

TYPE CHARACTERS

Proposed Solution.....OCR A Std, 11pt. 1.5 line spacing

Preliminary.....Arial, 12pt. 2 line spacing

Factual Footnotes.....Geneva, 8pt. 1.5 line spacing

Performance Overview.....Andale Mono, 11pt. 1.5 line spacing

Assumptions...OCR A Std Bold, 10pt. 0 line spacing. Exceeds margins, justified

Proposed Solution

The art world is no different than any other corporate business disguised as a community. [1]

1. Conversation with Rene De Guzman, Visual Arts Curator, Yerba Buena Center for the Arts. San Francisco, CA (March 2003)

where professionals are eager to be recognized for their efforts. If we, contemporary art(ists), are to enter this world, in phase with globalization rather than remain in an international state that we currently occupy, it is best that art organizers eliminate personal agendas. Themed group shows will continue to exploit curating ideas and take away from the artists' personal messages in the artwork.

Curators will not survive in this political time because single mindedness is not global thinking. It is void of lateral communication. And, dictatorships do not fit in a globalized world without unintended consequences. [2]

2. Discussion with Reggie Forest, story teller and academic tutor. San Francisco, CA (March 2003)

Along with a dictator's view being singular, it is, also--blind. What is not in his/her clear view is that they have enabled globalization to unify the world at a rapid rate. There is no longer a mono-world sense. Nor is globalization limited to economics and business. [3]

3. Discussion at Peaberry's with Ted Purves, artist and Thesis advisor. Oakland, CA (March 2003)

Curators will need to reassess their roles as art organizers. Artists must engage the masses. Audiences shall play a participatory part. Unified efforts are vital in order to move into an era of a globalized art world.

Preliminary

Today, the term art critic is synonymous with curator. Curators stress that their positions exceed into the realm of the new art managers. I believe not. What we have is Thelma Golden, New York City curator, look-a-likes. Thelma Golden teaches, lectures, and writes about contemporary art, critical issues and curatorial practice, and she is currently the Deputy Director for Exhibitions and Programs at The Studio Museum in Harlem. [4]

4. Thelma Golden was co-curator of the controversial 1993 Whitney Biennial Exhibition and organized "Black Male: Representations of Masculinity in Contemporary American Art." Acquaintances of Ms. Golden feel paralyzed when she is not present to suggest what piece of art to collect at auctions. This is something I learned in the class, *Right Here, Right Now*, at California College of Arts and Crafts taught by Terry Myers, Los Angeles art critic and curator. San Francisco, CA (February, 2002)

They choose a choice few to exploit over and over. Names may change or another handful may be added, but THE WORK is not different and neither are the endorsers. They are exactly the same. Show after show. *Documenta* comes every five years and the artists are recycled from the year's previous biennials.

ASSUMPTION #051003001: We will determine how to see art. We will decide what to perceive as Art. We will explore `experience` of the work at moments of our choice.

We have been seeing the same type of work for decades, all the many facets. There is Juvenile imagery. Execution is less of a concern. Why should we be surprised when we are being forced to look at the grandchildren of Paul McCarthy? Or the wannabe Chris Burden's? AND no one has claimed relationship to John Baldessari. I would if I

were living in L.A... but I'm not.

Conceived: Specified 2000

Item: Application, First Round

I applied to UCLA. I, then, traveled to the campus and urinated to mark my territory in the art department courtyard. I was not accepted to the program.

(San Francisco is still floating in the land of oblivion when it comes to an art scene.)

Who shall I claim as my forebear? Vito wouldn't have me. [5]

5. Vito Acconci does not have children. Discussion with him at his studio in Brooklyn, New York. (December, 2002)

Nor Tom... [6]

6. Tom Marioni. Founder of Museum Of Conceptual Art, San Francisco. He hosts Society of Independent Artists, formerly known as Café Wednesdays. Attended SIA as a guest of Tom Marioni's. San Francisco, CA (March, 2003)

Conceived: Specified 2002

Item: Appointment with Tom Marioni

I scheduled an appointment with Tom Marioni to meet for the first time on July 17, 2002. I realized the meeting consisted not only of the actual meeting, but the preparation before that moment. To articulate this idea as an art piece, I videotaped my motorcycle ride over to his studio, video camera taped to the gas tank, and delivered it before I arrived in order for him to view it.

Because these are artists who have chosen to keep working and to not teach. Why should or shouldn't I teach? Afterall, [7]

7. *Afterall* is a journal of contemporary art published twice a year in London and Los Angeles. The Los Angeles office is in association with California Institute of the Arts that was recently added for the November 2002 issue.

Discussion with Kate Fowle, Independent Curator and Associate Director of Master of Arts Program in Curatorial Studies at California College of Arts and Crafts. San Francisco, CA (March 2003)

I've chosen to be on the list of MFA bearing artists. Some can proudly say that they inspire others to wage war on the world with their arty hair-do's, piercings and tattoos while others simply feel educated about art. I am neither. Except that I am.

