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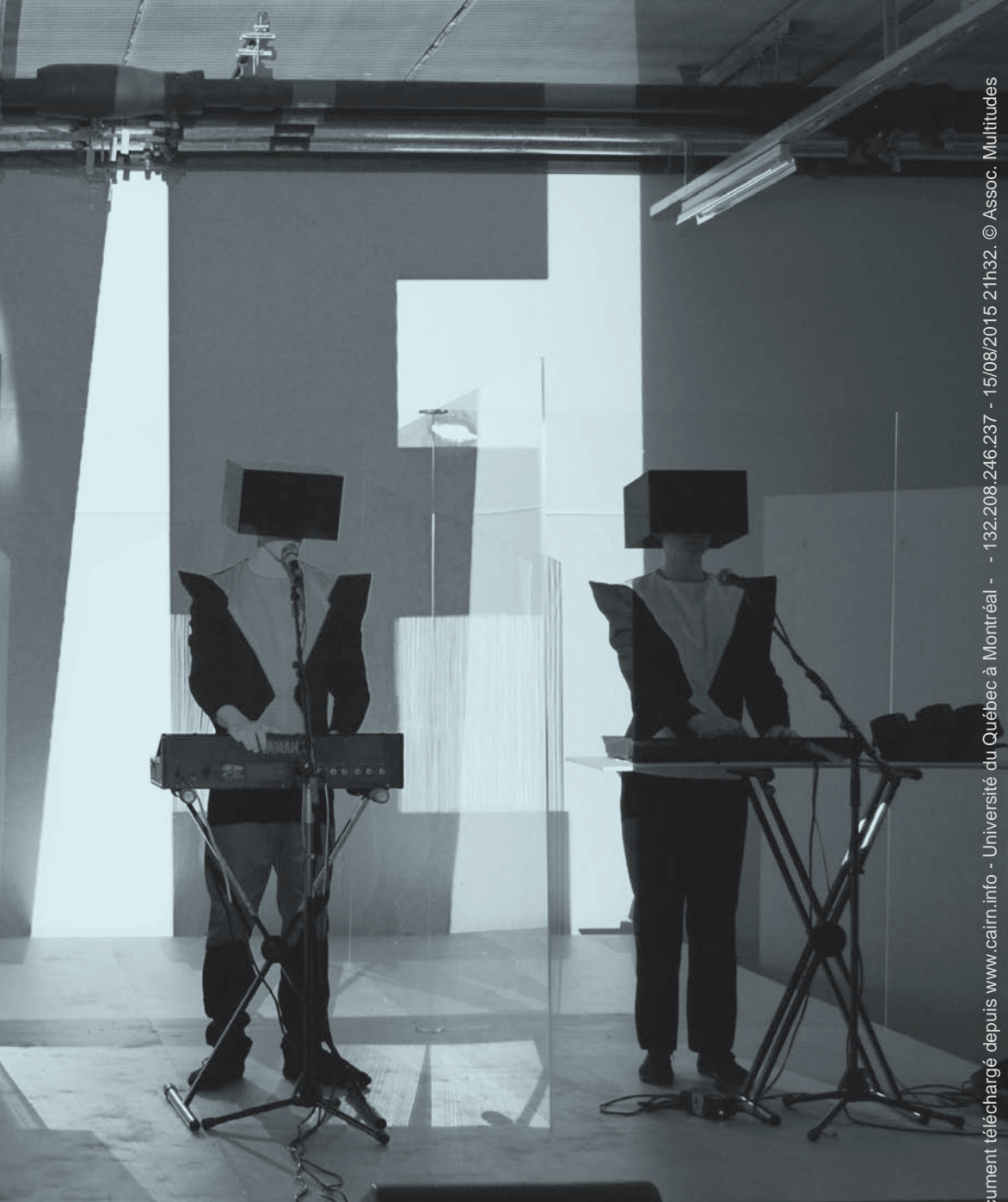
FormContent

216-218 *Archive: quelques vues d'expositions...*

WE WANT TO HOLD YOUR HAND







**WE Live at Kunsthall Oslo, 2010 (Photo by Will Bradley)
Pii and Galia Kollektiv with Victor M. Jakeman and Ruth Angel Edwards**

WE

WE is the ghost of the future of the left. To perform political speech, you have to say WE and we all know this WE will exist as a result of what I have said now.

- Slavoj Žižek

It is Marx who, for 'general intellect', uses the term 'social individual'. We can postulate that the general is something pre-individual, a kind of general consciousness that exists before individuals form, and from which they form. This general pre-individual is a WE that exists before the different I's develop, so is not the sum of all I's.

- Paolo Virno

The individual can be sacrificed to a historical cause that exceeds him. [...] It is only by dissolving itself into a project that exceeds him [that a subjective reality can be created]. The WE constructed in and by this project is the only thing that is truly real—subjectively real for the individual who supports it. The individual, truth be told, is nothing. The subject is the new man, emerging at the point of self-lack. The individual is thus, in its very essence, the nothing that must be dissolved into a WE-subject.

- Alain Badiou

Despite being the mass product of an anonymous culture industry, the very premise of the pop song is one of extreme individualism, elevating the 'one' subject of romantic desire above any other and declaring one moment in time more significant ('when I first saw you') than any other. As a result, even though the pop song is often the outcome of the labour of producers, engineers and technicians, it is associated with the strong fictional character of the pop star.

In WE, songs about 'me' and 'you' become songs about 'us', intimacy becomes a form of collective action and the unique universal. Replacing the individual 'I' with the collective 'WE', Results in song titles like "We Wanna Hold Your Hand", "We Will Always Love You" and "We Will Follow Him".

/ PROTOCOLS FOR A LISTENING SESSION / have been composed by Ultra-red for organizing collective listening to pre-recorded sounds. The protocols seek to put the recording and its listeners into process by privileging the ear that hears over the sound recording itself. [Berlin, 90 min, 31. 01. 2011]

0

- 1 *Introduction* – Everyone in the group begins by introducing herself. Name any organizational affiliation and the kind of work one does. Say a few words regarding what one would like to hear the small group talk about.
- 2 *Listen to the sound objects* – Play a series of sound objects, one to four minutes in length each, one at a time and without introduction. The sound objects should directly relate to the experiences of the participants.
- 3 *“What did you hear?”* – Write all of the responses onto flip-chart paper. Ensuring that everyone contributes, write exactly what is said, even duplications. Continue to ask the question until there is a range of responses beyond simply identifying the sources of the sounds but also reflections on the social meaning of the sounds, subjective associations, as well as descriptions of frequency, duration, amplitude, timbre, morphology, and acoustic space. The more diverse the responses, the richer will be the collective analysis.
- 4 *Repeat steps #2 and #3 for each sound object.*
- 5 *Report what is heard* – Compare the group’s responses to each sound object. Note the responses that are convergent and, especially, those that are divergent.
- 6 *Discuss the theme(s)* – Discuss the most urgent issues to emerge in the group from the responses to the sound objects. The tendency can be to arrive at agreement on the most important themes. The process of agreement often attempts to resolve differences. In this procedure, give special attention to those divergences, not as differences to be conquered but as problems to be investigated.
- 7 *Determine the theme(s)* – Write down key themes that name differences, and even contradictions, that arose during the discussion.
- 8 *Investigate the theme(s)* – Fill in the blank with the theme; what is the sound of _____ ? Where will the group go to hear that sound, either in the experiences of the group or in those communities where the theme organizes everyday life? Who will the group invite to listen to that sound?





Pil & Galia Kollektiv, *We*, 2010

Photographie: Will Bradley

Ultra-red, Protocols for a listening session, 2011, Berlin

Listening Session: Norwich Encuentro, 10 novembre 2009

Outpost Gallery, Norwich, photographie: Outpost Gallery

Listening Session: The New School Encuentro, 8 mai 2010

The New School University, New York, photographie: Darla Villani

Listening Session: In The Shadow of Shadow, 16 mai 2010

Kinning Park Complex Community Center, Glasgow, photographie: Arika

Qubo Gas, *Paper Moon Black & White*, 2010

Courtesy Galerie Anne Barrault © Qubo Gas

General Idea, *AIDS*, 1987-88

Posters, sérigraphie sur papier, 68,4 x 68,5 cm, vue de l'installation
dans les rues de San Francisco, droits réservés

AIDS, 2011

Sculpture, métal laqué, 200 x 200 x 100 cm, vue de l'installation
devant le Musée d'Art Moderne de la Ville de Paris, photographie: Pierre Antoine

AIDS, 1989

Sculpture, métal laqué, 200 x 200 x 100 cm, vue de l'installation,
Dialogues de Paix, Palais des Nations, 1995, Genève, droits réservés

AIDS, 1987

Posters, sérigraphie sur papier, 68,4 x 68,5 cm, vue de l'installation dans les rues
de New York, photographie courtesy Galerie Frédéric Giroux, Paris

Post Mortem, 1985

Acrylique, acrylique fluorescente et émaux métalliques sur bois,
collection Art Gallery of Ontario, courtesy the Estate of General Idea

Baby Makes 3, 1984 - 1989

Impression couleur, collection Fonds National d'Art Contemporain (CNAP), ministère
de la Culture et de la Communication, Paris-La Défense, courtesy the Estate of General Idea

KLAT, *Processus de « l'acte créatif klatique » enfin dévoilé:*

Technosphère-Biosphère-Noosphère, 2011

Techniques mixtes, courtesy KLAT

Réseau Cosmotrophique, 2011

Techniques mixtes, courtesy KLAT

Unit of Spirit, the End of the Physical Universe, 2011

Techniques mixtes, courtesy KLAT

Bar du Shark, Artamis Genève, 2007

Courtesy KLAT

Tennessee Wiggler, The big fat Worm aka le Lombric Cosmique, 2009,

Courtesy Centre d'art contemporain Genève et KLAT

International Neutronautical Society, *INS Founding Manifesto*,

publié le 14 décembre 1999, *The Times*, Londres, p. 1

Declaration Concerning the Relationship between Art and Democracy, 2003

Courtesy INS

Nomeda & Gediminas Urbonas, *Karaoke*, 2001

LT 2001, 15', DVD, couleur, son, réalisé par Nomeda & Gediminas Urbonas, courtesy les artistes

Villa Lituania: Ambassador In Exile, LT 2007

DVD, 11'26", couleur et B&W, son, réalisé par Nomeda & Gediminas Urbonas, courtesy les artistes

Defending The Villa. Graffiti, LT 2007

DVD, 5'48", couleur et B&W, son, réalisé par Nomeda & Gediminas Urbonas, courtesy les artistes

The Villa Lituania International Pigeon Race, LT 2007

DVD, 4'00", couleur, son, réalisé par Nomeda & Gediminas Urbonas, courtesy les artistes

Royal Art Lodge, *Mouse* (détail), 2005
Acrylique sur panneau d'isorel, courtesy Royal Art Lodge

Michael Dumontier & Neil Farber Ltd., *There is no cheese*, 2010
Acrylique et marqueur sur panneau d'isorel, courtesy Dumontier/Farber Ltd.

