

3

84-85

HIGH GRADE
NOTE BOOK

2

Tatlin's Constructivist Exhibitions

NO

DATE

The Sunday Times Publicly Secret
To Man

FOR NEW MUSEUM -

The Berlin Dada Fair
of 1920.

① Historical precedents -

- ① constructivists → Tatlin's room.
- ② Dada → desire to control accompanying desire to show an effect. Knowledge that effect necessitates total design of presentation. Check these + make slides. → also review them on timeline.

② History of form -

- ① accompany slides.
- ② confront false newfangledness (see letter to David).
- ③ find social roles.
- ④ confront curatorial understanding. (curator means manager; keeper; custodian) OR
- ⑤ one must renounce to un-manage public consciousness of the art object.

↓ This must evolve into confrontation with ~~modern~~ ^{present} dilemma - of artist's than building new institutions / or of become part of the old ones.

③ Anecdotes -

- ① from school - student's paper on the distance of images from real life.
- ② from G.M. - the hatred of organizing. The irony of "artist as"
- ③ from somewhere else - historical figure the Countess; Anate. Boon → Adorno; Mother's Crew.

and.

NO.

DATE

(4) Semantics -

① The obsolescence of specialization (artists shouldn't be curators - plumber's should).

Isn't what we really are questioning is the sanctity of the market and its institutional managers - or when we question them. -

→ This could be in w/ student's paper.

need quotes

ie →

Brecht.

Baudelaire.

The Countessa.

For me to speak of myself as a curator in any other aspect from an artist's applicable. How do we perceive our ~~role~~ ^{influence}? Artist not as passive observer, neutral agent or ~~passive~~ active careerist.

Everyone's a curator these days.

Walter Lippmann argued that the 18th century conception of democracy was based on the individual's ability to understand and judge the events of his world. This demanded a localized, small-scale presentation of the world. And the present stage, one of a saturated information overload produced by the accumulation of contributions from Gutenberg to Marconi, has short-circuited the possibility of informed judgement. It is possible, in such a light, to view a phenomenon such as "hype" as valuable — the media are exhausting their believability through the increasingly transparency of hype, the results of which — fragmentation and the breakdown of the effectiveness of the mass image — could re-juvenate the classical conception of democracy.

Rex Rason
RL. #8

em. — Hazel Patkin. & Holly Solomon.

→ recommended by Lisa Phillips.

→ Sony Buddy!!

Call Harvey Breichman.

Call Singer ~~bro.~~ → Claudia.

Marshal Collins.

Call Edgar Heap of Birds. \$300.

↓
Call Grey Dawden — get Atlanta
shit. ~~ANYTHING!~~
Sister Gertrude White
Brooklyn Museum.



→ Artists as Curator.

\$\$\$ → from Mudy → Peter BV Subculture.
prinner.
→ LUCHAR ←

I've always hated it when people use the pronoun "we" when referring to the work they do. But in this case, it's impossible for me to speak of myself as an artist *avant* shows without speaking of group material.

From the kids:

But Mr. Blyford don't artists know more about art anyway?

But everybody was to have a boss.

Group Material started in 1979 is a large assortment of younger artists who decided to work together to *organize* with P.O.B. as a kind of manifesto.

curate

quote from WHO, WHAT, WATER.

It almost hurts.

Such idealism. But not without some historical precedent

~~quote from A.M.A. manifesto.~~
(cite examples)

Artists throughout this mess sometimes referred to as modernism have chosen to stand together in some way to try to sort out their melancholic distance from 'real' culture.

↳ the ordinary language.

STRUCTURE AND SUBJECT

From Perry Anderson on "Hist. Mat."

It is impossible to proceed as if our history and our theory were two separate mental worlds with little more than occasional tourism, mildly curious between them. p 26.

There is one master problem around which intellectual battle between Marxist theory and structuralism - post struc revolved that of the relationship between structure and subject.

(disjuncture)
This problem is mirrored in Marx's own writings. The primary motor of historical change is the ~~relation~~ ^{relationship}

① contradiction of the forces of production and the relations of production on the one hand "critique of Political Economy"

② the class struggle on the other hand. "The Communist Manifesto"

The first refers to a structural reality - the second to subjective forces contending over social forms.

p 34

↓
Bundled and
PK. of PK
stage.

One of the battles Latin Marxism lost
to structuralism.

Reasons.

- ① philosophical base of postwar
French Marxism. p 35.
- ② Anti humanist crushing of Sartre
by Levi-Strauss.
"The ultimate goal of the human sciences
is not to constitute man but dissolve him".
- ③ survival of structs through May 68.

