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RE-RECEIVED IDEAS

A GENERATIVE DICTIONARY FOR RESEARCH ON RESEARCH

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Balance

B X bee = originally the shape of a mother's breasts (HK)
Balance Like light, sound, and silence, balance is a quality that may occur but can't be taken for granted. (AK)
Bathroom a lover (HK)
Beginning far beyond your reach (HK)
Behavior Observe this behavior: Hiccupping at regular intervals. Hopping every tenth step. Closing one eye before crossing the street. Distribute truths only if you think they will be made false. Greet friends in a consistently ineluctable language. Don't give up. Develop an ear infection when listening. (S)
Being being able to rewind live TV. It is this that I think will fundamentally change the way we look at things in a way that being able to do this with movies did not. Movies were not 'real' time the way reality TV or the news purports to be. (AH)
Boredom : see Appendix (CS)
Boundaries a method to create shapes (HK)
Box ® X = ? (HK)
C X cee = Sea (HK)
Calls
Canto 1 (If You Catch Sight of a Friend in the Distance): If you catch sight of a friend in the distance: go towards him calling out loudly. Let the calls ring out. Answer his calls. Develop the structures of his calls. Desirable development: from very simple to very complex calls. (Can be performed in public libraries, lecture halls, churches, central stations, civil service departments and in outdoor places under an immense blue sky.)
Canto 2 (Stage Version of Canto 1): At the beginning of the piece one performer stands in the left back corner, the other in the right back corner of the hall. Calling out loudly to each other, they advance toward the stage. Desirable development: from simple calls to very complex calls. The piece is over when they meet on the stage.
Canto 6 (Letter): Open an empty envelope with both hands and talk loudly into it. Then close the envelope quickly and post it to anyone whom it may concern. (December 1965 - June 1966). (BK)
Cat
Ceremonial
Chance after the John Cage class at the New School in 1959, chance operations and indeterminacy became the structural basis of Fluxus. (AK see figure overleaf)
Change a keyword (HK)
Cheese an indication of art openings and receptions (HK)
Colonial
Communication one of the most difficult elements for human relationships (HK)
Composition

Computer

Computer it has its own mind (HK)
Conceptual
Constraint See constraints as the engine of creation and thus freedom. Multiply constraints (S)
Conversation May I come back tomorrow and work with you to build the boat? Where did you learn to raise chickens? May I come back in the spring for carrot harvesting? Would you like to eat with me? Who does the land belong to? What would my grandmother think if I'd ask her this question in front of her farmhouse? What would my father think if I'd ask him this question while he was stocking shelves? Can my actions as an artist be a catalyst for something good? (CB)
Copy it is like trying to put your own palms together (HK)
D
D X dee = a sound to describe a comedy (HK)
Decide Decide what to do after it's done. Defend ideas you don't know anything about. But don't litigate. When asked for something finished, construct erosion. In all library books read, add an 's' at the beginning of all instances of the word 'he', then return books into circulation. Serve food that is well prepared, thoughtful, nutritious and incomplete. Add these disjunctive incompletes together. Arrange yourself by color - but not along color lines. Fall asleep. Wrap a gift in a gift. Surround yourself with imperfections. Don't fix them. Let cream in coffee mature. Carry an empty book of addresses. Ask someone for their address. Ask a question and refuse to understand the answers. Hide yourself, then find a way out. Make a list and complete from the bottom up. Always begin the latest entry. (S)
Develop/decay Every good work is alive somewhere, never lost. It's the people who may disappear. (AK) see figure X.8
Dialogue Performance art highlights the division between the performer and audience, a reflection of the subject object divide. Agency stands in a tall hierarchy. The artist, chief agent, passes actions down to the viewer, perhaps manipulating and breathing life into objects in the process. But if we disregard the construct of the subject/object divide and allow all things into a network of distributed agency, a babble of voices, borders dissolve, smugglers evolve, and the performance is replaced by intersections, an endless dialogue. (JWT)
Difference distinguishing similarities (HK)
Dinner In contemporary life, a performance involving immense interconnected chains of culinary education, transnational infrastructure, physics, chemistry, agrarian production, economics, 'history', indulgence, desire, past climatic patterns, pedological conditions, social mores, nutritional concerns, convenience, etc. A prime figure in everyday performance. (SC)
Disorder nothing to brag about, but something to talk about (HK)

Elements of Performance

chance

Since the John Cage class at the New School in 1959, chance operations and indeterminacy became the structural basis of Fluxus.



Diversity

Diversity

Do expose what you have (HK)

Documentation everything for performance art (HK)

Duration The content of the piece determines its duration. Specified or not, this element is predetermined by a 'leader' or the group beforehand. The situation offered by the place is a factor, but duration is the decision of the 'leader.' The audience must feel this. Many Happenings and event scores have no specified duration. (AK)

Duration the fact that can be anything (HK)

Apparent, ap-pa-rent, ap-pa-rent, *adj.* that may be seen: evident: palpable: seeming, as opposed to

E X e = a first step to smile (HK)

Elements of performance, see also: Air/space; Balance; Chance; Develop/decay; Duration; Interaction; Light; Ordinary/extraordinary; Precision; Process; Sound/silence; Stature (AK*)

Embodiment

Embody Something women do to ideas. (JC)

Ending a beginning of laughter (HK)

Endurance

Entertainment a value system that defines your personal value (HK)

Environment

Essentialism To be deployed only when absolutely necessary. (JC)

Event Sell intangibles. Duck tape hand to foot. Duck tape someone else's hand inside your mouth. Go through a regular day like this - let it change you. Eat piece of own flesh. (S)

Events Mute event: Don't speak for a day. Continue this the next day. Let ideas sleep. Work towards someone else's goal. Look at every piece of paper. Mutant event: Speak gibberish for a day. Media event: speak all text you see for a day. Treat trash as gifts. Bike event: Ride with a flat tire as long as you can. Use your seat as a wheel. (S)

Appear, ap-per, *v.t.* to become visible: to present one's self formally before an authority or tribunal, hence to act as the representative or counsel for

F X ef = (HK)

Fluids Make mobile systems with fluid connections. Resist exclusions with an alternate strategy. (S)

Forest Events, Seven

Forest Event Number 1 (Winter): Walk out into a forest when it is winter and decorate all the spruces with burning candles, flags, apples, glass balls and tinsel strings.