7 full time jobs, 2010

Acrylique et marqueur sur panneau d'isorel, courtesy Dumontier/Farber Ltd.

The unborn tomorrow, 2010

Acrylique et marqueur sur panneau d'isorel, courtesy Dumontier/Farber Ltd.

Communicating with the dead, 2010

Acrylique et graphite sur panneau d'isorel, courtesy Dumontier/Farber Ltd.

Joseph Hannibal, Entretien avec Lawrence Weiner,
Jeopardy! Transcription d'un langage à l'autre, 1995-2008
Courtesy 1m3, Lausanne

Lamarche/Ovize, *Méthode*, 2011
Techniques mixtes sur papier

Group Material, *Timeline: A Chronicle of U.S. Intervention
in Central and Latin America*, 1984, P.S.1, New York

For Artists Call Against U.S. Intervention in Central America,
courtesy Group Material & Four Corners Books

Democracy: Cultural Participation, 1988, Dia Art Foundation, New York
77 Wooster Street, courtesy Group Material, photographie: Ken Schles

Subculture, 1983, IRT subway trains, New York

(Work by Julie Wachtel and Brad Melamed), courtesy Group Material & Four Corners Books

Caution. Alternative Space!, 1981, handout

FormContent, *Archive: quelques vues d'expositions...*

First (clockwise)

Session 11_Press Release, Installation view, 2010

Soma-Soma, a performance by Davide Savorani with Michelangelo Miccolis, in *Have a Look! Have a Look!*, 2010

Ruth Beale, a performance hosted by Eleanor Vonne Brown/X marks the Bökskip, in *Have a Look! Have a Look!*, 2010

It's not for reading. It's for making, Installation view, bookshelves designed by Luca Frei, 2009

Mino Rosso, *Le suore*, 1930; Andrea Buttner, Grieshaber, 2008; Steven Claydon, *Good Dithyramb*

(*The Folly of Equivalence*), in *The young people visiting our ruins see nothing but a style*, GAM, Turing 2009

Reto Pulfer, *Der Themenkatalog und andere Künstlerbücher*, Installation view, 2010

Second (clockwise)

Installation view with Clunie Reid, *It's Not Just a Look, It's Feeling*, 2010 (left), James Richards,

Misty Boundaries Fades and Dissolves, 2009, in *Misty Boundaries Fades and Dissolves*, 2009

Simon Boudvin, *Concave 03*, Paris, 2007, in *Mineralism*, 2009 (Curated by Caroline Soyez-Petithomme)

Guestroom (Ruth Höflich and Maria Benjamin), Dinner party and screening of Louis Malle's

"My dinner with Andre", part of *It's not for reading. It's for making*, 2009

Davide Cascio, *EN Quasi Bridge*, London 2009

The Filmic Conventions, Installation view, Zoo '09

Alex Cecchetti, *I giocatori/The players vs. Vanessa Billy*, in *Every story happens twice*,

first as an event and then as representation of the event, 2008

Erick Beltrán and Jorge Satorre, *Modelling Standard*, performance, 2010

Third (clockwise)

Installation view, *How do we know what it looks like?*

(section curated by Irene Aristizabal), in *Have a Look! Have a Look!*, 2010

Hilary Koob-Sassen and Aine Odwyer, "Frankie-figuring culture as a Frankenstein",

in *Have a Look! Have a Look!*, 2010

Darius Miksys, *On lemon energized vampires*, performance

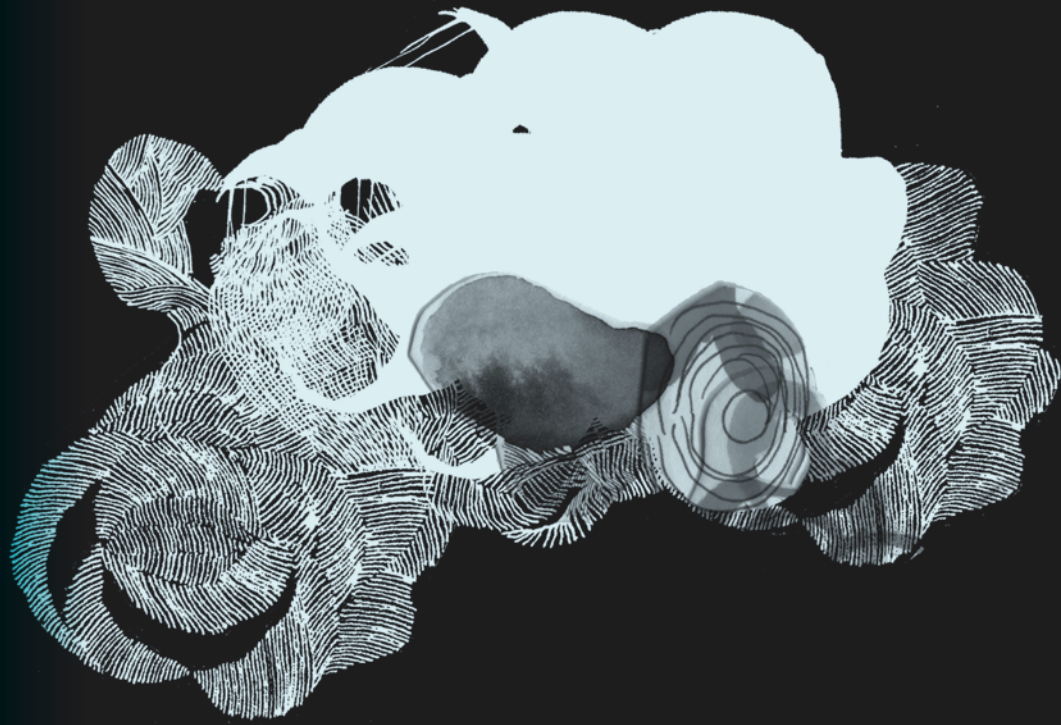
(section curated by Jennifer Teets), in *Have a Look! Have a Look!*, 2010

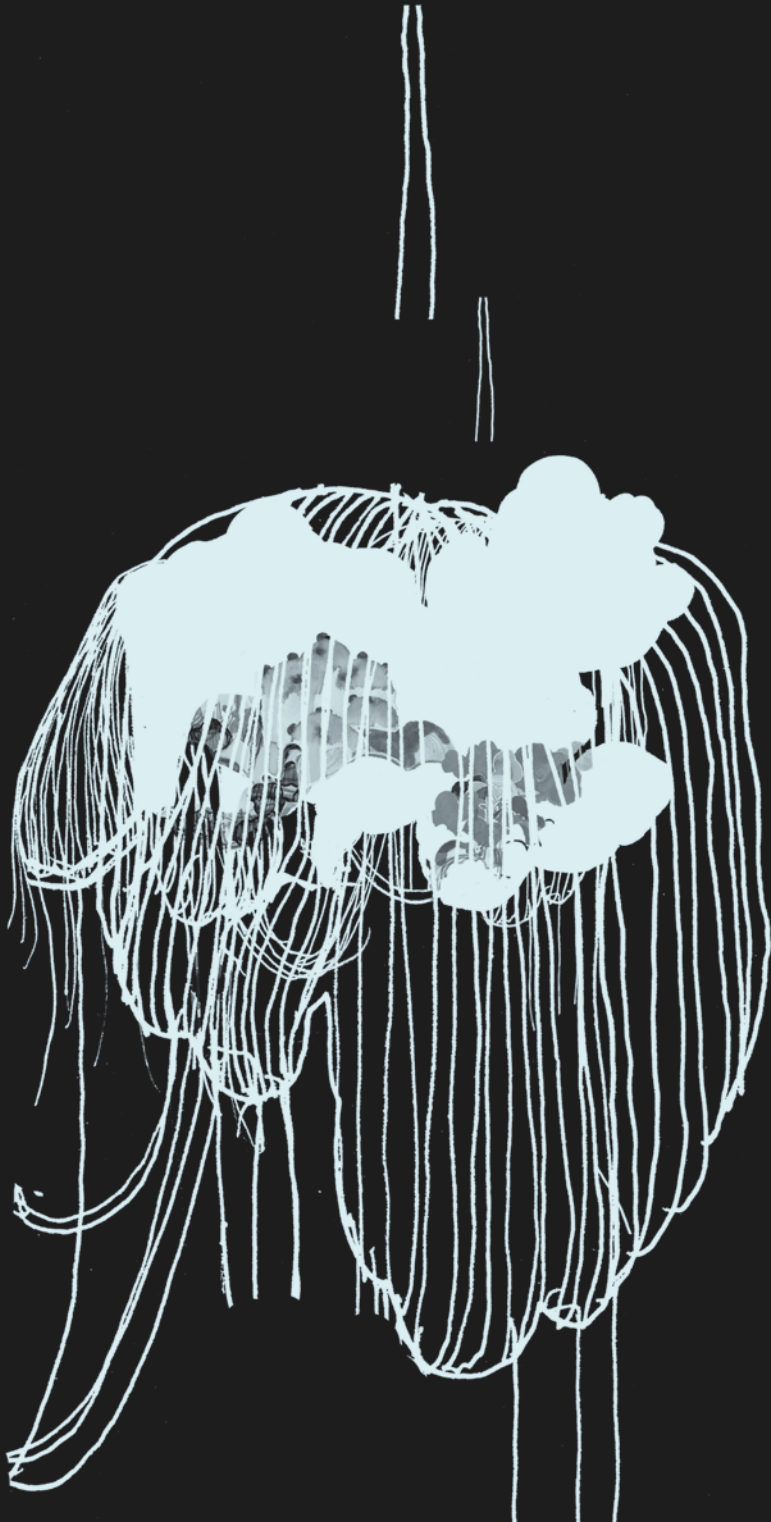
Mark Gefriaud, "*Good Heavens*", *he said to himself...*, in *Three by 3*, 2009