I cannot say that I could sit through another year of "high-art" critiques happily. We are pretentious asses stuck you know where looking for light at the end of the colon of contemporary art in our own work. [8]

8. Discussion in a Graduate Critique Seminar taught by Tony Labat, New Genres professor at San Francisco Art Institute. San Francisco, CA (October, 2002)

Am I bitter? Do I sound bored? I'm just not an advocate of the SEEN scene. I can tell you who slept with who and who installed that persons show to be in the next exhibition.

Bay Area Now? Isn't that the same as Bay Area Backroads or is it backdoors? [9]

9. Yerba Buena Center for the Arts puts on the triennial exhibition *Bay Area Now*. In, 2002, the show exhibited a majority of artists with some affiliation to the San Francisco Art Institute's, New Genres Department. A majority of those artists are employed as installers for local art organizations such as Yerba Buena Center for the Arts. San Francisco, CA. (December, 2002)

Something has to break. Something has to happen. We have been resting way too long letting "the others" do it for us.

**ASSUMPTION: #051002002: All work in orientation shall formulate---
artist as IDEA. Transmissions that stimulate the idea will be
considered the art. We will dispose of an alternate object by
viewer = OBJECT.**

And it isn't like San Francisco is not plagued with problems: The BIG money holders that donate to SFMOMA. They are people whom we artists will never know because they are still searching for an accessible Pollock. It is a search for Modern Art that saved us from the Cold War my wannabe Rockefeller friends. [10]

10. Conversation at the Presidents Table with SFMOMA board members and trustees at California College of Arts and Crafts Awards dinner. San Francisco, CA. (November, 2002)

There are Boards of Trustees that want to join forces to make a Mecca of an art school. The trustees are at fault for not stopping a budget from going way, way far into the red. What are they hiding, really? [11]

11. California College of Arts and Crafts and the San Francisco Art Institute announced that their Boards were in communication about joining. The plan was to form a new Institution. The merger did not happen. San Francisco, CA. (December 2002-February 2003)

The city is home to corporations like the GAP, which has a huge collection of the same old crap. They employ some of us, and why are we not being commissioned? Shouldn't I feel privileged? I've spent most of my entire life working on being the artist. Those financiers don't know what it's like to live out their passion because they want a ride on mine. "Do what you love in life!" Somehow this sounds sick and it looks even worse in print. Yuk! Yoko Ono would not say, "yes" to this. Would she? [12]

12. San Francisco Museum of Modern Art, SFMOMA, exhibited YES, Yoko Ono. It was one of the few American Institutions to accept the traveling show. Yoko Ono appeared live on stage to engage in discussion about her work. She performed her piece, *Black Bag* and issued pieces of *Sky* to the audience. San Francisco, CA. (June, 2002)

Conceived: 2002

Specified: 2002-2003

Item: Voicemail Host

I telephoned people to leave a personal message on their voicemail. I said, "I've always been interested in the audience carrying the piece." The recipient was then left with the decision to delete, save or respond to the piece.

Screw the government, too, for taking away our measly money. We have to pay for those rolling black outs and the energy we borrowed to turn off our computers. [13]

13. California experienced an energy crisis at the height of the dot.com era, which caused blackouts in zoned areas at designated times to conserve what power we had. Energy was bought from neighboring states to assist in the crisis. Gray Davis is Governor. California State (2000)

What we will tell our grandchildren is that the WPA helped artists eons ago, before my time and yours. So peek at all those Diego Rivera murals, baby. It's all over now. It is [my] time to redirect art making and the viewing of it.

ASSUMPTION #051003003: There will be no com-modification. No object to be made. There will be nothing sold or occupied.

ASSUMPTION #051003004: The work is to be separated from traditional institutions, museums, and galleries. Some of the pieces shall be attached if actualized while visiting such places. Never expect to find the work created for exhibition in such sites.

This, so called, Thesis is simply a document to satisfy my professors. (California College of Arts and Crafts is one of the few art schools in the nation that requires a written thesis to get a Master of Fine Arts degree --- does this make it a good school?) But, I'm using this thesis to change Art. To change what we've bought into as we doodled our way through grade school. Paper trail this. They should have never made

me do it in writing. Two copies they want. I'm not stopping there so it just sits in their library. [14]

14. California College of Arts and Crafts has copies of all Masters of Fine Arts thesis papers in their library. A discussion with examples was held in, *Thesis Seminar* at California College of Arts and Crafts, taught by Ted Purves. San Francisco, CA. (September, 2002)

Who will see it then? Who will know I exist? Oh no, this is my art. So, eat it. The truth shall set us free.

Conceived: Specified 2002

Item: Love You Piece

In a room, one person at a time was told, "I Love You," then dismissed to send the next person into the room. The piece was about the work existing within the individual and the degree of their desire to be loved. A photograph of me void of emotion was placed in a tabletop frame.

