention, and new communities. Her observation was that there was a general lack of vocabulary to engage in meaningful dialogue in more theoretically encompassing terms. While all of the works that she sites are somehow related through their participatory principles, there are certain characteristics and terms that define them and allow her to categorize them as community-based art, experimental communities, dialogic art, littoral art²⁸⁷, interventionist art, participatory art, collaborative art, contextual art and (most recently) social practice. Bishop points out that this lattermost term no longer employs the word art at all. In all of these approaches there is alteration which takes place in the classic roles of artist, object, and audience. Here these roles are transformed into collaborator or producer of situations, on-going or long-term project (without a predetermined beginning or end), and co-producer or participant, respectively.²⁸⁸

²⁸⁶ Claire Bishop. 2012. *Artificial Hells*. London: Verso. pp. 224-226.

²⁸⁷ Littoral art is a term employed by artist Bruce Barber referring to art occurring outside of the confines of cultural institutions. A manifestation of Bourriaud's relational aesthetics, it is public and community-based, emphasizing interaction between artists and spectators. The idea is inspired by Jürgen Habermas's concept of communicative action. (See *Littoral Practice: An Interview with Bruce Barber* by Don Simmons.)

²⁸⁸ Claire Bishop. *Artificial Hells*. 2.

Impact is not central to Bishop's research, however Suzanne Lacy in *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007* offers a model for an evaluative construct which portrays the audience as "a series of concentric circles with concentric membranes that allow continual movement back and forth." The aim is to describe the phenomena of interactivity through the proposal of a nonhierarchical model which incorporates different levels of responsibility. The layers of the concentric model of reception move from the genesis of the work. Lacy describes "actively functioning participatory work" as those where there is 'movement between levels of engagement [...] designed into the system' where "the more responsibility assumed, the more central the participants' role in the generation of the work."²⁸⁹

Lacy marries genesis with responsibility equating it with the creative impulse, placing it in the central role of the diagram which she likens to rings of water that emanate from a stone tossed into a pond. The piece's existence is contingent on the protagonists representing this central role. It is from here that factors such as time energy and identity invested in the work become relevant and play an important role in proximity to the center. Although in direct contact with the core of the work and also instrumental to its existence, it is not necessary for the work's existence. These various layers of experience of, investment in, and engagement with, map the 'open-ended invitational properties of a community-based artwork' from its inception through the creation of 'a commonly held possibility' or legacy (myth and memory).²⁹⁰

figure II.6.4.: Diagram

In delegated performance and socially engaged art the passive role of spectatorship is shifted to the active role of the participant. In this sense (in line with the general political alignment of such works), these pieces are concerned with possible utopian alternatives where the restoration and realization of shared social engagement can take place. Presenting a binate situation and holding it in a dialectical balance carries contradiction or paradox within itself which appeals to Bishop as a powerful form of artistic expression which avoids proposing an alternative or solution. The artist is both grounded in and suspends reality, and does this via a mediating object or third term.²⁹¹

²⁸⁹ Suzanne Lacy. 2010. *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007*. Durham and London: Duke University Press. p. 179.

²⁹⁰ *Ibid.*, 180.

²⁹¹ See [Creative Time]. 2017. *Claire Bishop's "Participation and Spectacle: Where Are We Now?"*.

This new proximity between spectacle and participation underlines, for me, the necessity of sustaining a tension between artistic and social critiques. The most striking projects that constitute the history of participatory art unseat all of the polarities on which this discourse is founded (individual/collective, author/spectator, active/passive, real life/art) but not with the goal of collapsing them. In so doing, they hold the artistic and social critiques in tension. Felix Guattari's paradigm of transversality offers one such way of thinking through these artistic operations: he leaves art as a category in its place, but insists upon its constant flight into and across other disciplines, putting both art and the social into question, even while simultaneously reaffirming art as a universe of value. Jacques Rancière offers another: the aesthetic regime is constitutively contradictory, shuttling between autonomy and heteronomy ("the aesthetic experience is effective inasmuch as it is the experience of that and").²⁹²

Bishop uses a controversial work by Christoph Schlingensiefel commissioned for the *Weiner Festwochen*²⁹³ in 2000 to make an important point on the significance of ambiguity in socially engaged art. *Foreigners out! Schlingensiefel's Container*, also known as *Please Love Austria—First European Coalition Week* was conceived just after the far-right nationalist Freedom Party of Austria had been elected to form part of the new government. In a reaction to the xenophobic slogans reminiscent of Nazi rhetoric, Schlingensiefel had a shipping container erected in the center of Vienna which would serve as the set for a reality show (broadcast via *webfreetv.com*) in which asylum seekers relocated from a deportation center would be voted on. The least favorite would be sent back to the deportation center, the winner was offered a monetary prize and the prospect of Austrian citizenship provided someone would volunteer to marry the refugee. A 90-minute film documenting the work entitled, *Ausländer Raus! Schlingensiefel's Container*, was produced in 2002 by Paul Poet.

²⁹² Claire Bishop. 2011. *Participation and Spectacle: Where Are We Now?* (Lecture). New York: Cooper Union. p. 6. Quoting Jacques Rancière, *The Aesthetic Revolution and Its Outcomes: Employments of Autonomy and Heteronomy*. In *New Left Review*, 14/March–April 2002. p. 133.

²⁹³ The *Wiener Festwochen* dates back to the 1950s and was instrumental in creating a new national and international image for Vienna in the wake of Austrofascism and Nazism isolation. In an effort to integrate the city and the country into an international cultural discourse and to create a proposal for the future. In so doing it is characterized by tackling cultural and sociopolitical challenges including the creation of a counter-festival for new art and social forms. The festival is self-defined as seeking to 'understand art as a process that enables new solidarities by creating temporary Ground Zeros, thus becoming a field for experimentation for a future society through the representation of high culture, subculture, and counterculture, expressed through myriad cultural forms including 'new art forms that cannot yet be categorized. See *Weiner Festwochen* website.

In the square, the public had only a limited view of the immigrants through peepholes; the bulk of the performance was undertaken by Schlingensiefel himself, installed on the container's roof beneath the "Foreigners Out!" banner. Speaking through a megaphone, he incited the FPÖ to come and remove the banner (which they didn't), encouraged tourists to take photographs, invited the public to air their views, and made contradictory claims ("This is a performance! This is the absolute truth!"), while parroting the most racist opinions and insults back to the crowd. [...] Although in retrospect—and particularly in Poet's film—it is evident that the work is a critique of xenophobia and its institutions, in Vienna the event (and Schlingensiefel's charismatic role as circus master) was ambiguous enough to receive approval and condemnation from all sides of the political spectrum. [...] Rather than viewing this absence of identity as an assault on their subjectivity, we could see this as an artistic device to allow the asylum-seekers to be catalysts for discussion around immigration in general (rather than individual case studies for emotive journalism). [...] The vehemence of response is palpable throughout the film, no more so than when Poet's camera pans back from a heated argument to reveal the entire square full of agitated people in intense debate. One elderly woman was so infuriated by the project that she could only spit at Schlingensiefel the insult, "You ... artist!"

The result was public discourse which echoed and amplified the existing polarized social discourse. Bishop finds the essence and strength of Schlingensiefel's work to be in the contradiction of how his seemingly authoritarian performance parallels democracy delivering a disturbing manifestation of how it can be exercised.²⁹⁴

figure II.6.5.: Foreigners out! Schlingensiefel's Container

Reenactments are commonly associated with that of battles, while social disobedience is often commemorated through a gathering or march. Jeremy Deller employed the device of reenactment in his 2001 piece *The Battle of Orgreave (An Injury to One is an Injury to All)* in order to bring the 1984 strike by the *National Union of Mineworkers* into the present. In the work he blurs the boundaries between seemingly objective documentation and historical artifacts and residual memory. Deller's piece looks at how the past can inform in the present.²⁹⁵ Through the staged

²⁹⁴ Claire Bishop. *Participation and Spectacle: Where Are We Now?* p. 9.

²⁹⁵ Andrew Wilson. 2012. *The Battle of Orgreave Archive (An Injury to One is an Injury to All)*. London: Tate Gallery.

reenactment of the riot, Deller brings the events to life at a moment when tools of discernment are available to us either through our memory, documentation, or representation. In doing so we are able to reaccess the moment through Deller's detailed taxonomy which “mastered the detailed unfolding of the historical event itself, managing to bring together different scenes of the struggle into the same frame. [...] In Deller's re-enactment these “participants” are his “subjects” as well as his “subject matter,” in all their varied roles and positions.”²⁹⁶ His choreography echoes the worker's dissent, their pursuit and the state violence that, in their original manifestation, were a performance of policy and legislation. It is these events (protest, battle, manifestation, festival) that create the pivotal moments around which memory, history and myth are woven.

figure II.6.6.: The Battle of Orgreave (An Injury to One is an Injury to All)

According to Bishop, through taking part in participatory art we, as a medium, are entangled in a “double ontological status.” We are at once involved in an episode taking place in the world while being once removed from it as well. In this sense both spectator and participants experience two levels of communication; the “paradoxes that are repressed in everyday discourse” and “disturbing and pleasurable experiences that enlarge our capacity to imagine the world and our relations anew.” That which permits this experience to exert influence on public cognizance and imagination is “a mediating third term – an object, image, story, film, even a spectacle.”

“Participatory art is not a privileged political medium, nor a ready-made solution to a society of the spectacle, but is as uncertain and precarious as democracy itself; neither are legitimated in advance but need continually to be performed and tested in every specific context.”²⁹⁷

²⁹⁶ Stuart Hall. 2012. *Jeremy Deller's Political Imaginary*. In Ralph Rugoff, Rob Young. *Jeremy Deller: Joy in People*. London: Hayward Publishing. p. 83.

²⁹⁷ Claire Bishop. *Artificial Hells*. 284.

II.7. You Take the High Road and I'll Take the Low Road

*A walk is like a manual, a way to engage a space,
a recipe to follow but also to improvise with, allowing
for drifting, losing oneself.*²⁹⁸

Joachim Koester

figure II.7.1.: The Kant Walks

The Well-trodden Road

Czechs maintain a close societal relationship to nature and pagan ritual related to the changing of the seasons. From the earliest age they are initiated into the practice of recognizing and picking up mushrooms, orientation in the forest, and the phenomenon of the “výlet” or “trip” which can be anything from an afternoon walk in the countryside, a climb in the mountains, or a drive in the car, with absolutely no particular destination in mind. Trails and routes have been blazed and marked throughout the entire country using a system of colored symbols which are maintained voluntarily by members of the Czech Tourist Club dating back to 1889. It is perhaps the most extensive network of marked trails in the world. Another major contribution to the Czech relationship to the countryside and the forest in particular is law 289/1995/19/1, based on legislature dating back to the Austro-Hungarian Empire, which states:

Anyone has the right to enter the forest at their own risk, including the right to pick berries for their own consumption and gather dry twigs from the ground. They are obliged to not harm or disrupt the forest environment in any way and to follow the rules of the owner, renter, or employees of the forest.²⁹⁹

An important factor that contributed to the Czech relationship to the land is the restrictions that were enforced on travel during the communist era. In addition to creating a national hobby and past time out of gardening and travel to weekend summerhouses and cottages, it made the countryside and forest a place of refuge for alternative minded individuals and creative activity. For example the Czech Indian movement which is documented in the Canadian film *If Only I Were an Indian* (1995)

²⁹⁸ Joachim Koester enacted *The Kant Walks* in 2003 tracing a conceptual trajectory through the life and work of Immanuel Kant and the postwar transformation of the city of Königsberg into Kaliningrad through tracing Kant's walks and using a methodology of psychogeographic interpretation. See Joachim Koester. 2005. *The Kant Walks by Joachim Koester*.

²⁹⁹ Czech Forest Law 289/1995 Sb. III. *General Forest Usage*, § 19.1. *Forest Usage*.

which begins with a group of young people packing up their cars and driving away from the socialist housing project where they live during the week to head for the freedom of the countryside where they in essence ‘become’ Indians for the weekend. They inhabit a space between reenactment, living history, and performance of the notion of freedom based on historical accounts and romantic legend.

figure II.7.2.: If only I Were an Indian

The countryside in addition to fulfilling the role of insular leisure time also became a site for inconspicuous meeting. Polish dissident Mirosław Jasiński describes how Czech and Polish dissidents exchanged their packages in the mountains thinking up female names for the stone markers along the border which would indicate precise meeting points, “Marta is arriving on the thirteenth.”

The Czech and Slovak Republics were officially divided into two states in January 1993. Jan Symon's documented walk along the Czech-Slovak border in 2003, over a total of 11 days, was sparked by a curiosity of the effects of this new status in the border areas. Equipped with Czech Tourist Club maps, Jan never strayed off course by more than one kilometer. He describes his trip as a pilgrimage but also as a walking piece in which he leaves himself open for anything to happen. The forested area where he was walking is for Symon a kind of ambiguous space where established norms and regulations are blurred or somehow do not apply as they do once one is closer to the cities. Unlike highly regulated borders, the Czech-Slovak border of the time of his piece was not aggressively indicated or enforced. The series of photographs that resulted from his walk are lush in color and form. Jan spoke about his choice of using color photographs suggesting that they are rich in information as opposed to the historicizing effect that black and white photographs have. The border marker in the forefront of a lush forest surrounded by ferns, a child's red coat slowly taken over by the forest floor, the tangle of young trees overgrowing a lookout point. The project took place at a time when relatively freshly established boundaries meant something other than they did in the period when the passage between such delineated spaces such as the Czech-Austrian border were highly regulated in an extreme and often dangerous manner.

figure II.7.3.: Border

Pilgrimage

In the piece *Airport for Clouds* (1970) by Jan Steklík huge sheets of white paper were layed out on a field, they alone able to fly over the closed border, their presence in the landscape derived from a need other than a dialogue with nature as such or the visual lay of the land. This often cited piece is significant in how it brings together an area loaded with opposing symbolism; the open area indicating mobility and freedom and the psychological space of an impenetrable border.

figure II.7.4.: Airport for Clouds

The pronouncement of a site of sacred significance sees the creation of an entirely new route to be followed and explored. Among the many well established pilgrimage sites in the Czech Republic is the one to Říp Mountain, according to legend the first Slavic settlement established by those led to these lands by forefather Čech. Curiously its geological make-up causes it to have an unusual form of magnetism which diverges from its surroundings, the mountain itself being described on the horarip.eu website as having an energy zone that can positively influence one through deliberation, prayer, and meditation. Křížovnická škola čistého humoru bez vtipu group (Steklík again as one of the primary protagonists) organized a geological pilgrimage accessing the north face of the mountain and made plans to make future excursions. In 1999 Matěj Kolář an artist whose work is steeped in the study of native cultural practice and folklore, walked from Brno to Říp taking a didgeridoo and mobile phone as a means of “connecting traditional and contemporary telecommunication technology.” In two ensuing events he presented his pilgrimage as an 'aboriginal' at the Rudolfinum Gallery in Prague and House of Arts Brno, his body covered in black paint in what he calls a paraphrase of racial issues. Here it is unclear if the ‘walkabout’ and its demonization as a cultural practice are being indicated as a metaphor for a similar ostracization of nomadic culture in the Czech lands. The mixture and/or confusion of cultural elements from aboriginal cultures overlapping with Czech cultural and social practices is evident from the early 20th century through the late 1990s, beginning with the ‘tramp’ movement and slowly losing momentum after the fall of communism and the onset of consumerist culture.

figure II.7.5.: Křížovnická škola čistého humoru bez vtipu

Ritual in nature is not so much a reoccurring theme or a backdrop in many of the works of Czech performance artists but rather a specific site to enter into a dialogue with. Intermedia artist Miloš Šejn has used meandering and physical contact with the earth as a process since the early 1960s reacting to the spaces and perceived forces of his chosen sites, often caves and gorges. Historian and art theorist Jiří Zemánek suggests that “sensory perception of the world is an active partner for Šejn, in which he feels that he is also being perceived: ‘a view of the rocks / a chill in the spine / and not just figuratively speaking // I shook hands / with a branch.’ Šejn's descriptions of his perception of nature during his countryside meanderings through Český ráj and the Krkonoš region evoke a dynamic field of complex relationships between himself and the sensory perception of reality.” Performative work created in the last decade at the Performance Studio at FaVU has continued to portray a creative and romantic relationship to the landscape and forest. It has endured as a paradigm in these works of a particularly performative nature but has also served as a rich background and setting for numerous videoworks. The unique accessibility to the countryside that is a legal right in the Czech Republic creates the possibility of routes of creative exploration and discovery into the well-chartered and maintained forests and open lands.³⁰⁰

figure II.7.6.: I touched the grass and was everything; felt everything, heard everything, saw everything and was felt by everything...

Walking the Talk

Briton Hamish Fulton is a consistent and prolific walking artist renowned for his practice. His approach is more pragmatic than the aforementioned work but is similarly meditative in character. His website offers mottos concerning art, nature and the art of walking such as:

There are no words in nature, Walking cuts a line through 21st Century life, My art is a symbolic gesture of respect for nature, Making art should be as simple as sweeping the floor, Take only photographs, leave only footsteps, Walking is magic, walking transforms, Placing one foot in front of the other, The way ahead and the ground under foot, A walk has a life of its own and does not need to be materialized into an artwork, Walking into the distance

³⁰⁰ Jiří Zemánek. 2006. *Chůze, cesta, stopy*.

beyond imagination, and The walk texts are fact for the walker and fiction for everyone else.³⁰¹

Fulton speaks of how in walking and art what might be tedious and boring for one person may be interesting to another. The idea of walking backwards to a person used to trail walking would find it absurd, but through the invention of new kinds of walks something can be broken down. He embellishes the concept of a ridiculous route, perhaps adding four trips around a traffic circle, in which our prejudice to things is challenged and allows us to open our ourselves up to new experiences, the notion of walking as a means of gathering knowledge and permeations. The intermediate positions between pure walking and art walking are assigned cognitive value rather than being placed on a scale of worth in relation to one another. Fulton mentions the social climate of the 1960's at the time he was a student at St. Martin's College of Art as being influential in his work. He describes attending a Beat Poetry Festival and how literature and language came to life. At the time of the British Poetry Revival when social engagement and performative practice are being fleshed out through words, the environmental movement is in full momentum, the first Earth Day being celebrated on April 22nd, 1970. In the industrialized world walking becomes an act of disobedience.³⁰²

*figure II.7.7.: Walking Forwards, Walking Backwards, Walking Equi-spaced,
Walking Blindfolded, Walking Slowly, Walking at Night*

San Francisco based artist Anne Devine's walks are often marathon length walks. She has taken to walking at night after having worked in Canada. The night is a quiet time and lends itself to a different kind of exploration. In her performance *This Shadow only the Sea Keeps*, conceived for Earth Day, she walked 24 miles in Florida along the undeveloped beach of the Canaveral National Seashore at night during a meteor shower after a 5-minute long sky dive to the ground. She began at 6PM on the 21st of April in 2008 and ended seven miles short of her goal at 4:30AM. After a short period of rest she finished the walk. Her method of developing the performance and exploring space in the area included the mapping of geographical and natural events. Anne Devine describes herself as a pattern walker. Her first publication was a map of walking routes in New Brunswick, New Jersey where she went to art school. She states that walking in a pattern helps one to observe details

³⁰¹ See Hamish Fulton website. 2018. <http://www.hamish-fulton.com/>

³⁰² Andrew Stuck. 2008. Interview with Hamish Fulton. London: Talking Walking.

and how things change or stay the same in an area or place, a newspaper left on the ground for three days, a neighbor that sits outside on the porch daily.

figure II.7.8.: This fabulous shadow only the sea keeps.

City, nature and wilderness walking are historically deeply rooted practices and working methods in artistic practice. Walking has seen a renaissance in the last decade in terms of its signage, documentation and mapping. Wayfinding historically refers to the techniques used by travelers, whether on land or by sea to navigate unmarked territory through the use of orientation methodologies. Today wayfinding is applied in a sense closer to its usage as described by scholar, urban planner and early proponent of mental mapping, Kevin A. Lynch in *The Image of the City* from 1960, as “a consistent use and organization of definite sensory cues from the external environment.” It is the user experience of orientation and choosing a path within the built environment. He uses the term ‘imageability’ which he describes as the “quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is that shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment. It might also be called legibility, or perhaps visibility in a heightened sense, where objects are not only able to be seen, but are presented sharply and intensely to the senses.”

Wanderlust

The Legible Cities movement, initiated in Bristol in the late 1990s, takes its inspiration from Kevin A Lynch, and his concept of the “legibility” of urban space. A graphically consistent network of new directional signs, street information panels with maps, printed maps, and plaques creating suggested navigation routes through the city was established through the use of analogue ‘monoliths.’³⁰³ Martin Foessleitner, Information Designer living in Vienna, describes how historically the scope of the land which we are generally familiarized with covers a 40km square area, in the urban environment this is significantly decreased and encompasses merely several streets. The city is in fact a conglomeration of villages or, as we call them, neighborhoods. Through the building of a mental map, our movement becomes second nature, we rely on markings, signs,

³⁰³ Steven Poole. 21 August 2014. *Are better signs the secret to a successful city?*. The Guardian, International Edition.

landmarks whether intended as such or not to guide us through our routes. In a similar fashion the Legible City Concept³⁰⁴ works toward removing information rather than adding, less is more. The reduction of information Foessleitner describes as a formula of being strong, short, simple, sweet, seducing. If we look at Fultons graphic announcements for his projects and walks they tend to follow this formula. Time frames also are an integral factor in the legible city signage, in tourist signage as well as in the scores or descriptions of art walks. Other components include the indicators and markers of direction or additional information.³⁰⁵

figure II.7.9.: Legible London, Wayfinding

Commerce plays a significant role in the marking out of these routes, this however is not a new phenomenon. The economy of way-marking is evident in the system of symbols employed by the American Hobo used in the late 19th and early 20th century. A visual code was developed which could be written in chalk or coal to provide information, directions, or warnings. The functionality of the code is in direct relationship to the ethical code created at the National Hobo Convention in St. Louis Missouri in 1889 which begins as a manifesto with the statement, “Decide your own life, don’t let another person run or rule you.” The symbol of a cat, a horizontal zigzag, or two shovels would mean a kind lady lives here, a barking dog, or work available. Hobo markings are based on an economy of survival and passage rather than moving from point to point or encouraging the discovery of points of interest.

figure II.7.10.: The Tramp’s Signal Code

Since image development is a two-way process between observer and observed, it is possible to strengthen the image either by symbolic devices, by the retraining of the perceiver, or by reshaping one's surroundings. You can provide the viewer with a symbolic diagram of how the world fits together: a map or a set of written instructions. As long as he can fit reality to the diagram, he has a clue to the relatedness of things.³⁰⁶

³⁰⁴ Studio Lacoock Gullam. 2016. *Legible London*.

³⁰⁵ Andrew Stuck. 2016. *Interview with Martin Foessleitner*. London: Talking Walking.

³⁰⁶ Kevin Lynch. 1960. *The Image of the City*. Cambridge, MA: MIT Press.

Here Lynch describes how a complex experience can be delivered while only hinting at elements strung together. Where previously a well worn path and lore were the indicators, the cities and countryside are now dotted with posts detailing the history of the site, indicating landmarks, flora and fauna or commemorating significant geological or historical events. Land is delineated into categorized areas and its status as either public or private land has a significant effect on accessibility and the walking culture that grows up around these laws. Through the work of artist-walkers various layers of what a route or path may be can be challenged, the changing characteristics based on legislature can be revealed, and the significance of the rhythm of human movement can be revisited and employed as a knowledge and experience seeking tool.

The month long journey to Venice which František Skála embarked on in May 1993 and documented through diary entries and detailed drawings to later be presented at the 45th Venice Bienale as its Czech representative serves as an complex example which incorporates various elements of art walking and the art of walking. Not only was he retracing the route undertaken by Czech romantic lyrical poet Karel Hynek Mácha in 1834 and in so enforcing its significance as a pilgrimage route, but through the goal of reaching an art venue and event of the highest institutional order, evokes the traditional ‘wander’ of the artisand and craftsmen who would walk the land in search of apprenticeship and work experience oftentimes to Austria and Italy. His 850km walk from Prague through Šumava, Austria and the Alps and finally to Venice is described by Jiří Zemánek in his article for the environmental periodical *Sedmá generace* entitled “Walk, Path, Tracks” as “expressing preoccupation with personal experience, the ability of unique observation of reality in confrontation with the vicarious experiences offered by the tourism industry today. (...) his is an expression of confidence in the immediacy of sensory specific facts of the naivete of one’s own experience, their own vision of reality.”³⁰⁷ In Skála’s own words:

[T]he greatest experience of this journey is the overcoming of distance at the natural speed of man. I was able to commune with nature, perceive everything intensely. After two years, I was able to recall the journey, almost step by step, as the days followed one another [...] the opportunity to spend a series of uninterrupted days in this natural mode remains the strongest (and non-communicable) experience of my life.”³⁰⁸

figure II.7.11.: Benátky (Venice)

³⁰⁷ Jiří Zemánek. *Chůze, cesta, stopy*.

³⁰⁸ *Ibid.*

The time frame and circumstances of Skala's wander explores several of the aforementioned nuanced forms of inquiry; walking in the footsteps of those that came before, surveying the interconnection of where borders meet, retracing the emotional investment embedded in a set of instructions or path set out for us, examining the relationship between countryside and the built-up zones we inhabit, the correlation between public and private space. Walking is a radical yet unassuming form of inquiry, its intensity ranging according to the parameters of the given preambulation. Only through the time-space granted through the human step can these cross sections be perceived in such a detailed spectrum.

II.8. Performative Experiential Research

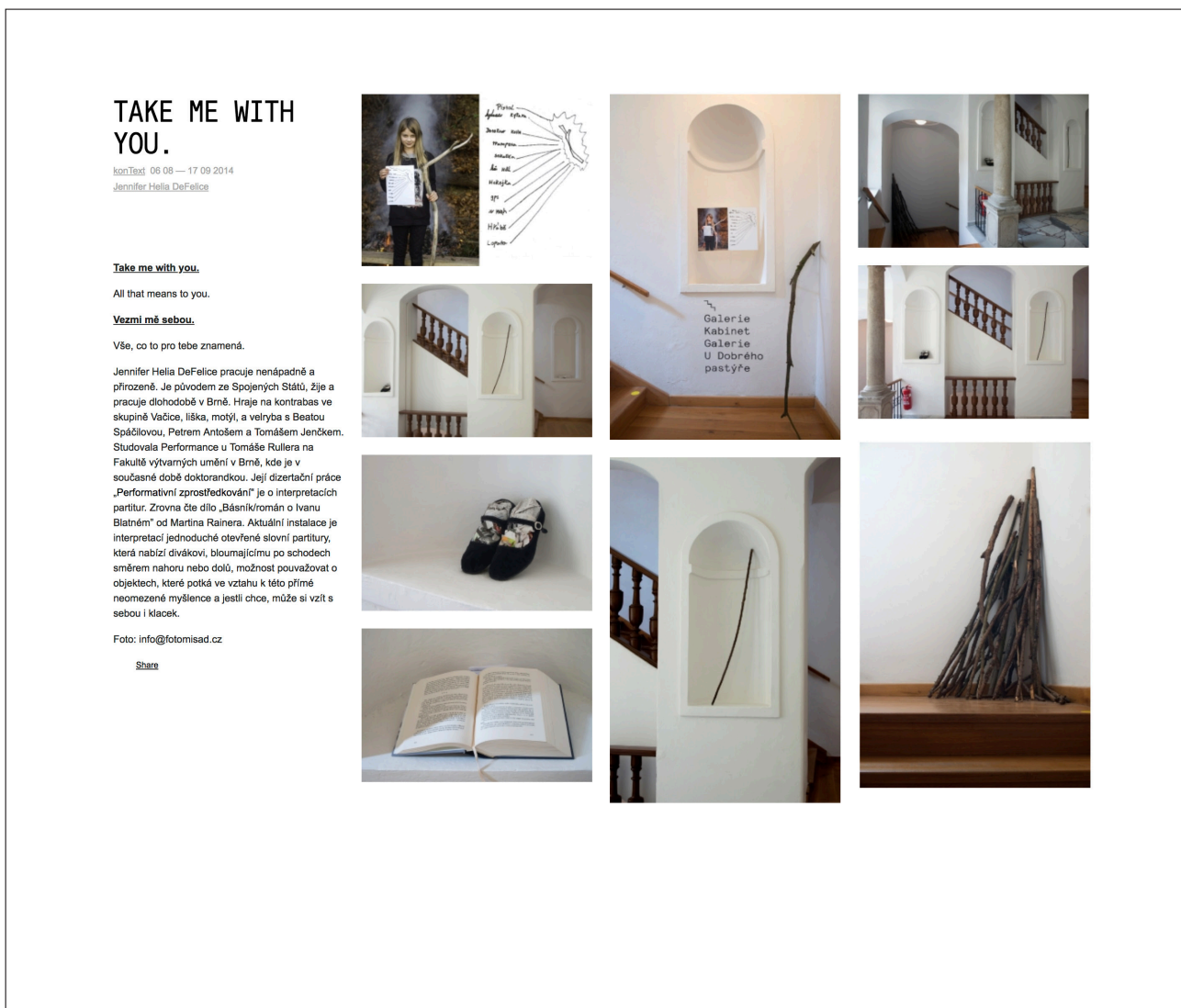


figure II.8.1.