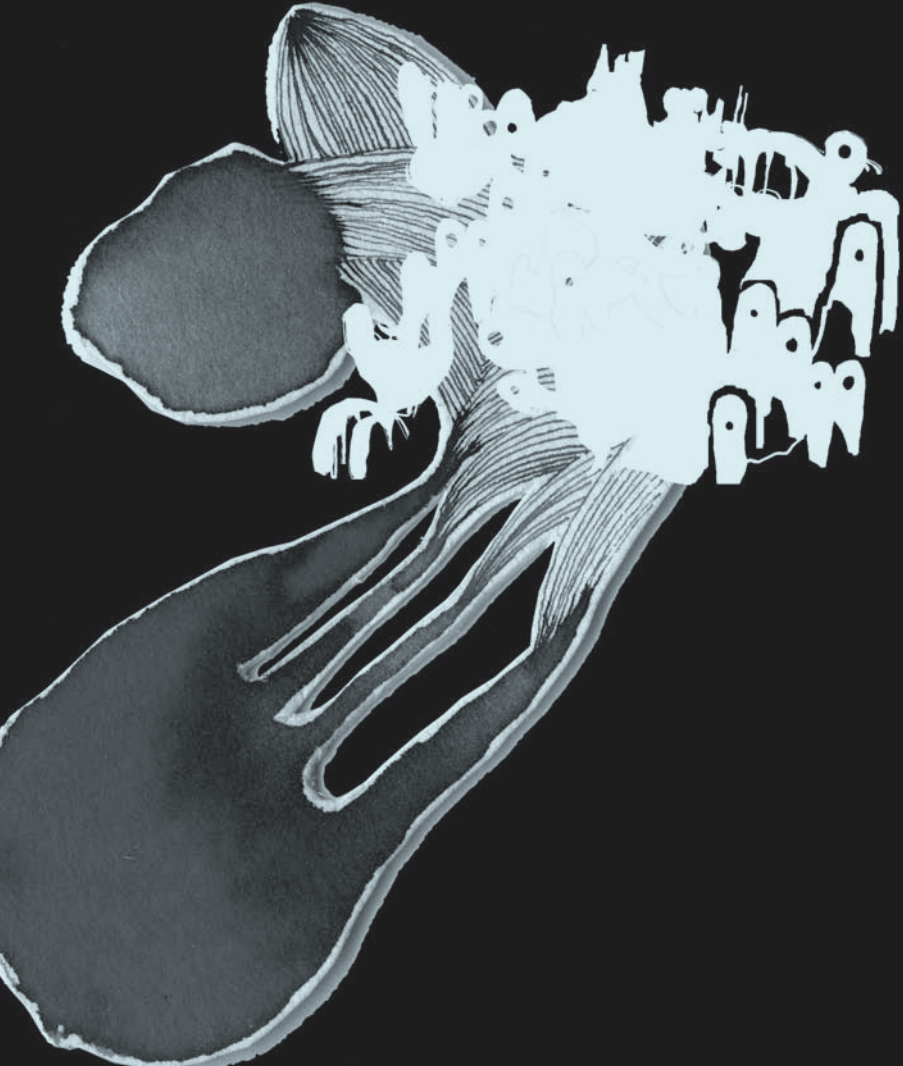
Florentine and Alexandre Lamarche-Ovize, *Le Corps Du Decor*, installation view, 2008