Forest Event Number 2: Walk out into a forest a wrap some drab trees, or yourself, in tinsel.

Forest Event Number 3: Climb up to a treetop with a saw. Saw through the whole tree-trunk from the top right down to the root.

Forest Event Number 4 (Danger Music for Henning Christiansen): Climb up into a tree. Saw off the branch you sit upon.

Forest Event Number 6: Walk out of your house. Walk to the forest. Walk into the forest. (1966). (BK)

Form(s) Forms Follows Function and Vice Versa? Great success in art and design appears when the cutting

Fragment

edge becomes mundane, insipid, and ubiquitous. Now art schools and museums look to conceptual languages, while the efficiency model brings invisible naturalized mapping to the masses. Links, navigation, clean design, and superhighways fill spaces of everyday life. The bureaucratic fantasy becomes complete in forms that follow the intended function, but a residue still signifies beyond its navigational function. What secret connotations hide in this mass modernism? The logic of instructions, forms, and responsive links bends around to look more like a conceptual art that exposes the silly fantasy of pure meaningless navigation and intentional function. The function follows the forms as the design never returns to a single original function. Three Cheers for forms! (CS)

Freedom What would you do if you have it? (HK)

Future(s) The future will be chrome (Rirkrit Tiravanija). The future will be curved (Olafur Eliasson). The future will be 'in the name of the future' (anri sala). The future will be so subjective (Tino Sehgal). The future will be bouclette (douglas gordon). The future will be curious (Nico Dockx). The future will be obsolete (tacita dean). The future will be asymmetric (Pedro Reyes). The future will be a slap in the face (cao fei). The future will be delayed (Loris Greaud). The future does not exist but in snapshots (Philippe Parreno). The future will be tropical (Dominique Gonzalez-foerster). Future? ...you must be mistaken (Trisha Donnelly). The future will be overgrown and decayed (Simryn Gill). The future will be tense (John Baldessari). Zukunft ist lecker (Hans-peter Feldmann). Zukunft ist wichtiger als freizeit helmut kohl (proposed by Carsten Höller). A future fueled by human waste (matthew barney). The future is going nowhere without us (Paul Chan). The future is now - the future is it (Doug Aitken). The future is one night, just look up (Tomas Saraceno). The future will be a remake... (Didier Fiuza Faustino). The future is what we construct from what we remember of the past - the present is the time of instantaneous revelation (Lawrence Weiner). The future is this place at a different time (Bruce Sterling). The future will be widely reproduced and distributed (Cory Doctorow). The future will be whatever we make it (Jacque Fresco). The future will involve splendor and poverty (Arto Lindsay). The future is uncertain because it will be what we make it (Immanuel Wallerstein). The future is waiting - the future will be self-organized (raqs media collective). Dum spero/while I breathe, I hope (Nancy Spero). This is not the future (Jordan Wolfson). The future is a dog/l'avenir c'est la femme (Jacques Herzog & Pierre De Meuron). On its way; it was here yesterday (hreinn fridfinnsson). The future will be an arm-chair strategist, the future will be like no snow on the broken bridge (Yang Fudong). The future always flies in under the radar (Martha Rosler). suture that future (Peter Doig). 'To-morrow, and to-morrow, and to-morrow' (Shakespeare/Richard Hamilton). The

* Alison Knowles's, *Elements of Performance* will appear in *Performance Research*, Vol. 11, No. 3 'Lexicon' (September, 2006)

Future

future is overrated (Cerith Wyn Evans). Futuro = \$B!g(B (Hector Zamorra). The future is a large pharmacy with a memory deficit (David Askevold). The future will be bamboo (Tay Kheng Soon). The future will be ousss (Koo Jeong-A). the future will be...grains, particles & bits. the future will be ...rip- ples, waves & flow. the future will be ...mix, swarms, multitudes. the future will be ...the future we deserve but with some surprises, if only some of us take notice. (Vito Acconci). In the future...the earth as a weapon... (Allora&Calzadilla). the future is our excuse. (Joseph Grigely and Amy Vogel). The future will be repeated. (Marlene Dumas). Ok, ok i'll tell you about the future; but i am very busy right now; give me a couple of days more to finish some things and i'll get back to you. (Jimmie Durham). Future is instant (Yung Ho Chang). 'The future is not.' (Zaha Hadid). the future is private (Anton Vidokle). The future will be layered and inconsistent (Liam Gillick). The future is a piano wire in a pussy power- ing something important (Matthew Ronay). in the future perhaps there will be no past (Daniel Birnbaum). The future was (Julieta Aranda). the future is menace (Carolee Schneemann). The future is a forget-me-not (Molly Nesbit). the future is a knowing exchange of glances (Sarah Morris). the future: Scratching on things I could disavow. (Walid Raad). the future is our own wishful thinking. (Liu Ding). le futur est un étoilement (Edouard Glissant). the future is now (Maurizio Cattelan). the future has a silver lining (Thomas Demand). the future is now and here (Yona Friedman). THE FUTURE? SEE YOU THERE! AS ARTISTS WE WANT TO HELP TO FORM OUR TOMORROWS. WE HAVE ALWAYS BELIEVED IN THE PAST, PRESENT AND FUTURE. ITS GOING TO BE MAR- VELLOUS. LONG LIVE THE FUTURE WITH LOTS OF LOVE ALWAYS AND ALWAYS Gilbert & George. The future is without you (Damien Hirst). the future is a poster (M/M). We have repeated the future out of existence (Tom McCarthy). The future has two large beautiful eyes. (Jonas Mekas). (HUO)* cin, to keep silent, *apô* and *apô*, silence.

