The Bauhaus Dada Fair of 1920.

Historical precedents:
- constructivists & Tatlin's room.
- Dada → desire to show an effect. Knowledge that effect necessitates total design of presentation.
- Check these + make slides.
- Also record them on timeline.

History of FM:
- accompany slides.
- confront false neutrality (see letter to David).
- and social roles.
- confound curatorial understudy.
- (curator = means manager, keeper, custodian)
- one must re-arrange to un-manage public consciousness of the art object.

This must evolve into confrontation with the dilemma of artists from building new institutions or be become part of the old ones.

Prec notes:
- from school — students' paper on the distance of images from real life.
- from art — be hatred of organism.
- The irony of "artist as"
- from somewhere else — historical figure
- de contesse; gravure. Book to Adorno, Meilhac...
Semiotics -

- Pe obsolescence of specialization
  (artists shouldn't be curators - plumbers 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 tie 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 this isn't applicable. How do we picture ourselves?

Artist not as passive observer, neutral agent or active

Everybody'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 Enlightenment to Hilluzzi, has short-circuited the possibility of informed judgment. 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 Reason
RL. #8
em. — Itzhak Patkin, at Holly Solomon
  recommended by Lisa Phillips.
  Sony Buddy!
  Call Harvey Bischman.
  Call Singer Inc. → Claudia.
  Marshall Collins.
  Call Edgar Heap of Birds. $300.
  Call Gray Gardner — get Althuk.
  Sis. Gertrude White
  Brooklyn Museum.

  → Artists as Curator.

## &## → from Andy → Peter Fov Schonewiter
  Primer.
  → Lucchar
I've always hated it when people use the pronoun "we" when referring to the group. It's impossible for me to speak of myself as an artist without speaking of group material.

From Peik: But Mr. B, you don't artists know more about art anyway? But everybody has to have a boss.

Group Material started in 1979 as a large assortment of younger artists who decided to work together to oppose "the art of manifestos."

quote from W. W. W.:
It almost hurts.

Such idealism. But not without some historical precedent.

quote from NAZI manifesto:
(cite examples)

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

The ordinary language.
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.

There is one master problem around which intellectual battle between Marxist theory and structuralism - post-65 - 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 contradiction of the forces of production and the relations of production. On the one hand, "Critique of Political Economy"

The first refers to a structural reality - the second to subjective forces contesting over social forms.
One 1968 battle Latin Marxism lost to structuralism.

Reasons:

1. Philosophical base of postwar French Marxism. p. 35.

2. Anti-humanist crushing of Sartre by anti-Stalinists.
   "The ultimate goal of the human sciences is not to constitute man but dissolve him."  

3. Survival of structures through May 68.

How can structures be unified?

1. The exploitation 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 LAcava p. 41-42). Theory coding
   and cures (Baudrillard) to Deleuze:

   "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 naivety 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 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 person - 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 its rewards of plunder, and to assume the status of whatever treasures it is able to supplant; its history is no more than the perpetual re-enactment of this interminable cycle of pre-emption, this epic and petty codical 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 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?
ARCHIVES

Sculptures & Memorials


E8 - 1032 - Reps of United Press place wreath.

S6 - 12786 - 11

S5 - 12081 - Bellmonmon unveiled.

E3 - 10018 - Carve, George Washington

E6 - 16471 - Hungary

S6 - 20424 - Stalin, Yugo

S7 - 17442 - Budapest statue tumbles

S7 - 17477

S9 - 12281 - Frelad (or) Berlin,

S6 - 3163 - Will Rodgers.

S7 - 3163 - Statue of Saint Pete.
ARCHIVES

Photo of American Moments

5' 4158
5' 4686
5' 8127

SS 13948
50 3011

veckch, (Ms.)

Chris Kennedy

417883
57 5181

Student

Republican Senatorial Committee
397-3022
Republican Conference.
224-3050

Jesse Helms
Watches

Jesse Helms

Backawa

Home Builders Industry
sent 2' 45
Nashville, N.C.
Any record of KROWOS - classical quartet.

ARTWORK - 1st Studio day 28.4.78.

- Need a figure to begin a new narrative - realistic illustrations
  of preadolescent boy(s) or girl?

  - Carry thought/narrative in images. Must be schematics enough to be drawn at different positions and complex enough to maintain my interest.

  - Pastiche the dummy must be used
  
  - On montage - ad larger! a series of confrontations.

  - Boy reading book behind baroque store wall amongst computer terminals.

    Learn from Tony, E. minimalism, Pe kids etc.

    - Is there a way to rephotograph everyone to destroy audience? 
      silkscreen.

    - Draw on brick blocks(?).

Why so direct? put this in hyper critical stance - always putting viewer in "interpretive" s
To Do
- Obtain television.
- Go to photo library.
- Research children's books.

Is it enough to supplant these findings altogether?
- Next rash should be consistent with our town series.
  - Model of soldiers - figure from 1st home.
  - Add words.
  
  Reagan swarming in mass misperceptions.

Get still from planet Z

GREENPEACE + NY Times. 1980.

Vets