Wojciech Kosma, a performance hosted by Eleanor Vonne Brown/X marks the Bökskip,

in *Have a Look! Have a Look!*, 2010





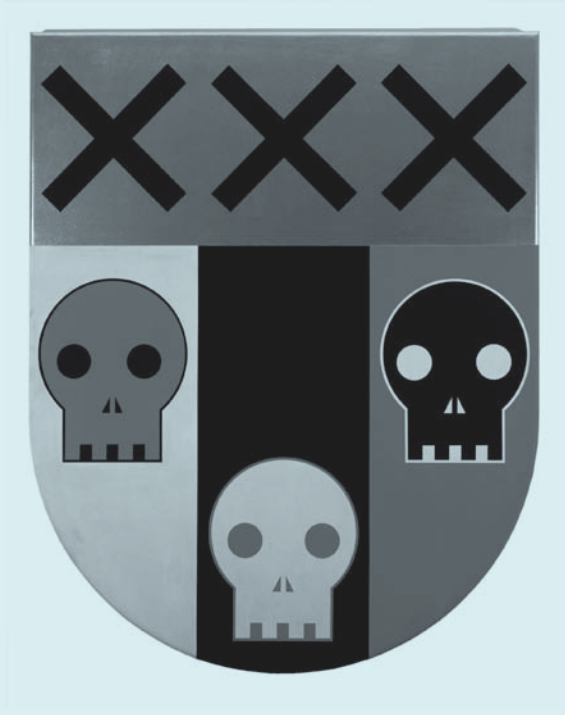




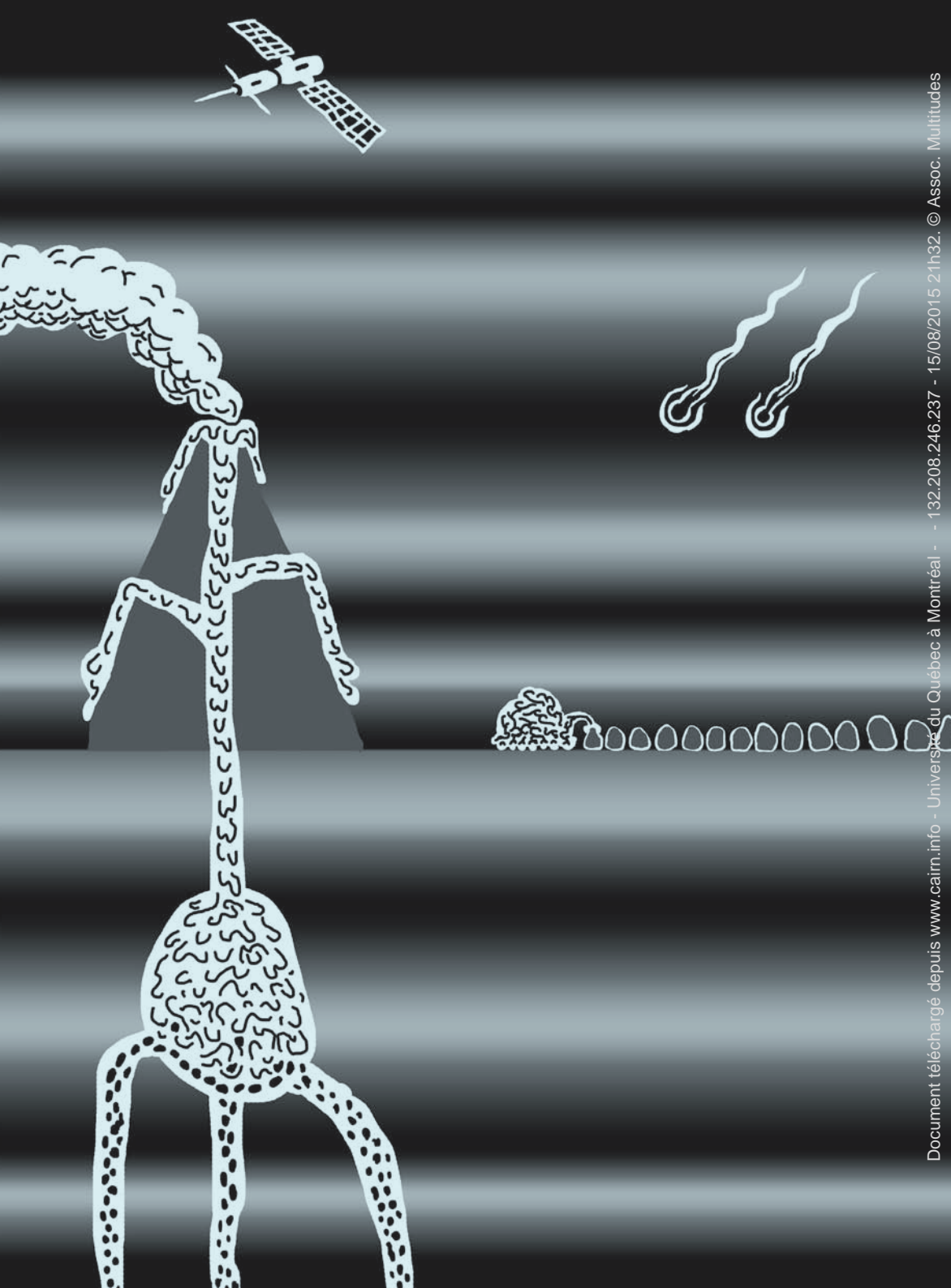


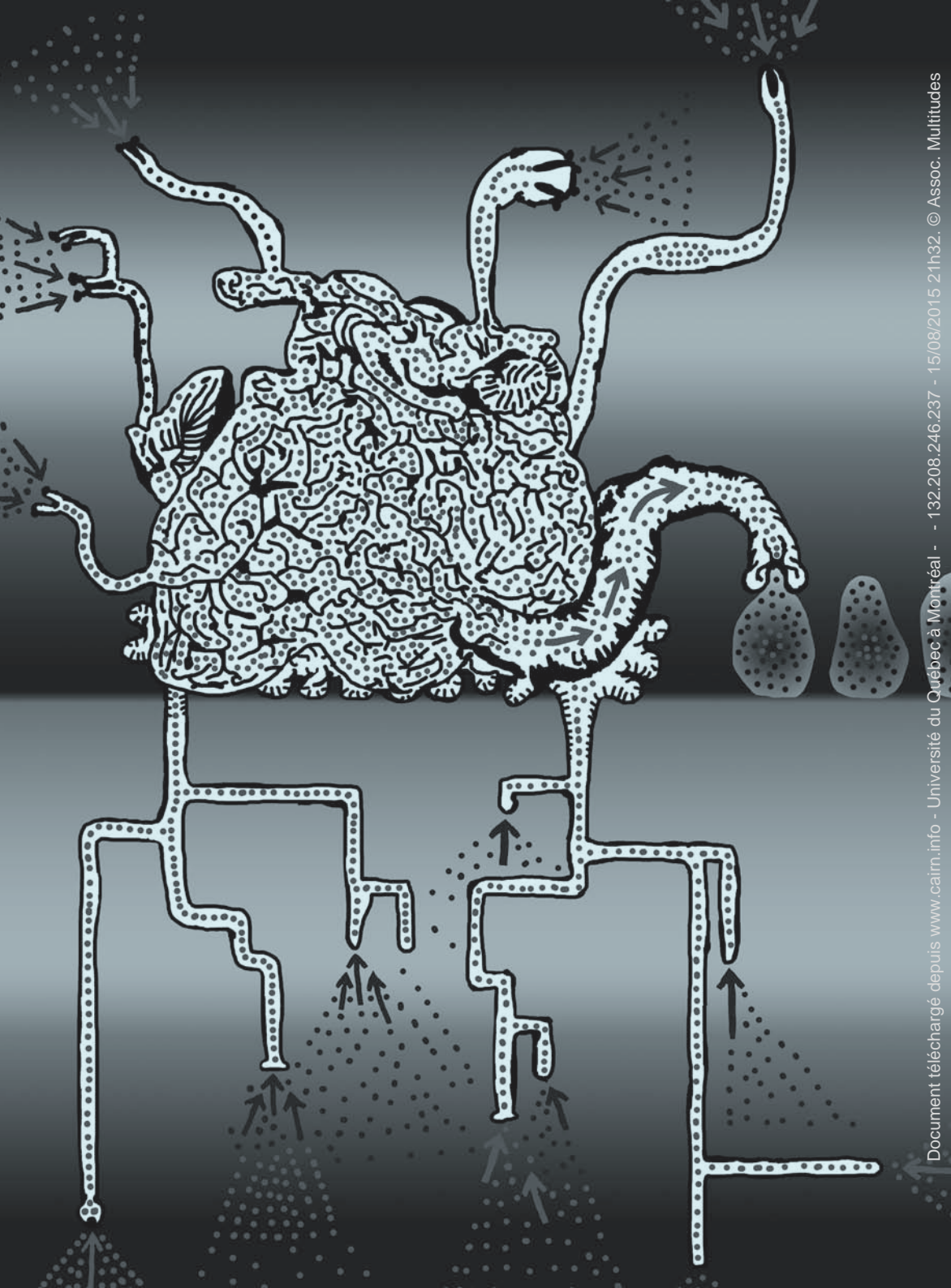




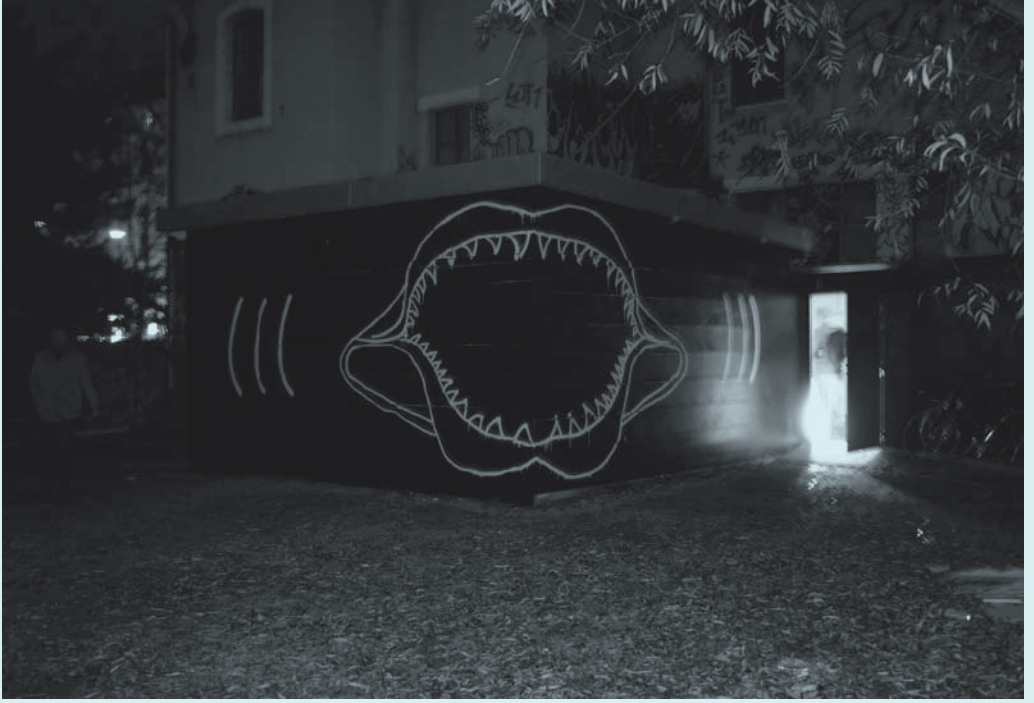














High Court to give evidence for her husband. Page 3

Photograph: Chris Harris

originally been called to interview the four shortlisted candidates. But the interview did not go ahead because the party activists voted by 54 to 30 for the 20-strong selection executive to reconvene and increase

Continued on page 4, col 8

INSIDE

New Branson lottery bid

Richard Branson, the Virgin chairman, launched his second attempt to win the National Lottery licence, by promising that he would set up a People's Lottery that could raise an extra £1 billion for good causes..... 10, 15

Judiman snub

Most world leaders missed the state funeral of modern Croatia's founding President, Franjo Tudjman, because of his authoritarianism and thousands of citizens made him farewell..... 13

England draw

England successfully averted the threat of a second defeat in the Test series against South Africa in Port Elizabeth as Ian Botham hit an unbeaten 70..... 44

Financier moves in for M&S

By FRASER NELSON

A MONACO-BASED financier with close links to the billionaire Barclay brothers yesterday confirmed that he is considering launching a takeover bid for Marks & Spencer.

M&S shares, which rose sharply last week amid takeover speculation, fell 9 per cent to 273p. City analysts said Philip Green, who took over the Sears retail empire earlier this year, may find it difficult to raise the £1.5 billion that would be needed to acquire M&S through a hostile bid.

Tesco refused to rule out a takeover bid for M&S and could emerge as a white knight. More than 40 million M&S shares were traded yesterday as private investors continued to speculate on the outcome of a bid battle.

Business, page 23

as a happy bully

Although he was over Tom and a friend eventually

ey sounds more like 1857: e children claimed to suffer the hands of bullies severally. Fewer than 3 per cent of o being habitual physical sing others every week. 2 to 16 per cent bullying hough most of these children themselves bullied. Very few to the category of 'pure' never victims.

ill (45.9 per cent) of primary-rented "relational bullying and teasing — in the s. The relational bullies the least behaviour problematic on page 2, col 1



"You're ill — you need to get out and do a bit of bullying"

ADVERTISEMENT

We, the First Committee of the International Necronautical Society, declare the following:

- 1 That death is a type of space, which we intend to map enter, colonise and, eventually, inhabit.
- 2 That there is no beauty without death, its immanence. We shall sing death's beauty — that is, beauty.
- 3 That we shall take it upon us, as our task, to bring death out into the world. We will chart all its forms and media: in literature and art, where it is most apparent, also in science and culture, where it lurks submerged, but no less potent for the obfuscation. We shall attempt to tap into its frequencies — by radio, the internet and all sites where its processes and avatars are active. In the quotidian, to no smaller a degree, death moves: in traffic accidents both realised and narrowly avoided, in hearses and undertakers' shops, in florists' wreaths, in butchers' fridges and in dustbins of decaying produce. Death moves in our apartments, through our television screens, the wires and plumbing in our walls, our dreams. Our very bodies are no more than vehicles carrying us, ineluctably towards death. We are all necronauts, always, already.
- 4 Our ultimate aim shall be the construction of a craft that will convey us into death in such a way that we may, if not live, then at least persist. With famine, war, disease and asteroid impact threatening to greatly speed up the universal passage towards oblivion, mankind's sole chance of survival lies in its ability, as yet unsynthesised, to die in new, imaginative ways. Let us deliver ourselves over utterly to death, not in desperation but rigorously, creatively, eyes and mouths wide open so that they may be filled from the deep wells of the Unknown.

Note: This term must be understood in the most versatile way possible. It could designate a set of practices, such as the usurpation of identities and personae of dead people; the development of specially adapted genetic or semantic codes based on the meticulous gathering of data pertaining to certain and specific deaths; the rehabilitation of sacrifice as an accepted social ritual; the perfection, patenting and eventual widespread distribution of Thanadrine™; or, indeed, the building of an actual craft — all of the above being projects currently before the First Committee.



cras ingens iterabimus aequor
www.necronauts.org

Official Document

Title: **Declaration Concerning the Relationship between Art and Democracy**

Type: INS declaration

Authorised: First Committee

INS Authorisation Code: TMcC010703

This proclamation was commissioned [in 2003] by Peer for their publication 'Art and Democracy'. The publication was later abandoned 'in view of recent events'.

Document follows

1.1 It is held by this organisation to be axiomatic that good art despises democracy to the same measure as bad democracy covets art.

1.2 Bad democracy's administrators covet art inasmuch as they demand of it that it package and promote their core propaganda motifs: inclusiveness, accessibility, good citizenship, public dialogue, 'creative entrepreneurship' etc etc.