Take me with you.
Jennifer Helia DeFelice
2014
Galerie TIC

figure II.8.2.
Score for Stick
 Jennifer Helia DeFelice
 2014
 with Ana Daisy

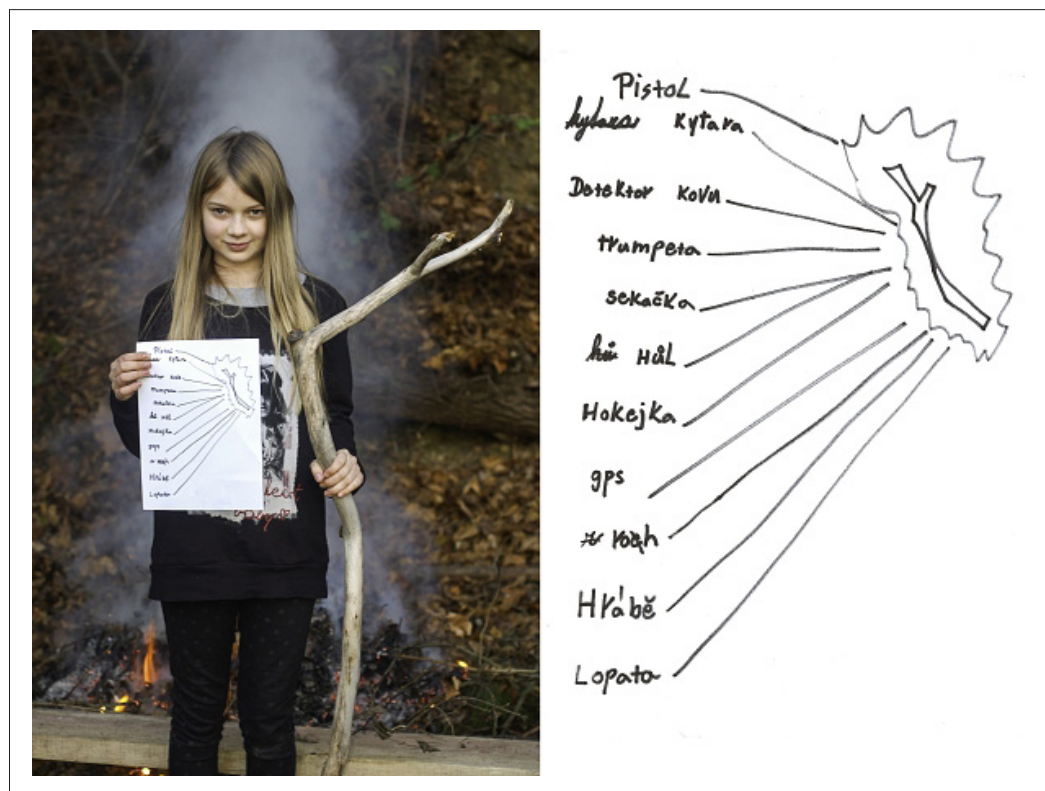


figure II.8.3.
Burning New York
 Jennifer Helia DeFelice
 2016
 based on an event score
 by Vladimír Havlík

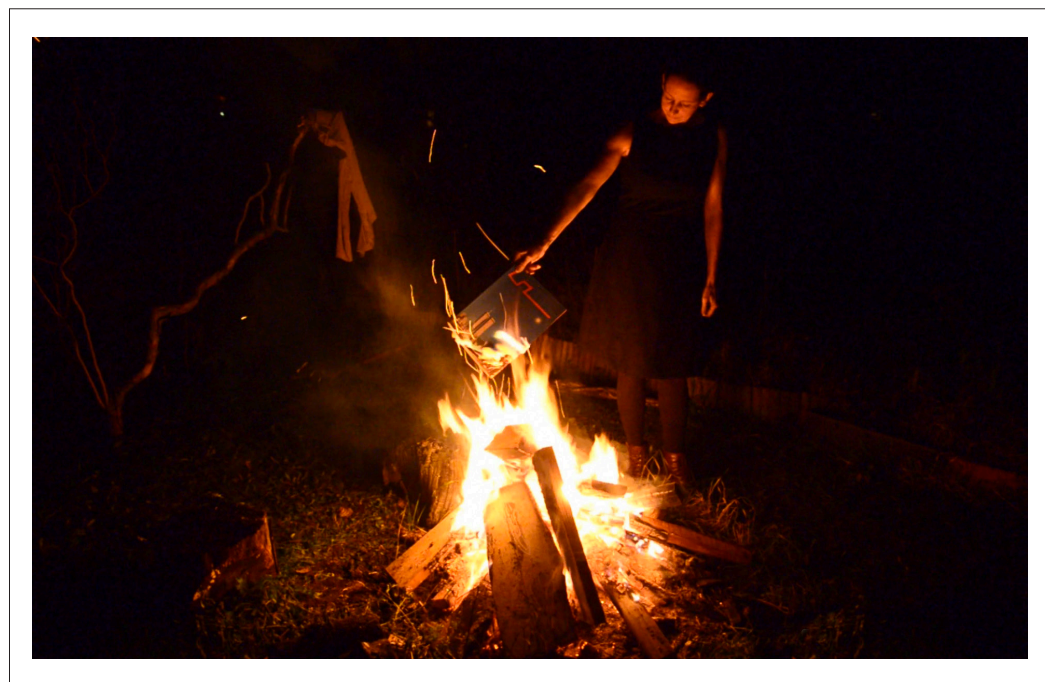




figure II.8.4.

Shuck

How to shuck an oyster

oyster, oyster knife, ice

Grasp the oyster firmly, with the hinge end of the shell protruding.

Take the oyster knife and dig slowly, firmly, into the hinge with a burrowing motion.

Feel the knife penetrate the shell; twist the knife, listen to the oyster pop as it opens.

Slide the knife along beneath the top shell and remove the lid.

Pour out the first water.

Clean out any bits of shell with the tips of your fingers, carress the oyster while laying it lovingly on a bed of ice.

Wait for the oyster to make its own juice again.

Slide the knife beneath the oyster, alternating and tenderly pushing it from side to side eventually cutting the adductor muscle which attaches the oyster to its shell.

Slide the oyster into your mouth, feel the brine trickle down your throat.

Maneuver the oyster with your tongue to the back of your mouth, and bite down ... one, two, three times with your molars.

Swallow.

How to Shuck an Oyster

Jennifer Helia DeFelice

2015

Umakart Gallery



FIELD KITCHEN Performance, AKT 5: Between Reality and Fiction, House of Arts, Brno, Czech Republic, 2015

figure II.8.5.

Field Kitchen

Jennifer Helia DeFelice

2015

AKT 5: Between Reality and Fiction



figure II.8.6.

§ 19

Jennifer Helia DeFelice

2017

Projektplus

curator: Veronika Resslerová

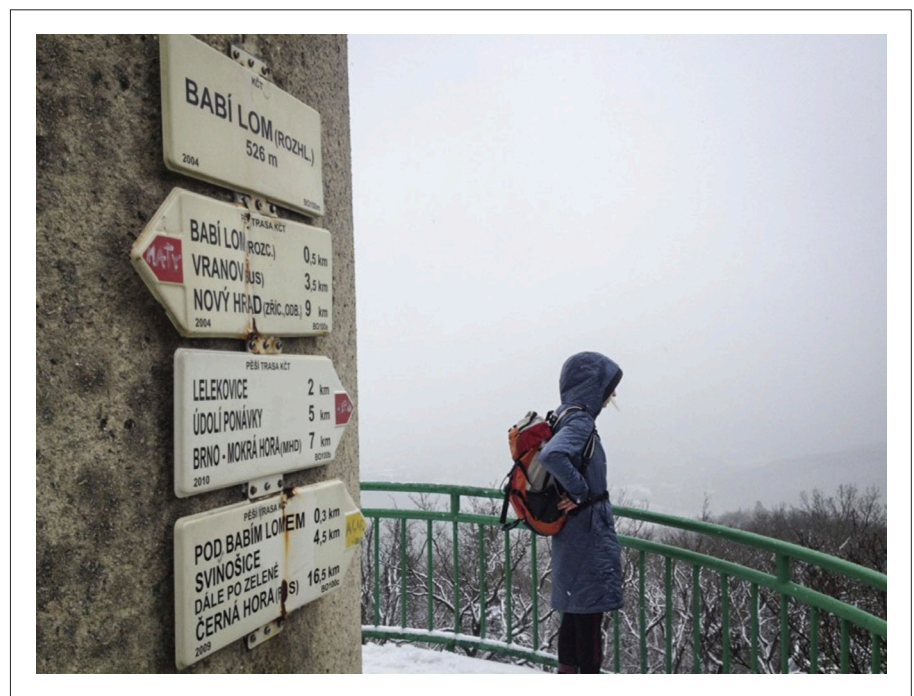


figure II.8.7.
Performative Walks
 Jennifer Helia DeFelice
 2016
 Performance Studio
 Summer Semester FFA BUT
 With studio students and guests



figure II.8.9.

Vertigo
 Jennifer Helia DeFelice
 2015
 Earth Piece



figure II.8.10.

Two for Tea
 Jennifer Helia DeFelice
 2016
 Interpretation
 Score by Jan Steklík
 Místogalerie, Skleněná louka

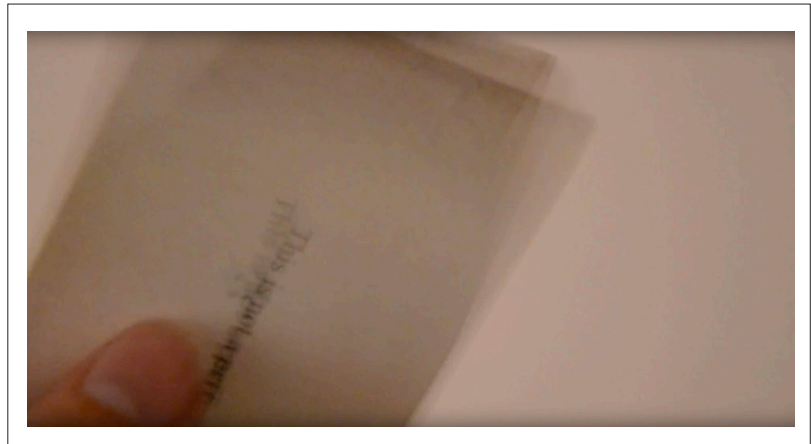
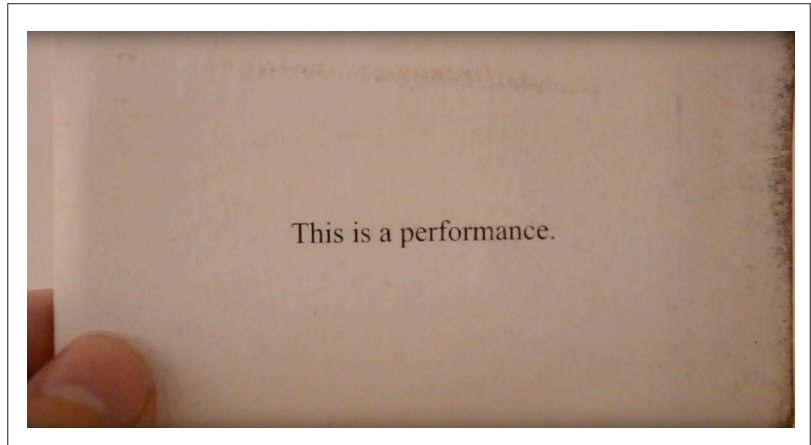


figure II.8.11.
performance
František Pavůček
2014
Video interpretation of
This is a performance.
calling card by
Jennifer Helia DeFelice

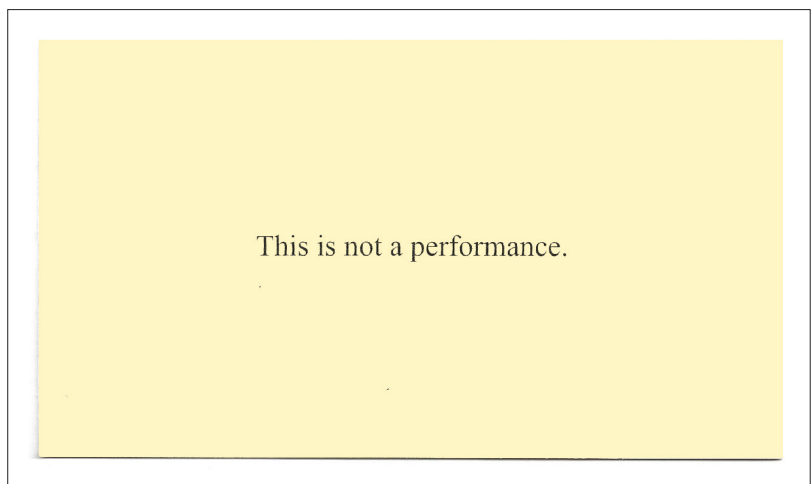


figure II.8.12.
This is not a performance.
Jennifer Helia DeFelice
2012
calling card
for Richard Layzell

Conclusion

The preceding chapters explored numerous approaches to the creation and interpretation of scores. Some of the shared features of scores that have been addressed include the framing of experience and the degrees of openness that have been granted to interpreters for future interpretations. Working through the notion of performance or the performative, a trajectory has been traced through the various aspects of scores, notation, and their interpretation with which this work is concerned. Various manifestations of intentional or socially formed scores serve as examples. The deconstruction of performance work reveals their potential and application as transcending a personal expressionist form of artistic creation and interpretation. The interpretation of scores is investigated through a hermeneutical approach to interpretation as detailed by Hans-Georg Gadamer and analogous to the aesthetic theory of John Dewey. Through the investigation of scores and their interpretation, I have proposed a theory for the role that experience plays in how these works can be constructed. Widening the scope of research to include areas such as reenactment, festival, myth, and manifestos, structures are revealed, and reoccurrences traced as examples of the objectification of individual works in which the role of experience is pivotal for its interpretation and reception. There is a commonality of form that can best be characterized as the open score.

Resume

Reinterpretace uměleckých děl se v posledních letech staly předmětem mnoha výstav i tematickými okruhy pro teoretické diskuse (nejen) o akčním umění. Existují otevřené partitury, které umožňují, aby se každá performance totožného díla, stala dílem originálním. Tato práce se zabývá interpretací jako kreativním procesem, kdy při jeho realizaci byla použita původní partitura. Tato partitura (schéma, sekvence, instrukce) slouží jako výchozí bod pro vytvoření nového zvukového, výtvarného, performativního či jiného uměleckého díla. Samotný přerod partitury v nové dílo je klíčovým aspektem této práce. Práce se také zabývá fenoménem reperformance ve smyslu nové interpretace, ve smyslu nového uměleckého díla, které dále může působit jako partitura.

Dva filozofické texty, které jsou pro tuto práci klíčové, jsou Umění jako zkušenost Johna Deweyho a Pravda a metoda Hanse Georga Gadamera. Důležitým aspektem teorie estetiky Gadamera a Deweye je prožití (experience); stejně je tomu i u reinterpretovaných uměleckých děl. Skrze jejich teorie je možné nalézt podstatu těchto otevřených uměleckých děl.

V pojednání o partiturách je hudba přirozeným výchozím bodem. Na historických příkladech je zkoumáno téma notace. Při vytváření partitur a přijetí jiné interpretace je nutná vnitřní důvěra. Skladatel ponechal interpreta dokončit dílo tak, aby mohl vepsat svoji vlastní část. Hlavní koncepty, které například John Cage zpracovával v přístupu ke kompozici, měly široký vliv jak na komponování hudby, tak ve světě umění, zejména tam, kde se hranice mezi uměním a hudbou prolínají.

Textová část práce prozkoumává různé přístupy k tvorbě a interpretaci partitur. Společné rysy partitur - jako zasazování zkušeností do rámce a stupeň otevřenosti k budoucímu interpretování. Práci s pojmy performance či performativnost byla nalezena určitá trajektorie mezi různými aspekty partitur a notací. Různé manifestace vědomých nebo společensky formovaných partitur jsou uváděny jako příklady. Dekonstrukce performance odhaluje jejich potenciál a aplikaci jako přesahující osobní expresionistickou formu umělecké tvorby. Partitury jsou zde zkoumány skrze hermeneutický přístup k interpretaci v pojetí Hanse-Georga Gadamera a analogicky k estetické teorii Johna Deweyho. Skrze zkoumání partitur a jejich interpretací jsem navrhla teorii toho, jakou roli hraje zkušenost v konstrukci těchto prací. Rozšířením záběru výzkumu o oblasti jako rekonstrukce, festival, slavnost, mýtus a manifest jsou odhaleny struktury a „znovuobjevení“ je příkladem objektivizace individuálních prací, ve kterých je role zkušenosti zásadní pro jejich podání a vnímání. Formy těchto děl mají podoby, které lze nejlépe charakterizovat jako otevřené partitury.

Poslední kapitola druhé textové části této práce je tvořena performativním zkušenostním výzkumem. Zabývá se několika přístupy k partiturám či instrukcím. Ve všech případech se jedná o vytvoření kompozice jako interpretace otevřené partitury nebo vytvoření vlastního záznamu na základě dedukce z komplexních životních zkušeností.

Praktická část doktorské práce se skládá z uspořádání mezinárodní konference Intuice, která se zabývala zkoumáním souvislostí mezi intuicí a našimi zkušenostmi ze života v digitální éře. Odehrávala se v rámci projektu Art-Research Bridge a uskutečnila se v Reykjavíku ve Vasulka Chamber National Gallery of Island a v Brně ve Vile Stiassni a Otevřených zahradách Nadace Partnerství v roce 2015. Konference se konala ve spolupráci Fakulty Výtvarných umění VUT s Faculty of Icelandic and Comparative Cultural Studies University of Iceland.

Sborník Intuice je dílčí součástí této disertace. Projekt Art-Research Bridge byl nedílnou částí projektu Vasulka Kitchen. Sdružení Vasulka Kitchen usiluje o vybudování centra a archívu umění nových médií v Brně, věnované odkazu Woodyho a Steiny Vašulkových.

III. Practical Application – Doctoral Project

Art-Research Bridge

The *Intuition Conference* was conceived as an exploration and examination of intuition in terms of its role as a tool for navigation and interpretation and its perception and practical application in the digital age over a range of cultural and professional fields. The conference was part of a larger project entitled Art-Research Bridge that took place in cooperation with the Department of Cultural Studies at Iceland University (DCS IS) and the Faculty of Fine Arts at Brno University of Technology (FFA BUT). A meeting took place at the Vasulka Chamber within the National Gallery of Iceland in Reykjavik with five participants from FFA BUT and five participants from the DCS IS. The premise of the Art-Research Bridge was the creation of a model project for a proposed collaboration between the Vasulka Chamber and the developing Vašulka Kitchen project in Brno.³⁰⁹

figure III.1.1.: Art-Research Bridge website

The first session took place at the Vasulka Chamber and was hosted by Kristín Scheving. Director Halldór Björn Runólfsson spoke extensively about the work and artistic practices of Steina and Woody Vasulka, best described as a dialogue with system designers and with the processing tools they engage with. Several works were created and presented during a one-week residency at the National Gallery of Iceland. These works included Slávo Krekovič's *Playing Steina Playing the Maiden* which shows documentation of "interactive human-machine performance."³¹⁰ The video recording of Steina controlling Woody's robotic Maiden using a MIDI violin/bow is controlled through pitches of guitar tones played by Krekovič. *Lava* by Ladislav Tejml³¹¹ is an inquisitive performance/ video/ installation reflecting Tejml's week-long experience in Iceland. Tejml takes images and instances from his experience and blends them into a playful dreamlike narrative using ambiguous iconic imagery. Andreas Gajdošík created the live glitched video installation *From East*

³⁰⁹

During the course of this doctoral research, two unsuccessful grant proposals were made to the Norwegian Funds program in an effort to establish a mirror project to the Vasulka Chamber in Brno. Attempts to develop the project within the Faculty of Fine Arts were also unsuccessful. A proposal was made to the City of Brno to consider the establishment or support of such an institution. The Vašulka Kitchen is scheduled to open in October 2018 as a partner institution of the Brno House of Arts.

³¹⁰ Slávo Krekovič. 2015. *Playing Steina Playing the Maiden*.

³¹¹ Ladislav Tejml. 2015. *Lava*.

to *West*³¹² which shows a figure moving between tectonic plates. The piece is reminiscent of early experimental pieces by the Vašulkas such as *Telc*, *Reminiscence*, and *The West*, in which a landscape or domestic scene becomes a meaningful stage for the performance of processing tools.³¹³ The video work *Index: Vašulka Archive* was conceived as an interpretation of the work *Fluctuations H*³¹⁴ by Maria Dalberg and a means in which to address the archiving of analogue prints from the video works of the Vasulkas. Performing the archive in *Index: Vašulka Archive* addresses the preciousness that preservation of ephemeral works necessitates while creating an experience of their beauty as a sequence of images. The piece was performed in cooperation with Maria Dalberg and Þóra Vilhjálms Wright.

figure III.1.2.: Playing Steina Playing the Maiden

figure III.1.3.: Lava

figure III.1.4.: From East to West

figure III.1.5.: Index: Vašulka Archive

Intuition Conference

The second Art-Research Bridge meeting took place in Brno, Czech Republic between October 17 and 24, 2015. The meeting was conceived as an international conference. Its aim was to examine and reflect on intuition in the digital era. The conference's premise was the phenomenon of willing participation in an extensive process of providing experiences and information that reshape the algorithms of being in the world, both analogue and digital, as well as the tendency to rely on sources one has actively sought. These activities create a new type of social intelligence which continues to rely on the experience of the physical world but incorporates experiences from the digital realm. Through the desire for programs to be given an awareness of certain human behavioral patterns, assumptions are made based on intuitive choices and actions, and a record of experience thereby is established. What has been entered into the system is offered back, tailored

³¹² Andreas Gajdošík. 2015. *From East to West*.

³¹³ Woody and Steina Vašulka. 1974-2000. *Video Works*.

³¹⁴ Maria Dalberg. 2016. *Fluctuations H*.

according to the intuitive choices that were made. In a kind of a cyclical backlash, one is presented with an assumption of what one desires.

figure III.1.6.: Intuition Conference– Visual

figure III.1.7a-e.: Intuition Conference Reader

The *Intuition Conference* took place at two venues, the *Methodical Center of Modern Architecture* at Villa Stiassni and the *Open Gardens Educational Center*, over two consecutive days with twenty-three participants from six countries. Papers and presentations spanning a range of subjects on art and technology were presented in English and Czech. Eight academic institutions were represented by participating artists: *FFA BUT*; *Center of Audiovisual Studies, Film and TV School of the Academy of Performing Arts*; *Computer Graphics and Image Processing, Faculty of Informatics, Masaryk University (MU)*; *Supermedia, UMPRUM*; *Department of Art, Faculty of Education, MU*; *School of Art & Design, Prague College*; *Iceland Academy of the Arts*; and *DCS IS*. The *Intuition Reader* features contributions from all but three of the conference participants. The topics addressed at the conference spanned numerous topics, including contemplations on intuition from a philosophical perspective, intuitive approaches to artistic creation, tacit knowledge, and the navigation of new theoretical, ecological, and social terrains.³¹⁵

figure III.1.8.: Intuition Conference at the Methodical Center of Modern Architecture, Villa Stiassni

figure III.1.9.: Intuition Conference at the Open Gardens Educational Center

The Brno meeting included an exhibition of work by Kristín Scheving, entitled *Views/Perception*, a series of photographs of varying sizes mapping comparative contemplative moments during her travels. Erin Honeycutt describes Kristín Scheving's exhibition as an exploration of "the pattern recognition of material layers woven into the various cycles that make up the everyday." Honeycutt finds an analogy between the patterns in the work and patterns in our everyday lives:

³¹⁵ Accompanying publication to doctoral thesis. Jennifer Helia DeFelice (Ed.). 2018. *Intuition*. Brno: FFA BUT.

[H]er scenes speak of the reception, distillation, and integration of numerous scenes at once or in quick succession. Likewise, Kristín's patterns do not reveal specificity of place, but the ubiquitous narrative of the global city and the vast amounts of information and data available in the everyday walk on a city street anywhere in the world.³¹⁶

figure III.1.10.: View / Perception

Intuition Conference attendees were invited to participate in Cristina Maldonado's *The Stranger Gets a Gift: Interruptor*. In the work, one participant at a time reacts to the artist through playful interaction with an array of objects placed at their disposal for the duration of the piece.

The interaction between the artist and her rotating collaborators is personal and intimate; there is no audience, per se. Three or four "cycles" elapse over the course of a performance, Maldonado explains, each typically longer than the last. "There is the beginning of something that starts to develop, and you find the conclusion. And then there is an emptiness, where we don't know what to do, because something evolved and concluded. So then there is a pause, and then another cycle starts."³¹⁷

My first experience of the piece took place at the *vs. Interpretation* improvised music conference at NoD Gallery in 2014. Paradoxically, my first impression was of interaction between a human and a sophisticatedly programmed interactive work. Maldonado's aim to "establish a significant exchange between strangers"³¹⁸ became apparent with time, essentially raising questions about intuition and sentience. The intimacy that is achieved through anonymity in *Interruptor* is a haunting reminder of how digital and remote transmission has shifted forms of communication.

figure III.1.11.: Interruptor

The Art-Research Bridge project was coordinated in close cooperation with Hlynur Helgason, Kristín Scheving, Monika Šimková, and Kateřina Horáčková. Michaela Čížková and Jonáš Svobodá

³¹⁶ Erin Honeycutt. 2018. *Kristín Scheving: View/Perception*. In *Intuition: Villa Stiassni*. Brno: FFA BUT. p. 135

³¹⁷ Morgan Childs. 2018. *Cristina Maldonado: Theater of Communication*. In *Intuition: Villa Stiassni*. Brno: FFA BUT. p. 135.

³¹⁸ Cristina Maldonado. Ongoing. *The Stranger Gets a Gift*. p. 81.

were responsible for photography and video documentation respectively. An archive of the presentations is available on line.³¹⁹

figure III.1.12.: Art Bridge Between Brno and Reykjavík

figure III.1.13.: Video Documentation of Conference Presentations

Vašulka Kitchen Brno

In 2014, Steina and Woody initiated a meeting between Brno-based artist Tomáš Ruller and Kristín Scheving, an artist and the head

of the Vasulka Chamber in Reykjavík, Steina's hometown, in an effort to create a mirror project for Brno, Woody's hometown.