Apostasy, **Apostacy**, *apost'a-si*, *n.* abandonment of one's religion, principle or party; a revolt from ecclesiastical obedience, from a religious profession, by orders — *an* **Apostate**, one guilty of apostasy. **G X gee** = (HK) **General Economy** Enter the general economy as excess. Internalize those things that you are expected to externalize. Issue your own parking tickets. Develop, in some format, ideas towards the gratuitous. Look over your shoulder only if there is a caterpillar there. Produce a set of stamps: Stamp at will: currency, library books, whatever. And then return to the world. Make additions, that while very small, change everything. Discover echoes where there is no surface — be active in their discovery. Think what they are doing in the arctic right now — and then do it. (S) the twelve disciples of Christ: the

Generation layers of lines. Scribbles (HK) country, e.g. Colombia, of **Gift** a representation of the current economy (HK) **Global** a constant circular (HK) new system, or of some cause: the highest in the fourfold ministry of the Catholic and Apostolic Church: one of the twelve

Habit

officials forming a presiding high council in the Mormon Church. — *ns.* **H** **H X aitch** = (HK) **Habit** it is something that is hard to break (HK) **Hermit** one who performs identity only for himself. (SC) — **Apostles' creed**, the oldest form of Christian that exists, early ascribed to the apostolic; ending **House** This is where your body lives. (HK) baptismal **Household** used to hold more people, but has lost its charm (HK) the twelve — often called merely the teaching — the title of a treatise in Christian doctrine and govern- ment, closely connected with the last two books (vii.—viii.) of the *Apostolic Constitutions*. — **Apostolic** Constitutions and *Canons*, notes of ecclesiastical to be apostolical, written in the form

I X i = I (HK) **Ice** Some days after the break-up of the ice, one can find large ice sheets floating in the northern creeks of the lakes. Lifted up in the air, these half-melted sheets will often show an extraordinary beauty. There are holes in most of them, which makes it possible to hang them on dry spruce-branches. Go up one morning and decorate the forest with ice and let the opening start soon after. There should be a number for each piece of ice. The opening guests are served sherry. (1965). (BK) succession of **Iconic** powers and privileges. (Gr.; one sent

Idea(s) something you find in a lost and found box. (HK) from the ordinary course of a speech to address

Identity a notion of oneself as an identifiable unity, arising through the habitual awareness of past and future selves. The body's performance of its past and future states. (SC) the modern Eng. *genitive*

In(Di)Visible The everyday refuses itself. How do we make the invisible (the everyday) visible and keep it invisible. Add the indivisible. There is no place for commentary, yet new forms of critique must arise. If we abandon the centralizing concept of the theater, a new definition of audience is required. More than street theater, we must find a way to stay both inside the everyday as a way of generating new forms of practices, while stepping outside of the everyday, as a way to sublimate cultural critique into cultural production. This is both invisible and indivisibly linked. Recall the Bureau of Land Reclamation. For example, the guerilla ladder installation. The performative part of this project does not rely on the relationship between the performer and the audience, in fact must reverse the roles in order to make accessible the particular form of cultural production that the ladders support. If for a moment, the project is labeled art, the cooperative performance becomes jeopardized, and the piece must then overcome the more intransigent impasse conceptual art presents. (SP) decay.

Instructions Leave instructions for those who can't read (include yourself in this category). (S) [Perh.

Insurance a quality that never comes with performance art (HK)

Interaction Interaction with the audience is a delicate issue and achieved with only the most easily perceived and straightforward engagements. Many

*FUTURE(S) compiled by
Hans Ulrich Obrist.

Intersections

performers/artists do not engage with the audience directly. This is fine. Interaction with the audience keeps a performance open, full of good air/space and experimental. Balance, however, may be thrown off, which could be fun! (AK)

Intersections: see Appendix (KF)

Apparel, ap-par'el, *n.*, clothing for the body; dress; aspect, guise: (arch.) the rigging of a ship.—*v.t.* **J X jay** = (HK) **Juxtaposition** *adj.* placed or appared.—*ns.* Appar'elling, appar'elling. [O. Fr. *appareiller*, through obscure Low L. forms from L. *aeq.*, equal, like.]

Apparent, ap-par'ent, appar'ent, *adj.* that may be seen; evident; palpable; seeming, as opposed to real: (Shak.) by ellipsis for heir-apparent. **K X kay** = (HK) **Key** /E X = an object of reassurance (HK) **Kitchen** an universal term to portray human relationships. (HK)

Apparition, ap-par-ish'ün, *n.* an appearance—of a visitor, a comet, the appearance in history; an immaterial appearance—of a spirit of the departed, as a being, a ghost: (astron.) the first appearance of a comet.

L X el = (HK) **Lettuce Music** for Sten Hanson: the piece requires two performers, a head of lettuce on a music rack, a whistle and a small charge of explosive. Short signals on whistle. Head of lettuce explodes: A green rain. Long signal on whistle. (1963). (BK) **Library Stacks** place for sexual encounters. (JC)

Light: whom ever is in charge of the light is an important guy. It is in the same realm as sound and silence. (AK) **Living** a choice that everyone is given despite the length (HK)

M X em = (HK) **Market** a field of desire (HK)

Mediation What TV does to the real. (JC)

Medium a process of animating and capturing the reality, a process of forgetting (HK)

Memory a process of animating and capturing the reality, a process of forgetting (HK)

Mirror a device that sends signals, which often should be avoided and/or ignored (HK)

Mis-appro-position It is the chess boxing league. **Chris**

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Museum

Museum, Homeless The Homeless Museum (HoMu) is primarily a conceptual art project that presents itself as a legitimate cultural institution. Not to be mistaken for an anthropological museum about the homeless or homelessness, it was initiated by New York-based Belgian artist Filip Noterdaeme as a reaction to the infiltration of the cultural sector by corporate business tactics and morals in a society that lacks social responsibility, exemplified by New York City's inability to prevent the steady rise of homelessness. For the first year of its inception in early 2002, HoMu existed primarily online (www.homelessmuseum.org) and through documents such as letters sent to other museums and business corporations. In 2003, HoMu's \$0.00 Collection and video series were shown for the first time in a vacant artist's studio in Chelsea, New York. In 2005, Noterdaeme created HoMu BKLYN, a mock museum 'housed' in his two-bedroom rental apartment in Brooklyn. (FN) (see note overleaf)

Music that's performance too. (JC)

N X en = (HK)

Nature (1) Nature has only one definition - that which cannot be refused. Include all, both one at a time and simultaneously. Don't problematize the status of nature - assume everything is nature - take this as an invitation to experiment - do so. (Invent forms of experimental caution). (S)

Nature (2) @ X = wish that one can control it (HK)

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In case it's helpful, here is the old call for Orange Event

fall (below)

I am also

published if that is of interest to you

looking for

Chris

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Orange Event

Orange Event 4: Peel an orange carefully and place

pigs here and there in the apartment. Eat them

when you happen to pass by

Orange Event 8 (for Pi Lind): Eat an orange, if it

were an apple. (Hold it, unpeeled, between forefinger, middle finger and thumb, bite through it, etc.)