1.3 Art is about none of these things. Its origins lie in transgression, death and sacrifice.

1.4 Good art despises good democracy as much as bad democracy. Art which sets itself the task of promoting democratic principles, branding itself as 'oppositional' to globalisation, worker oppression and so on, is invariably banal. It is also more insidiously reactionary than the most excessive proclamation of Marinetti. Good art cannot be a space in which individual rights - to freedom, self-expression etc - are asserted for the reason that in good art the very subject who might enjoy such privileges is abjected and annihilated. Good art cannot assume a 'position' as it is predicated on the destruction of every position, every point of origin.

2.1 Leon Golub's paintings are not 'protest art'. They are Homeric.

2.2 It is noted with approval that Spartans forced captured Athenians to learn Euripides's work by heart. If they made mistakes reciting it, they were executed.

3.1 It is held that the generative processes involved in a work of art's production are inherently undemocratic, requiring peremptory decisions, hierarchisation and suppression - in short, the ruthless management and exploitation of symbolic information.

3.2 It is held that the lines of succession along which influence in art proceeds are fraught, oedipal and not egalitarian, and that the character of apprenticeship is a master-slave one.

4.1 See photo 1.

4.2 See photo 2.

5 It is noted with interest that most good writers were either extremely rich (Tolstoy, Proust) or in prison (Genet, Solzhenitsyn). Sade was both.

6.1 That fascism and art go well together is attested by Futurism and the writing of Yeats, Pound, Spengler, Hamsun, Junger etc. If fascism is taken to be 'the aestheticisation of political life' then it is hard to think of a good artist who could not be called a fascist.

6.2 Left-totalitarian systems serve art in more roundabout but equally constructive ways. Censorship and interdiction should be welcomed by good artists as enabling. In this light, it is proposed that Stalin's policy of arresting and eradicating artists and writers was inspired, as it placed them in the zone of silence and impossibility from which all good art stems. Good artists should be quiet, invisible or dead.

7 Do we contradict ourselves? Well then we contradict ourselves. We are large. We contain multitudes.

Document Ends



Photo 1.
Inauguration of First Flight Officer
to INS First Committee 7th April 2002
(photo released 20 April 2002)



Photo 2.
Inauguration of First Flight Officer
to INS First Committee 7th April 2002
(photo released 2 May 2003)

Nomeda & Gediminas Urbonas, *Karaoke*

The relationship between the speakable and the unspeakable is investigated in the *Karaoke* (2001) that engages the “lack of a woman’s voice” as the notion to unfold the mechanism of possibility and impossibility of speech—to scrutinize the conditions that allow and disallow speech and question the authority of the archive. This lack provoked the starting point for the project and became the drive for the construction of a contemporary analysis and participatory project. Video is an important part of this project as it frames the work not only within the culture of karaoke, but within the production of oral history, which led to it being named “Voice Archive”, in reference to the primary media sources which were employed and enacted. These recordings (which had been) lying on the shelves for twenty years or more were not visible. Through reconstituting them to make them visible, to recompose them, to study techniques and the behavior of remembrance, they brought us the possibility of assessing the time and our individual experience, in order to situate us in both the past and the present. They situate us in the omnipotence that empowers us to manipulate the past and laugh at it at the same time, if you will. In this sense, archives provide us with material that needs to be processed through fictive and non-fictional filters.

Karaoke focused upon the notion of the “victim” (as it operates in transactional analysis in psychology) in relation to the role of women in Lithuanian film and cultural tradition. It deals with a traumatic period of change moving from the Soviet system to the capitalist one. The project constructs a triangular dialogue between women, psychiatry, and a videoperformance in order to elucidate and deconstruct the script of a victim.



Karaoke

LT 2001, 15', DVD, color, sound

This is a karaoke performance of ABBA's "Money Money Money" sung by volunteers acting as employees of the LTB, the Lithuanian Savings Bank.

LTB was the last State-owned bank, which was privatized and sold to foreign investors on the day after the performance. The video taps into qualities of resistance that reside in the collective voice(s) of the participants—captured in the transitory situation of the bank caught between of "no longer and not yet".

Nomeda & Gediminas Urbonas, *Villa Lituania*

The project takes its title—*Villa Lituania*—and conceptual impetus from a grand house that stands on one of Rome’s grand avenues. As the name of the property suggests, the building is associated with the Lithuanian nation: it was the Embassy of the first independent Republic of Lithuania (1918–1940) to Italy.

The Embassy operated from 1933–1940 but became a possession of the USSR after the Soviet occupation of Lithuania. The keys to the property, which had been in safe keeping, were handed by Italian government representatives to Soviet officials in step with the alliance of powers signaled by the Molotov–Ribbentrop Pact (1939).

Since the disintegration of the Soviet Union in 1990–91 and the formation of the Republic of Lithuania, the Villa has remained the property of Russia, operating as the Russian Consulate in Rome. It is considered the last occupied territory of Lithuania, and successive Lithuanian governments have lobbied internationally for its restitution or reparation—and an offer of compensation made by the Italian government in May 2007 is currently under consideration.

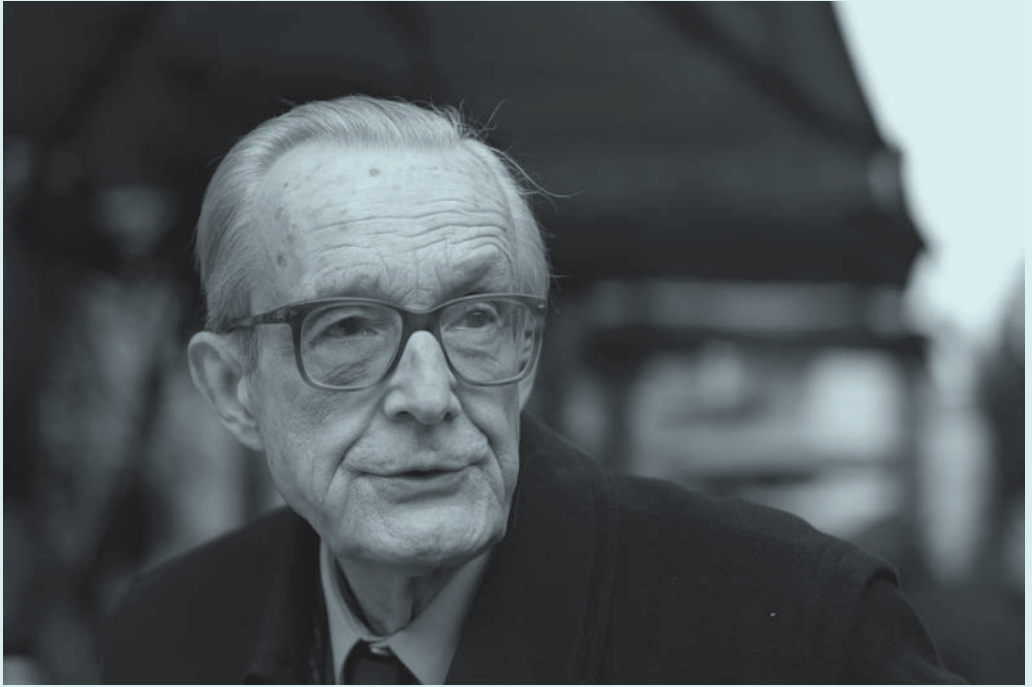
The project proposes an architectural restoration of *Villa Lituania*—that has emerged from the symbolical field to brush with real politik. It attempts to render a process of reconciliation, and contribute to a discourse of urgent and topical socio-political debates, dealing with independence, autonomy, territory, property, as well as cultural collaboration, creativity and the relativity of freedom.

The site and history of the *Villa Lituania* are the source codes of the project—that is set to develop rhizomatically. In this case the artists aren’t pursuing concrete political and social ends, or a locked-down media representation, rather they are producing a symbolic act too often missing from contemporary geo-politics: a 400 km professional pigeon race between Venice and Rome in which the racing birds compete for the “Villa Lithuania Trophy”.

Working with pigeon breeders in Italy and Lithuania, Nomeda & Gediminas Urbonas are proposing to stage two pigeon races from a location at Campo S. Biagio in Venice. The first race scheduled on 9 June, 2007 is an international challenge race with birds racing to all points in Italy as well as Lithuania, Poland, and Russia. The second event is planned for the autumn of 2007 and is a special race from Venice to Rome. The race’s intention is clear—sending colomba della pace “doves of peace” to the occupied territory of *Villa Lituania* in Rome.

To achieve this, a pigeon-loft needs to be constructed in Rome. Pigeons’ metriculate the loft they make their first flight from as home and always return to that location when released—hence “homing pigeon”.





Ambassador In Exile

LT 2007, DVD, 11'26", color and B&W, sound

The late Kazys Lozoraitis recounts his experience of his time spent growing up in Villa Lituania as the son of a renowned Lithuanian diplomat. Lozoraitis also distinguished himself as an Ambassador in exile (during the Soviet annexation of Lithuania). After Lithuania's independence (1991), Lozoraitis served as Ambassador of the Lithuanian Republic to the Holy See.



*The Villa Lituania
International Pigeon Race
LT 2007, DVD, 4'00", color, sound*

Defending The Villa. Graffiti
LT 2007, DVD, 5'48",

color and B&W, sound

Well-known Lithuanian broadcaster, Saulius Kubilius, who works for the Vatican radio, walks through Rome documenting sites associated with 30 years of pro-Lithuanian and pro-Villa Lituania graffiti.



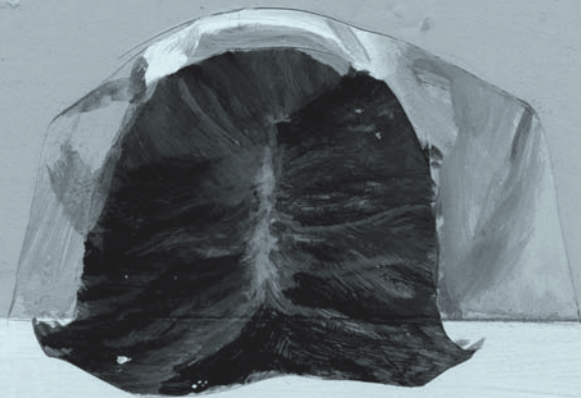
The arrival in Rome seemed like a fairy tale.