How can structs be unified?

- ① ~~the~~ de exorbitation of language. L.S. said
"kinship systems are a kind of language". Then
extended to all major structures of society.
Linguistic model for psychoanalytic theory.
(good review of Lacan p 41-42.) Theory cooking
and cars (Barthes) to Derrida:

"There is nothing outside the text," "nothing
before the text, no pre-text that is not already
a text".

"The Book of the World that the Renaissance, in its
naiveté, took to be a metaphor, becomes the last
literal word of a philosophy that would shake all
metaphysics." Perry p. 42.

In the collection of....

"The earliest prototype for what we ~~now~~ have come to call the work of art must have been the trophy, the spoil of war - for even now, the aura of the artwork is always continuous with the glow of victory.

This is because there is no more exquisite ownership than the ownership of that which is valued by others. To be able to walk off with what another man desires, or to capture what is precious to another people - this is the most perfect exploit, the dream that animates every significant act!

Knowing this, modern art has always sought to install itself in the same ceremonial space as is provided for the rewards of plunder, and to assume the status of whatever ~~treasures~~ treasures it is able to supplant; its history is no more than the perpetual re-enactment of this interminable cycle of preemption, this epic and petty Oedipal drama. Where else but in the prize of conquest can meaning alone accelerate the value of a thing so irresistibly?

It should be with a polite and parental indulgence, however, that we allow the modern artist his illusions concerning the apolitical

nature of his craft, or his pretenses to pacifism - for it is he, after all, whom we have elected ~~to~~ to maintain the posture of one who reflects, in order that the rest of us may perform without reflection; and apart from his envy, and a certain impotent rage, his artwork exists very little, really, except perhaps that peculiar and poignant way he has of imagining himself to be close to power.

Alan McCollum.
1985

Is lamentation a form of
consumer practice — ?
Tony

ARCHIVESSculptures + Memorials

5418556 - A crowd gathers for
a close look at Yugo Stat.

48 - 1032 - Repts of Zlato Braven
place wreath.

50 - 12786 - "

55 - 12081 - Belin mon. unveiled.

53 - 10018 - Came, Georg Washington

56 - 18471 - Hungary

56 - 20424 - Statue, Hungary

57 - 17442 - Budapest statue

57 - 17477 - " Statues

59 - 12281 - Preidland Germany,

50 - 3163 - Will Rodgers.

(STATUE,
Saint-Peter.

53 - 7802 -

Rosa Brown

ARCHIVES

Photo of American Monuments.

DATE

54158.
54686
54 8127

55 13949
50 5011

vecheck,
Plus!

Chris Kennedy

497883
Students ↓

57 5181

~~XXXXXXXXXX~~
Beth
Ansbury

MONUMENTS

61 - 12825

61 - 12995

50 - 12093

53 - 10704

51 - 9019

~~Republican
Senatorial
Committee
347-0202
Republican
Conference.
224-3050.~~

Jesse Helms
Watches

~~XXXXXXXXXX~~

gifts

224 2427

→ Jesse Helms ←

→ Barbara ←

↓ Home Builders Industry → sent 2x45.
Blville N.C.

Buy record of KRONOS - class real
ROCKETS quartet.

NETWORK - 1st studio day XMAS 85:

① - need a figure to begin a new
 narrative - realistic illustration
 of preadolescent boy. (s)? or girl?

- carry through narrative on
 images. - must be schematic
 enough to draw in different positions
 and complex enough to maintain
 my interest.

- Positive de training must be used
 in montage - ad larger! a series
 of confrontations.

ie - boy reading book behind
 baroque store wall amongst computer
 terminals.

learn from Tony, E., materialism,
 the kids and

- is there a way to rephotograph?
 everything to destroy artiness?

SILKSCREEN.

- draw on brick blocks(?)

why so direct? put this in hyper
 critical stance - always putting
 viewer in "interpretive" s

Define panochralism.

NO.

DATE

TO DO - (1) photo television

(2) - go to photo library

(3) research children's books.

is it enough to supplant
Pese Bradys Boyle Ser.?

→ next work should be
consistent with our town
series -

→ instead of soldiers - figure
from the home.

→ add words.

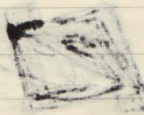
→ Reagan swearing in
Mass Hispanics.

→ GET STILL from Planet of
the Apes

→ GREENPEACE

+ NY Times

Dr. Gordon
Meyll 1980



NY Times Dec 29 1971

→ Vietnam vets

pon Hogan

Churtes