The Kitchen, the art collective founded by Steina and Woody in 1971 and originally located at the *Mercer Arts Center* in New York, also serves as a model. A virtual and physical space bringing together open-minded, playful, and curious individuals with vision to emulate that early community that grew up around video which Woody describes as a “strong, cooperative, [and] welcoming tribe.” In the words of the Vasulkas, from their original Kitchen Manifesto, a “place ... selected by Media God to perform an experiment on you, to challenge your brain and its perception.”

figure III.1.14.: Welcome to the Kitchen

In late 2015, the City of Brno was approached with a request to consider taking a lead role in making the creation of a dedicated site for the project a reality. Steina and Woody Vašulka visited Brno in September 2015 and made a great effort to meet with representatives of the academic and cultural institutions that continue to play a constructive and creative role in its fruition.

figure III.1.15.: Vašulka Kitchen Brno

³¹⁹ Media Archive Presents: Konference INTUICE/INTUITION. <http://media-archiv.ffa.vutbr.cz/cyklus.php?id=2>

In March 2018, after considerable effort and the establishment of an independent civic association,³²⁰ the Brno City Council officially approved the creation of a Vašulka Kitchen center for the presentation and preservation of the Vašulka archive and legacy.

In view of the significance of the Vasulkas' work, the establishment of a study and presentation center in Brno has extraordinary potential not only for the city's involvement in an international cultural communication network but also for the general international awareness of the city of Brno.³²¹

The center is presently being developed collaboratively by the Vašulka Kitchen Center for New Media Art Association and the House of Arts Brno. Matěj Hollan expressed that he felt the establishment of an archive and presentation center dedicated to the Vašulkas at the House of Arts “had its logical justification, which is a long-standing tradition in the presentation of experimental avant-garde exhibitions.” He continued, “We expect that the new space will become a living space, providing access to the Vašulka Kitchen archive, and also a professional base for Brno's intermedia art community.”³²²

figure III.1.16.: Educational and Presentation Center Vašulka Kitchen Brno to Be Established in Brno

figure III.1.17.: Audiovisual Art Archive, Vašulka Kitchen Brno, to Be Established

³²⁰ The Vašulka Kitchen Brno – Center for New Media Art association was established in June 2016. Its current members are Jennifer Helia DeFelice, Chris Hill, Jana Horáková, Viktor Pantuček, Terezie Petišková, Tomáš Ruller, Kristín Scheving, Marika Svobodová, Woody & Steina Vasulka, and Miloš Vojtěchovský.

³²¹ Deputy Mayor of the City of Brno, Matěj Hollan. 2017. V Brně vznikne Studijní a prezentační centrum Vašulka Kitchen Brno. <https://www.brno.cz/brno-aktualne/tiskovy-servis/tiskove-zpravy/a/v-brne-vznikne-studijni-a-prezentacni-centrum-vasulka-kitchen-brno/>. Accessed 25 May 2018.

³²² Ibid.

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VI. Illustrations

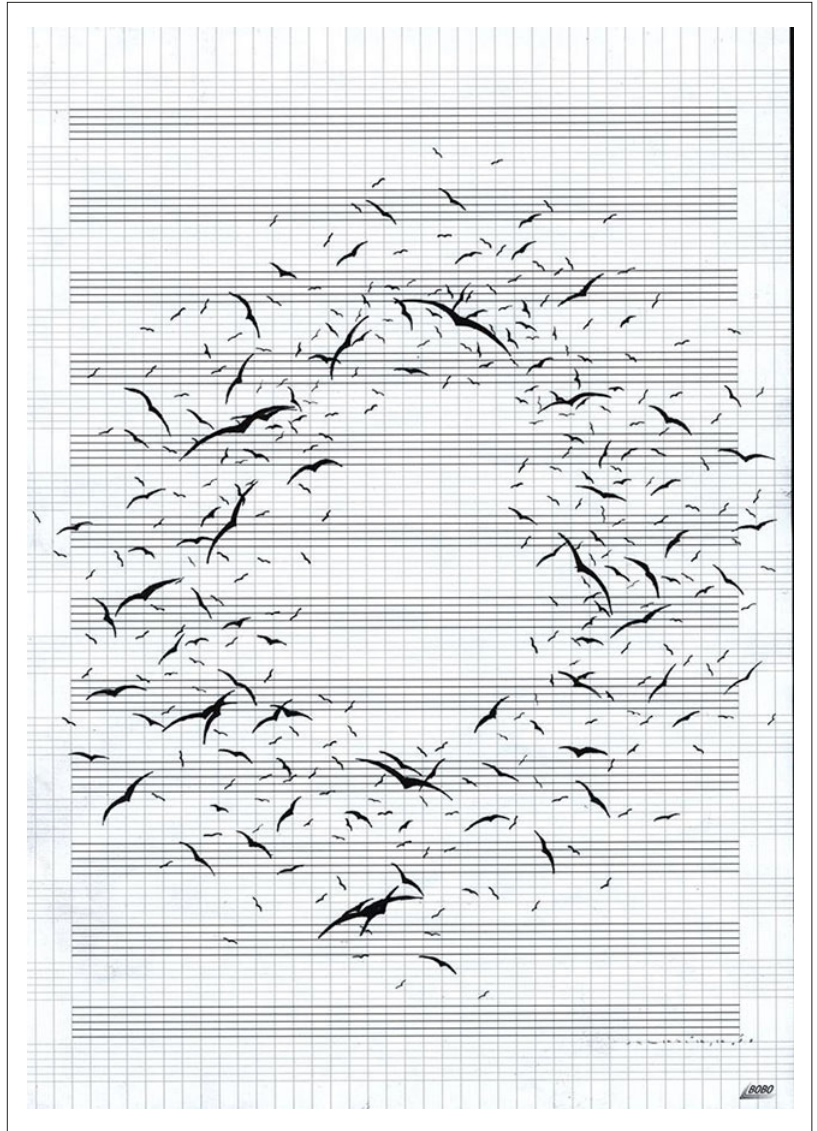


figure 1.2.1a

Composition 10
on the CD
Jan Steklík / Grafické Partitury
interpreted by Zsolt Sörös
2015
Guerrilla Records

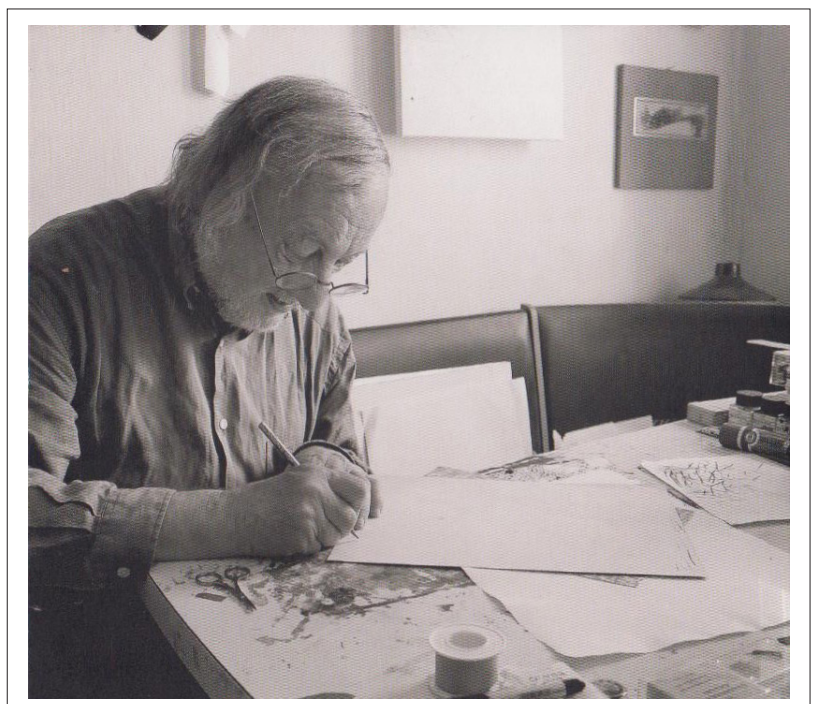


figure 1.2.1b

Jan Steklík
from the CD
Jan Steklík / Grafické Partitury
2015
Guerrilla Records

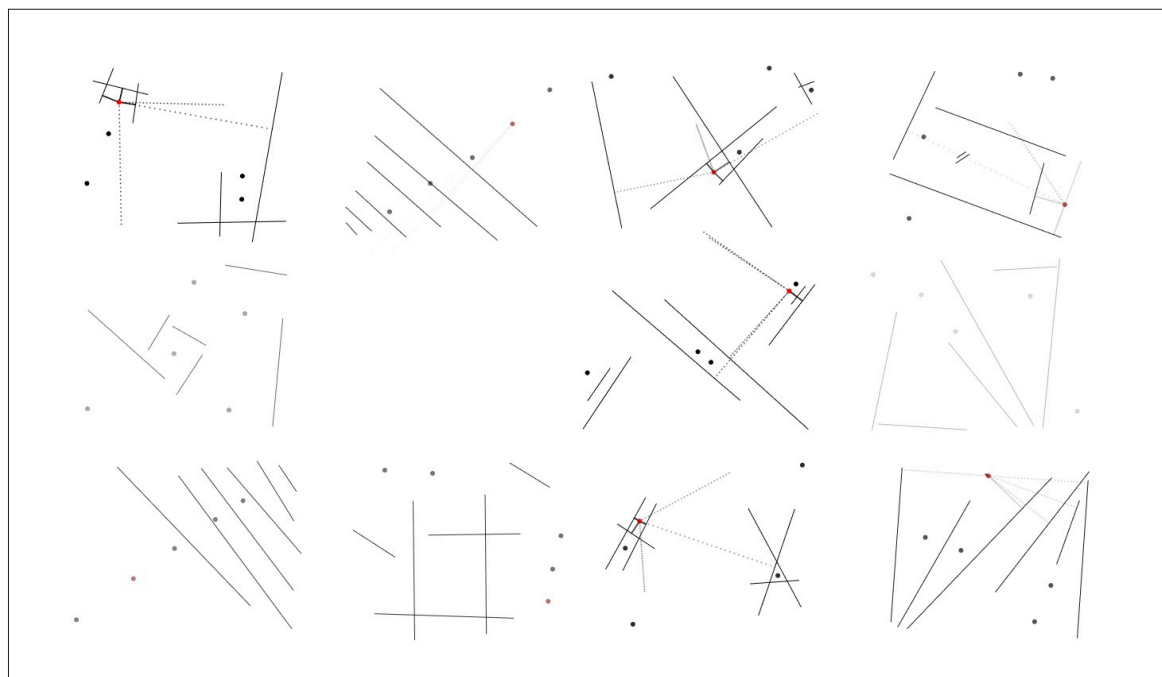


figure I.3.1

Cage Variations II LIVE
William Brent
adaption of an installation based on
Variations II for live ensembles

1.

1

An active line on a walk, moving freely, without goal. A walk for a walk's sake. The mobility agent, is a point, shifting its position forward (Fig. 1):



Fig. 1

The same line, accompanied by complementary forms (Figs. 2 and 3):



Fig. 2

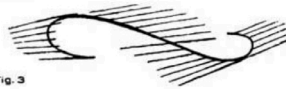


Fig. 3

20 21

20 Once more the vertical.

Why is Fig. 44 as representation of a house wall incorrect? It isn't wrong logically. The lower window openings are closer to the eye than the upper ones, which means they are "larger" perspective. As representation of a floor pattern, this perspective rendering could be easily accepted. This picture therefore is not

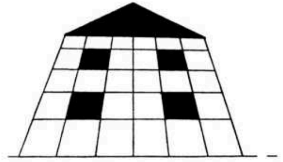


Fig. 44

incorrect logically, but psychologically. Because every creature, in order to preserve his balance, insists on seeing actual verticals projected as such.

21



Fig. 45

The tightrope walker with his pole. Horizontality. The Horizon as actuality.

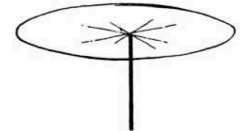


Fig. 46

Horizontality: The Horizon as supposition.

The vertical indicates the straight path and the erect posture or the position of the creature. The horizontal indicates his height, his horizon. Both are completely realistic, static facts.

30 31 32

30

EARTH (mountain) and AIR combined.



A stone falls. Increasing in acceleration, it bounces down a steep hill. (Continuity partly loose, partly rigid.)

Fig. 57

Fig. 59: A meteor moves along its orbit. Attracted by the earth, it is deflected from its course and traverses the earth's atmosphere. As shooting star, it barely escapes the peril to be tied forever to the earth, and moves on into the stratosphere, gradually cooling off and extinguishing. (Loose continuity.)

31

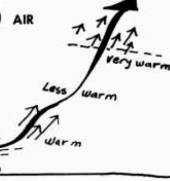


Fig. 56.

A balloon rises from a warm into a cool air stratum, then into a some what warmer and finally into a very warm region. (Loose continuity.)

32

Cosmic and atmospheric combined.

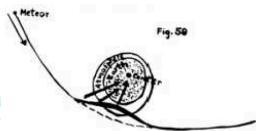


Fig. 58

41 42

41

Table of chromatic incandescence (mainly blue-orange).

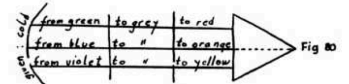


Fig. 80

Table of chromatic cooling (mainly orange-blue).

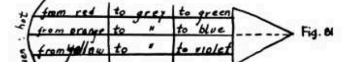


Fig. 81

42

The organization of movement.

The preceding diagrams (Figs. 76-81) are suggestions for the rendering of mobile factors in composition. The composition itself: kinetic coordination is an intricate task and demands a concept of advanced maturity. As norm for such a composition we may postulate: a harmonization of elements toward an independent, calm-dynamic, and dynamic-calm entity. This composition can only be complete if movement is met by counter-movement or if a solution of kinetic infinity has been found. (To the first case see Fig. 82; also Fig. 65.)

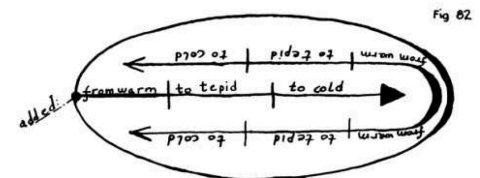


Fig. 82

Prairie chicken, spectrogram and *Oiseaux exotiques*, pp. 14-15

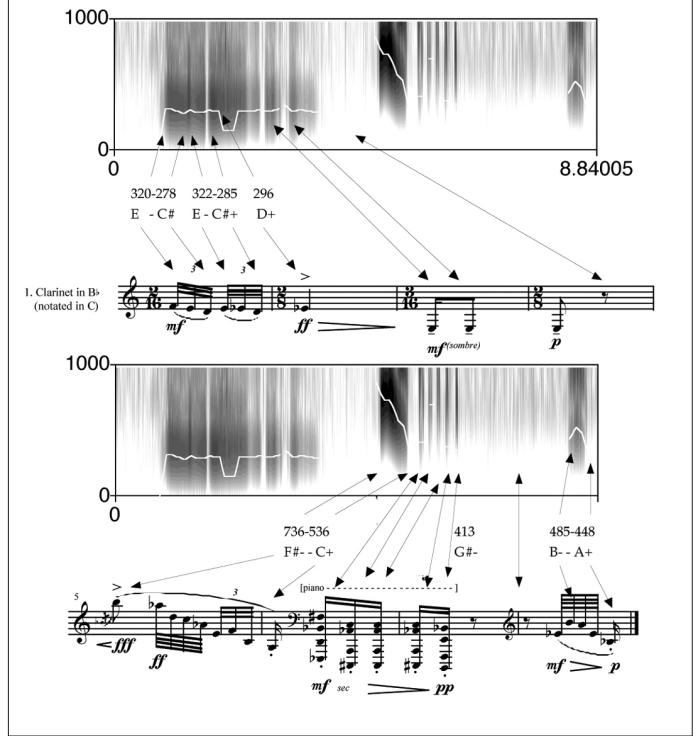


figure 1.3.3

Prairie chicken, spectrogram from a 78rpm recording and from Messiaen's *Oiseaux exotiques*
© 1959 by Universal Edition [London] Ltd, London/ UE 13154

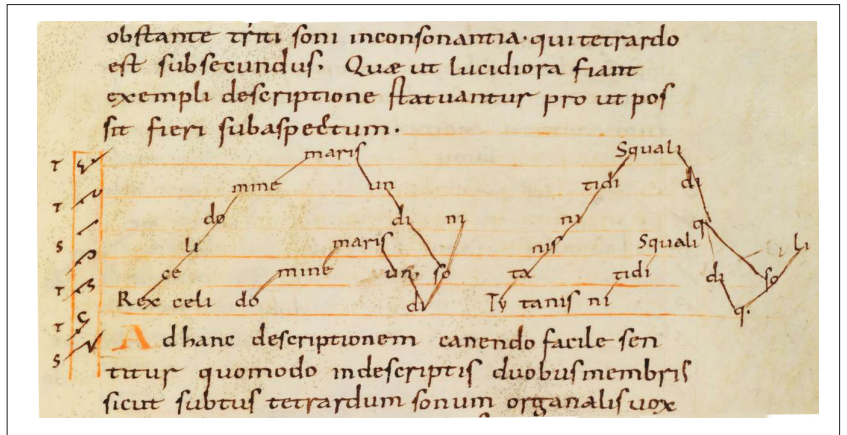


figure 1.3.4

Musica enchiriadis (manual for / teaching on / music)
Unknown writer
9th century
(in Daseian notation)

Names	punctum	virga	pes	clivis	torculus	porrectus	climacus	scandicus	quillisma
Modern equivalent	.	·	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	
French Square Notation	▪	┆	┆┆	┆┆	┆┆┆	┆┆┆	┆┆┆┆	┆┆┆┆	┆┆┆┆┆
St Gall	-	/	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	∩∪∩∪∩
Messine	·	┆	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	∩∪∩∪∩
Breton	·	/	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	∩∪∩∪∩
Aquitanian	·	┆	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	∩∪∩∪∩
Palaeo-Frankish	·	┆	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	∩∪∩∪∩
Beneventan	·	┆	∩	∪	∩∪	∪∩	∩∪∩	∩∪∩∪	∩∪∩∪∩

figure 1.3.5

Notational systems: the chart of neumes
regional variety of frequent neumes
From Ink to Sound
© University of Basel

In memoriam ... **CRAZY HORSE** (symphony) II

1967 Composer/Performer Edition, Davis, California

Robert Ashley

figure 1.3.6

In memoriam ... Crazy Horse (symphony)
 Robert Ashley
 1963

For twenty or more wind or string or other
 sustaining instruments

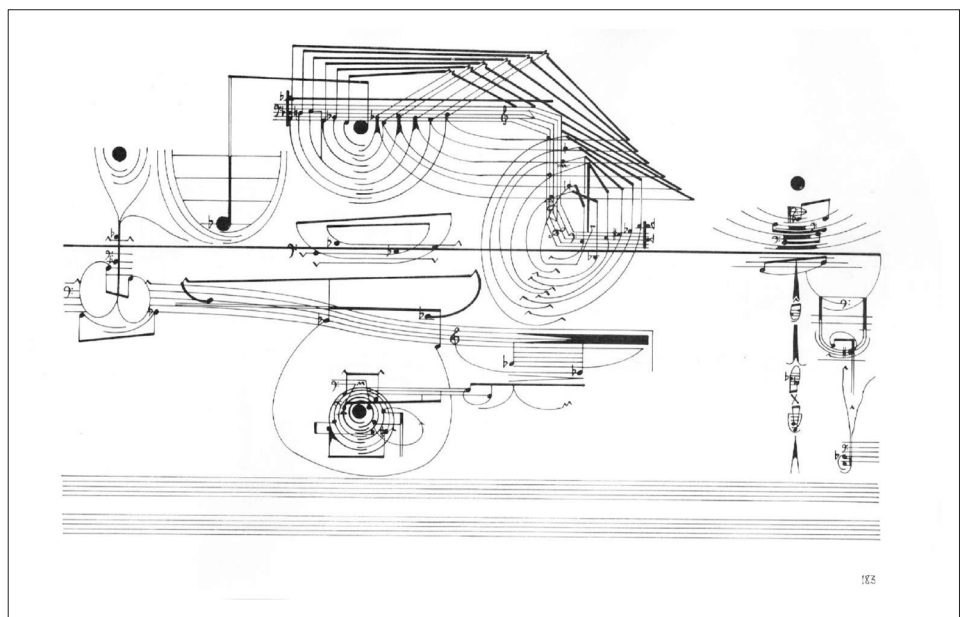
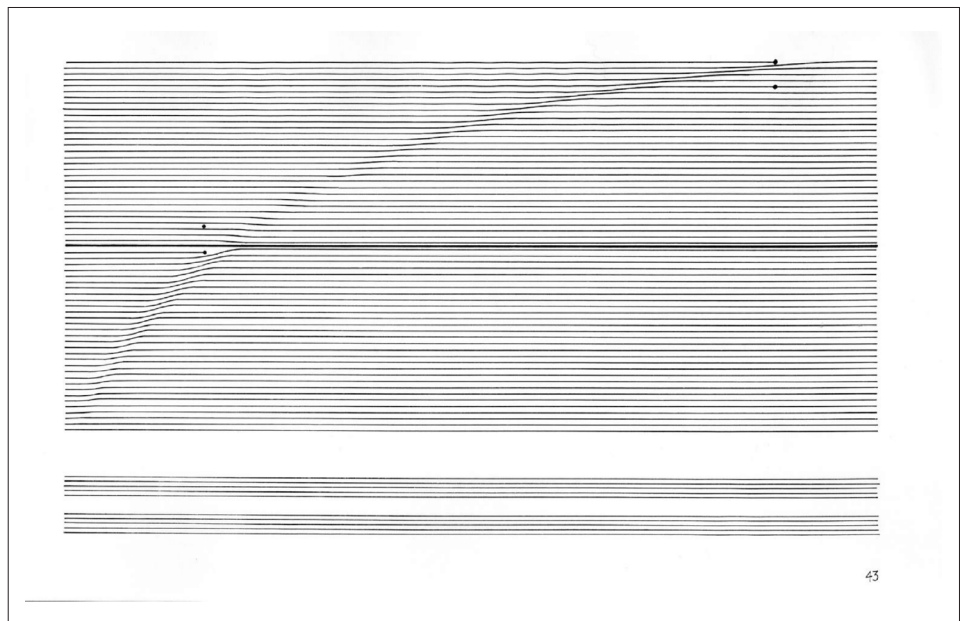
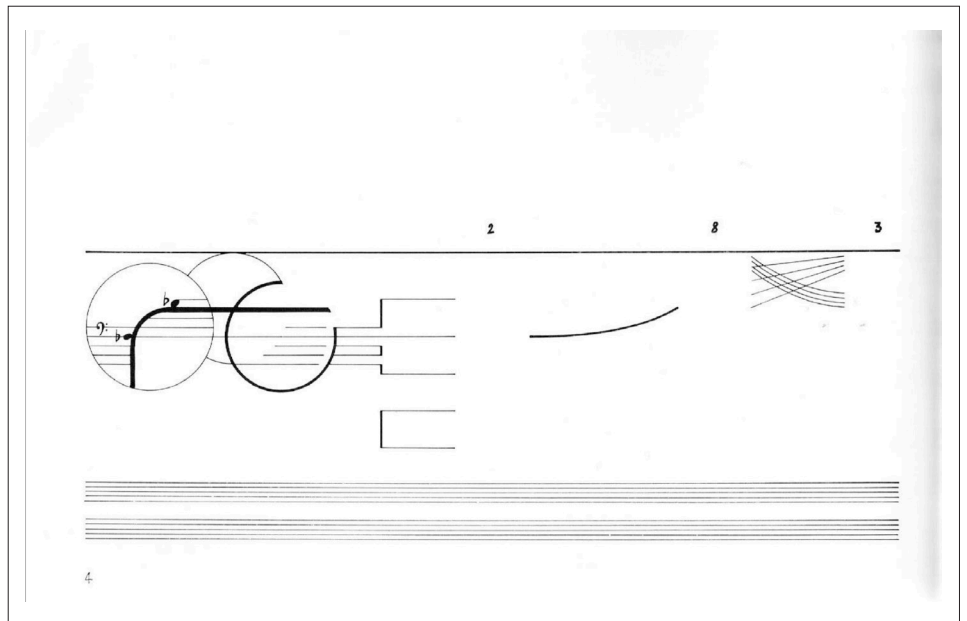


figure 1.3.7

Treatise
Cornelius Cardew

1963 - 67

pp. 4, 43, 183

performers devise own rules and
methods for interpretation and
performance
Buffalo: The Gallery Upstairs Press

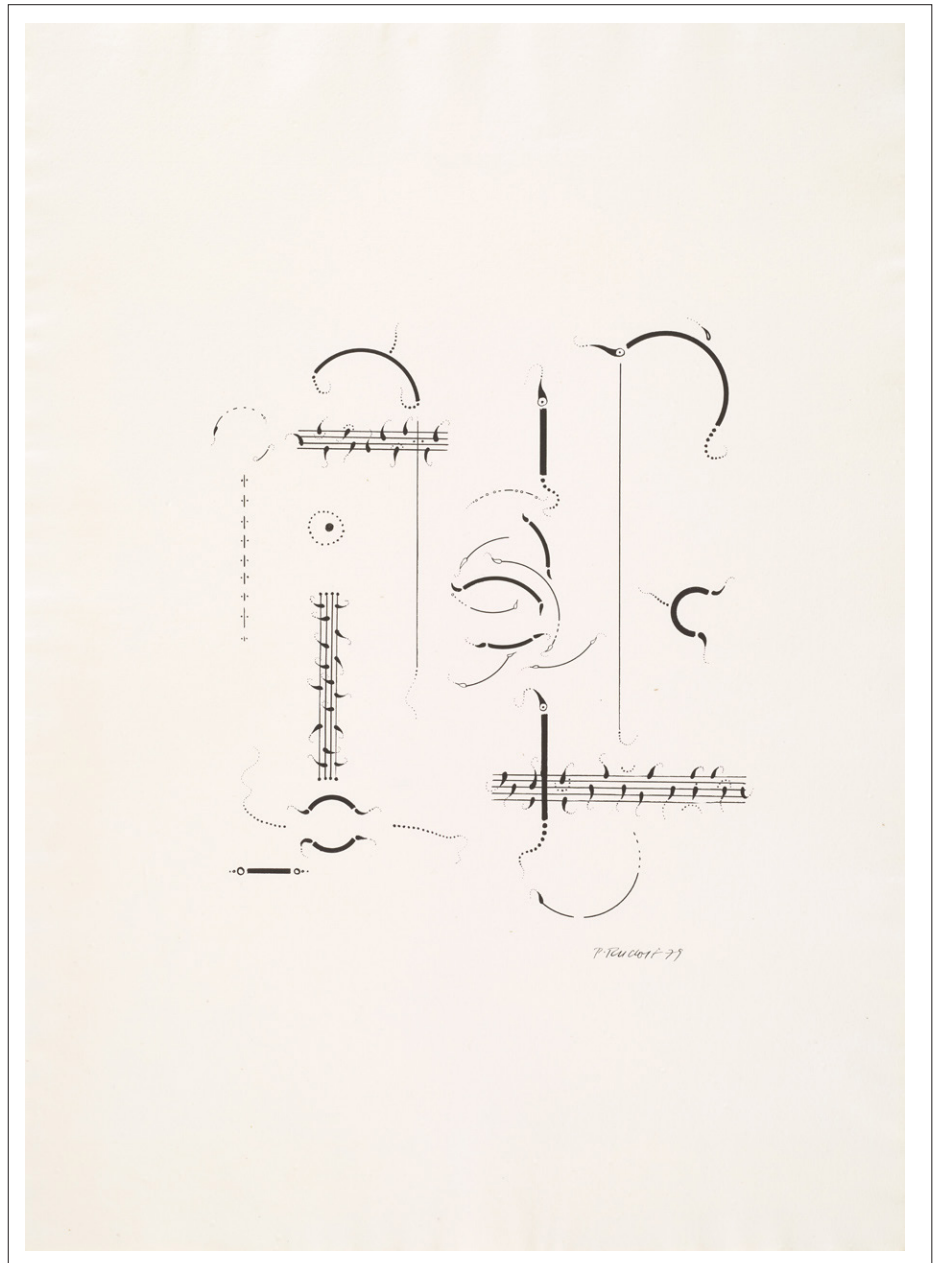


figure 1.3.8
Untitled
Pavel Rudolf
1979
Etcetera Auctions

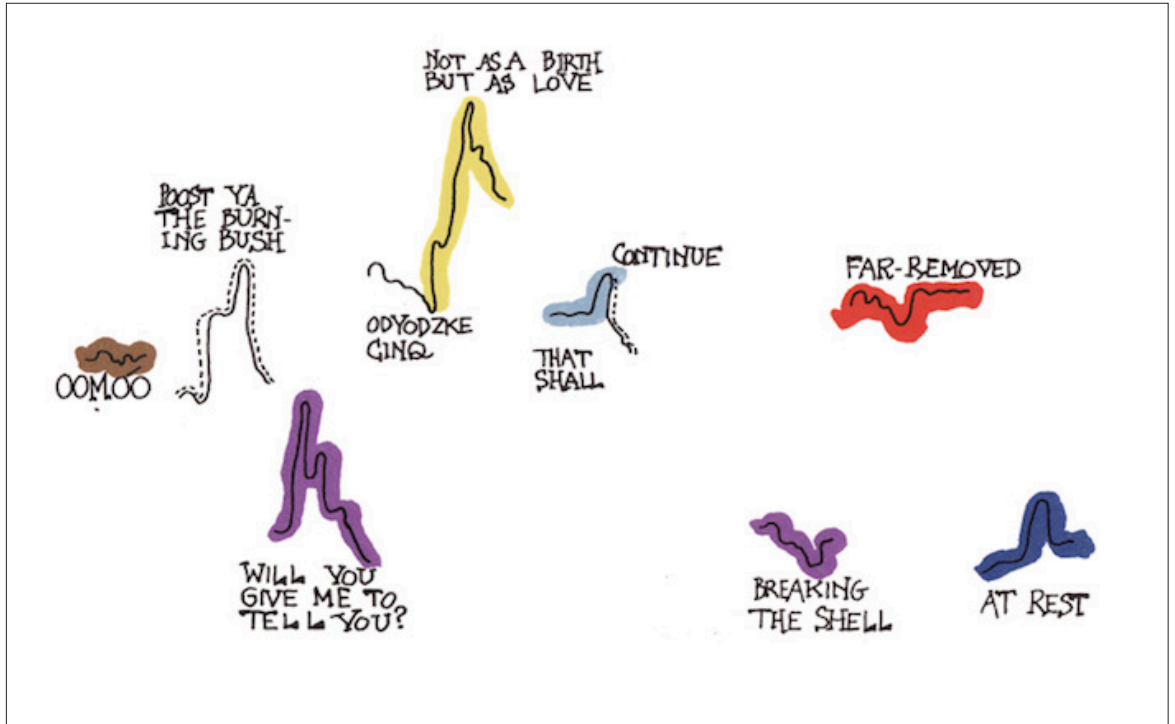


figure 1.3.9

Detail from the score of Aria
 John Cage
 Composed in 1958
 Peters Edition EP 6701