THERE IS NO CHEESE. HEAVEN IS THE ONLY
REWARD.



7 FULL-TIME JOBS





COMMUNICATING WITH THE DEAD.



Exactement! je suis d'accord. Te m'intéresse beaucoup aux liens que tu entretiens avec le divertissement en général. Pourquoi organiser la première européenne de ce film durant Art Basel?

JEOPARDY

③ Tu penses peut-être, comme la théorie Keyserlingue de "l'offre répond à la demande", que la structure de la foire d'art est la traduction idéale des désirs et besoins de tout amateur d'art?

④ Le langage est donc forcément populaire, ce qui nous entraîne inévitablement, et de plus en plus du côté du divertissement et du spectacle.

④ De plus, mes voisins de rangée, ne semblent avoir qu'une question sur le bout des lèvres: Qui étaient ces acteurs? des professionnels (visiblement pas), des artistes, des étudiants? Je ne devais guère leur répondre... Un fragment du monde des collectionneurs s'est retrouvé avec nous dans la salle ce soir. Une partie semblait particulièrement "captivée..."

③ AN OBJECT MADE TO RESEMBLE ANOTHER BY THE ADDITION OF A SUFFICIENT QUANTITY OF EXTERNAL QUALITIES
1988
Cast bronze
133.5 x 83.5 cm
Permanent installation in Dutch and English, Stedelijk Museum, Amsterdam

IF IN FACT THERE IS COMMUNICATION ALL COMMUNICATION IS A FORM OF TRANSLATION

THE NEEDS & DESIRES OF ONE HUMAN BEING REQUIRE A TRANSLATION INTO LANGUAGE [ART MUSIC ETC] TO BRING ABOUT A STRUCTURE OR SITUATION THAT WILL ANSWER TO THOSE NEEDS & DESIRES

A TRANSLATION FROM ONE LANGUAGE TO ANOTHER → ARY

IF IN FACT ALL THINGS SHOULD BE AVAILABLE TO ALL PEOPLE EACH THING MUST BE ADAPTABLE TO THE NEEDS OF EACH GROUP OF PEOPLE [PERHAPS TO ENRICH LIFE AS IT IS OR PERHAPS TO CHANGE WHAT COULD BE CHANGED]

WHEN A WORK REFERS TO THOSE OBJECTS & MATERIALS THAT ARE IN THEMSELVES AN EMPIRICAL REALITY ALL THE VAGARIES POSSIBLE CANNOT CHANGE A SILK PURSE INTO A SOWS EAR WHAT IS LOST IS THE ELEGANCE WITHIN THE CULTURE WHOSE LANGUAGE WAS USED TO PRESENT THE WORK IN FACT STYLE IS STILL ONLY THE MEANS TO PRESENT A CONTENT THAT SHOULD BE ABLE TO FUNCTION WITHOUT ANY PROPS AT ALL

A STONE IS A STONE

THIS DOES NOT OBTIATE THE SENSUALITY OF THE ORIGINAL OBJECT BUT IN TRANSLATION ALLOWS EACH CULTURE TO ADAPT THE OBJECT TO FULFILL THEIR OWN NEEDS A TRANSLATION IS REALLY THE MOVING OF ONE OBJECT TO ANOTHER PLACE

New York, December 1995; reprinted in De Witte Raaf, No. 55, Ghent, Belgium, 1996, p. 1

④ Tu penses bien que j'ai adoré le film, loin de moi, je n'ai rien vu d'autre, à nos âges, j'ai traversé cette situation très excitante!



THE MERE INTERCHANGE ()
 1983
 Offset litho on paper
 56.5 x 38.5 cm
 Roster work in Welsh and English,
 Eisteddfod festival, various
 locations, Wales



THE ACCEPTANCE OF THE NEED FOR THIS DISTANCING BY A SOCIETY (IN FACT THE NEED ITSELF) BY A SOCIETY FOR ITS ART TO FUNCTION HAS LED TO THE MISCONCEPTION THAT ART & ARTISTS ARE APART FROM SOCIETY UNLESS THEY DO NOT FUNCTION AS ART & ARTISTS

THE WORK REQUIRES A FORMAL SITUATION IN ORDER TO BE PRESENTED
 WALLS WERE BUILT FOR THINGS TO BE PUT UPON THEM.

ALL ADORNMENT OF A FORMAL OBJECT MUST HAVE MEANING OR BRING ABOUT A BASIC CHANGE OF STATE
 OR FALL INTO THE DECORATIVE OR SENTIMENTAL WHICH IS IN FACT ACCEPTANCE OF THE DEMAND FOR ACCOMMODATION.

A CONCEPT (IDEA) OF ENDEAVOUR (WORK) WITHOUT A COMMITMENT () IS NOT A REASONABLE ASSUMPTION

IF IT WALKS LIKE A DUCK & TALKS LIKE A DUCK IT MAY AS WELL BE A DUCK.

THE NATURAL OBJECT (ITSELF) IS ALWAYS AN ADEQUATE SYMBOL

EACH ACT MUST HAVE CONSEQUENCE

EACH LINE DOES HAVE MEANING

CONSTANT PLACATION OF PREVIOUS AESTHETICS CONSUMES PRESENT RESOURCES TO THE EXTENT THAT AS THE NEEDS & DESIRES OF A PRESENT AESTHETIC MAKE THEMSELVES FELT THE RESOURCES HAVE BEEN EXHAUSTED

QUESTION: HOW DO YOU DETERMINE THE AUTHENTICITY OF A FOLK TALE (MYTH) TO PROTECT AGAINST A FALSE STORY BEING TOLD?

ANSWER: HOW CAN YOU TELL THE DIFFERENCE BETWEEN ONE SILLY STORY & ANOTHER SILLY STORY?

ALL DETERMINED MEANS OF PRESENTATION CONSTITUTE A THEATRICAL GESTURE

(I) On y voit de jeunes gens faire l'amour en groupe tout en se questionnant sur la matérialité de l'is Van der Robe d'un air esusif. On quitte en pense, on boude, un concert de besoin citaux en 22 minutes?

(K) Je vois... et une proposition pour la suite de la soirée?

(C) La traduction en chaîne ne risque-t-elle pas d'engendrer un malentendu sur la symbolique?

(U) Un mot sur cette proposition de mise en scène, ici dans le cinéma porno?

(F) Comme l'histoire de l'art le graffiti, le tatouage, ou donc le porno?

(A) Bonjour Lawrence, heureux de te retrouver à Art Basel cette année, en plus dans un ciné porno, voilà qui est bien à propos...

JEOPARDY!

Lawrence Weiner by Josef Hannibal, art basel 08

J.H.: Bonjour Lawrence, heureux de te voir à Art Basel cette année, en plus dans un cinéma porno, voilà qui est bien à propos...

L.W.: *All determined means of presentation constitute a theatrical gesture*

J.H.: Exactement, je suis tout à fait d'accord avec toi. Je m'intéresse beaucoup aux liens que tu entretiens avec le divertissement en général. Pourquoi organiser la première européenne de ton film pendant Art Basel?

L.W.: *If in fact there is communication, all communication is a form of translation*

J.H.: La traduction en chaîne ne risque-t-elle pas d'engendrer un malentendu sur la symbolique?

L.W.: *The natural object (itself) is always an adequate symbol*

J.H.: Tu penses peut-être, pour reprendre la théorie keynesienne « l'offre répond à la demande », que la structure de la foire d'art est la traduction idéale des désirs et besoins de tout amateur d'art?

L.W.: *The needs & desires of one human being require a translation into language (art music etc) to bring about a structure or situation that will answer to those needs & desires*

J.H.: Ce langage est donc forcément populaire, ce qui nous entraîne inévitablement, et de plus en plus du côté du divertissement et du spectacle.

L.W.: *A translation from one language to another*

J.H.: Comme l'histoire de l'art, le graffiti, le tatouage, ou donc le porno?

L.W.: *How can you tell the difference between one silly story & another silly story?*

J.H.: Tu penses bien que j'ai adoré le film, loin de moi cette idée. De plus, à nos âges j'ai trouvé cette situation très excitante.

L.W.: *If in fact all things should be available to all people each thing must be adaptable to the needs of each group of people*

J.H.: D'ailleurs mes voisins de rangée ne semblaient avoir qu'une question au bout des lèvres: qui étaient les acteurs, des professionnels (visiblement pas), des artistes, des étudiants? Je ne savais vraiment pas quoi leur répondre à vrai dire... Un fragment du monde des collectionneurs s'est retrouvé avec nous dans la salle ce soir, une partie de l'audience semblait particulièrement « captivée » par le film...



L.W.: *A stone is a stone*

J.H.: On y voit de jeunes gens faire l'amour en groupe tout en se questionnant sur la nationalité de Mies Van Der Rohe d'un air évasif. On rit, on pense, on baise: un concentré de besoins vitaux en 22 minutes?