Orange Event 12 (for Stellan Olsson): Fill all the

drawers of a chest to the brim with oranges and

depart for another part of the world.

Orange Event 20: Paint an orange white and place it

together with other oranges in a white bowl.

Orange Event 24: Stay for a long time in a room in

which there is silence. Breathe silently, move

silently if you move. At the end of it you choose your

self, track a nut. (1963-1965). (BK)

Orange Event 28: Eat a nut. (1963-1965). (BK)

Orange Event 32: Eat a nut. (1963-1965). (BK)

Orange Event 36: Eat a nut. (1963-1965). (BK)

Orange Event 40: Eat a nut. (1963-1965). (BK)

Orange Event 44: Eat a nut. (1963-1965). (BK)

Orange Event 48: Eat a nut. (1963-1965). (BK)

Orange Event 52: Eat a nut. (1963-1965). (BK)

Orange Event 56: Eat a nut. (1963-1965). (BK)

Orange Event 60: Eat a nut. (1963-1965). (BK)

Orange Event 64: Eat a nut. (1963-1965). (BK)

Orange Event 68: Eat a nut. (1963-1965). (BK)

Orange Event 72: Eat a nut. (1963-1965). (BK)

Orange Event 76: Eat a nut. (1963-1965). (BK)

Orange Event 80: Eat a nut. (1963-1965). (BK)

Orange Event 84: Eat a nut. (1963-1965). (BK)

Orange Event 88: Eat a nut. (1963-1965). (BK)

Orange Event 92: Eat a nut. (1963-1965). (BK)

Orange Event 96: Eat a nut. (1963-1965). (BK)

Orange Event 100: Eat a nut. (1963-1965). (BK)

Orange Event 104: Eat a nut. (1963-1965). (BK)

Orange Event 108: Eat a nut. (1963-1965). (BK)

Orange Event 112: Eat a nut. (1963-1965). (BK)

Orange Event 116: Eat a nut. (1963-1965). (BK)

Orange Event 120: Eat a nut. (1963-1965). (BK)

Orange Event 124: Eat a nut. (1963-1965). (BK)

Orange Event 128: Eat a nut. (1963-1965). (BK)

Orange Event 132: Eat a nut. (1963-1965). (BK)

Orange Event 136: Eat a nut. (1963-1965). (BK)

Orange Event 140: Eat a nut. (1963-1965). (BK)

Orange Event 144: Eat a nut. (1963-1965). (BK)

Orange Event 148: Eat a nut. (1963-1965). (BK)

Orange Event 152: Eat a nut. (1963-1965). (BK)

Orange Event 156: Eat a nut. (1963-1965). (BK)

Orange Event 160: Eat a nut. (1963-1965). (BK)

Orange Event 164: Eat a nut. (1963-1965). (BK)

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Orange Event 172: Eat a nut. (1963-1965). (BK)

Orange Event 176: Eat a nut. (1963-1965). (BK)

Orange Event 180: Eat a nut. (1963-1965). (BK)

Orange Event 184: Eat a nut. (1963-1965). (BK)

Orange Event 188: Eat a nut. (1963-1965). (BK)

Orange Event 192: Eat a nut. (1963-1965). (BK)

Orange Event 196: Eat a nut. (1963-1965). (BK)

Orange Event 200: Eat a nut. (1963-1965). (BK)

Orange Event 204: Eat a nut. (1963-1965). (BK)

Orange Event 208: Eat a nut. (1963-1965). (BK)

Orange Event 212: Eat a nut. (1963-1965). (BK)

Orange Event 216: Eat a nut. (1963-1965). (BK)

Orange Event 220: Eat a nut. (1963-1965). (BK)

Orange Event 224: Eat a nut. (1963-1965). (BK)

Orange Event 228: Eat a nut. (1963-1965). (BK)

Orange Event 232: Eat a nut. (1963-1965). (BK)

Orange Event 236: Eat a nut. (1963-1965). (BK)

Orange Event 240: Eat a nut. (1963-1965). (BK)

Orange Event 244: Eat a nut. (1963-1965). (BK)

Orange Event 248: Eat a nut. (1963-1965). (BK)

Orange Event 252: Eat a nut. (1963-1965). (BK)

Orange Event 256: Eat a nut. (1963-1965). (BK)

Orange Event 260: Eat a nut. (1963-1965). (BK)

Orange Event 264: Eat a nut. (1963-1965). (BK)

Orange Event 268: Eat a nut. (1963-1965). (BK)

Orange Event 272: Eat a nut.

Participation

branch of theology concerned with the defence of Christianity. It falls under the two heads of *natural* and *revealed* theology—in the former it proves the existence of God, of the soul in man, a future life, etc.; in the latter it shows that the Christian religion is the only true religion, and that it is the only one which is compatible with the progress of the human mind. (HK)

Party Event Send invitations to all your friends - except one - with the following: green party green clothes. And to one person: red party red clothes. (1967). (BK)

Performance (1): transformative, not live (Shirin, Sooja) ... transporting, continuously live (Suzanne, Morgan) ... transforming, women's energy. (MJI); (2) The invigoration of at least two terms, the enactment of a relationship. May be incorporeal as well as tangible, virtual, or actual. Some performance involves greater amounts of subjective intensity and awareness (see theatrical). Performance may also be unconscious activity, or the vitalization of a relation between inanimate objects. (SC); (3), Notes on (Provisional) If we are (to have a purpose) - and we (do not) have one - then perhaps that purpose is to (breach an opening filled with) wonder - understand this statement three ways. Rending hollow, then capturing - wonderfully or otherwise - the expectations the spectator seeks (this an open question) will satisfy our purpose, leaving the meaning alone for others to bring together - it is never a question of a lack of meaning but always a question of too much sentimentality. — *adv.* Apophthegmatically. — *v.t.* Apophthegmatize, to speak in apophthegms. — *n.* Apophthegm, a sudden stroke, generally applied by

Museum, Homeless (an interview with the Director):

DI What happens when people first encounter you in bed? **FN** Most people behave as if I had caught them prying into my private life. All of a sudden, they realize they are being watched. It is actually a fascinating moment to observe, because it makes you realize just how powerful our sense of privacy really is. Basically, people don't want to intrude. I quickly dissolve their discomfort by welcoming them and striking up a conversation. I behave as if receiving people in bed is the most normal thing, and what started out as an awkward situation soon becomes an intimate moment among strangers. (See Apophthegmatically.)