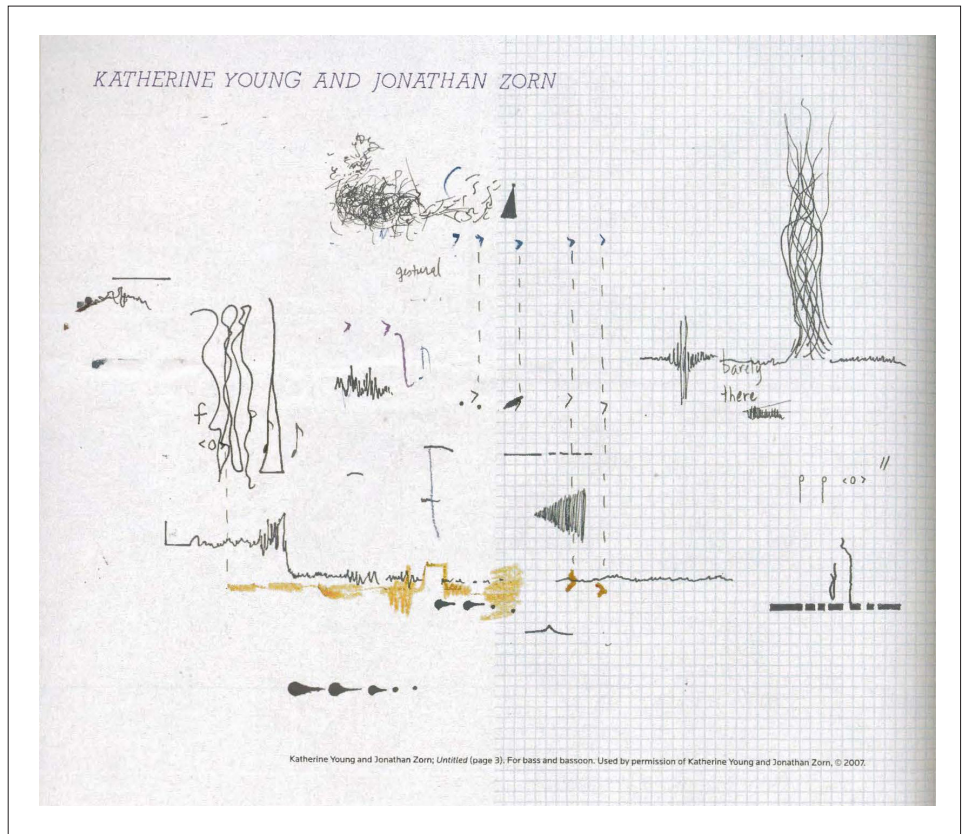


figure 1.3.10

Untitled (page 3)
 for Bass, Bassoon and Electronics
 Katherine Young and John Zorn
 2007

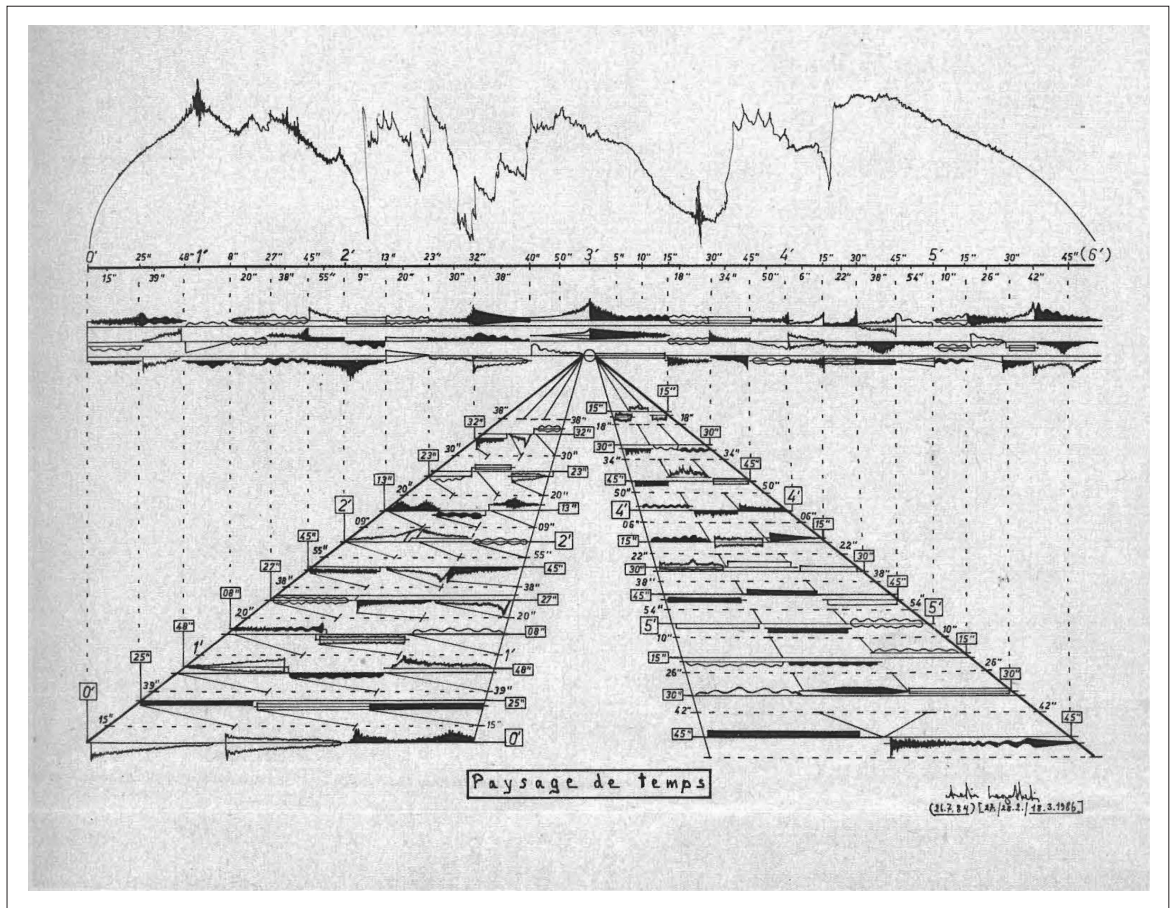


figure 1.3.11

Paysage de temps
 Anestis Logothetis
 1984-86
 In Notations 21

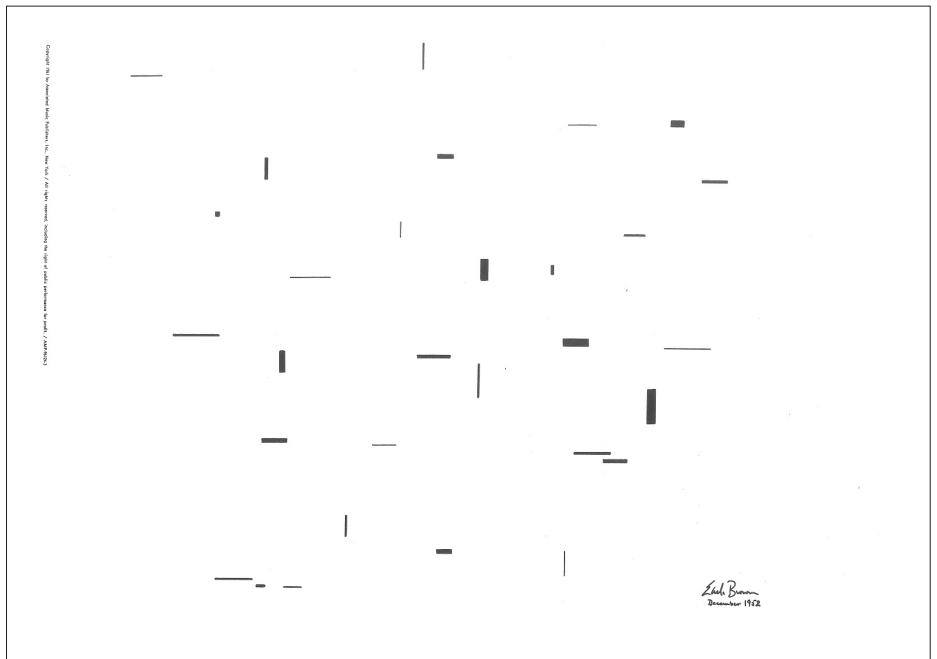


figure I.3.12a
December 1952
 Earle Brown
 1952
 Earle Brown Music Foundation

DECEMBER 1952
 for one or more instruments and/or sound-producing media

The following note and sketch appear on a notebook page dated Oct. & Nov. '52, but they are the basis of the composition "December 1952" as well as being particularly relevant to "Four Systems".

space relative to conceptual mobility and transformation of events in arbitrary, unstable time

"... to have elements exist in space ... space as an infinitude of directions from an infinitude of points in space ... to work (compositionally and in performance) to right, left, back, forward, up, down, and all points between ... the score [being] a picture of this space at one instant, which must always be considered as unreal and/or transitory ... a performer must set this all in motion (time), which is to say, realize that it is in motion and step into it ... either sit and let it move or move through it at all speeds."

"[coefficient of] intensity and duration [is] space forward and back."

The composition may be performed in any direction from any point in the defined space for any length of time and may be performed from any of the four rotational positions in any sequence. In a performance utilizing only three dimensions as active (vertical, horizontal, and time), the thickness of the event indicates the relative intensity and/or (where applicable instrumentally) clusters. Where all four dimensions are active, the relative thickness and length of events are functions of their conceptual position on a plane perpendicular to the vertical and horizontal plane of the score. In the latter case all of the characteristics of sound and their relationships to each other are subject to continual transformation and modification. It is primarily intended that performances be made directly from this graphic "implication" (one for each performer) and that no further preliminary defining of the events, other than an agreement as to total performance time, take place. Further defining of the events is not prohibited however, provided that the imposed determinate-system is implicit in the score and in these notes.

figure I.3.12b
Instructions and Space Relative Model for December 1952
 Earle Brown
 1952
 Inspired by Alexander Calder
 and based on the conception of
 a motorized mobile score
 Associated Music Publishers

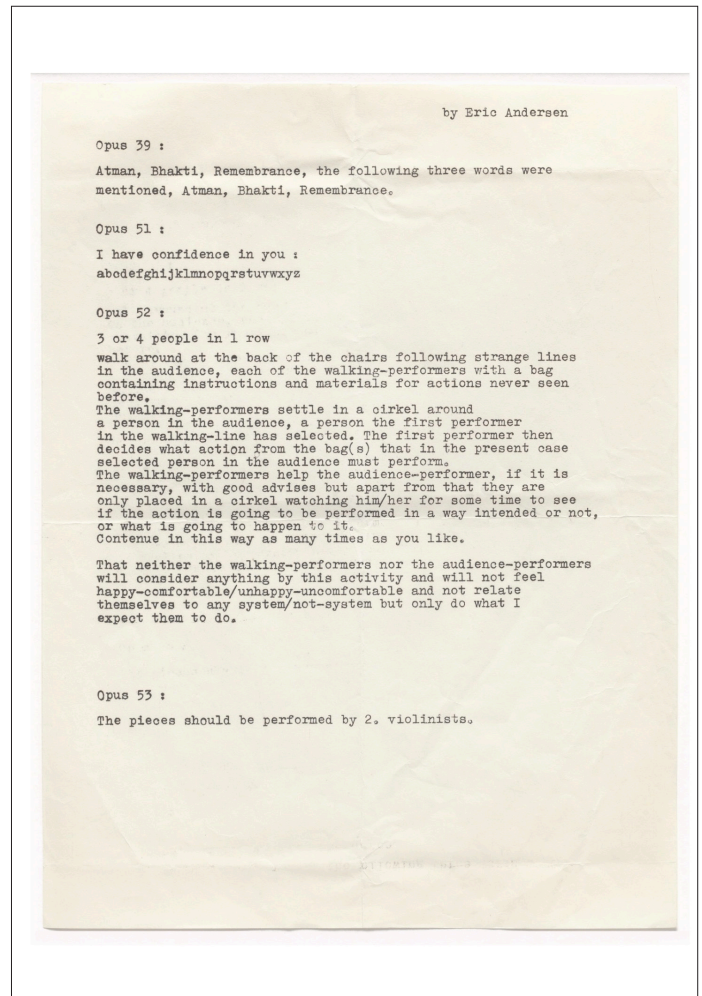


figure I.3.13a

**Opus 39, Opus 51,
Opus 52, and Opus 53**

Eric Anderson

c. 1961 - 64

Mimeograph

© 2018 Eric Andersen / Artists Rights
Society (ARS), New York / COPY-
DAN, Denmark



figure I.3.13b

Opus 51

I HAVE CONFIDENCE IN YOU

Eric Anderson

1961

Published by the artist
Music Score for Concert

© 2018 Eric Andersen

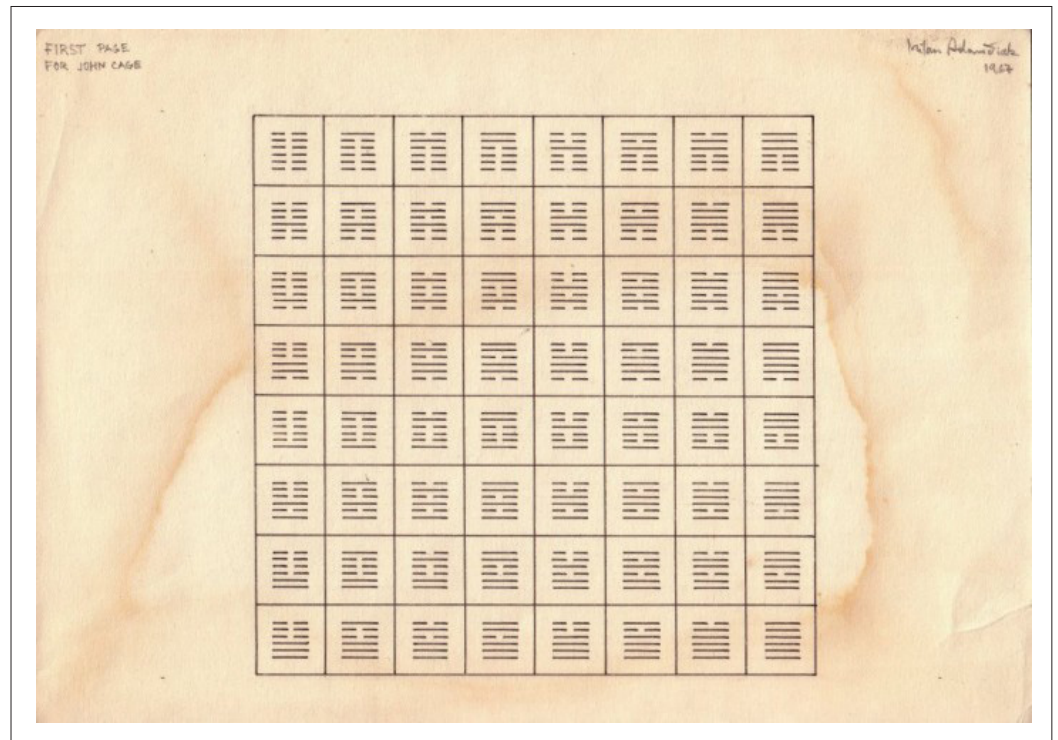


figure I.3.14
First Page for Cage
 Milan Adamčič
 1967

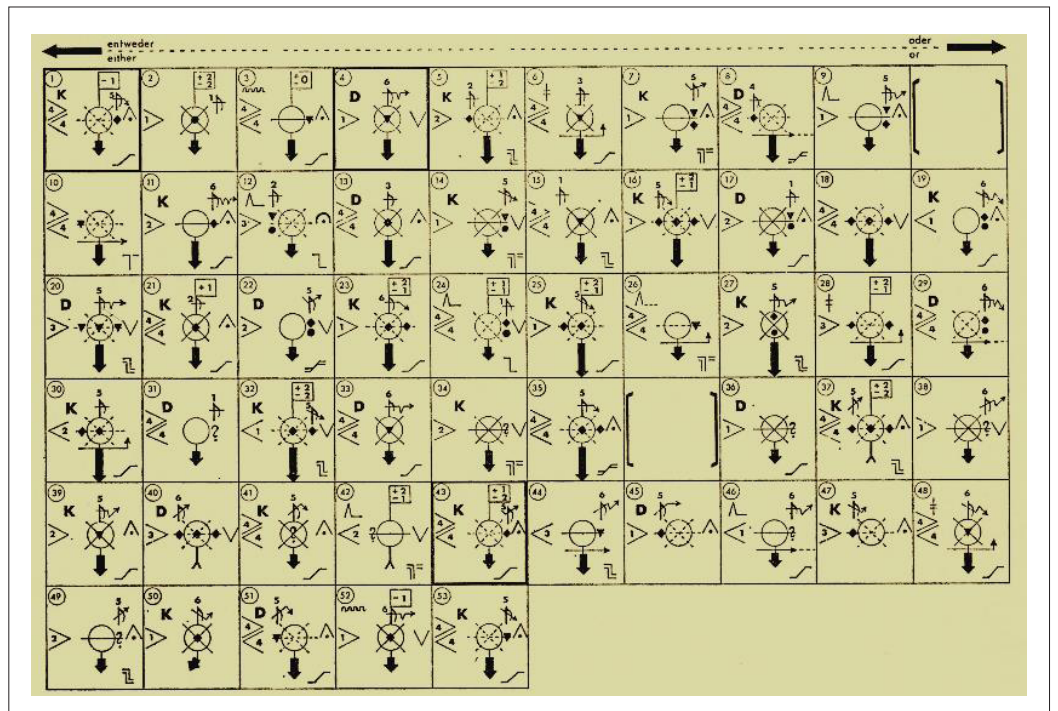


figure I.3.15
Nr. 14: PLUS-MINUS
 Symbol Matrix page (1 of 7)
 Karlheinz Stockhausen
 1963, revised 1974
 for one or several performers
 open duration
 (© Universal Edition)

figure I.3.16a.
stare into the light
 Guy De Bièvre
 for piano (and optional
 electronic accompaniment)
 Open, Mobile and Indeterminate Forms

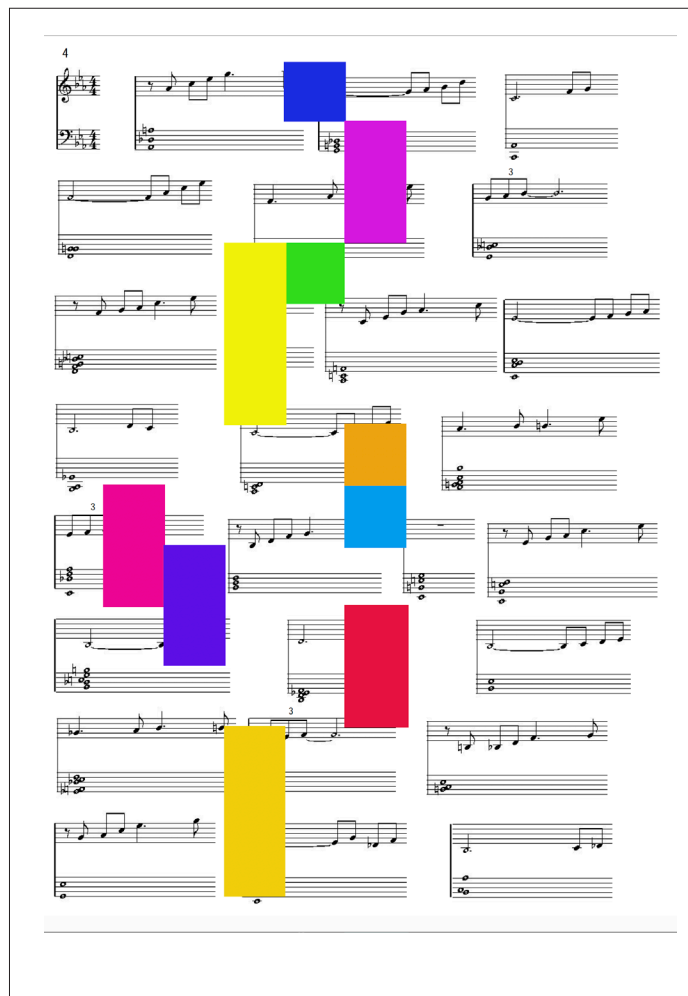


figure I.3.16b.
stare into the light
 Guy De Bièvre
 for piano (and optional
 electronic accompaniment)
 Open, Mobile and Indeterminate Forms

stare into the light
 for piano (and optional electronic accompaniment)
 Guy De Bièvre
 for Heleen Van Haegenborg [and Sofia]

instructions:

Place sheets 1, 2, 3, 4, 5 next to one another. Enter the "field" in the upper left corner and move from cell to cell vertically or horizontally. The entering tempo should be fairly slow (get acquainted with the terrain) and should increase gradually when nearing page 3. The cells can be freely interpreted, especially the left hand which provides harmonic information to be "explored" in a way not necessarily related to the right hand. When entering a coloured patch consider yourself in a spot with very low visibility and move through it using the harmonic information (left hand) you were using when entering it. You are allowed to go back on your steps or to remain in a specific cell as long as you please. Eventually you will reach page 3, which could be seen as a pond in the middle of the field. You have to wade through it to the opposite side. You should do so by playing at least one entire "line", but you can play more; if for instance you enter the pond in the upper left corner (assuming you ended up there on page 2) you could very well choose to play the entire section.

The tempo of the middle section can be anything between MM45 and 120. You can only leave the "pond" by entering page 4 and cannot go back into it. You proceed through pages 4 and 5 in the same way as pages 1 and 2, slowing down the further you are from the "pond".

The optional electronic accompaniment is presented as a CD containing a large number of sounds and silences, to be played in shuffle mode (as unpredictable events in the field). The sound level should match that of the piano. Ideally the loudspeakers should be positioned under the piano (or at least behind the pianist, not in front between piano and audience).

HEROIC SCULPTURE
 We join the animals
 not when we fuck
 or shit
 not when tear falls
 but when
 staring into the light
 we think
 (Frank O'Hara)

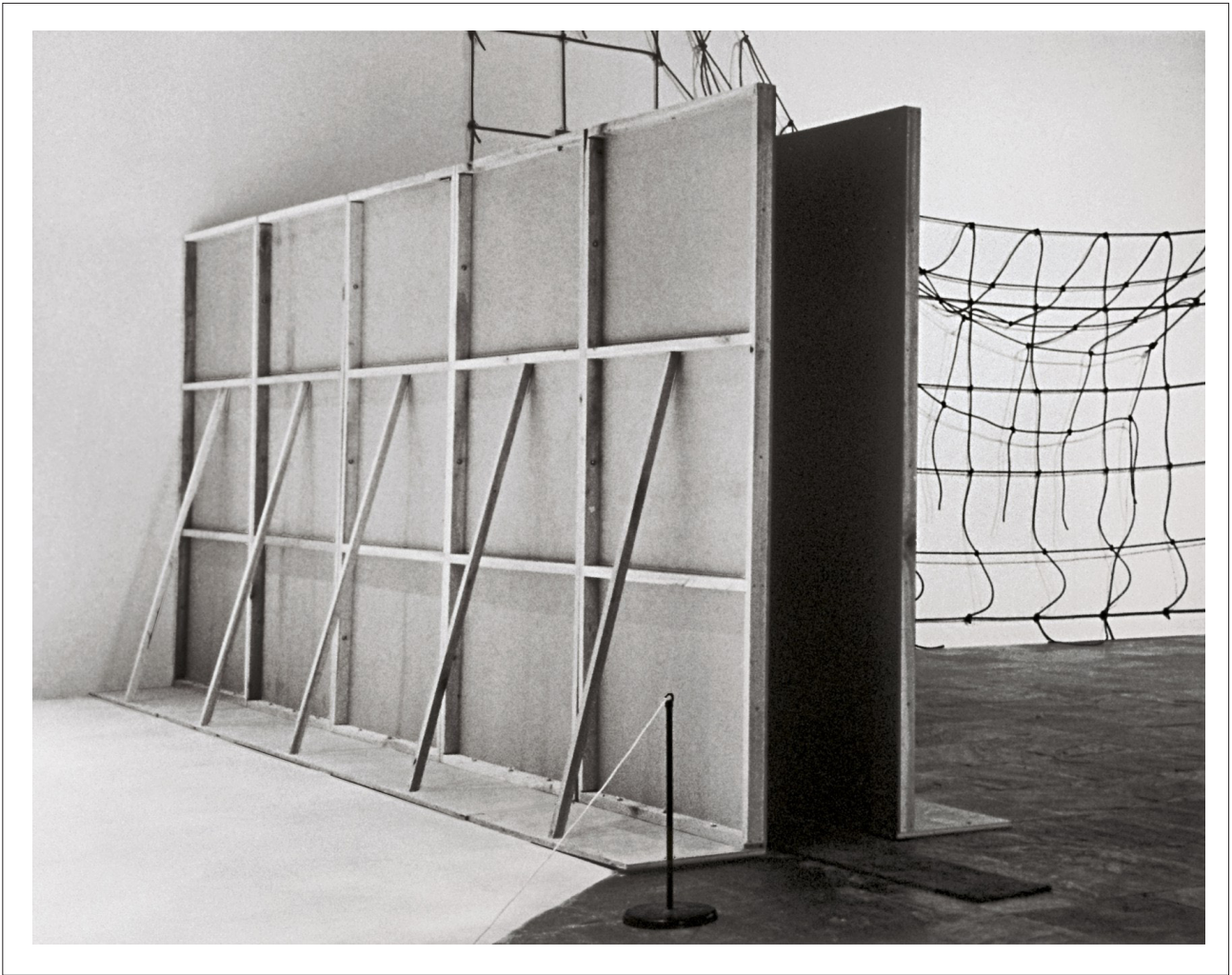


figure 13.16

Performance Corridor
Bruce Nauman
1969

Wallboard and wood bracing
© 2018 Bruce Nauman/Artists Rights Society

VI.1. Illustrations / II.1. How to Make a Happening

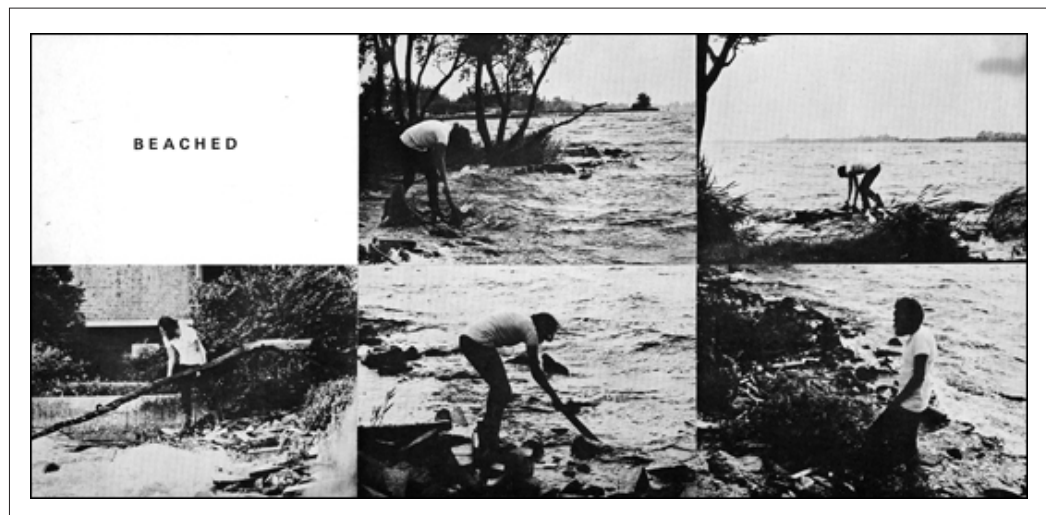


figure II.1.1.