L.W.: *If it walks like a duck & talks like a duck it may as well be a duck*

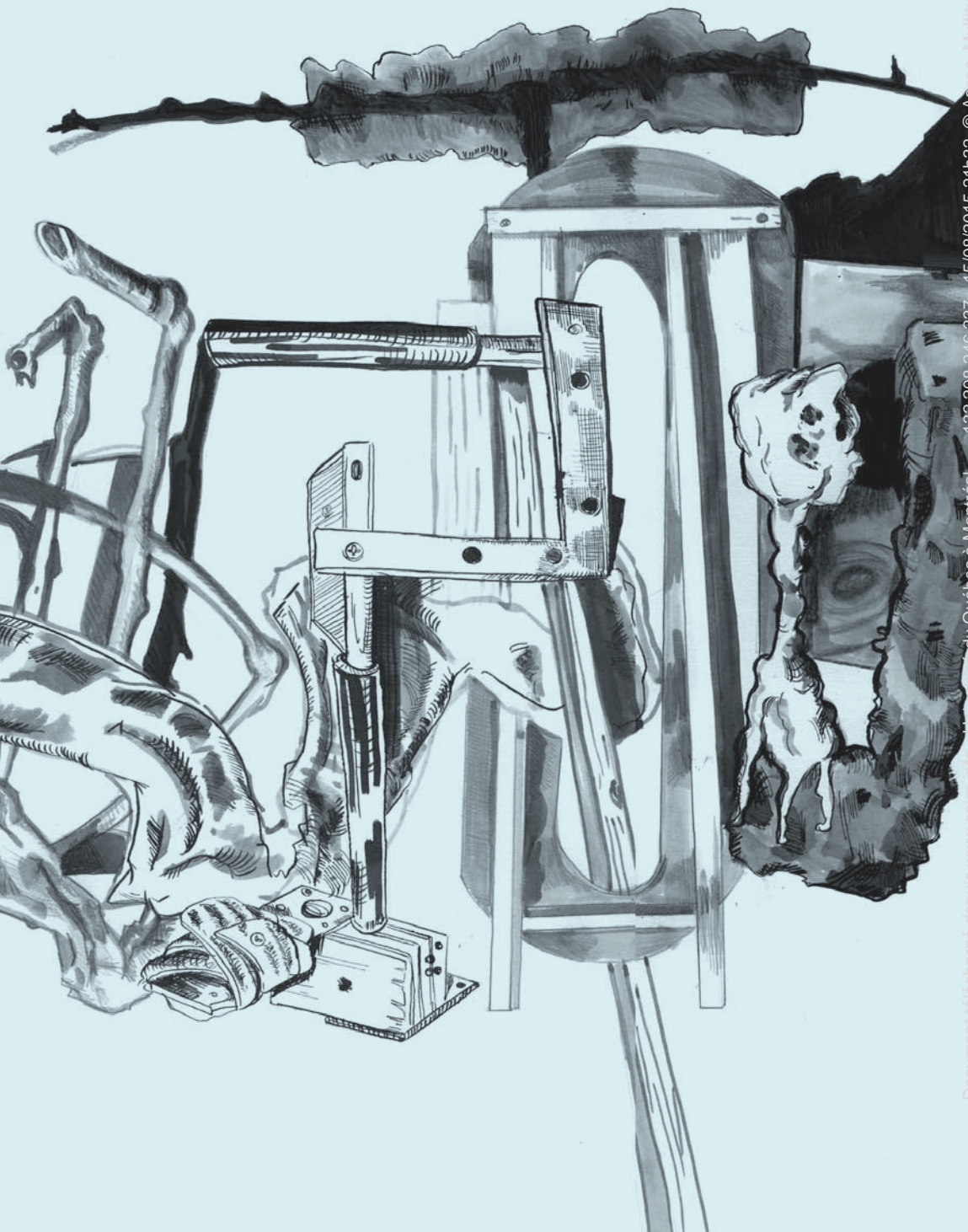
J.H.: Un mot sur cette proposition de mise en scène de votre film, ici dans le cinema porno?

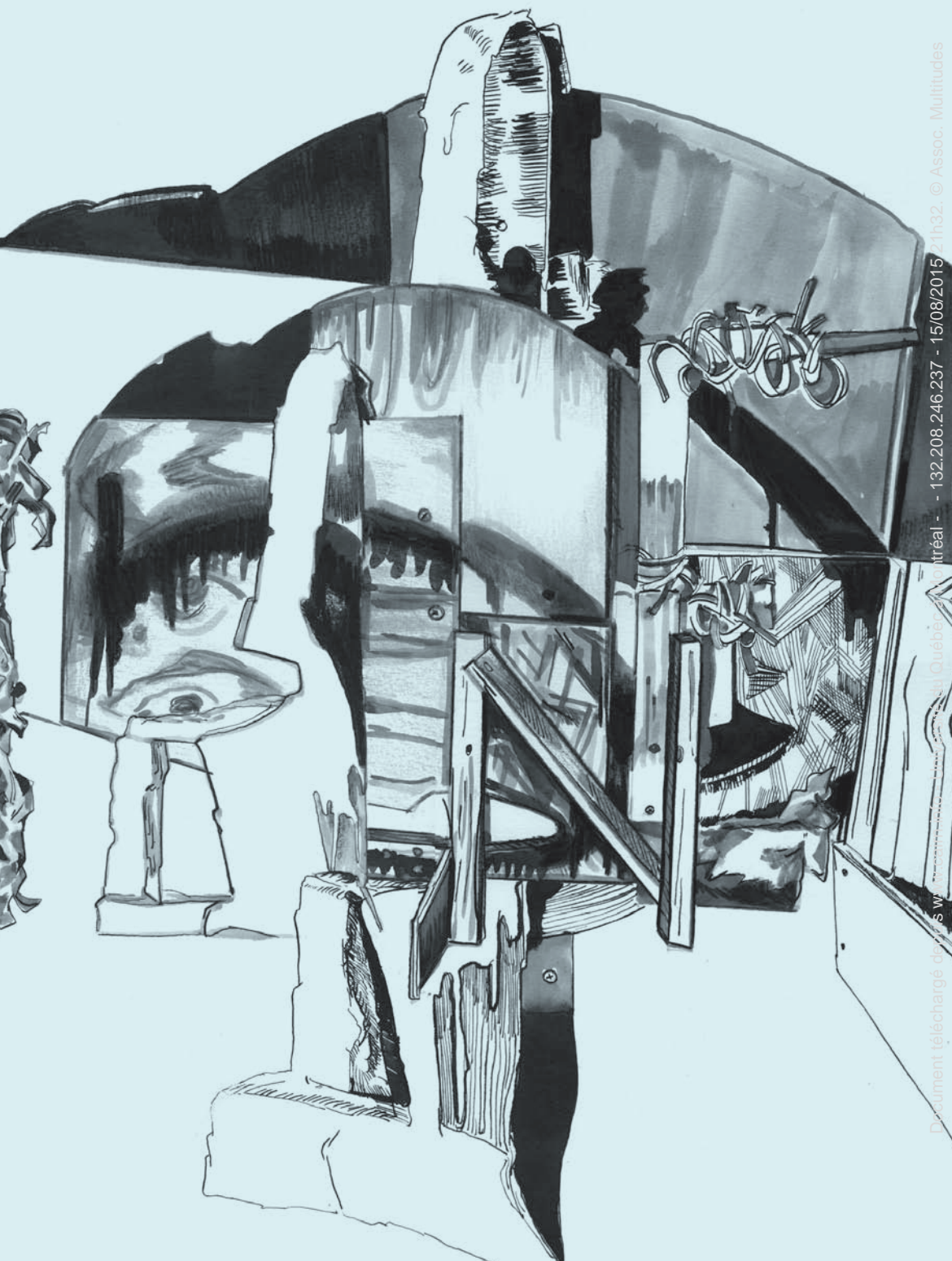
L.W.: *Each line does have meaning*

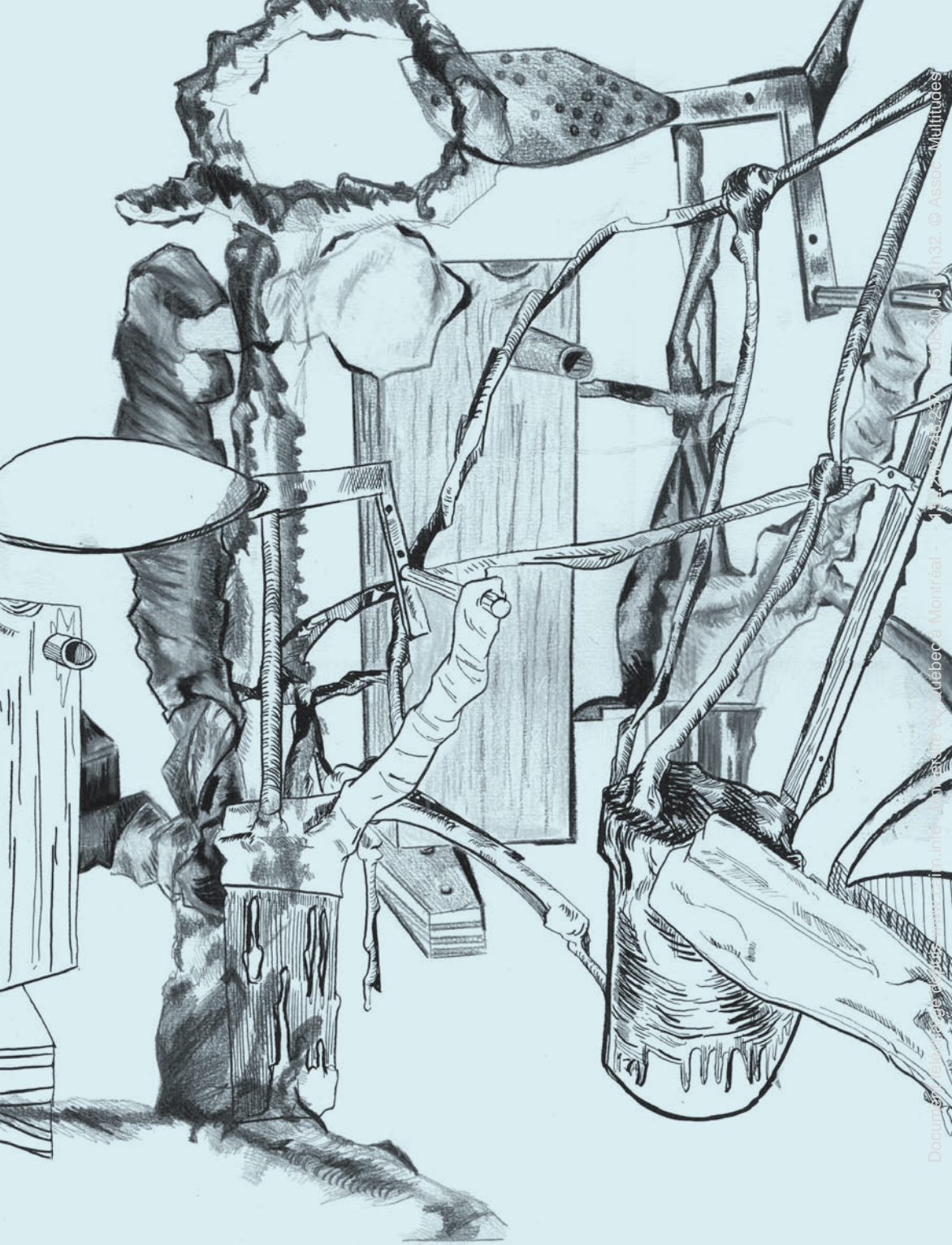
J.H.: Je vois... et une proposition pour la suite de la soirée?