DI Tell us about some memorable moments.

FN I once had the privilege of watching a young mother breast-feed her kid and perform a diaper change while we had a conversation about HoMu's Outreach Program. Of course, I had to have my picture taken with the baby! A Polish reporter once joined me in bed for a filmed interview. Most of the time, though, visitors just sit around my bed and we talk about art and the state of the museum world today. I encourage them to debate what we are to think of a society whose major cultural institutions claim ethical integrity while deliberately excluding low-income citizens. To lighten up some of the more serious conversations, I blow soap bubbles out of my pipe or have Florence, our 'Director of Public Reactions' interrupt us with a comment.

DI We should mention that Florence is a taxidermy coyote.

FN I always introduce her as the 'great granddaughter' of the coyote Joseph Beuys used in a performance

Performance

meaning. Thus we begin. Our intent is ultimately empty itself, our purpose simply a vehicle, we await the conclusions/collusions of those that we invite into our hollows; this invitation transcends the human - allowing agency to be distributed as widely as possible. Whether we invite others to act both within themselves and within a given space or if we invite a given space to act within us the spectators - it is all left to yet another outside force. Weakness, only weakness - no refusals - only weakness in the face of any development. Vascularization ferments. Our invitation conspires neither the didactic nor vicarious, rather spectators participate in the same imaginative space we seek to open, apart from us, but in collusion. (a new collective - a new multiplication of ontologies - heterologies disseminate). The performers and spectators are bound together in a space precariously held open. We (this underdetermined we), the performers (which is whom?), remake ourselves bodies without organs while the spectators in their imagination (themselves bodily embodied) consist a space without organs. that is to say things begin to spill and we begin to slip. Tense play collapses the space into itself. Wonder doesn't resolve itself; nor does it wander ethereally. It is stitched and tanned away, *apo*, away, *stelt-ein*, to send.]

DI What do you have Florence say? **FN** I have original tapings from an Early Nineties' conference focusing on the legacy of Joseph Beuys, and I clipped short bits from it for Florence's tape, such as Lawrence Weiner's statement 'There is nobody walking away clean in this world any longer' and Huston Smith's comment 'We're a flawed species!'

DI You once told me of the experience that inspired you to receive visitors in bed in the first place. Tell us about it. **FN** A few years ago, I had a long meeting with the director of the Guggenheim Museum, Thomas Krens. The meeting took place in his office, and throughout it, his feet were literally in my face, firmly planted on his desk. I couldn't quite tell if this was a sign that he was comfortable, or being 'cool,' or if it was an odd power game. Either way, in his case, he was clearly in control, 'the Boss.' So I decided that at HoMu, I would create an even more ambiguous set-up.

I appear to be doing nothing, to be weak (as in 'tired'), but it's just a pose. Some people link it to a form of political resistance, and we laugh about John Lennon and Yoko Ono's much publicized 'bed-in for peace.' Others view it as satire: I am mocking the image of the 'hard-working' and 'committed' museum director. Still, others relate the act directly to the theme of homelessness. They understand that for the homeless there is no private space: anyone can intrude upon their lives at any moment. (FN)

Performance Art

gled, with tentative and persistent hands - to an idea of itself - itself creative of its own othernesses. Performance is the action of water and ice, in a freeze thaw gambol, that in the end carries with it the slow inevitable unpredictable common future of gravity. (S)

Performance Art, Thoughts For one who began as a performance artist-Los Angeles in the early 1970s, it is curious to see how definitions have crystallized around a term that initially meant the opposite of specificity. Performance Art's coming of age in Los Angeles was part of the outsider politics of west coast art itself, a platform for redefining and shaking up the temples of art. The term was a handy catchall for things not easily recognizable as other forms of art. It was applied to almost anything that involved the body and was not painting, sculpture, theater, video or dance (though it might involve any of these). Performance described the inventiveness of visual art, with references from theater perhaps, but in actuality building on conceptual art, identity politics, and art as life.

At California Institute of the Arts, bouncing between Allan Kaprow, Judy Chicago and John Baldassari, reading Fluxus and Happenings texts in a library with the best historical collections of both performance art's precursors and Walt Disney's Scrooge McDuck (that avatar of capitalist comic book performativity), we understood performance art as a form of experimentation akin to conceptual art but including the activity of at least one body; it was a term that encompassed it all, including monologues and theatrical spectacle on traditional stages, protests and guerilla actions in the streets, body acts, heroic gestures, and community organizing.

Early performance in Los Angeles was the electrifying *Story of a Woman Who*, as Yvonne Rainer vacuumed a proscenium stage in Pasadena; the hypnotic two-step by Danny Negrin balancing a two by four beam as a repetitive dance at UCLA; and an all night movement and sound event from CalArts faculty Simone Forti and student Charlemagne Palestine. Yes, these looked like theater and necessitated some level of performative skill, but others - heartfelt skits such as those at Woman-house, used by Judy Chicago as a pedagogic tool and by young artists like Laurel Klick (*Suicide Piece*) to exorcise the past - were also considered performance art, so open-ended was the term. Artists like Eleanor Antin inhabited fantasy worlds over months, even years and Linda Montano subjected herself to conditions, like being blindfolded, for long periods of time. Actions with and upon the body-work like Barbara Smith's *Feed Me* and her lengthy mediations (one including an all night sexual encounter in a gallery) manifested markings and carvings and eatings and shootings and masturbations.

Perhaps because of the regional interest in anti-war, feminist and ethnic politics, women's

Performance Art

performance was not only about the body but also about politics (see **Ablutions**, on rape, by myself, Aviva Rahmani, Sandra Orgel and Judy Chicago for an early example of feminist performance). In many performances gender themes (happily for me, a young feminist) were apparent, because it was clear early on that here was an art form capable of both describing and enacting gender, as well as a place where women stood on equal professional footing with men (there was little to protect in the beginning, although today a place in history is at stake). I was intent on formulating feminist community and the place of performance, and so brought many performance artists to The Woman's Building in a series of conferences and exhibitions from 1974 onward.