Beached

Lawrence Weiner

1970

© 2018 Lawrence Weiner.

Video Data Bank

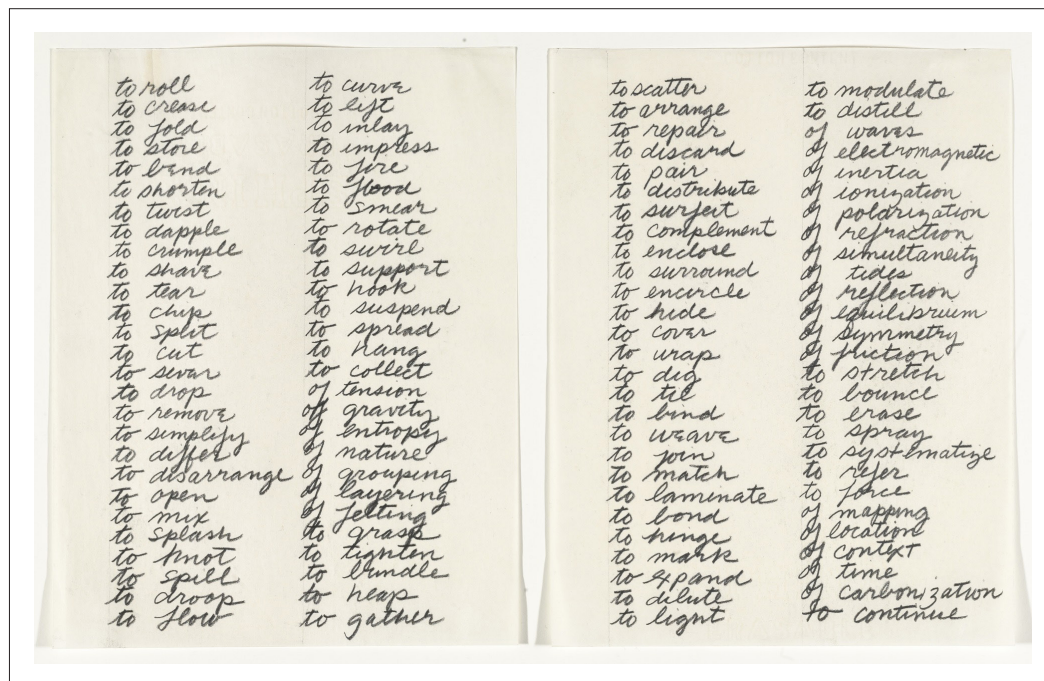


figure II.1.2.

Verblast

Richard Serra

1967-68

© 2018 Richard Serra / Artists Rights Society (ARS), New York

figure II.1.3.
18 Happenings in 6 Parts
 Rosemary Butcher
 2011
 Move, Choreographing You
 Royal Festival Hall
 Southbank Centre, London

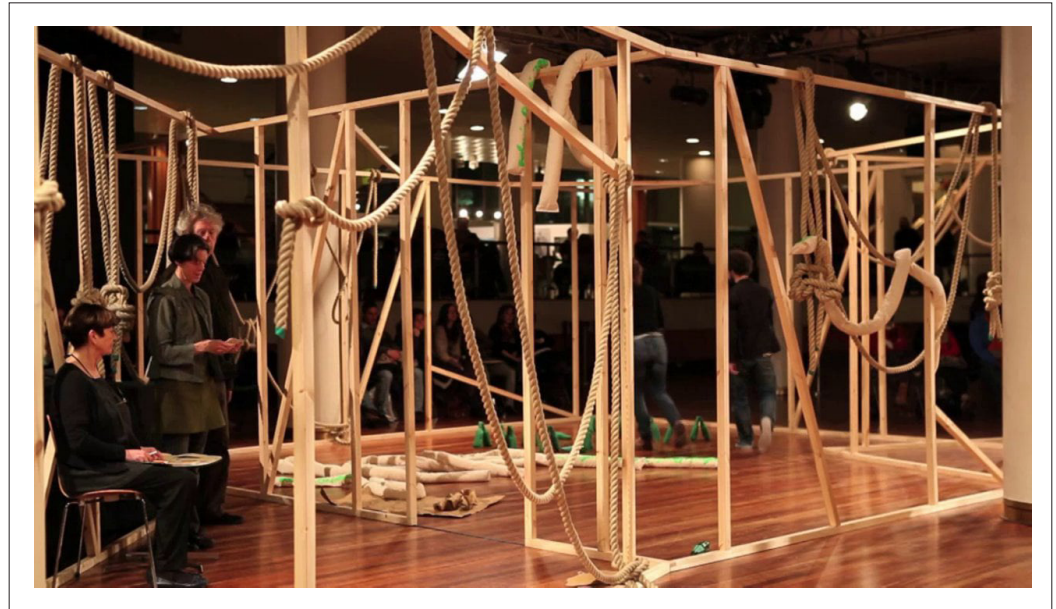
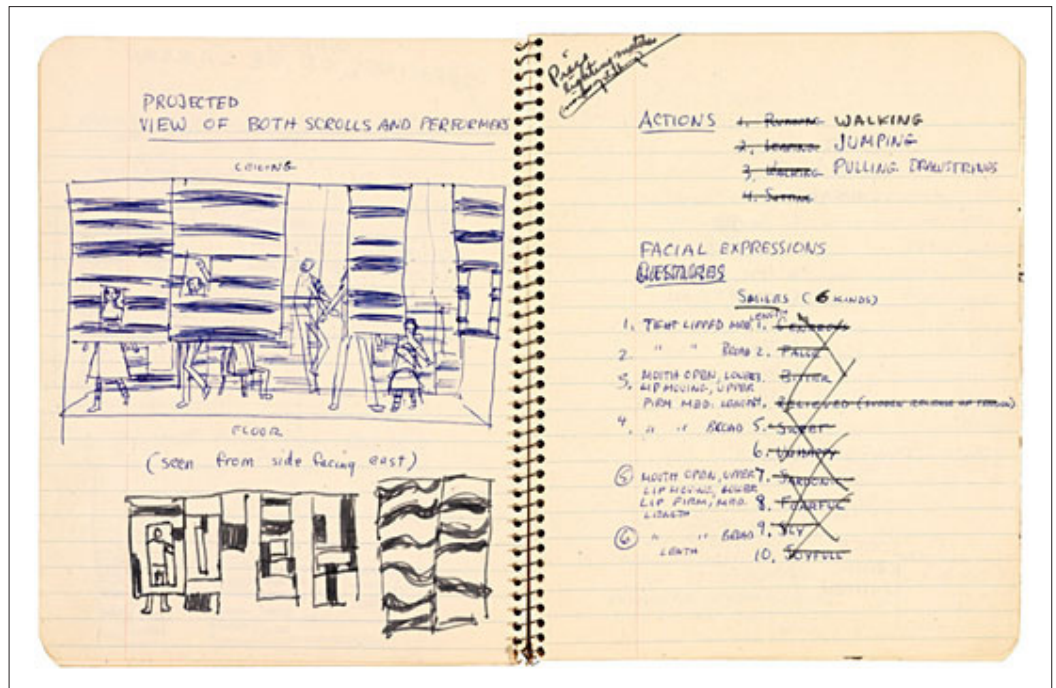


figure II.1.4.
Kaprow's notes for
18 Happenings in 6 Parts
 Allan Kaprow
 1959



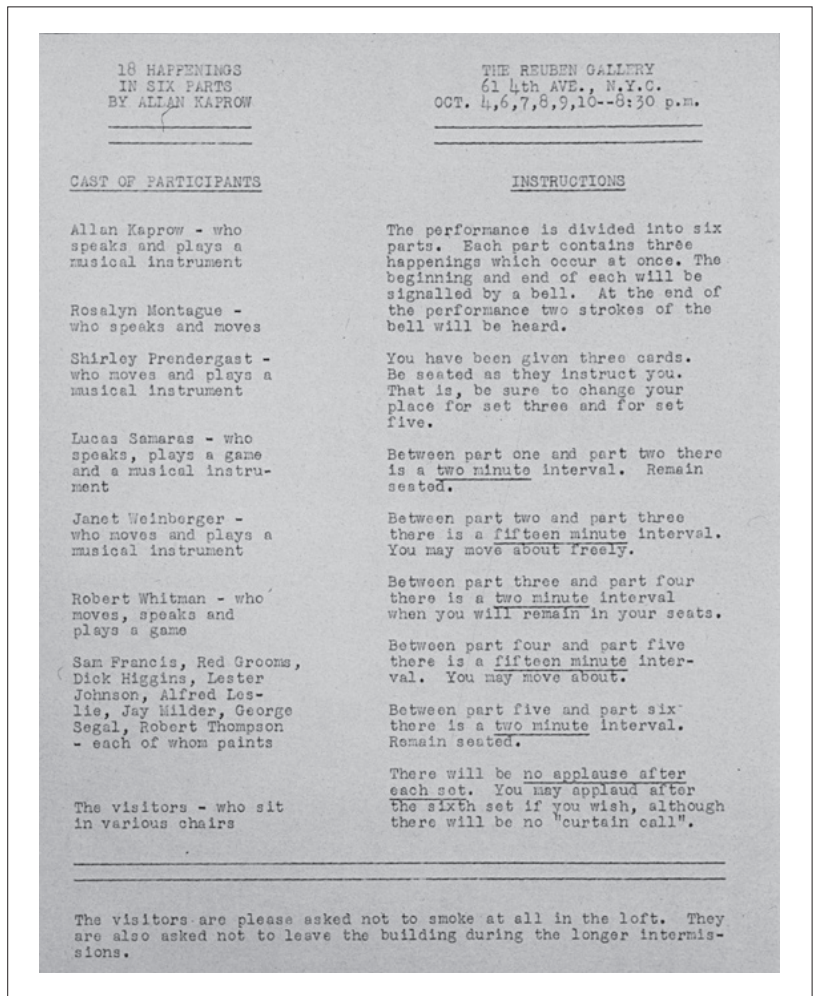


figure II.1.5.

**Kaprow's notes for
18 Happenings in 6 Parts**
Allan Kaprow
1959

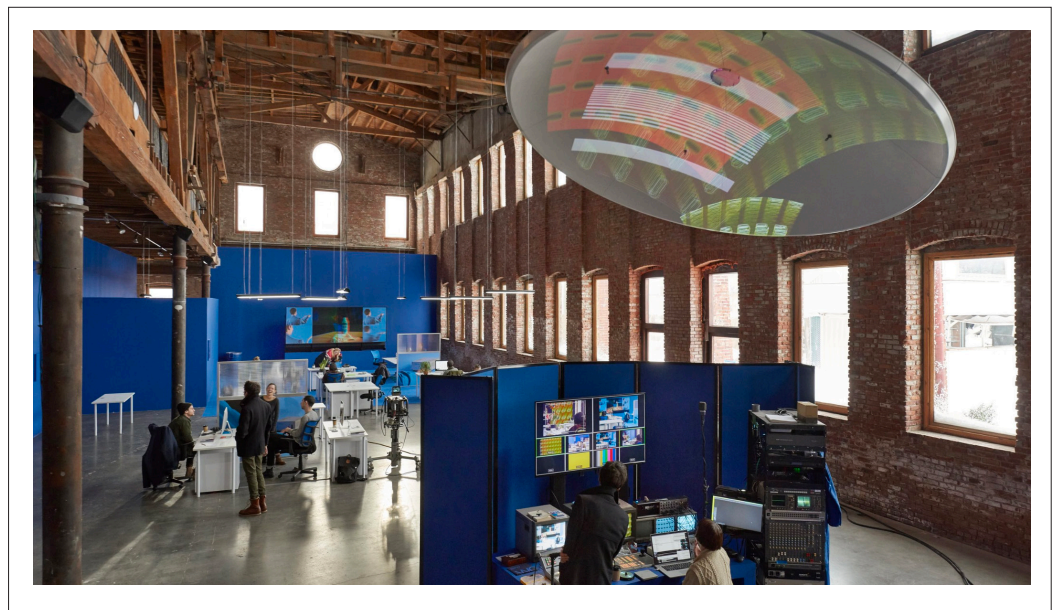


figure II.1.6.

Work
E.S.P. TV
2017
Pioneer Works

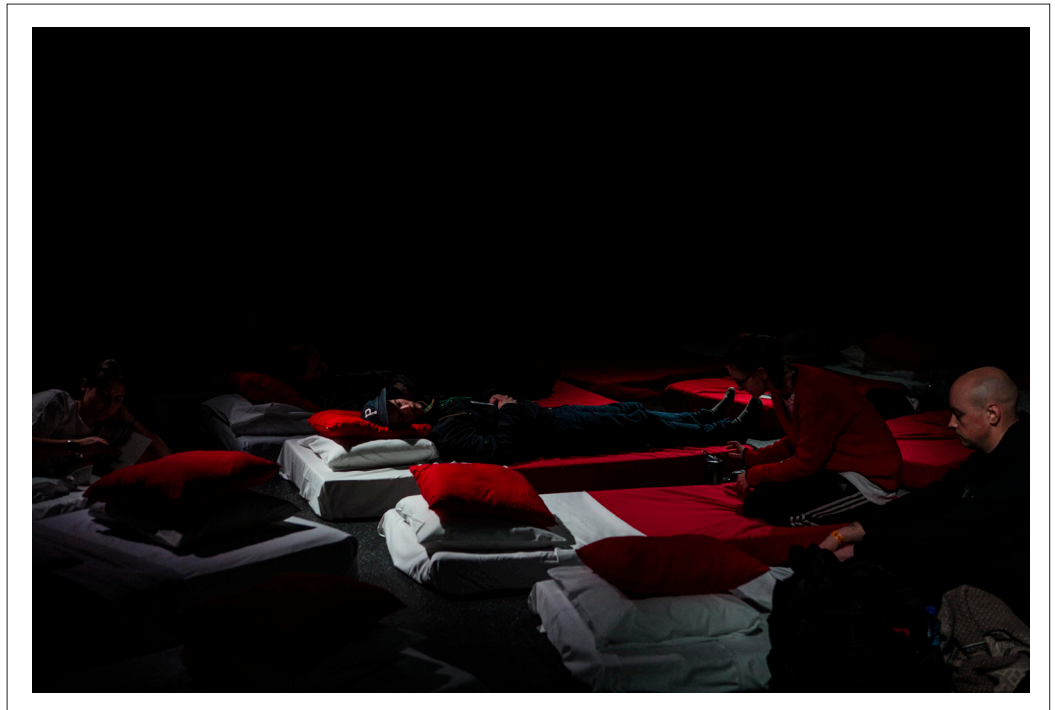


figure II.1.7.
MicroSleepDub
Peter Lenaerts
2013-2015
Belgium, China, Australia



figure II.1.8.
Já za to nemůžu (It's not my fault)
Ondřej Brody & Kristofer Paetau
2012
Dvorak Sec Contemporary
Archive Ondřej Brody

VI.1. Illustrations / II.2. The Event Score

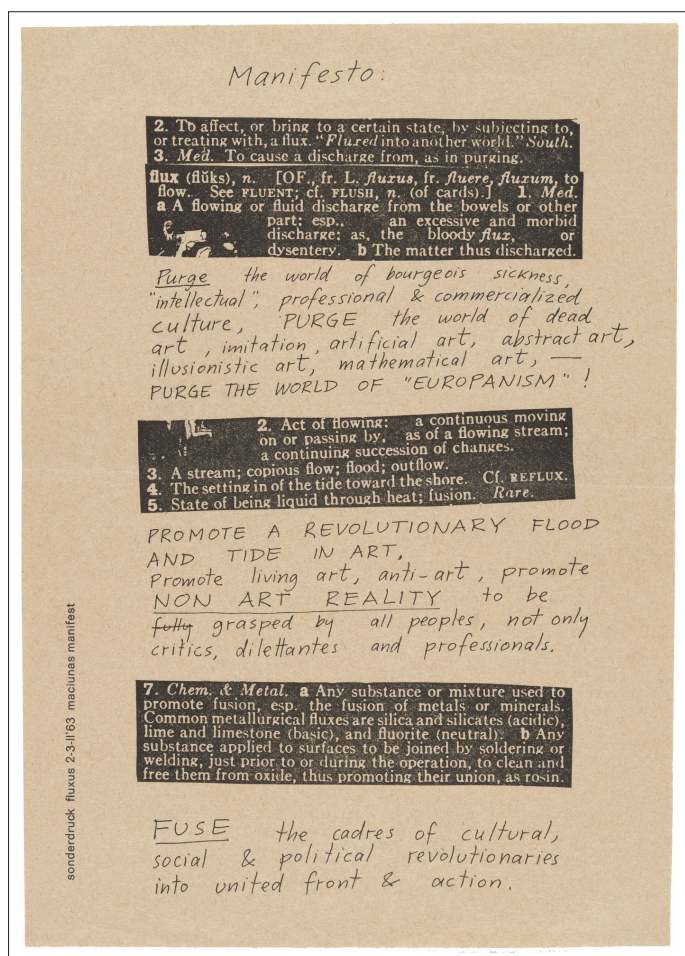


figure II.2.1.
Fluxus Manifesto
George Maciunas
1963

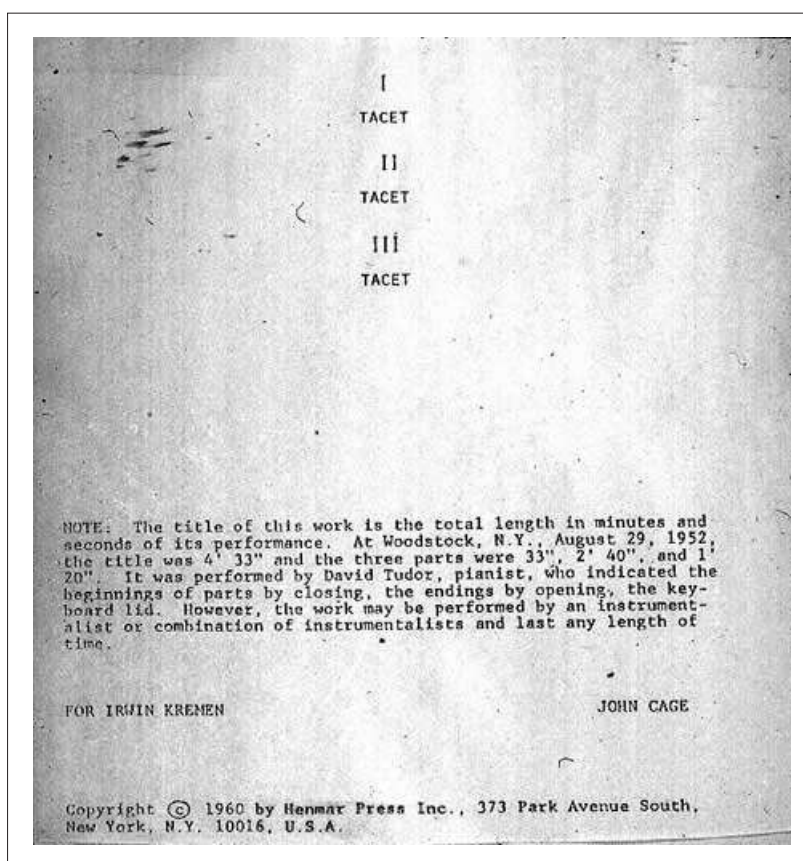


figure II.2.2.
Typewritten score for 4'33"
John Cage
1952
© 1960 by Henmar Press Inc.

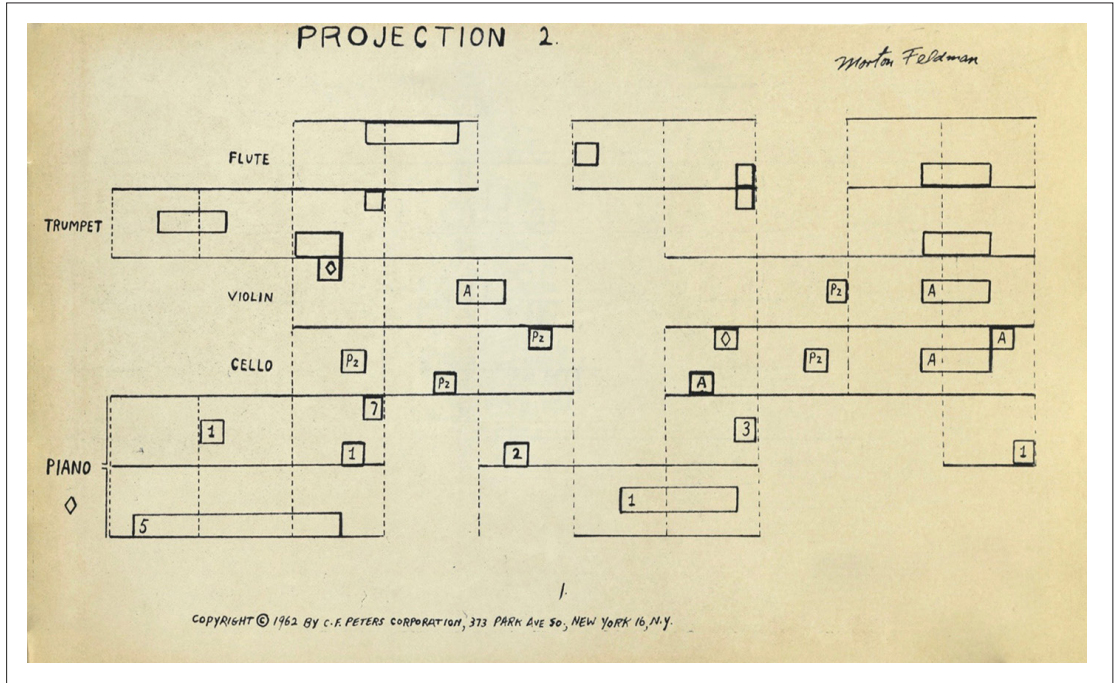


figure II.2.3.

Projection 2
Morton Feldman
1951

© C. F. Peters Corporation

"Paper Piece"
for 1 to 5 performers

Instruments 15 sheets of paper per performer approx size of double-page newspaper, quality varied - newspaper, tissue paper, cardboard, colored, printed or plain
3 paper bags per performer, size, shape, quality varied

Duration Between 12.5 minutes and 10 minutes

Procedure a signal from a chairman will begin the piece; within the following 30 seconds each performer enters at will. The piece ends when the paper supply is exhausted
7 sheets will be performed

"shake"

"Break" - The edges of the sheet are grasped and sharply jerked apart

"Tear" - each sheet should be reduced to particles less than 1/3 the size of the whole sheet
approx 1 minute per sheet

5 sheets will be performed

"crumple"

"Puddle"

"Dumple" - The paper is dumped together between the hands
approx 30 seconds per sheet.

3 sheets will be performed

"Rub"

"Scrub"

"Twist" - The paper is twisted tightly until a squeaking sound is produced approx. 30 seconds per sheet.

12633 2008 n

figure II.2.4.

Paper Piece
Ben Patterson
1960
Hand written event score
and instructional letter
© Ben Patterson

VI.1. Illustrations
II.3. The Manifesto

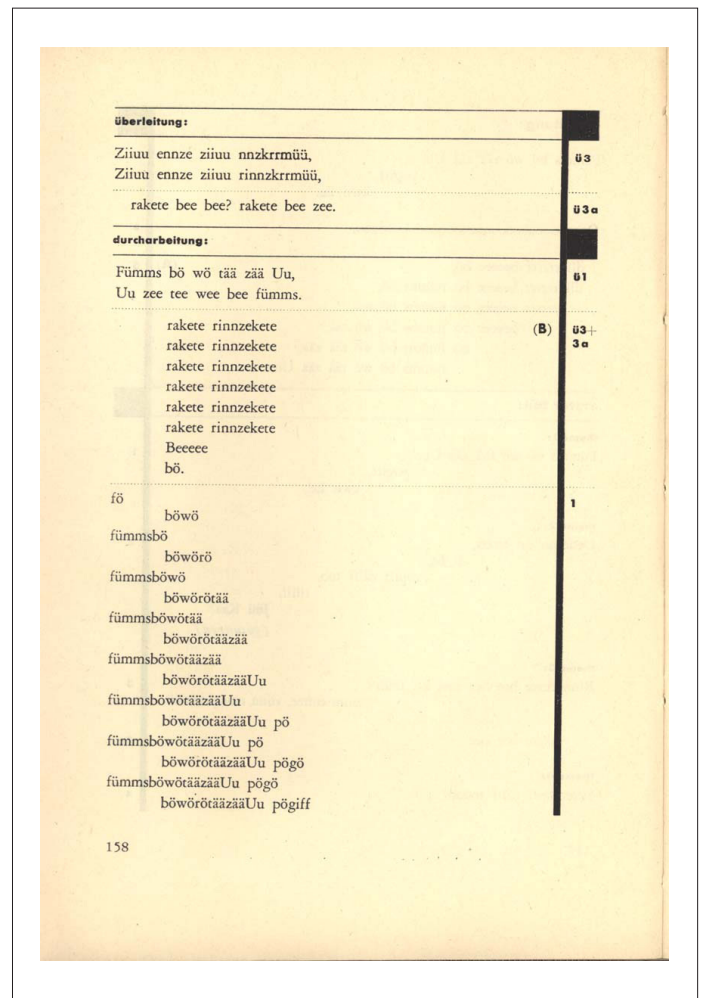


figure II.3.1.