L.W.: *Each act must have consequence*









Group Material, *Timeline:* *A Chronicle of U.S. Intervention in Central and Latin America, 1984* (double page suivante)

« Depuis 1900, les États-Unis sont intervenus militairement plus de trente fois dans les affaires de l'Amérique Centrale et Latine. Pour cette exposition, nous avons conçu une installation rassemblant des objets disparates, des œuvres d'art, des marchandises et des documents historiques. Une myriade de choses collectées en un unique but: illustrer les problèmes cruciaux des relations entre L'Amérique Centrale et Latine et les États-Unis. Au lieu de préparer une étude littérale et historique de l'art à propos de la vie et de la politique en Amérique Centrale et Latine (ce qui est impossible pour de nombreuses raisons), Group Material propose de rassembler une constellation d'artistes qui ont néanmoins réalisé des œuvres précisément à propos de ces mêmes questions qui demeurent brûlantes aujourd'hui en Amérique Centrale et Latine. Par exemple, le travail de Diego Rivera, Tina Modotti et Siqueiros est toujours d'une évidente pertinence par rapport aux problématiques que nous souhaitons explorer. Le photomontage réalisé par John Heartfield en 1933 (pour un magazine socialiste de Berlin et représentant des travailleurs votant pour le Parti Nazi par peur pour leur propre sécurité) offre une étonnante corrélation avec la récente élection au San Salvador et la « surprenante » victoire de l'extrême-droite... Exposée selon le même statut que des œuvres d'art, une collection de marchandises (grands sacs de grains de cafés, bananes Chiquita de United Fruit Co., feuilles de cuivre, etc.) a été constituée par Group Material. Nous faisons cela parce que le désir de ces produits et la lutte pour les acquérir ses produits demeurent les fondations d'une oppression toujours plus grande dont souffre l'Amérique du Sud. » (extrait du communiqué de presse de l'exposition)

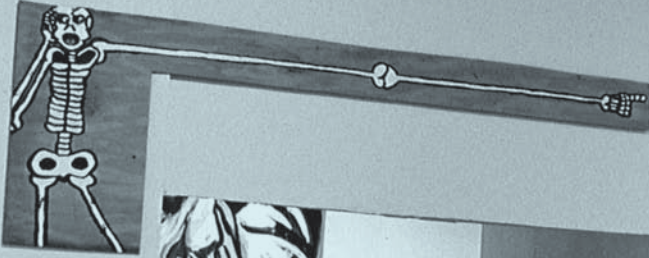
Group Material, *Democracy:* *Cultural Participation, 1988* (page 186)

« L'exposition est un site symbolique de remplacement de notre culture *mainstream* qui a progressivement été homogénéisée. La liberté de consommer s'est substituée à des formes culturelles participatives plus directes. Nous existons socialement par ce que nous possédons et non par ce que nous créons. Le marché nous dicte des façons d'être homme ou femme, ce que cela signifie de parler un langage et d'être américain. Ce projet pose la question suivante: formons-nous une société multiculturelle ou simplement un ensemble divers de statistiques démographiques? » (extrait du communiqué de presse de l'exposition)

Group Material, *Subculture, 1983, Invitation à participer (Invitation to Participate)* (page 187)

« *Subculture* est l'extension naturelle de la réussite de notre projet M5... *Subculture* sera une exposition d'art remplaçant la publicité dans les wagons du métro new-yorkais. Group Material a loué 1400 espaces publicitaires pour montrer les œuvres de 100 artistes. Cette œuvre sera visible dans un train sur quatre sur les lignes IRT qui couvrent les districts de Manhattan, le Bronx, Brooklyn et le Queens... » (extrait du communiqué de presse de l'exposition)

1920



LISTE

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| 1920 | 1921 | 1922 | 1923 | 1924 | 1925 | 1926 | 1927 | 1928 | 1929 | 1930 | 1931 | 1932 | 1933 | 1934 | 1935 | 1936 | 1937 | 1938 | 1939 | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 | 1946 | 1947 | 1948 | 1949 | 1950 | 1951 | 1952 | 1953 | 1954 | 1955 | 1956 | 1957 | 1958 | 1959 | 1960 | 1961 | 1962 | 1963 | 1964 | 1965 | 1966 | 1967 | 1968 | 1969 | 1970 | 1971 | 1972 | 1973 | 1974 | 1975 | 1976 | 1977 | 1978 | 1979 | 1980 | 1981 | 1982 | 1983 | 1984 | 1985 | 1986 | 1987 | 1988 | 1989 | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 |
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19

1932





1954

NICARAGUA
1969

CUBA
1960

CUBA
1960

PENSIERO
1968

NICARAGUA
1969



UNDER
NEW
Management



CAUTION! ALTERNATIVE SPACE!

Sept. 1981

WE LEARNED THE HARD WAY.

Group Material began as twelve young artists who wanted to develop an independent group that could organize, exhibit and promote an art of innovative form and social change. Starting two years ago, we met and planned in living rooms after work. We saved money collectively. After a year of this, we were theoretically and financially ready to look for a gallery space. This was our dream - to find a place that we could rent, control and operate in any manner we saw fit. This pressing desire for a room of our own was strategic on both the political and psychological fronts. We knew that in order for our project to be taken seriously by a large public, we had to resemble a "real" gallery. Without these four walls of justification, our work would probably not be considered as art. And to be honest, the gallery was to become a security blanket in our own minds as well; a second home, a social center in which our politically provocative work was protected in a friendly neighborhood environment. We finally found such a space in a 600 sq. ft. storefront on a Hispanic block on East 13th St. in New York.

We hated the association with "alternative spaces" because it was clear to us that most prominent alternative spaces are, in appearance, policy and social function, the children of the dominant commercial galleries in New York. To distinguish ourselves and to raise art exhibition as a political issue, we refused to show artists as singular entities. Instead, we organized artists, non-artists, a very broad range of people, to exhibit around a special social issue. From ALIENATION to ATLANTA to GENDER to a very popular show of artwork from the living rooms of people on our block, Group Material sought to reinvent a dialectical approach to reality through the means of art.

Because of our location we had in effect limited our audience to East Village passersby and those curious enough to venture out of their own neighborhoods to see art off-Soho. But our most rewarding and warm and fun audience was the people on the block. Because they integrated us immediately into the life of their street, our work, no matter how tedious or unrecognized by media, always had a direct and energetic social meaning.

Distributed to audience at the UPTOWN/DOWNTOWN exhibition, City Gallery, Oct. 1981 by the Lower Manhattan Cultural Committee

MATERIAL
GROUP

2.

Externally, Group Material's first public year was an encouraging success. But internally, problems advanced. The maintenance and operation of the storefront had become a ball-and-chain on the collective. More and more our energies were swallowed by the space, the space, the space. Repairs, new installations, gallery sitting, hysterically paced curating, fundraising and personal disputes cut into our very limited time as a bunch of individuals who had to work full-time jobs during the day or night or both. People got broke, people got tired, people quit. As G.M. closed its first season, we knew we could not continue this course without self-destructing. Everything had to change. The mistake was obvious. Just like the alternative spaces we had set out to criticize, here we were sitting on 13th St., waiting for everyone to rush down and see our shows instead of taking the initiative ourselves of mobilizing into more public areas. We had to cease being a space and become a working group once again.

For this second season, Group Material is a very different organization, with new associates, new tactics. We've learned that the notion of alternative space isn't only politically phony and aesthetically naive - it can also be diabolical. It is impossible to create a radical and innovative art if this work is anchored in one special gallery location. Art can have the most political content and right-on form, but the stuff just hangs there silent unless its means of distribution makes political sense as well. Working out of our new headquarters on E. 26th and Lexington Ave. in N.Y.C., Group Material has planned not only special gallery shows (we haven't totally dispensed with them) but also exhibitions in public areas : streets, city squares, newspapers, mass transit, even churches.

If a more inclusive and democratic vision for art is our project, then we cannot possibly rely on winning validation from bright, white rooms and full-color repros in the art world glossies. To tap and promote the lived aesthetic of a largely "non-art" public - this is our goal, our contradiction, our energy.

GROUP MATERIAL WANTS TO OCCUPY THAT MOST VITAL OF ALTERNATIVE SPACES -
THAT WALL-LESS EXPANSE THAT BARS ARTISTS AND THEIR WORK
FROM THE CRUCIAL SOCIAL CONCERNS OF THE AMERICAN WORKING CLASS.

FormContent

Ce collectif est formé par trois jeunes commissaires d'exposition : deux Italiens, Caterina Riva et Francesco Pedraglio, et une Belge, Piternel Vermoortel.

Actifs depuis 2008 à Londres (et via des projets internationaux), les trois membres de FC s'occupent de la programmation d'un lieu qu'ils louent à leurs frais.

Leurs expositions offrent une visibilité à un grand nombre d'artistes, et ce en dehors de toutes contraintes et tous enjeux commerciaux.

À l'instar de certains collectifs historiques, comme Group Material, également présent dans ce numéro spécial de *Multitudes*, FC crée une véritable synergie. Sans pour autant exposer systématiquement des œuvres aux contenus subversifs, c'est l'organisation et l'existence même de leur collectif qui sont en soi politiques. FC revendique de fait un espace interstitiel et nécessaire...