Yvonne Rainer, Joan Jonas, Martha Wilson, Betsy Damon, Lynn Hershman, Ulrike Rosenbach, Bonnie Sherk, Eleanor Antin, Newton and Helen Harrison, Rachel Rosenthal, Adrian Piper, Barbara Smith, Nancy Buchanan, Susan Mogul, Pauline Oliveros, Willoughby Sharp and Lowell Darling (among others) performed at the Building in the 70s. Linda Burnham developed *High Performance* magazine and in it we all interviewed each other. Performance artists formed camaraderie with each other around the world; there were not many of us who practiced only in this media, and while we were different we shared similar dilemmas, including our relationship to the world of museums and collectors, the peripatetic nature of our work, our constant engagement with form, our ideas part of or prescient of popular culture themes, the impact of our work on our bodies and psyches, and the ethics of our practices. We socialized by attending each other's performances, interested above all else in the new and uncharted character of our colleagues' thinking.

When we wanted to act within the body politic, it was a short step from our venues in the warehouses and alternative galleries of downtown Los Angeles into public spaces. This step was propelled by an interest in audience and a desire for activism, but it was also an inquiry into the possibilities and limits of art, one supported by the theories of Allan Kaprow. No one questioned it when I termed Three Weeks in May - a three-week activist work surrounding an installation with a ritual performative component - a 'performance.' When we applied media theory to move our works deeper into public life and critique media itself, as in Ant Farm's *Media Burn* or mine and Leslie Labowitz' *In Mourning* and *In Rage*, performance art was a term that connected the act, the media, the audience, and the politics into a whole. Our terminology slid back and forth between 'projects' such as Newton and Helen Harrison's Lagoon Cycle to 'performance' (their readings in the voice of the Lagoon Maker and the Witness were a performative construct). We framed our investigations as performance, such as Chris Burden's *Big Truck*,

Performance Art

where acquiring, repairing, and storing the truck was as important as driving it. In the Prostitution Notes, a several-month record of my attempts to understand 'the Life' of prostitution in Los Angeles, my journeys were recorded as map drawings, ones I call performance remnants. In today's heated art market it is hard not to regard these remnants as the work itself, difficult to explain our position on transient objects—they were not the art but merely representations of it.

Throughout the 1980s, the field seemed to divide into (1) the theatrical (world of monologues and staged events, more and more sophisticated as with Goat Alley or Anna Deveare Smith); (2) the body-based action, as with Marina Abramovic; (3) the action-focused exhibition, reminiscent of the Happenings, as in Rirkrit Tiravanija's work, and (4) the public performance—often-political ideas developed and played out in unusual places. It is in this last category, one I earlier coined New Genre Public Art, the kind of free-form experimentation continues in the same manner as it did in performance art's emergent era.

In this last category a variety of projects often unidentifiable as art (or at least not easily exhibited) are defined sometimes by their content—ie so-called environmental art, like that of Tim Collins and Reiko Goto's *Three Mile Run*, or perhaps by their their location—such as John Malpede's *RFK in EKY*. Here the contest of whether or not 'this is art' continues to be played out; here the ambiguity of the relationship between the work and the life surrounding it is explored; here the nature of the audience is a question that goes beyond audience development. These are some of the same themes that marked the time when performance art was first becoming a specialty practice rather than an adjunct to other kinds of art making.

In this quick observation I won't hazard a guess as to how the term that above all else described experimentation has become confined to what we know as performance today; maybe such continuing 'refinement' is necessary or inevitable as a field matures. I still consider myself a performance artist, though perhaps one whose singular lack of interest in my own body/self performing, whose growth in sheer scale (400 performers, 3000 audience members), and whose attention to actual civic politics and impact is challenging to current definitions. I miss the wide-open spaces and radical challenges to the art establishment that called some of us to take up this mantle, but from the vantage point of one who has worked for over thirty years as a performance artist, until a better term comes along I'll stick with this one. (SL)

Performance Studies Pause, grin and admit that it's true that anything might be considered performance, then continue. (JC)

Performing an act of everyday life (HK) : the principal

Plan Against Loneliness Some yellow seats in all parks, squares and subway trains, where people who

Precision

want to be talked to can sit down. Do this in every city all over the world. (1967). (BK)

Precision in the idea and then transmitted to real time. (AK)

Process Working through a process means the materials are understood and allowed to develop with intelligence and intuition in every direction. (AK)

Programs develop a program and leave it on the bus. (S)

Public Intellectual speak of with wistful enthusiasm. (JC)

Q X cue = (HK)

Quality an unmeasurable matter (HK)

Quantity a definition of super-sizing (HK)

Questioning a beginning of answering (HK)

R X ar = (HK)

Research Refer to any amusement as necessary for your research. Then laugh. (JC)

Research How many words can you find in research? (HK)

Restaurant

Rupture History is full of them. (JC)

S X ess = (HK)

Scale

Self something that cannot stand alone (HK)

Seriousness I've been thinking about this a lot of late.

It may seem odd for an academic theorist to do so: to give the subject of seriousness some serious thought. This is because—as the indexer to my recent book made plain to me—'seriousness' is not really a subject, let alone a subject of academic enquiry.¹ It's a value, she said, not a subject. The implication being that, ironically, it's not even something worth being serious about. But even if seriousness falters in this way when being viewed as an academic subject, perhaps its location, i.e. where we customarily find it, does not. At least my indexer thinks so and agreed instead to make an entry for 'serious culture' in my book. It is here, in serious culture, that we come to appreciate what seriousness is commonly taken to be and the range of meanings we ascribe to it. In sum, and fairly generally, serious culture is that which: is grave in nature; which addresses important matters—perhaps of life and death; is earnest and sincere in the way it addresses such issues; requires some effort and attention; and which is often held in high regard by the canons of aesthetic and critical judgement, whose hierarchies often privilege the serious at the expense of the putatively frivolous and trivial.

And this is why I'm interested in the relations between seriousness and queer sexuality, on the

¹ Gavin Butt, *Between You and Me: Queer Disclosures in the New York Art World 1948-1963*, Duke University Press: Durham & London, 2005.