Excerpt from **Ursonate**
Kurt Schwitters
1932
Published as the last issue of
Merz magazine
Typography: Jan Tschichold

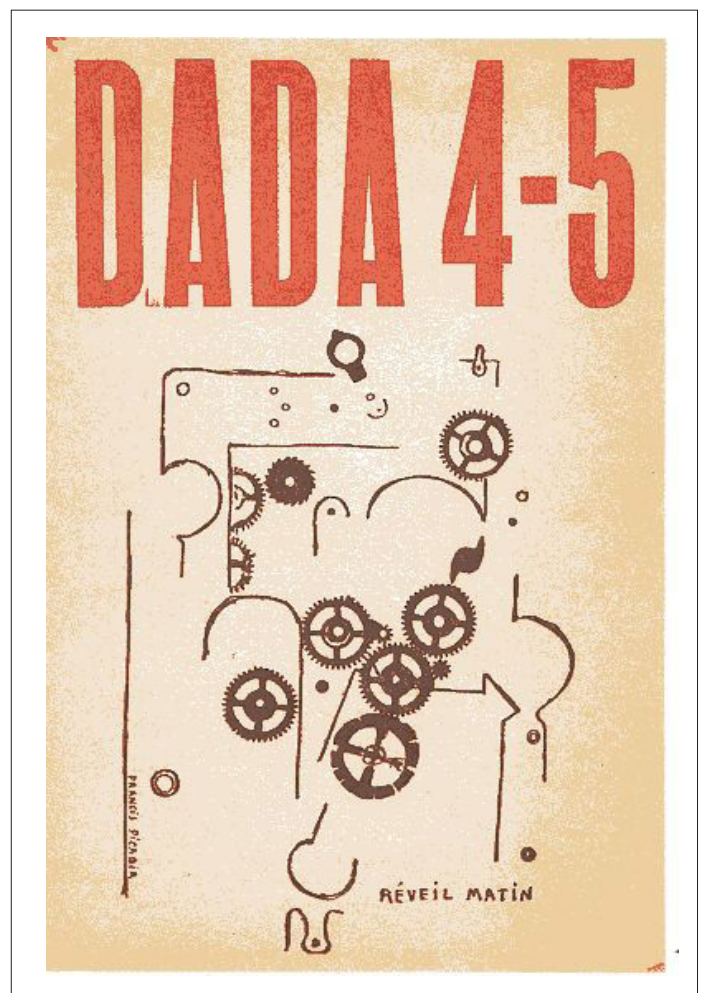


figure II.3.2.

Dada: Literary and Artistic Review
(published July 1917 - September
1921) Edited by Tristan Tzara
Issue 4-5, May 1919
Cover art: Francis Picabia



figure II.3.3.

Trio A
 Yvonne Rainer
 1978

Cinematography: Robert Alexander



figure II.3.4.

Dr Noangstea's Dorian Scarlet-
tierbaby's Revolutions Parfum:
DICTATORSHIP OF ART
 (SUSSESUSSESUSSE, YOU...
 (MR MAJESTICKX on the run
 Loganfox))

Jonathan Meese
 2008

Performance
 Ahrensburg

V PRAZE DNE 15. DUBNA 1949 ČECHY.

LIDÉ. STOJÍNE TĚSNĚ PŘED ATOMOVOU DOBOU. DESETITISÍCE TOVÁREN S DESETIMILIONOVOU ARMÁDOU PRACOVNÍKŮ EXPERIMENTUJE, BUDUJE A SNAŽÍ SE OBOHATIT NAŠI PLANETU O DALŠÍ POZNATKY. ČINNOST MINULÝCH STALETÍ SE SVÝMI PODNETY, JE V HRUBÝCH RYSECH SKONČENA, A VĚDOMOSTI O NI ULOŽENY V KNIHÁCH, PŘÍSTUPNÝCH NEJŠIRŠÍ VEŘEJNOSTI. Z TOHO DŮVODU PRACOVNÍK S KRUMPÁČEM MÁ PRAVO MÍTÍ TENTÝŽ POČIT DŮLEŽITOSTI, JAKO ČLOVĚK, RYSUJÍCÍ SOUČÁST STROJE. DNES KAŽDÝ GRAMOTNÝ JEDINEC, PŘI TROCHU SOUSTŘEDĚNOSTI, NAČERPÁ ZNALOSTI, KTERÉ PŘED NĚKOLIKA DESETILETÍMI DĚLAJI Z JEJICH MAJITELÉ VEĎCE. CELÝ SVĚT JE NABIT SNAHOU PO NOVÉM TVŮRČÍM POHYBU! — A JAK SE K TĚMTO ZMĚNÁM STAVÍ UMĚLCI? VYPADÁ TO, JAKO BY JEJICH ŘÁDY PŘEVAŽNĚ TVORILI NEMOHOUCÍ, VYZÍVAJÍCÍ SE KONSERVATIVNÍ FANATICI. SKUPINA „NADREALISTŮ“ KDYSI PONEKUD VYHOVOVALA SOUČASNOSTI, KDYBY JEJICH NÁSTUPCI, DYCHTICÍ PO TAJUPINĚ BOHAROVNOSTI, CELÉ SNAŽENÍ NEZVRHLI A NEDOSUDILI UMELECKÝ SMĚR DO ÚLOHY KRESLIČE TA-JENEK V DĚTSKÝCH ČASOPISECH. DNĚSNÍMU USPOŘÁDÁNÍ SVĚTA ODPOVÍDÁ JEDINĚ EXPLOSIONALIS-MUS. SMĚR, KTERÝ POVÝŠÍ KAŽDÉHO ČLENA KOLEKTIVA NA ABSOLUTNĚ VŠEMOHOUCÍHO ČLOVĚKA, NE-BOT JEHO VÝBOJ PŮJDE NA UKOR VESMÍRU A NIKOLI NA UKOR BLIŽNÍHO. MOZEK EXPLOSIONALISTY BUDE NACHAŽETI NAPLÍNĚNÍ VE ZMNOŽOVÁNÍ TVARŮ A DUŠEVNÍCH HODNOT, V TRILIONECH A TRILIONECH KUBÍKŮ VESMÍRNÉHO PROSTORU. KAŽDÝ Z VÁS BUDE UMELCEM, ZBÁVÍ SE PŘEDSUDKŮ A NETEČNOSTI. ANALÝZA + SYNTHESA: VĚTŠINA Z VÁS SI ZA POMOCI FANTASIE VYTVÁŘÍ Z MRAKŮ, SKAL NEBO Z OLOVA LITĚHO O VANOCÍCH, RŮZNÉ SVĚTSKÉ PODOBY. PRAVĚ TAK JE TOMU ZAHLEDÍTELI SE NA OPRÝS-KANOU ZĚD, NEBO ZÍLY MRÁMORU. VIDITE TVÁŘE, POSTAVY... VŠE SE PROLÍNA, OŽIVUJE, UVEDENÉ PRVKY ROZJITŘILY STARÉ PROŽITKY, ULOŽENÉ VE VAŠEM MOZKU, VE FORMĚ VPOMÍNEK. VY VIDITE SVOJE NITRO PŘEVEDENÉ DO DVOU ROZMĚRŮ; TĚDY DO PLOCHY. STAČÍ PŘEKRESLIT, NEBO PŘEMALOVATÍ VIDĚNÉ NA PA-PÍR. ZMOCNUJETE SE SVĚHO NITRA A TÍM JE AUTOMATICKY ČINĚTE SROZUMITELNĚ ŠIROKÉ VEŘEJNOSTI. JEDEN A TÝŽ SHLUK SKVRN BUDE STO LIDEM, PŘIPOMÍNATÍ STŮ RŮZNYCH PODOB A KOMBINACÍ VIDINY SE RÍDÍ PODLE STUPNĚ NÁLADY A NA ZÁKLADĚ ŽIVOTNÍCH PROŽITKŮ POZOROVATELE. JE LOGICKÉ, ŽE NEVIDĚL-LI ČLOVĚK, NĚJAKÝ EXOTICKÝ KVĚT NEBO SOUČÁST STROJE, NEUMÍ ANI JEDNO ANI DRUHÉ NAKRESLIT; A PAKLI UVEDENÉ VĚCI VYPLYNOU MU ZE SKVRN, ZDÁJI SE MU NEPOCHOPITELNĚ, AČ PRO DRUHÉHO JSOU JASNĚ PŘED SKVRNÝ MŮZETE, POD VLIVEM INSPIRACE PŘISTOUPIT SE ZAMĚREM. MNOHÉ Z OBRAZŮ, KTERÉ VÁS U-TVRZOVALY O GENIALITĚ JEJICH TVŮRCE, BYLY VYTVOŘENY NA UVEDENÝCH ZÁKLADĚCH. JE-LI VÁS ŽIVOT PRO-ZITÝ BOHATŠÍM ZPŮSOBEM NEŽ ŽIVOT VÝTVARNÍKA, KTERÝ VÁS DŘÍVE DEPRIMOVAL, BUDE TĚŽ BOHATŠÍ VÁS UMELECKÝ PROJEV. JSTE-LI MANUELNÍ PRACOVNÍK TAK SE NEVYMLOUVEJTE ŽE SE VAM CHVĚJE RUKA. UMĚ-NI DNĚŠKA VYŽADUJE ŽIVOTNÍ PRAVDU A NE POVRCHNÍ, SKOLNĚ NAUČENOU ZONGLERŠKOU ELEGANCÍ! OBRAZ NESMÍ BÝT MOMENTKOU, K TOMU ÚČELU SLOUŽÍ FOTOGRAFIE. OBRAZ MUSÍ BÝTI, FILMOVÝM PÁSEM O NESČÍSLNĚM MNOŽSTVÍ NAPĚTÍ A PSYCHOLOGICKÝCH EXPLOSIÍ ZHUŠTĚNÝCH DO NEHYBNÉ PLOCHY A PŘEVEDENÝCH V NEKONEČNĚ KRÁTKÉM CASE, ZA SOUČINNOSTI DIVÁKOVY POHYBOVÉ FANTASIE-

figure II.3.5.

Explosionalism
 Vladimír Boudník
 1949



figure II.3.6.

Vladimír Boudník Tracing Blotches
 mid-1950s
 (archive Gallery Zichlá klika)

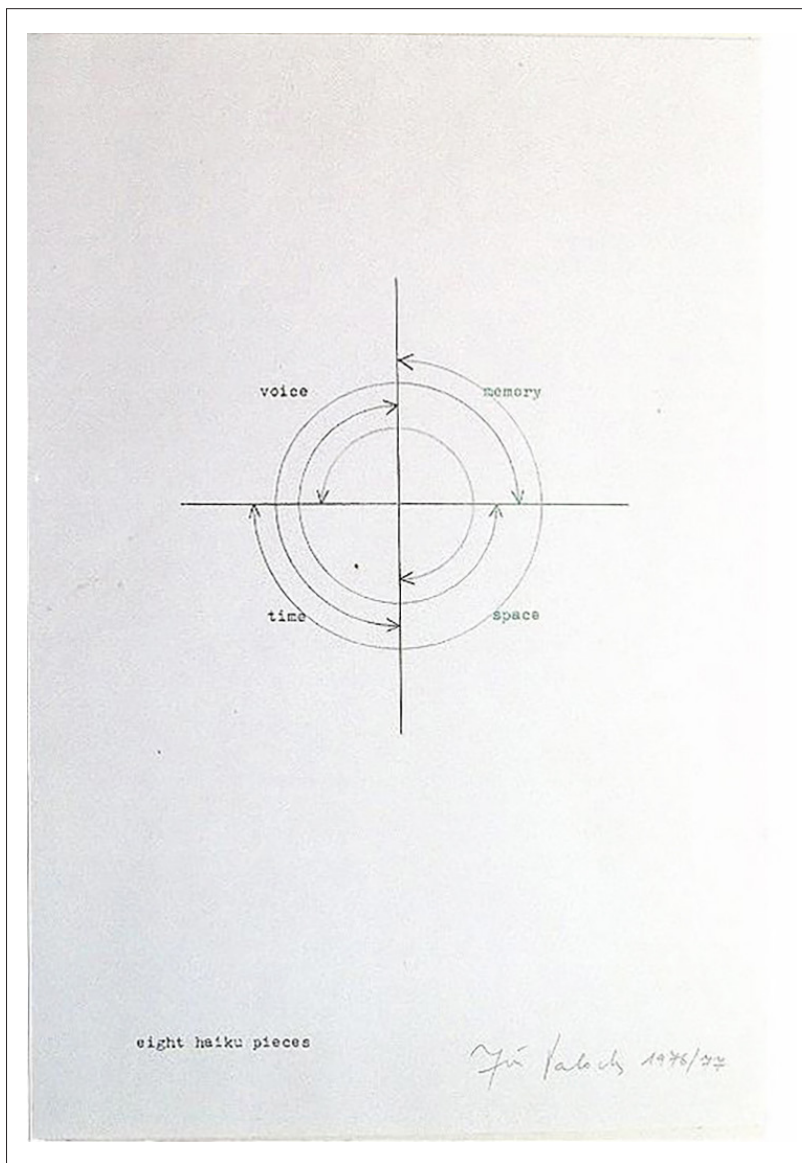


figure II.4.1.

Eight Haiku Pieces
 Jiří Valoch
 1975/77
 Hundertmark Gallery

3	2	1		3	2	1
mi	○	fu	old pond -	ko	mi	a
zu	ka	ru	[a] frog jumps [in]	wa	n	ka
—	—	—	water's sound	—	—	—
no	wa	i		ku	na	shi
o	zu	ke		na	de	n
—	—	—		—	—	—
to	to	ya		i	wa	go
○	bi	○	[at the] red light	○	ta	u
—	—	—	all-together, crossing	—	—	—
○	ko	○	[is] fearless!	○	re	○
○	mu	○		○	ba	○

figure II.4.2.

Japanese Haiku Metrical Template: 24 mora in 3 segments of 4 bi-moraic feet.
 Richard Gilbert and Judy Yoneoka
 2000
 In From 5-7-5 to 8-8-8: An Investigation of Japanese Haiku Metrics and Implications for English Haiku

figure II.5.1.

Seedbed
Vito Acconci / Marina Abramović
1972 / 2005
© The Solomon R. Guggenheim
Foundation, New York
Photograph by Kathryn Carr

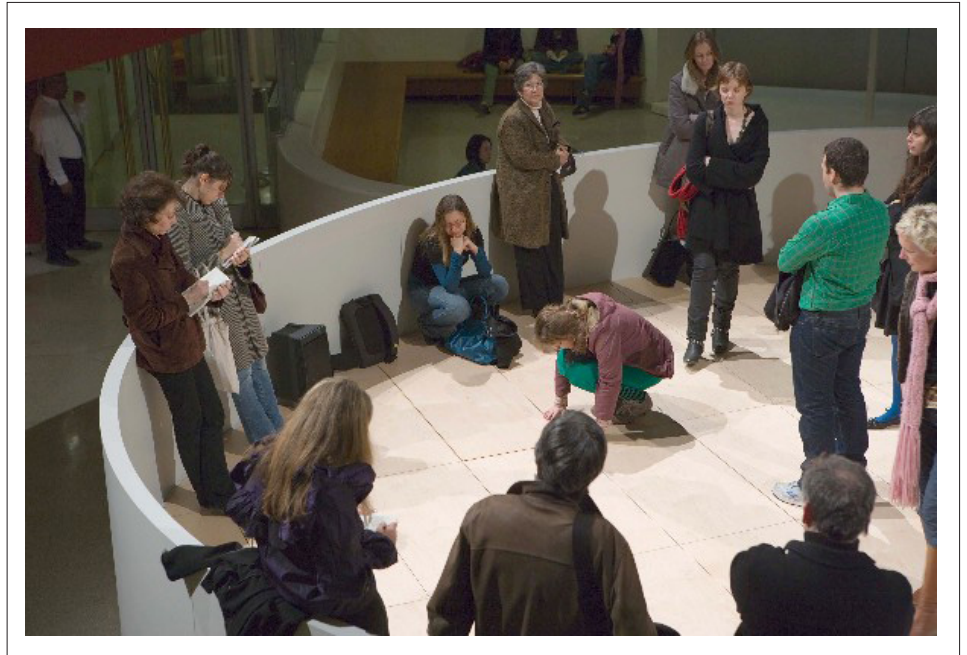


figure II.5.2.

**How to Explain
Pictures to a Dead Hare**
Joseph Beuys / Marina Abramović
1965 / 2005
© The Solomon R. Guggenheim
Foundation, New York



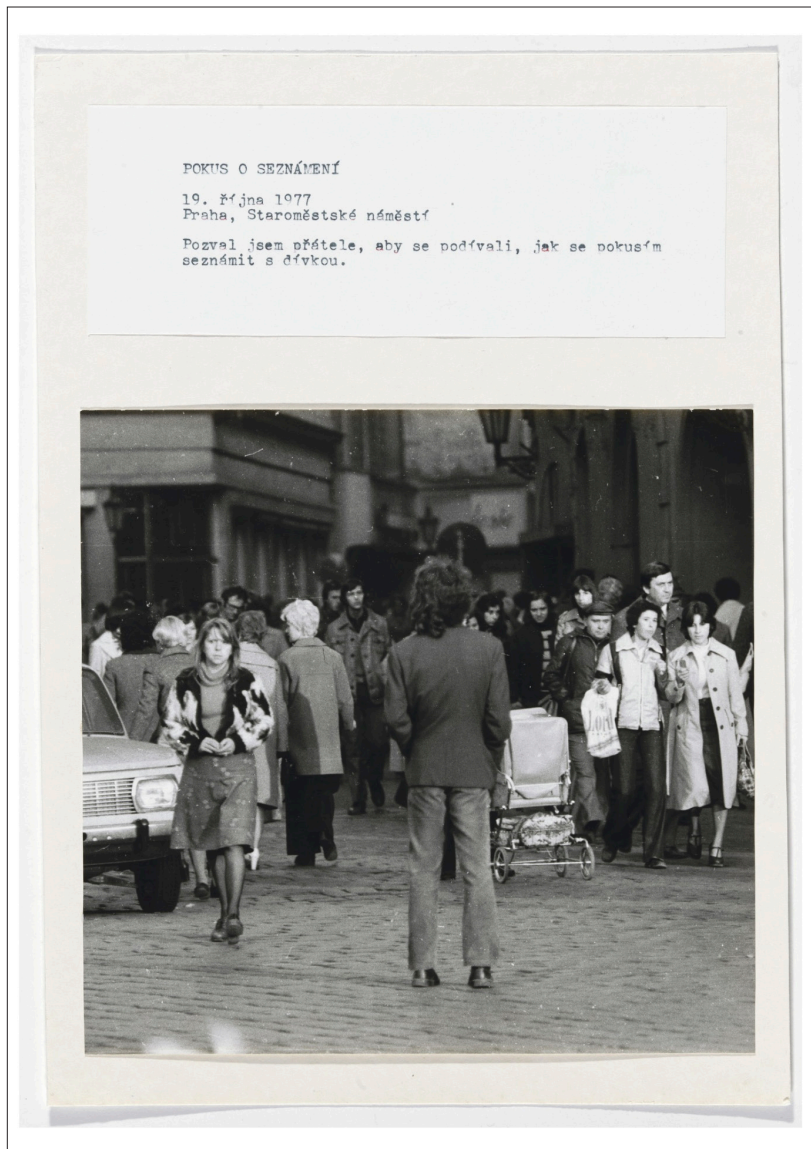


figure II.5.3.

**Attempted Acquaintance. I invited
 some friends to watch me trying to
 make friends with a girl**

Jiří Kovanda

1977

Prague

© 2018 Jiri Kovanda

"I invited some friends to watch me
 trying to make friends with a girl.

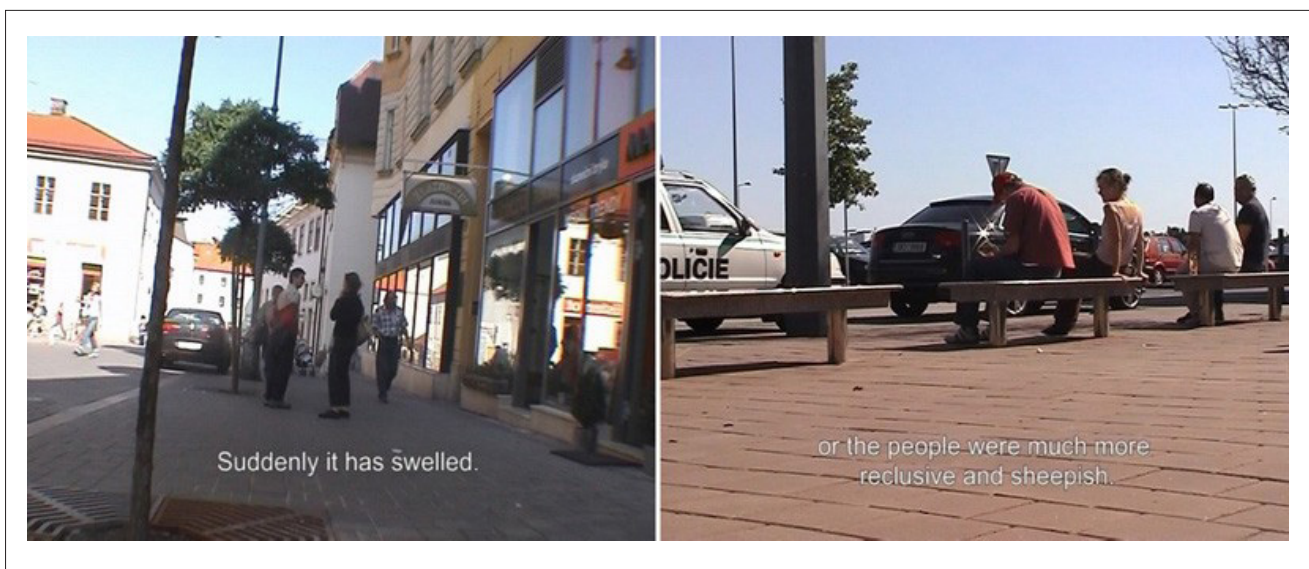


figure II.5.4.

**How to Explain
 Pictures to a Dead Hare**
Joseph Beuys / Marina Abramović
 1965 / 2005
 Guggenheim Museum of Art



figure II.6.1.
Battle of the Oranges
Ivrea
Annual Festival



figure II.6.2.
Battle of Wyoming
24th Connecticut Militia Regiment &
42nd Regiment of Foot
2011
Lake Ariel Pennsylvania
Revolutionary War reenactment

figure II.6.5.
Foreigners out!
Schlingensiefel's Container
Christoph Schlingensiefel
2000
From the performance
Please Love Austria
Vienna



figure II.6.6.
The Battle of Orgreave
(An Injury to One
is an Injury to All)
Jeremy Deller
2001
From the performance
Please Love Austria
Vienna



VI.1. Illustrations / II.7. You Take the High Road and I'll take the Low Road



figure II.7.1
The Kant Walks
2003-2004
Joachim Koester
Jan Mot



figure II.7.2
The If only I Were an Indian ...
1995
Directed by John Paskievich



figure II.7.3

Border
Jan Symon
2003



figure II.7.4

Airport for Clouds
Jan Steklík
1971
Moravian Gallery

figure II.7.5

**Křížovnická škola čistého
humoru bez vtípu**

*Nepraš Karel, Sion Zbyšek,
Jan Steklík*

& Brikcius Eugen,

Hanel Olaf, Lampl Petr, Němec

Rudolf, Plíšková Naděžda, Slavík

Otakar, Wilson Helena, Wilson Paul,

Čiháková-Noshiro Vlasta, Jirous Ivan

Martin, Jirousová Věra, Kroutvor

Josef, Valoch, Jiří

od 1964

*DOX Center for
Contemporary Art*



figure II.7.6

**I touched the grass
and was everything;
felt everything,
heard everything,
saw everything and
was felt by everything...**

Miloš Šejn

1967

Moderna galerija Ljubljana

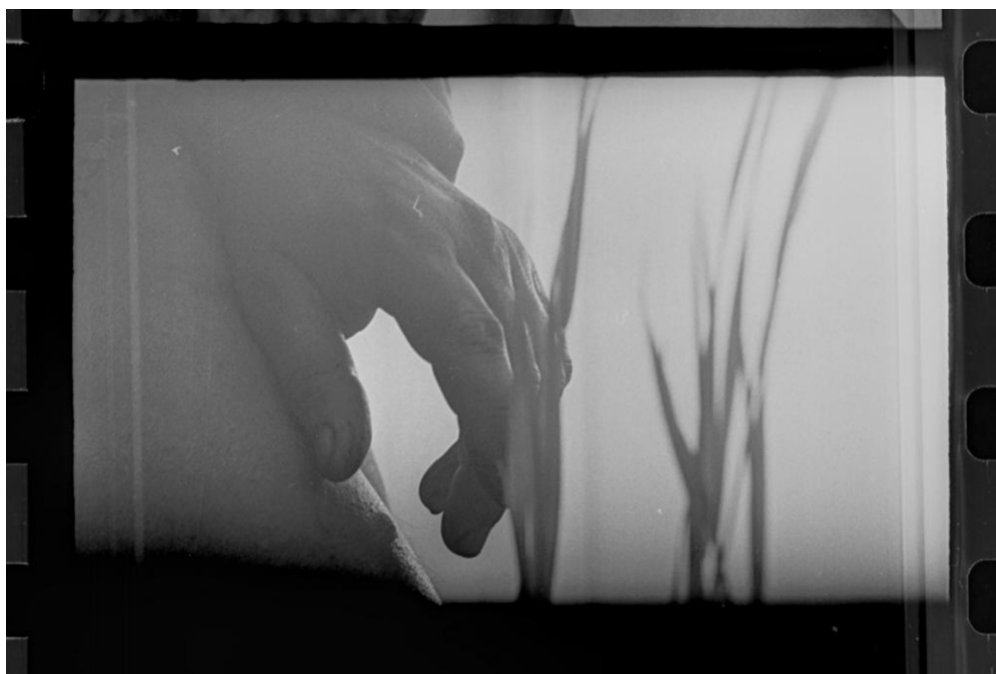


figure 11.7.7
Walking Forwards
Walking Backwards
Walking Equi-spaced
Walking Blindfolded
Walking Slowly
Walking at Night