Shoes

one hand, and theatricality, on the other: because both have a history of associations with the non-serious. Homosexuality has variously been viewed as non-serious in its brush with a valorised heterosexuality (whether in being viewed as a phase, or as a false or unreal copy of 'proper' sexuality), and the theatrical, as Jonas Barish has argued in his mammoth tome *The Antitheatrical Prejudice*, has been approached as a sign - perhaps a paradigmatic sign - of non-serious, or value-less activity.² By embracing these pejorative histories, and the overlap between them (thinking the 'queerness' of the theatrical, and the 'theatricality' of queer sexualities and identities as both marking a deviance from earnest, straightforward and serious norms), I am hoping to appreciate differently the value of putatively non-serious activity and thought. This is not in order to simply revalorise, for example, flirtatious acts and trivial thoughts as latterly 'good' or serious, but instead to sidestep the judgemental attitude and find a way to approach and inhabit such things productively for the study of performance and sexuality - to begin to think 'the serious' outside of its received forms and understandings, and to (re)receive it anew in order to queer our understandings of what it, and its proprieties, might be. (GB)

Shoes a marking tool (HK)

Sleep The thickening of the blood doesn't quite reflect for me the general state of sleep deprivation that is so rife in our culture, particularly our creative culture. We often wear it as a badge of honor and yet it turns the human body into a weapon. A dull one where we mean to use it and a deadly one where we don't. (AH)

Sound/silence 'The north wind has already begun to cool the pond. It took weeks of steady blowing to accomplish it, it is so deep.' [Thoreau, Journals] (AK see figure over page)

Speech (1) A communicatory performance, typically involving language and intent. May also be nonlinguistic and unintentional (see *Walk-Speech*). (SC) (2) it has nothing to do with what you know, but has everything to do with who you are. (HK)

Stasis An impossible condition of ultimate rest; the Cartesian figment of a body with zero relations. Stasis serves merely as a hypothetical standard against which to measure activity. The opposite of performance. (SC)

Statement having it a good thing, but not very important to have a life. (HK)

Status to keep up an outward show with intent to

Stature The quality of a piece and of an artist is understood by people who carry it along, who need to carry it along. The presence of performance combines to give the work stature. (AK)

Streetcar, Random (music for any number of participants): One used streetcar ticket is given to each participant. On the cross-ruled ticket, there are squares for day and hour, each of which indicates one beat. The length of the beats is decided by each participant, who also determines how he wants to

Surrender

read the ticket: horizontally or vertically, to the right or to the left. It is expedient that he keep to the chosen reading during the whole performance. The uncut squares indicate pauses, the squares where the streetcar conductor has cut a round hole indicates one beat of sound. The source of the sound is optional. The piece is over when the last participant has become tired. Suggested sources of sound: symphony orchestra; car horns. (1965). (BK)

Surrender (1) Across a vast distance this faces you - swarming towards you - looking outward your gaze only confronts it - without seeing or knowing; (2) From a vast distance that you can no longer separate yourself from - a confrontation without separation or distinction - it meets your gaze; (3) As it changes you will change - becoming unrecognizable - becoming visible - a wind from deep within yourself pushes you out far beyond distance; (4) An open hand held out beseeches - an open gaze disclaims - and then moves on - it commands of you from a distance - moving; (5) That which is outside - that which is before - that which refuses recognition pushes into you - shaping your words - shaping your movements; (6) Failing you - you failing you - an identity passes by.

T X tee = (HK)

Tear a sign of onions (HK)

Theater (US) *Act One* The stage represents a room, that once was a hen-house, as can still be seen from some equipment, hens, eggs, and hen-shit. The room is furnished in heavy Empire style. In one corner are a shit-covered plastic bust of Bismarck with one mustache-tip broken off and a tremendously dry, brown Christmas tree in the other corner, decorated with one colored glass ball and some cardboard angels. Behind a sofa, an organ is vaguely visible, incessantly attacked by a boy with a healthy, even rubicund look. In the middle of the floor, a big ice block is slowly melting.

Act Two Soft-boiled eggs and paper plates.

Act Three Same as *Act One*, but in the evening. The whole stage seems to have turned slightly to the left. Moonlight strains in through branch-holes and key-holes. On the Christmas tree, a dying candle is dripping. Some springs have shot up through the sofa cover, the broken-off mustache tip is clumsily mended with blue modeling clay. In the distance, we hear an eighteen-shot salute, but on stage, nothing happens. (1960) (BK)

Theatrical, The An above-average awareness of the conditions of performance. A conscious application of the intellect to the nuances of the body. (SC)

Three Magic Events

1 (to make a couple enemies): Take an egg and boil it hard and write a couple's names on it. Then cut the egg in two pieces and give one of the halves to a dog and the other half to a cat.

2 (against rats in the barn): When the first load of grain is carted in, those who are standing in the

² Jonas Barish, *The Antitheatrical Prejudice* (University of California Press, 1985).

Elements of Performance

sound/silence

the north wind has
already begun to cool
the pond. It took weeks
of steady blowing to
accomplish it, it is so deep

[Thoreau]
Journals

Times Square

barn ask: 'What are you bringing here?' 'We are bringing a load of cats!' Now ask what the rats shall have to eat. 'Stone and bone and henbane-root.' The first load is brought in during as dead silence. During the following loads one talks about cats all the time.

3 (for white washes): At the washing, a person who comes in shall say: 'I saw a swan.' Then the clothes will be clean and white. On the other hand, the whole wash will be spoiled if he says: 'I saw a raven.' (1965). (from *Svenska Trollformer*). (BK)

Times Square Where the Great White Way crosses the Gridiron streets of New York. Where sin and salvation are synonymous with shows and shopping. Where Google, Viacom, ABC and MTV broadcast the movement of media and money from headquarters on high. Where King Kong flaunts his wild side.

In this urban drama shared by tourists, commuters and inhabitants alike, the great performances on Broadway rival the great performances on Broadway and 47th St. It is here, among the theaters, franchise eateries, webcams, bus tour stands, electronics boutiques and super-sized signage that the act of seeing is to be seen, and the act of being seen is captured, packaged and televised without discretion. The mundane and the extraordinary are consumed with equal measure in a city transformed simultaneously by local behaviors and global trends. Mapping such complexities defies all conventions of cartography, as it no longer seeks to trace stasis and servitude to the functions of urban life, but rather, forces a myriad of flows to emerge from their cultural, political and biophysical domains, and impart new logic to the diagram. These elaborate networks of distribution, commerce, infrastructure and information - and consequently, their constituencies of actors and agencies - are rendered up close and remote, scaling between what is easily observed and what is easily disguised. Surveillance begets camouflage begets surveillance in this new adaptation of mapping, as we trace the everyday performances of the city and redefine urban resilience beyond a two-dimensional framework. Smaller increments of time reveal intricate patterns of mobility, perception and geography, and drastically alter our expectations of feedback and performance, actor and onlooker, contrived and real. Depicting a 5-hour aggregate in front of TGIF Restaurant is an acute yet fitting case study on this oscillation between surveillance and camouflage - or what biologists might call cryptic adaptation - as it belies their dichotomy and summons their nested associations.

Trust, open-ended Remove God from US currency: 1. Carefully tear 'god' out of the phrase 'in God we trust' so it reads 'in ____ we trust' (best done by folding bill in half through word 'God' and then tearing out) 2. Collect gods and do something better with them. 3. Return the currency into circulation. (S)

who makes earnest entreaty of any kind : (obs.) one

Truth

Truth If people are going to sleep under freeway overpasses why not make them better. Vascularize everything into a new commons. Start walking. Pass all ideas through others (fold all work through its outside). Refuse collage. Accept only transformation or infection. Make work open to complete change at each step of process put no limits on authorship (use name that anyone could legitimately appropriate - spurse is to be included in this category - use it at will) invite anyone interested to join (invitations can never be restricted to the human - let everything invite itself). Thus allow anyone to appropriate the name etc. Do not feel obliged to be democratic, inclusive, or elitist. Embrace contradictions. Do not go back. Approach everything as a multiplicity. Refuse form. Refuse function. Place everything on a singular plane of immanence.. Become inhuman. Ignore ownership. Distribute agency. Treat everything as a movement into the unknown - an experiment that is not based upon an already known and desired outcome. Refuse identity/representation etc. Don't generalize (no et cetera's). (S)

Today Performance today is very much that of yesterday with the difference that today's performance art has a direct art historical lineage and yesterday's did not. It is very much alive, just as history itself is very much alive - regenerating from the humus of past work and inserting itself into a present context. (RA)

Twentieth Century, the Make a history of the Twentieth Century - take a 20th century history text, begin driving, read each paragraph - drive its distance and then turn left or right forward or back depending on a simple analysis of the tenor of the paragraph - keep driving till book is done record - circulate. Use everything to become otherwise - for example a dinner from a drive: use things encountered to determine a recipe - names of bodies of water crossed become ingredients, the quantities of which are determined by route numbers intersected, the number of ingredients determined by # of letters in first town you drive through, methods of cooking determined by natural landmarks etc. don't cheat in the details - ask the system to answer all questions. Generalize this to other activities. (S)

Two Flag Events 1 In Copenhagen (for Ibi) A big Danish flag is tacked to a wall. Paint the white cross yellow. Drink a Tuborg (or a Carlsberg). Paint the four red squares blue.

2 Demonstration: Arrange a demonstration march with flags. If it is a sunny day with light blue sky, the flags shall be light blue. If the sky is white, the flags shall be white. Gray sky: gray flags. (December 1965). (BK)

U Apple, ap'l, n. the fruit of an apple-tree. —*as*. Apple-blight, the rotting substance found on apple-trees, the Apple-aphis (see Aphid): Apple-*um* = (HK)

Umami in order to identify Umami, it requires cultural resonance. (HK)

Apple, ap'l, n. the fruit of an apple-tree. —*as*. Apple-blight, the rotting substance found on apple-trees, the Apple-aphis (see Aphid): Apple-*um* = (HK)

Value

branch of theology concerned with the defence of Christianity. It falls under the two heads of *natural* and *revealed* theology—in the former it proves the existence of God, of the soul in man, a future state; in the latter, the canonicity, inspiration, and worthiness of Scripture.

V X vee = (HK)

Value

Valuable

Violent like trying to define the number 0. (HK)

Volume a bag of a microwavable popcorn. (HK)

W X double-u = (HK)

Walk Walk everywhere at once. Don't bother problematizing nature; problematize artifice. Push it further. Ignore other's identities - consider only processes of individuation (listen to that drunken boat - consider self an other). Ignore the 'out there', the 'in there' and the 'down there' - consider only collectives - a new nonhuman commons. Displacement, drift, invention, mediation, unknowable fluid linkages. Labyrinths, translations, transfusions, entanglements - these will move you otherwise. (S)

Walking A pedestrian performance of continuously controlled forward falling. Bergsonian calisthenics par excellence. (SC)

Walk-speech A sentence, paragraph, etc. of pedestrian, non-linguistic communication. The performance of the city. A dialogue with zoning, architectural standards, destination, air quality, weather, construction companies, the police, concrete, and others. The negotiation of geographic tissues. (SC)



Walk the plank A form of execution practised by pirates in which the victim is made to fall into the sea from a plank projected over the side of the ship, as shown here. (KM)

What is to be done What does your neighbor smell like? One week with the wolf next door. (SP)

What is to be done What does your neighbor smell like? One week with the wolf next door. (SP)

Zen

Williams, Emmett and Ann Noel. To: Chris Thompson

Dear Chris, Yesterday I rushed to the goats very early. It was their day. And I rushed back, just after two. The goats were quite astonished why I left them so quickly. And yes, I was in time in Boekie Woekie, just after five. There was Thora from Iceland married to Van Gelder Gallery. Then Remko Scha came in with his new young wife Josine, fiction writer, and their 5 year old daughter. Remko, who worked in the US for years, is a close friend of Henry Flynt and a friend of Leendert van Lagestein. Remko is now professor at the Universiteit van Amsterdam for mathematics, IT. Then Willem de Ridder came in. Fluxus artist since 1963, when Nam June Paik came to Amsterdam to do a Fluxus event with Willem and Wim T. Schippers. Willem looked well, he is 66. But he told us that Emmett had fallen ill that morning in Amsterdam in the house of Jan Vos on the Geldersekade. That changed the atmosphere. Hetty Huisman came in, she'll be 65 this summer. There was a group of young artists from China. Lots of persons I did not know. We all chatted and drank water or wine and the evening became a wonderful event. Lots of details were exchanged that you otherwise don't get to. Willem offered me a weekly radio program. It was all wonderful. Thank you for sending me the info. Lots of love, Louwrien. PS Last night I felt I might make the above into a re-received piece, which I still owe you. Or has its deadline passed long back, maybe? (LW)

Work 'What are you working on?' Never mention your reading, as you are meant to have already read everything. (JC)

Work see appendix (GI)

World The world is in its detail and entirety is an invitation. (S)

X X ex = (HK)

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