Hamish Fulton
 2002

Hamish Fulton Website (59)



figure 11.7.8

**This fabulous shadow
 only the sea keeps.**

Anne Devine
 2008

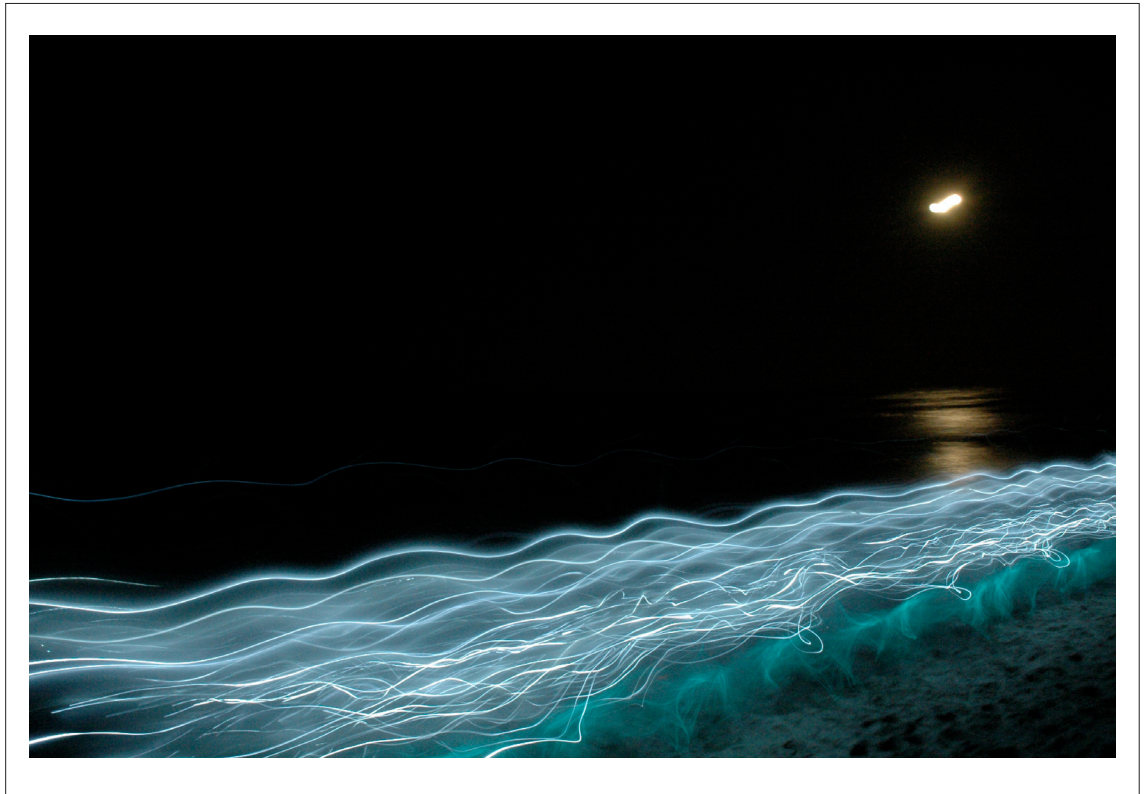


figure II.7.9
 Legible London
 Wayfinding
 Lacock Gullam
 2015

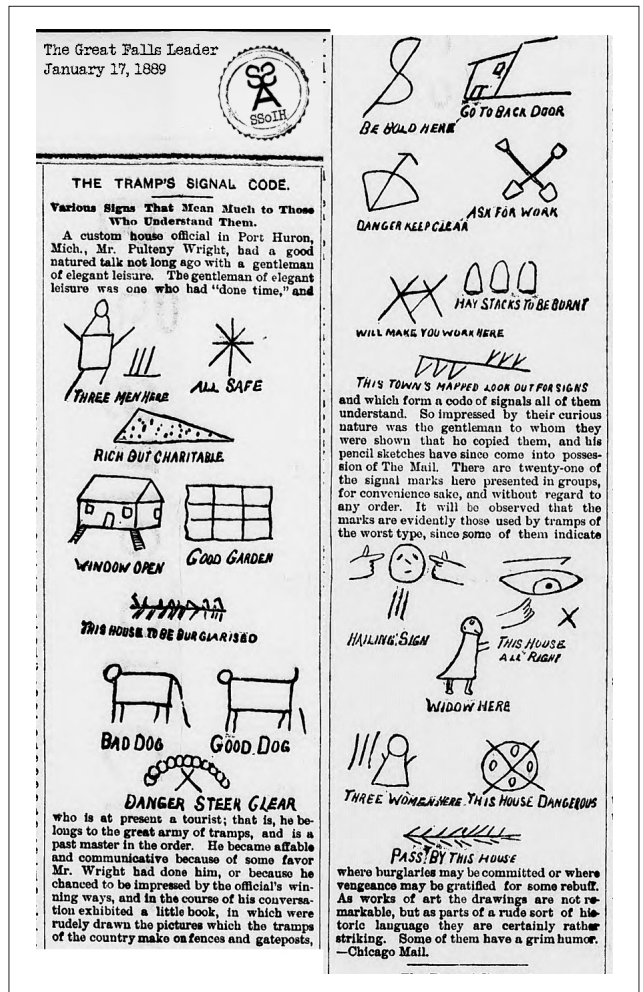
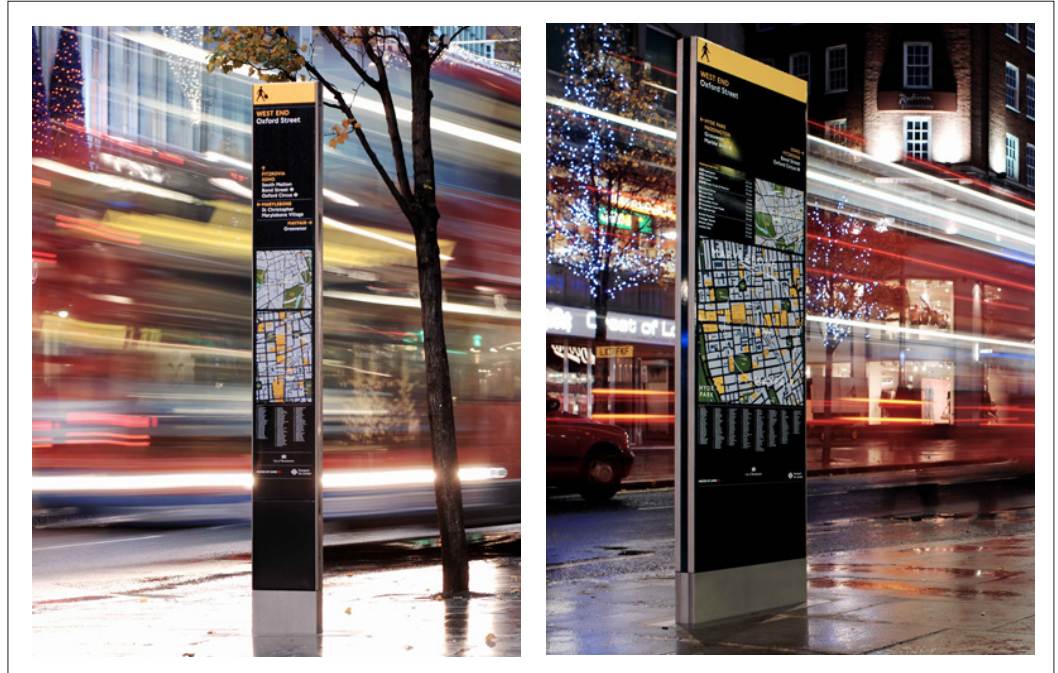
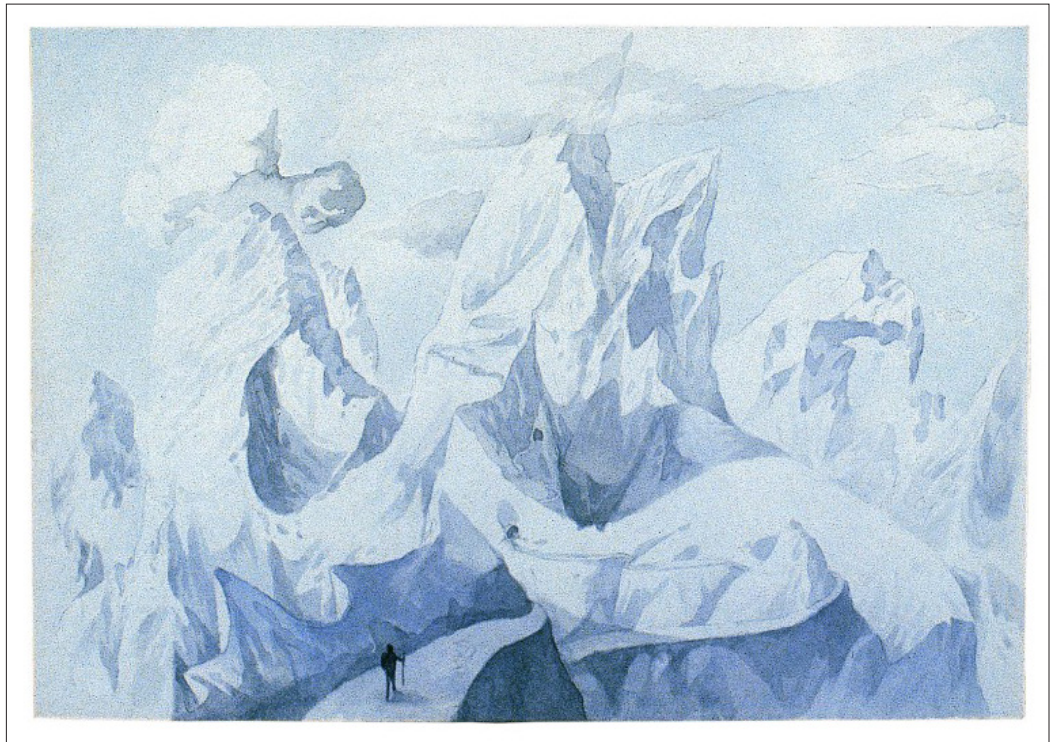


figure II.7.10
 The Tramp's Signal Code
 The Great Falls Leader
 1889
 Great Falls, Montana

figure II.7.11
Benátky
František Skála
1992
Journey to Venice
a set of drawings
I - XIII - Venice



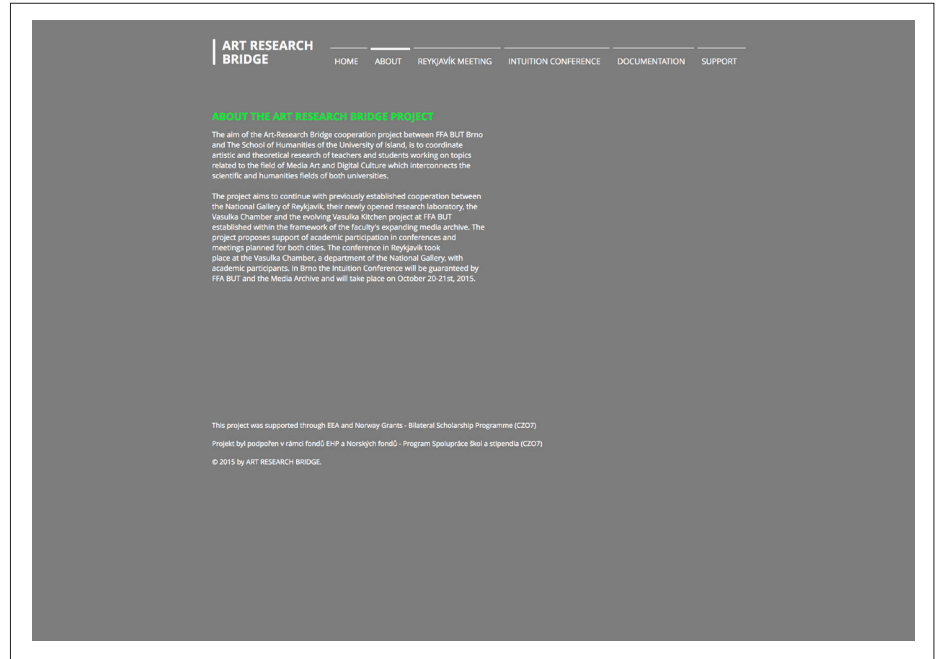


figure III.1.1.

Art Research Bridge Website
Jennifer Helia DeFelice
Kateřina Spáčilová
2015
bit.ly/intuice

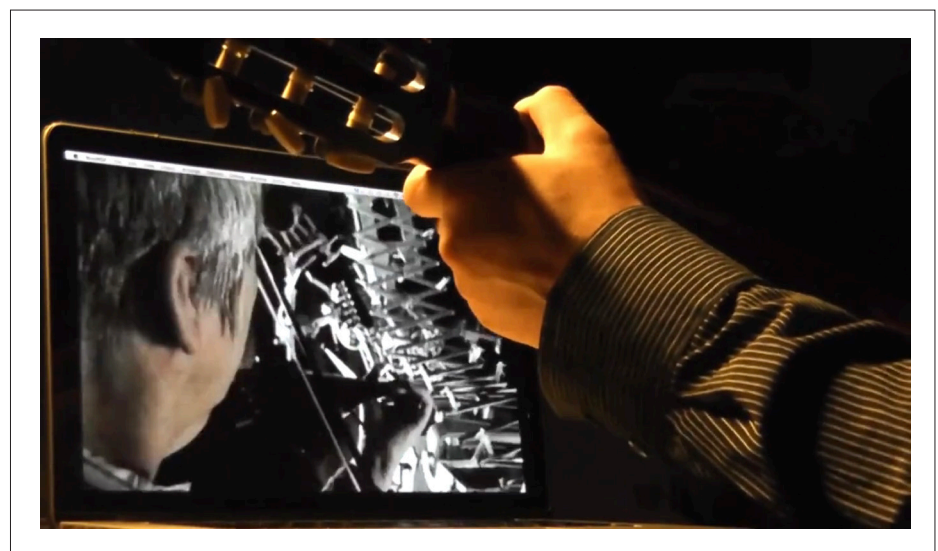


figure III.1.2.

Playing Steina
Playing Maiden
Slavomír Krejkovič
2015
video



figure III.1.3.

Lava
 Ladislav Tejml
 2015
 installation

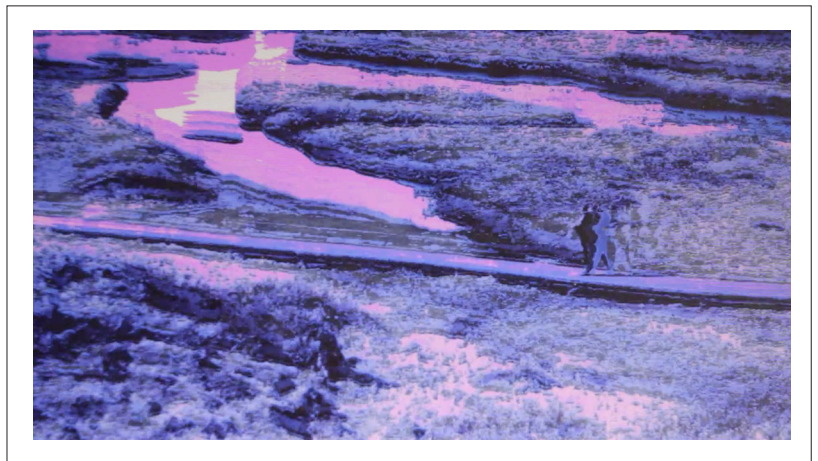


figure III.1.4.

From East to West
 Andreas Gajdošík
 2015
 live glitched video

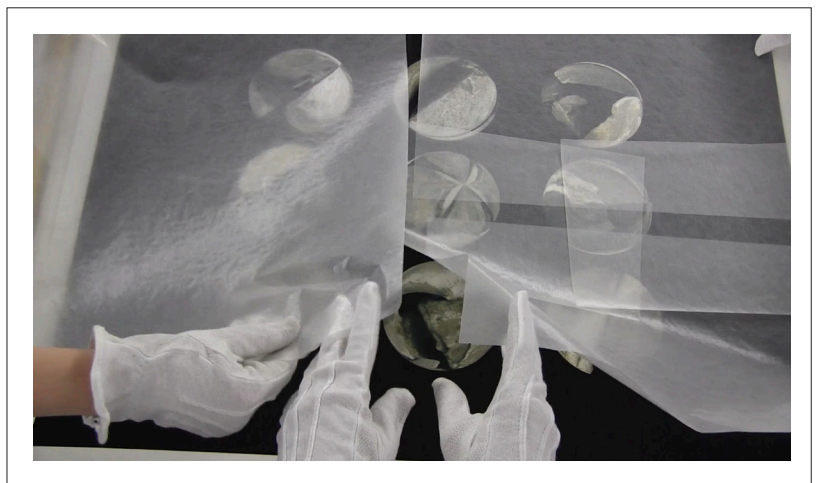


figure III.1.5.

Index: Vašulka Archive
 Jennifer Helia DeFelice
 2015
 with Maria Dalberg &
 Þóra Vilhjálms Wright

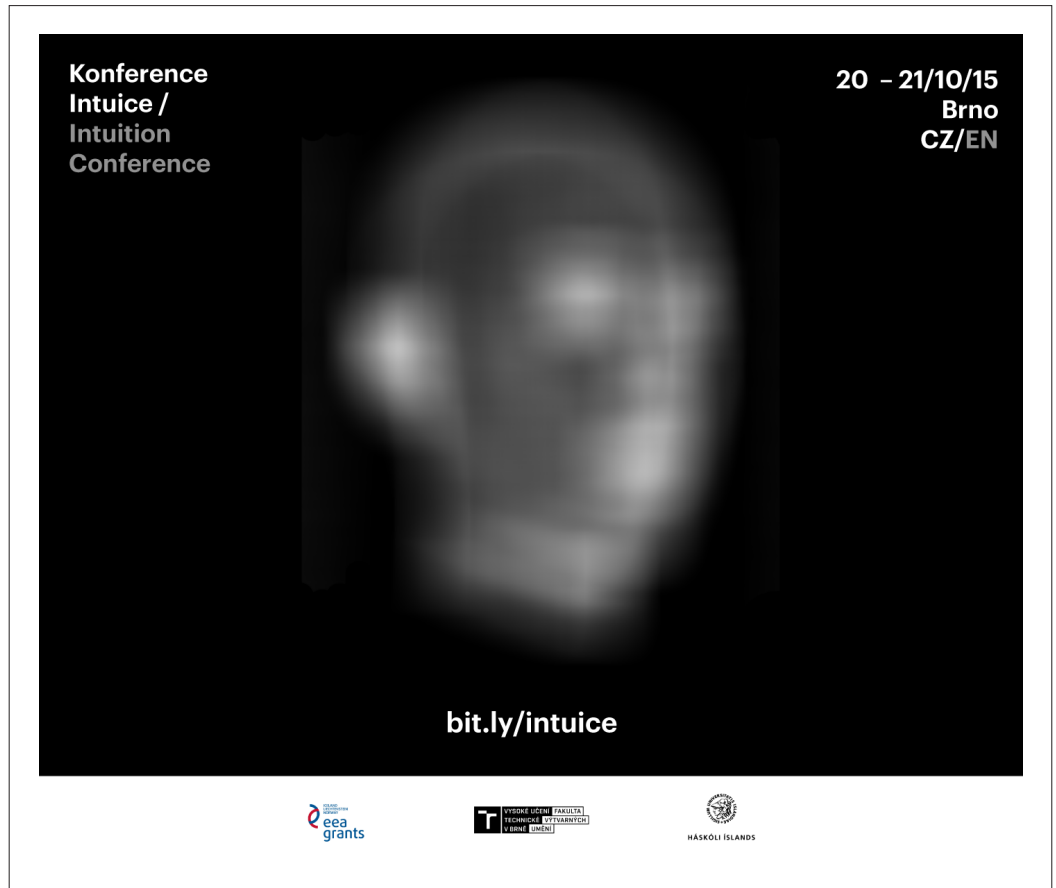


figure III.1.6.

Intuition Conference - Visual
 Radim Lisa
 2015
 Promotional material



figure III.1.7a.

Intuition Conference Reader
 2018
 Jennifer Helia DeFelice (Ed.)
 Graphic Design & Layout:
 Karel Bařina & Vojtěch Kollert

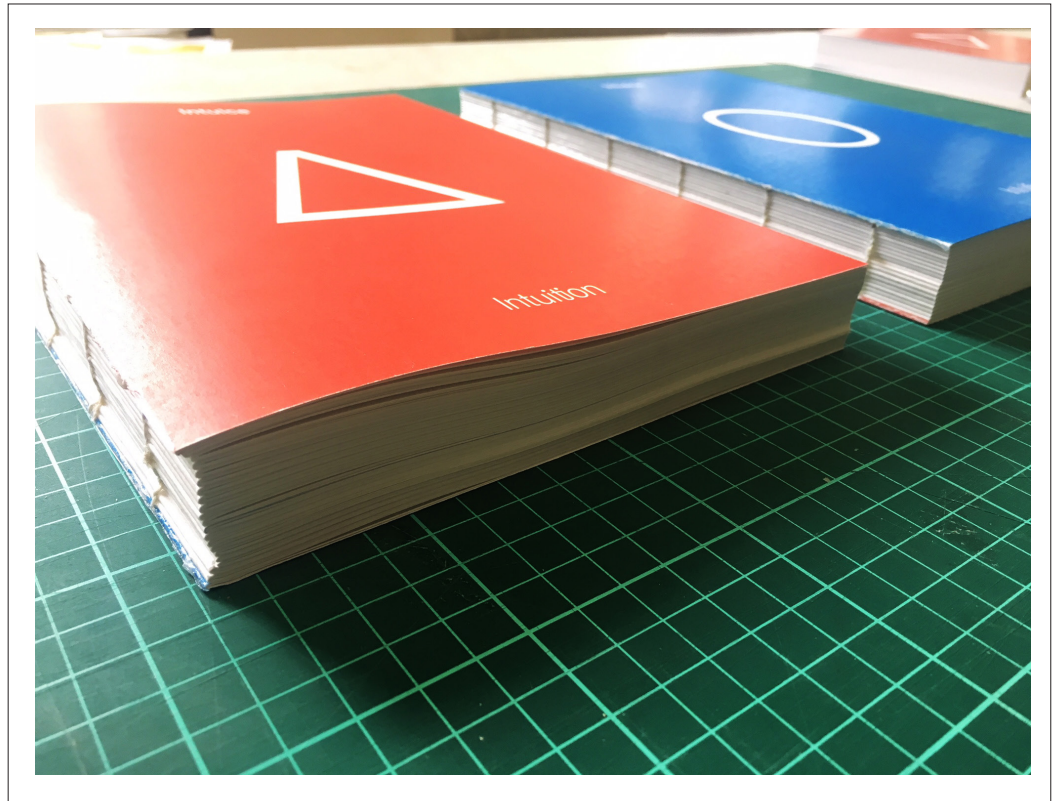


figure III.1.7b.

Intuition Conference Reader
 2018
 Jennifer Helia DeFelice (Ed.)
 Graphic Design & Layout:
 Karel Bařina & Vojtěch Kollert



figure III.1.7c.

Intuition Conference Reader
 2018
 Jennifer Helia DeFelice (Ed.)
 Graphic Design & Layout:
 Karel Bařina & Vojtěch Kollert

figure III.1.7d.
Intuition Conference Reader
 2018
 Jennifer Helia DeFelice (Ed.)
 Graphic Design & Layout:
 Karel Bařina & Vojtěch Kollert



figure III.1.7e.
Intuition Conference Reader
 2018
 Jennifer Helia DeFelice (Ed.)
 Graphic Design & Layout:
 Karel Bařina & Vojtěch Kollert



figure III.1.8.
Intuition Conference
at the Methodical Center
of Modern Architecture,
Villa Stiassni
Kristín Scheving
2015
© *Michaela Čížková*



figure III.1.9.
Intuition Conference
Open Gardens
Karolina Kohoutková
2015
© *Michaela Čížková*



figure III.1.10.

View / Perception
 Kristín Scheving
 2015
 Exhibition - Intuition Conference
 Layout: Jennifer Helia DeFelice



Srdečně Vás zveme na zahájení výstavy obrazů Islandské umělkyně KRISTÍN SCHEVING v úterý 20.10.2015 v 19h.

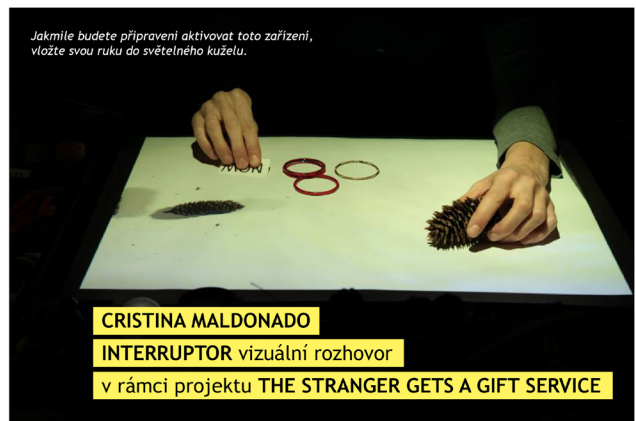
We cordially invite you to the opening of an exhibition of images by Icelandic artist KRISTÍN SCHEVING on Tuesday October 20th, 2015 at 7pm.

**VÝHLED VIEW
 VNÍMÁNÍ PERCEPTION**

pohled dovnitř / pohled vně / pohled skrz / pohled při pohybu
 seeing inside / seeing outside / seeing through / seeing during movement

Při příležitosti vernisáže zahraje Pseudoidol.
 Pseudoidol will perform at the opening.

Výstava je součástí projektu Art Research Bridge a Konference Intuice.
 The exhibition is part of the Art Research Bridge project and the Intuition Conference. (bit.ly/intuice)



Jakmile budete připraveni aktivovat toto zařízení, vložte svou ruku do světelného kuželu.

CRISTINA MALDONADO
INTERRUPTOR vizuální rozhovor
 v rámci projektu THE STRANGER GETS A GIFT SERVICE

Srdečně zveme k účasti na workshopu a performance INTERRUPTOR v rámci projektu Art Research Bridge a Konference Intuice.

INTERRUPTOR je 45 minutová performance pro jednoho diváka.

Interruptor se bude odehrávat v Ateliéru Tělového Designu, Fakulta výtvarných umění, VUT, Údolní 19, Brno.

20 jednotlivých performance se bude konat během následujících termínů:

18.10. performance v bloku od 10h do 21:30
 19.10. performance v bloku od 10h do 21:30

Pokud máte zájem zúčastnit se performance, je potřeba si rezervovat místo předem. Své rezervace posílejte na adresu: konferenceintuice@gmail.com.

Do předmětu zprávy uveďte heslo: INTERRUPTOR. V těle mailu uveďte své jméno, kontaktní telefonní číslo a preferovaný čas performance.

Interruptor je vizuální zařízení, které slouží k dočasnému přerušování našeho normálního vnímání prostoru, času a hranic mezi „já“ a „ty“.

Uživatel dostává možnost převrátit způsob naší každodenní komunikace i jejích pravidel a najít si vlastní způsob vedení dialogu pouze za pomoci objektů a obrazů.

Autor: Cristina Maldonado
 Délka performance: 45 min
 Bez jazykové bariéry

Pro bližší informace:
www.thestrangeroffice.org

Performance je koncipována jako workshop pro účastníky projektu Art Research Bridge a je zdarma.

figure III.1.11.

Interruptor
 Cristina Maldonado
 2015
 Exhibition - Intuition Conference
 Layout: Jennifer Helia DeFelice

Interruptor je realizován díky podpoře z EEA Grantu a Nadace Agosto.



MOST UMĚNÍ MEZI BRNEM A REYKJAVÍKEM

foto Monika Šimková, FAVU VUT v Brně
www.insidermedia.cz/foto

V ROCE 2015 BYL POLOŽENÝ ZÁKLADY
POMYSLNÉHO MOSTU MEZI FAKULTOU
VTVYBNÍCH UMĚNÍ VUT V BRNĚ
A FAKULTOU HUMANITNÍCH STUDIÍ
ISLANDSKÉ UNIVERZITY V REYKJAVÍKU.
STALO SE TAK DÍKY REALIZACI PROJEKTU
ART RESEARCH BRIDGE PODPORĚNÉHO
V RÁMCI PROGRAMU SPOUPKACE ŠKOL
A STIPENDIA NOBSKÝCH FONDŮ A FONDŮ
EHP. ZÁKLADNÍM STAVENÍM KAMENEM
SPOLČNÉ BUDOVNÍHO VIRTUÁLNÍHO
MOSTU JE UMĚLECKÝ A TEORETICKÝ VÝZKUM
TYKAJÍCÍ SE MULTIMEDIÁLNÍHO UMĚNÍ
A DIGITÁLNÍ KULTURY.

Projekt navazuje na již dříve započatou
spolupráci s Národní galerií v Reykjavíku a její
multimediální laboratoří Vasulka Chamber.
Výzkumné a prezentační centrum nese jméno
manželů Vasilkových, kteří jsou považováni
za průkopníky skandinávského digitálního
umění a video umění. Woody a Steina Vasilkovi
jsou také důležitým spojujícím článkem mezi
Reykjavíkem a Brnem. Woody Vasilka pochází
z Brna, zatímco jeho žena Steina se narodila
a vyrůstala v Reykjavíku a se svým mužem

se seznámila v Praze, kde studovala hru na
housle.

Společný zájem o dílo manželů Vasilkových
propojil nejprve vedoucího Ateliéru performan-
ce FAVU Tomáše Rollera s kurátorkou projektu
Vasulka Chamber Kristín Schveingovou
a následně také s vedoucími katedry kulturních
studií Islandské univerzity Hlynemur Helga-
sonem. Odsud byl už jen krok ke společnému
projektu uměleckého výzkumu, který obě školy
společně realizovaly v loňském roce.

Na konci května se brněnský tým tvořený
dvěma pedagogy a dvěma studenty Fakulty
výtvarných umění vypravil na týdenní
výzkumnou cestu do Reykjavíku. V multime-
diální laboratoři Vasulka Chamber se umělci
z Brna setkali s islandskými kolegy zúčastnění
workshopu zaměřeného na digitální umění
a sociální média. Došlo tak k funkčnímu propojení
dvou tvůrčích přístupů uměleckého, reprezen-
tovaného multimediálními umělci z FAVU
a umělecko-vědného, reprezentovaného historiky
umění z fakulty humanitních studií Islandské
univerzity. Jedním z výsledků společné týdenní
práce byla i prezentace na výstavě v islandské

Národní galerii. Událostmi nabýlý týden
v Reykjavíku zakončila konference Noadík Art
History. Doktorandka FAVU Jennifer Heila
De Tellece na konferenci vystoupila v sekci
Performance jako umělec.

Projekt symbolicky nazvaný Výzkumný umělecký
most vyvrcholil v říjnu 2015 v Brně společná-
ním mezinárodní konferencí a workshopu za
účasti islandských partnerů. Hlavním tématem
konference nazvané Instans, která se uskutečni-
la ve dnech 20. a 21. října, bylo zkoumání
a reflexe lidské zkušenosti a postřehů insitace
v digitální éře. Téma instace bylo mezinárodním
týmem přednášejících srovnávaně reflektováno
v mnoha různých podobách a účastníci konfe-
rence měli navíc možnost blíže poznat dvě ni-
možná nejzajímavější stavby moderní architektury.
První den konference se totiž konal
v prostorách nové přednáškové budovy v areálu
výstavě a další den v sídle nadace Partner-
ství v Otevřené zahrádce na Ošodní ulici.

Říjnovou konferencí budování „mostu“ mezi
Brnem a Reykjavíkem rozhodně nekončí.
Přítelná spolupráce, na jejíž počátku stál
společný zájem reflektovat, uchovávat a rozvíjet

24



Leahler David, Závěrečný materiál

figure III.1.12.
Art Bridge between Brno and
Reykjavík
Monika Šimková
2016
in Události na VUT v Brně
1/2016/XXVI.
Brno: Vutium

umělecký odkaz manželů Vasilkových, trvá dál
a zkušenosti islandských kolegů s budováním
multimediální laboratoře Vasulka Chamber
zůstávají pro brněnský tým velkou inspirací. Do
budoucnosti je dalším z společných cílů vybudová-
ní obdobné multimediální laboratoře v Brně.

Summary:
In 2015 - the foundation was laid for future co-
operation between the BCU Faculty of Fine Arts
and the Faculty of Humanities at the University
of Iceland, Reykjavík, concerning multimedia art
and digital culture. This was possible thanks to

work on an Art-Research Bridge project funded
within the Cooperation in Education and Schol-
arship programme of the Norway and ESA grants.
The project extends previous cooperation with
the National Gallery in Iceland and its Vasulka
Chamber multimedia laboratory.

Media-Archiv představuje cyklus: Konference INTUICE/INTUITION

Mezinárodní konference INTUICE/INTUITION proběhla ve dnech 20. a 21. 10. 2015 ve spolupráci Fakulty Výtvarných umění VUT s Faculty of Icelandic and Comparative Cultural Studies University of Iceland. Předmětem konference Intuice bylo zkoumání našeho pojetí intuice samotné. Tento fenomén, který stále zůstává z velké části záhadou, užívá vědomé a nevědomé zkušenosti a je považován za hnací motor inovací.

obsah cyklu

2015	Intuice a světlo (video: 21min. 14sec.) Filip Fidla Martinek
2015	Konference Intuice - Andread Gajdošík (video: 20min. 15sec.) Media Archiv
2015	Konference Intuice - Barbora Trnková & Tomáš Javůrek (video: 30min. 57sec.) Barbora Trnková
2015	Konference Intuice - Cristina Maldonado (video: 27min. 3sec.) Media Archiv
2015	Konference Intuice - David Kořínek (video: 24min. 58sec.) Media Archiv
2015	Konference Intuice - Helena Lukašová (video: 23min. 56sec.) Media Archiv
2015	Konference Intuice - Herwig Turk (video: 27min. 21sec.) Media Archiv
2015	Konference Intuice - Karolina Kohoutková (video: 21min. 16sec.) Media Archiv
2015	Konference Intuice - Slavo Krekovič (video: 24min. 40sec.) Media Archiv
2015	Konference Intuice - Thien Thi Nguyen (video: 34min. 13sec.) Media Archiv
2015	Konference Intuice - Tomáš Ruller (video: 18min. 45sec.) Media Archiv

[Konference Intuice - Karolina...](#) (video)
Media Archiv, 2015



[Konference Intuice - Thien Thi...](#) (video)
Media Archiv, 2015



[Konference Intuice - Herwig...](#) (video)
Media Archiv, 2015



[Intuice a světlo](#) (video)
Filip Fidla Martinek, 2015



[Konference Intuice - Helena...](#) (video)
Media Archiv, 2015



[Konference Intuice - Tomáš...](#) (video)
Media Archiv, 2015



[Konference Intuice - David...](#) (video)
Media Archiv, 2015



[Konference Intuice - Slavo...](#) (video)
Media Archiv, 2015



[Konference Intuice - Andread...](#) (video)
Media Archiv, 2015



figure III.1.13.
**Video Documentaion
of Conference Presentations**
*Media Archive Presents
2015*
media-archiv.ffa.vutbr.cz

Welcome to The Kitchen

This place was selected by Media God to perform an experiment on you, to challenge your brain and its perception. We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats.

Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer.

Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do.

. T H E V A S U L K A S

figure III.1.14.

Welcome to the Kitchen
Steina and Woody Vasulka
Manifesto to the occasion of opening
a New Media Theater
15 June 1971

vasulkakitchen@gmail.com f

VAŠULKA KITCHEN BRNO CENTER FOR NEW MEDIA ART
CENTRUM UMĚNÍ NOVÝCH MÉDIÍ

VAŠULKA KITCHEN BRNO

Preserving the Vašulka Legacy / Pokračování v odkazu Vašulkových

figure III.1.15.

Vasulka Kitchen Brno
Jennifer Helia DeFelice
2016
website
vasulkakitchen.org

figure III.1.16.
Educational and Presentation Center Vasulka Kitchen Brno to Be Established in Brno
Filip Poňuchálek
 21 February 2017
 munimedia.cz

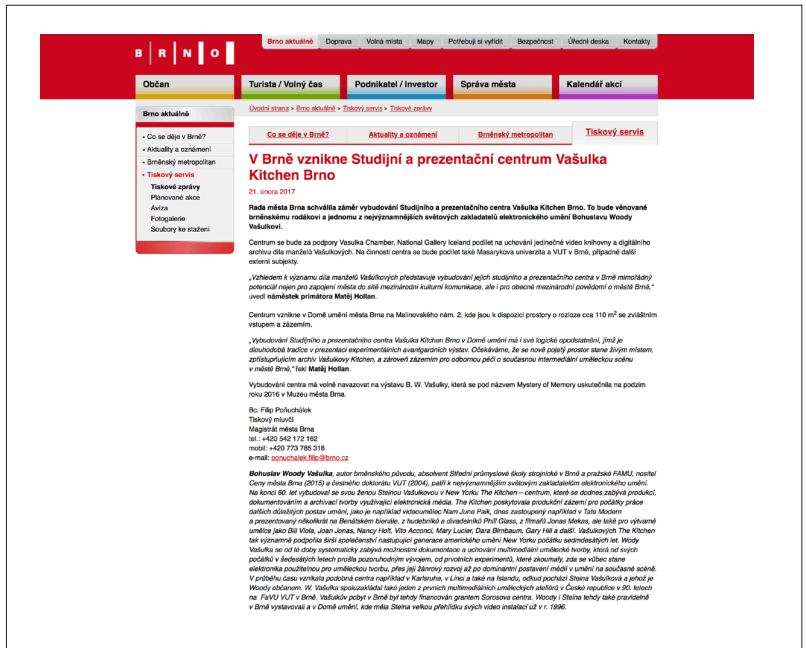


figure III.1.17.
Archive of Audiovisual Art Vasulka Kitchen Brno to Be Established
Pavlína Černá
 5 March 2017
 munimedia.cz

VI.2. List of Illustrations

I.2. On Experience

figure I.2.1a

Composition 10

on the CD

Jan Steklík / Grafické Partitury interpreted by Zsolt Sörös

2015

Guerilla Records

<https://steklik.cz/vystavy/graficke-partitury/>

figure I.2.1b

Jan Steklík

from the CD

Jan Steklík / Grafické Partitury

2015

Guerilla Records

<https://steklik.cz/vystavy/graficke-partitury/>

I.3. On Notation

figure I.3.1

Cage Variations II LIVE

William Brent

adaptation of an installation based on Variations II for live ensembles

<http://williambrent.conflations.com/cage-variations-ii-live/variations-ii-live-display-demo.mp4>

figure I.3.2

Pedagogical Sketchbook

pages 16-19

Paul Klee

1972

Pedagogical Sketchbook. New York,

Washington: Praeger Publishers.

figure I.3.3

Prairie chicken, spectrogram from a 78rpm recording and from

Messiaen's Oiseaux exotiques

© 1959 by Universal Edition

[London] Ltd, London/ UE 13154

[http://www.academia.edu/16754614/](http://www.academia.edu/16754614/The_Record_of_Realism_in_Messiaens_Bird_Style)

The Record of Realism in Messiaens

Bird Style, p. 119

figure I.3.4

Musica enchiriadis

(manual for /

teaching on / music

Unknown writer

9th century

(in Daseian notation)

[https://commons.wikimedia.org/wiki/](https://commons.wikimedia.org/wiki/File:Musica_enchiriadis_Rex_celi.png)

[File:Musica_enchiriadis_Rex_celi.png](https://commons.wikimedia.org/wiki/File:Musica_enchiriadis_Rex_celi.png)

figure I.3.5

Notational systems:

the chart of neumes

regional variety of frequent neumes

From Ink to Sound

© University of Basel

[https://www.futurelearn.com/courses/](https://www.futurelearn.com/courses/from-ink-to-sound/0/steps/25996)

[from-ink-to-sound/0/steps/25996](https://www.futurelearn.com/courses/from-ink-to-sound/0/steps/25996)

figure I.3.6

In memoriam ... Crazy Horse (symphony)

Robert Ashley

1963

For twenty or more wind or string or other sustaining instruments

<http://www.ociciwan.ca/project-8/>

<http://www.robertashley.org/>

figure I.3.7

Treatise

Cornelius Cardew

1963 - 67

pp. 4. 43, 183

performers devise own rules and methods for interpretation and performance

Buffalo: The Gallery Upstairs Press

[http://davehall.io/wp-content/up-](http://davehall.io/wp-content/uploads/2016/09/Music-Graphic-Notation-Cardew-Treatise.compressed.pdf)

[loads/2016/09/Music-Graphic-Nota-](http://davehall.io/wp-content/uploads/2016/09/Music-Graphic-Notation-Cardew-Treatise.compressed.pdf)

[tion-Cardew-Treatise.compressed.pdf](http://davehall.io/wp-content/uploads/2016/09/Music-Graphic-Notation-Cardew-Treatise.compressed.pdf)

figure I.3.8

Untitled

Pavel Rudolf

1979

Etcetera Auctions

[http://etcetera-auctions.com/portfo-](http://etcetera-auctions.com/portfolio_page/3-pavel-rudolf-1943-bez-nazvu-1979/)

[lio_page/3-pavel-rudolf-1943-bez-naz-](http://etcetera-auctions.com/portfolio_page/3-pavel-rudolf-1943-bez-nazvu-1979/)

[vu-1979/](http://etcetera-auctions.com/portfolio_page/3-pavel-rudolf-1943-bez-nazvu-1979/)

figure I.3.9

Detail from the score of Aria

John Cage

Composed in 1958

Peters Edition EP 6701

[https://digitice.org/blog/post/chance-](https://digitice.org/blog/post/chance-control-or-controlled-chance-ice-fuses-cage-with-boulez-at-mca-chica)

[control-or-controlled-chance-ice-fuses-](https://digitice.org/blog/post/chance-control-or-controlled-chance-ice-fuses-cage-with-boulez-at-mca-chica)

[cage-with-boulez-at-mca-chica](https://digitice.org/blog/post/chance-control-or-controlled-chance-ice-fuses-cage-with-boulez-at-mca-chica)

figure I.3.10

Untitled (page 3)

for Bass, Bassoon and Electronics

Katherine Young and John Zorn

2007

Theresa Sauer. 2009. *Notations 21*. New

York: Mark Batty Publisher. p. 280.

figure I.3.11

Paysage de temps

Anestis Logothetis

1984-86

In *Notations 21*

figure I.3.12a

December 1952

Earle Brown

1952

Earle Brown Music Foundation

[http://www.earle-brown.org/archive/](http://www.earle-brown.org/archive/view/December-1952-print_22)

[view/December-1952-print_22](http://www.earle-brown.org/archive/view/December-1952-print_22)

figure I.3.12b

Instructions and Space Relative Model for December 1952

Earle Brown
1952

Inspired by Alexander Calder and based on the conception of a motorized mobile score

Associated Music Publishers
<https://www.discogs.com/Earle-Brown-Internationales-Kammerensemble-Darmstadt-December-1952-Concert-Rehearsal-/release/2162230>

figure I.3.13a

Opus 39, Opus 51, Opus 52, and Opus 53

Eric Anderson
c. 1961 - 64

Mimeograph

© 2018 Eric Andersen / Artists Rights Society (ARS), New York / CO-PY-DAN, Denmark
<https://www.moma.org/collection/works/127296>

figure I.3.13b

Opus 51

I HAVE CONFIDENCE IN YOU

Eric Anderson
1961

Published by the artist
Music Score for Concert

© 2018 Eric Andersen
<https://www.moma.org/collection/works/127297>

figure I.3.14

First Page for Cage

Milan Adamčiak
1967

<http://www.hisvoice.cz/cz/articles/detail/1129>

figure I.3.15

Nr. 14: PLUS-MINUS

Symbol Matrix page (1 of 7)

Karlheinz Stockhausen

1963, revised 1974

for one or several performers
open duration

(© Universal Edition)

<http://stockhausenspace.blogspot.cz/2015/06/plus-minus.html>

figure I.3.16

stare into the light

Guy De Bièvre

for piano (and optional electronic accompaniment)

Open, Mobile and Indeterminate Forms

figure I.3.17

Jade Mountain Soundings

Malcolm Goldstein

1983

for solo bowed string instrument

© Malcolm Goldstein

figure I.3.18

For 1, 2 or 3 People (excerpt)

Christian Wolff

1964

figure I.3.16

Performance Corridor

Bruce Nauman

1969

Wallboard and wood bracing

© 2018 Bruce Nauman/Artists Rights Society

II.1. How to Make a Happening

figure II.1.1.

Beached

Lawrence Weiner

1970

© 2018 Lawrence Weiner.

Video Data Bank

https://specificobject.com/objects/info.cfm?object_id=16126#.WwacfdOFPUI

figure II.1.2.

Verblast

Richard Serra

1967-68

© 2018 Richard Serra / Artists Rights Society (ARS), New York

<https://www.moma.org/collection/works/152793>

figure II.1.3.

18 Happenings in 6 Parts

Rosemary Butcher

2011

Move, Choreographing You

Royal Festival Hall

Southbank Centre, London

<https://vimeo.com/69178849>

figure II.1.4.

Kaprow's notes for

18 Happenings in 6 Parts

Allan Kaprow

1959

<https://artplastoc.blogspot.cz/2018/01/790-allan-kaprow-18-happenings-in-6.html>

figure II.1.5.

Invitation: 18 Happenings in 6 Parts

Allan Kaprow

1959

Back of invitation

<https://artplastoc.blogspot.cz/2018/01/790-allan-kaprow-18-happenings-in-6.html>

figure II.1.6.

Work

E.S.P. TV

(Victoria Keddie and Scott Kiernan)

2017

Pioneer Works

<http://www.esptv.com/work/>

figure II.1.7.

MicroSleepDub

Peter Lenaerts

2013-2015

Belgium, China, Australia

<http://www.surfacenoise.be/microsleep-dub/>

figure II.1.8.

Já za to nemůžu (It's not my fault)

Ondřej Brody & Kristofer Paetau

2012

Archive Ondřej Brody

<http://artalk.cz/2012/07/17/kazdy-ma-nejakou-reputaci/>

II.2. The Event Score

figure II.2.1.

Fluxus Manifesto

George Maciunas

1963

The Gilbert and Lila Silverman Fluxus

Collection Gift

<https://www.moma.org/collection/works/127947>

figure II.2.2.

Typewritten score for 4'33"

John Cage

1952

© 1960 by Henmar Press Inc.

figure II.2.3.

Projection 2

Morton Feldman

1951

© C. F. Peters Corporation

<https://modernismmodernity.org/articles/morton-feldman>

figure II.2.4.

Paper Piece

Ben Patterson

1960

Hand written event score

and instructional letter

© Ben Patterson

<https://modernismmodernity.org/articles/morton-feldman>

II.3. The Manifesto

figure II.3.1.

Excerpt from Ursonate

Kurt Schwitters

Published as the last issue of

Merz magazine

1932

Typography: Jan Tschichold

issue 24 pg. 158

<http://digital.lib.uiowa.edu/cdm/compoundobject/collection/dadalid/26525/rec/25>

figure II.3.2.

Dada: Literary and Artistic Review

(published July 1917 - September 1921)

Edited by Tristan Tzara

Issue 4-5, May 1919

Cover art: Francis Picabia

https://monoskop.org/File:Dada_4-5_May_1919.jpg

figure II.3.3.

Trio A

Yvonne Rainer

1978

Cinematography: Robert Alexander

figure II.3.4.

Dr Noangstea's Dorian

Scarlettierbaby's Revolutions

Parfum:

DICTATORSHIP OF ART

(SUSSESUSSESUSSE, YOU... (MR MAJESTICKX on the run Loganfox))

Jonathan Meese

2008

Performance

Ahrensburg

figure II.3.5.

Vladimír Boudník Tracing Blotches

mid-1950s

Archive Ztichlá klika Gallery

http://img.reflex.cz/static/old_reflex/tistenyrx/2010/04/70-6.jpg

figure II.3.6.

Letter / Explosionalism

Prague 15 April 1949

Vladimír Boudník

1949

<https://babylonrevue.cz/boudnikuv-rok-ve-ztichle-klice-kdo-je-byl-vladimir-boudnik/>

II.4. Reduction to Essentials

figure II.4.1.

Eight Haiku Pieces

Jiří Valoch

1975/77

Hundertmark Gallery

figure II.4.2.

Japanese Haiku Metrical Template: 24 mora in 3 segments of 4 bi-moraic feet.

Richard Gilbert and Judy Yoneoka

2000

In From 5-7-5 to 8-8-8: An Investigation
of Japanese Haiku Metrics and Implica-
tions for English Haiku

[https://www.researchgate.net/](https://www.researchgate.net/publication/265288301_From_5-7-5_to_8-8-8_An_Investigation_of_Japanese_Haiku_Metrics_and_Implications_for_English_Haiku)

[publication/265288301_From_5-7-5_to_8-8-8_An_Investigation_of_Japanese_Haiku_Metrics_and_Implications_for_English_Haiku](https://www.researchgate.net/publication/265288301_From_5-7-5_to_8-8-8_An_Investigation_of_Japanese_Haiku_Metrics_and_Implications_for_English_Haiku)

II.5. Becoming Actual

figure II.5.1.

Seedbed

Vito Acconci / Marina Abramović

1972 / 2005

© The Solomon R. Guggenheim Foundation, New York

Photograph by Kathryn Carr

<http://pmc.iath.virginia.edu/issue.906/17.1smalec.html>

figure II.5.2.

How to Explain

Pictures to a Dead Hare

Joseph Beuys / Marina Abramović

1965 / 2005

© The Solomon R. Guggenheim Foundation, New York

<https://vaultreview.wordpress.com/2013/10/12/marina-abramovic-re-appropriating-the-masculine-in-seven-easy-pieces-written-by-allen-ley/>

<https://vaultreview.wordpress.com/2013/10/12/marina-abramovic-re-appropriating-the-masculine-in-seven-easy-pieces-written-by-allen-ley/>

figure II.5.3.

Attempted Acquaintance.

I invited some friends to watch me trying to make friends with a girl

Jiří Kovanda

1977

Prague

© 2018 Jiri Kovanda

figure II.5.4.

Replaced - Brno - 2006

Attempted Acquaintance

Jiří Kovanda / Barbara Klímová

2006

© Barbora Klímová

<http://artalk.cz/2017/01/03/7-1-2016-barbora-klimova-treti-pokus-o-sezname-ni/>

II.6. Exploiting the Quotidian

figure II.6.1.

Battle of the Oranges

Ivrea

Annual Festival

<https://www.fanrto.com/topics/battle-of-oranges-festival.html>

figure II.6.2.

Battle of Wyoming

24th Connecticut Militia Regiment &
42nd Regiment of Foot

2011

Lake Ariel Pennsylvania

Revolutionary War reenactment

<https://www.youtube.com/watch?v=0C-Dw6VsaCk8>

figure II.6.3.

The Muster

Allison Smith

2005

Platform for free expression

directed unscripted event

© 2005, Allison Smith

figure II.6.4.

Diagram

Suzanne Lacy

1991

Imagining degrees of

engagement as concentric circles

Suzanne Lacy. 2010. Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007. Durham and London: Duke University Press. p. 179.

figure II.6.5.

Foreigners out!

Schlingensief's Container

Christoph Schlingensief

2000

From the performance

Please Love Austria

Vienna

http://www.schlingensief.com/projekt_eng.php?id=t033

figure II.6.6.

**The Battle of Orgreave
(An Injury to One is an Injury to All)**
Jeremy Deller
2001
Reenactment
<http://www.jeremydeller.org/TheBattleOfOrgreave/TheBattleOfOrgreave.php>

II.7. You Take the High Road, I'll Take the Low Road

figure II.7.1.

The Kant Walks
2003-2004
Joachim Koester
Jan Mot
<https://www.artbasel.com/catalog/art-work/55682/Joachim-Koester-The-Kant-Walks>

figure II.7.2.

If only I Were an Indian ...
1995
Directed by John Paskievich

figure II.7.3.

Border
Jan Symon
2003
Archive Jan Symon
http://performance.ffa.vutbr.cz/ARCHIV2/STUDENTI/046_symon.htm

figure II.7.4.

Airport for Clouds
Jan Steklík
1971
Moravian Gallery
http://sbirky.moravska-galerie.cz/dielo/CZE:MG.MG_17499

figure II.7.5.

**Křízovnická škola čistého
humoru bez vtipu**
Nepraš Karel, Sion Zbyšek,
Jan Steklík
od 1964
DOX Center for
Contemporary Art <https://www.dox.cz/cs/vystavy/ks-krizovnicka-skola-cisteho-humoru-bez-vtipu>

figure II.7.6.

**I touched the grass
and was everything;
felt everything,
heard everything,
saw everything and
was felt by everything...**
Miloš Šejn
1967
Moderna galerija Ljubljana
<http://www.sejn.cz/works/performances/performances-1960-2014>

figure II.7.7.

**Walking Forwards
Walking Backwards
Walking Equi-spaced
Walking Blindfolded
Walking Slowly
Walking at Night**
Hamish Fulton
2002
Hamish Fulton Website (59)
<http://www.hamish-fulton.com/>

figure II.7.8.

**This fabulous shadow
only the sea keeps.**
Anne Devine
2008
<http://www.greenscene.org/>

figure II.7.9.

**Legible London
Wayfinding**
Lacock Gullam
2015
<http://www.lacockgullam.co.uk/tokyo.html>

figure II.7.10.

The Tramp's Signal Code
The Great Falls Leader
1889
Great Falls, Montana
<http://ssoih.com/signs.html>

figure II.7.11.

Benátky (Venice)
František Skála
1992
Journey to Venice - a set of drawings
I - XIII - Venice
http://www.frantaskala.com/cs/veci/cyklus/3_benatky

II.8. Performative Experiential Research

figure II.8.1.

Take me with you.
Jennifer Helia DeFelice
2014
Gallery TIC

figure II.8.2.

Score for Stick
Jennifer Helia DeFelice
2014
with Ana Daisy

figure II.8.3.

Burning New York
Jennifer Helia DeFelice
2016
based on an event score
by Vladimír Havlík

figure II.8.4.

How to Shuck an Oyster
Jennifer Helia DeFelice
2015
Umakart Gallery

figure II.8.5.

Field Kitchen
Jennifer Helia DeFelice
2015
AKT 5: Between Reality and Fiction

figure II.8.6.

§ 19
Jennifer Helia DeFelice
2017
Projektplus
curator: Veronika Resslerová

figure II.8.7.

Performative Walks
Jennifer Helia DeFelice
2016
Performance Studio
Summer Semester FFA BUT
With studio students and guests

figure II.8.9.

Vertigo
Jennifer Helia DeFelice
2015
Earth Piece

figure II.8.10.

Two for Tea
Jennifer Helia DeFelice
2016
Interpretation
Score by Jan Steklík
Místogalerie, Skleněná louka

figure II.8.11.

performance
František Pavůček
2014
Video interpretation of
This is a performance.
calling card by
Jennifer Helia DeFelice

figure II.8.12.

This is not a performance.
Jennifer Helia DeFelice
2012
calling card
for Richard Layzell

III.1. Practical Application

figure III.1.1.

Art Research Bridge Website
Jennifer Helia DeFelice
Kateřina Spáčilová
2015
[bit.ly/intuice](http://jennydrifting.wixsite.com/ar-tresearchbridge/intuition-conference)
<http://jennydrifting.wixsite.com/ar-tresearchbridge/intuition-conference>

figure III.1.2.

Playing Steina
Playing Maiden
Slavomír Krejkovič
2015
video
<http://media-archiv.ffa.vutbr.cz/artwork.php?id=206>

figure III.1.3.

Lava
Ladislav Tejml
2015
installation
<https://www.works.io/69019/lava>

figure III.1.4.

From East to West
Andreas Gajdošik
2015
live glitched video
<https://www.youtube.com/watch?v=WN-QGBIn5q8>

figure III.1.5.

Index: Vašulka Archive
Jennifer Helia DeFelice
2015
with Maria Dalberg &
Póra Vilhjálm's Wright
<http://media-archiv.ffa.vutbr.cz/artwork.php?id=47>

figure III.1.6.

Intuition Conference - Visual
Radim Lisa
2015
Promotional material
Archive Jennifer Helia DeFelice

figure III.1.7a-e.

Intuition Conference Reader
2018
Jennifer Helia DeFelice (Ed.)
Graphic Design & Layout:
Karel Bařina & Vojtěch Kollert

figure III.1.8.

**Intuition Conference
at the Methodical Center of Modern
Architecture, Villa Stiassni**

Kristín Scheving
2015

© *Michaela Čížková*
Archive Jennifer Helia DeFelice

figure III.1.9.

**Intuition Conference
Open Gardens**

Karolina Kohoutková
2015

© *Michaela Čížková*
Archive Jennifer Helia DeFelice

figure III.1.10.

View / Perception

Kristín Scheving
2015

Exhibition - Intuition Conference
Layout: Jennifer Helia DeFelice
Archive Jennifer Helia DeFelice

figure III.1.11.

Interruptor

Cristina Maldonado
2015

Performance - Intuition Conference
Layout: Jennifer Helia DeFelice
Archive Jennifer Helia DeFelice

figure III.1.12.

**Art Bridge between Brno
and Reykjavík**

Monika Šimková
2016

in Události na VUT v Brno
1/2016/XXVI.

Brno: Vutium
<http://www.vutium.vutbr.cz/udalosti/u1601.pdf>

figure III.1.13.

**Video Documentaion
of Conference Presentations**

Media Archive Presents
2015

<http://media-archiv.ffa.vutbr.cz/cyklus.php?id=2>

figure III.1.14.

Welcome to the Kitchen

Steina and Woody Vasulka

Manifesto to the occasion of opening a
New Media Theater
15 June 1971

<http://vasulka.org/archive/Kitchen/KOP/KOP002.pdf>

figure III.1.15.

Vasulka Kitchen Brno

Jennifer Helia DeFelice
2016

website
vasulkakitchen.org
<http://jennydrifting.wixsite.com/vasulka-kitchen>

figure III.1.16.

**Educational and Presentation Center
Vasulka Kitchen Brno to Be**

Established in Brno

Filip Poňuchálek

21 February 2017

Magistrate of the City of Brno

<https://www.brno.cz/brno-aktualne/tiskovy-servis/tiskove-zpravy/a/v-brne-vznikne-studijni-a-prezentacni-centrum-vasulka-kitchen-brno/>

figure III.1.17.

**Archive of Audiovisual Art Vasulka
Kitchen Brno to Be Established**

Pavlina Černá

5 March 2017

[munimedia.cz](http://www.munimedia.cz)

<http://www.munimedia.cz/prispevek/v-brne-vznikne-archiv-audiovizualniho-umeni-vasulka-kitchen-brno-11648/>