Never mind the hurt hearts and thin skinned. What about psychological problems that shapes the artist? Don't you know that's the greatest stereotype to date? We're supposed to be irresponsible and disturbed. I can be, selectively. I don't have such luxuries. Really, where would I go? Further down the food chain? The bottom being... I'm starving. Hungrier than hell. I can't remember the last time that I wanted to eat a good meal. My body doesn't know what it's like to crave food. How much do I weigh?

Conceived: Specified 1999

Item: Characterlogical Exchange

I covered a round quartered window with orange plastic; I peeled and quartered an orange; the audience saw the orange as architecture, and as a fleshy character. I pushed the literal and metaphorical limits of

orange fruit. I offered to the audience the scent of the orange on my fingertips.

Conceived: Specified 1998

Item: P-Issue

I chewed my fingernails off and spit each one onto the lens of the video camera that was strapped to my head. A group of people in a room watched me perform the act on a TV monitor with a close-up view while I was in a private room. I have the video footage and show it in a theater setting.

Conceived: Specified 1997

Item: Untitled

I cast my body in a crouched position because I was thinking about how San Francisco Art Institute's location reminded me of a Necropolis and of an Acropolis. I discovered that my body contained the information I was interested in conveying, it was the material. I made cast figures of me from the mold and I became a performance artist.

Thank goodness for the time when a pasty, skinny, Intellectual was hip. Another supposed version of the artist. I fit right in. And where do I get my motivation to go on? What have I been conveying here? I look around me and nothing about the art business is appealing enough to put out for. Now? Not anyway. The structure just sucks. I could never be an actor, either. That industry is the worst. Back stabbing jackasses, wanna be in my movie? [15]

15. Cherish Productions had insurance deductibles set so financially expensive that the producers did not issue insurance claims. They funded boating excursions at \$600.00 rather than pay off on-location personnel property damages. Berkeley, CA. (July, 2001)

CUT. (Enough). Finito! This is the part when I tell you that I love what I do and I'm

willing to die for it. A life of cheese plates: Brie, cheddar, and smoked something or other; Armani and Bebe to Sally Ann's; and a bunch of crazy makers night after night. I don't know anything else. I couldn't possibly be--- somewhere different. I just want to change it up a bit. Because why? Because it needs it.

**ASSUMPTION #051003005: The approach to establishing the work will bridge all art forms. Historical art movements will aide in the re-
~~creat~~EXPERIENCE of the proposed artwork. Borrowed aesthetics will assist ~~interested users~~CO-PRODUCERS in adapting the assumptions.**

Coasting is not in my nature. (Nor are free rides as you might be able to tell). We deserve the best because we are the best at everything. No one can touch us. Earth is our territory. We evoke things so hidden no one knows they are swimming in a vat of shit.

Conceived: 2002

Specified: 2003, [ongoing]

Item: Scuffmarks Revisited

I make scuffmarks on walls of major museums and I list on my CV that I appear in the exhibition. The scuffmark is my art. I have illegal photographs of my mark next to the world's most "impressive" works of art.

Flipper, bottlenose-bottleneck bastards. Red or white wine to go with that Ritz?

Conceived: Specified 2000

Item: HUSH

Apples replaced golf balls, while I laughed aloud among cast human figures muffled in burlap bags. The name of the show was Tree so, I reinterpreted the Garden of Eden, responding to the Original Sin with a celebrated chuckle. We photographed the installation with slide film.

Why would you want to come along with me? I'm not asking for a one-night stand. I'm staging a way out of the institutions that control us knocking at their doors. NOT in. Did you get that? [16]

16. Salem, Oregon has the most mental institutions per square mile than any American city. *One Flew Over the Coo's Nest* was filmed there in a local mental institution. A conversation with my sister and brother-in-law. Salem, OR. (May, 1993)

So, whom am I talking to? Everyone that wants to hang something beautiful on their wall because it opens their heart a bit more and quiets the noise inside their brain, in a painful, yet pleasurable way.

The feeling I speak of is when your legs go numb, and your feet all but disappear. It takes everything to hold yourself upon the ground, which you stand. Then, comes the realization that you have been taken to a place far, far away. And your heart snaps back because it is beating like a drum in your chest cavity. When you arrive from it, WOW. Art is life, Joseph. It is the color of my skin. Ethnic, eclectic, eccentric. A melting pot of sorts. Scars to prove it wouldn't you say. The stuff that makes our work. Fat, felt fat... [17]

17. Joseph Beuys, German avant-garde artist, used non-traditional materials such as fat and felt. He is known to have used these materials after a wartime plane crash in WWII. It is believed his rescuers wrapped his body in fat and

felt. (circa, 1943)

Conceived: Specified 1998

Item: Stainless

I read a word from the care tags on T-shirts that were either from a new package or on the shirts worn by spectators. Laundry is unavoidable, as is clothing in modern day life. For the performance, I wore an evening gown made by my mother.

Let me hurt you a little longer. Okay, San Francisco isn't the best place to drive change.

We saunter our way in this comfort zone. [18]

18. San Francisco is a city with an enormous amount of non-profit organizations and alternative spaces. Observation. San Francisco, CA. (January, 2002)

It's true, San Franciscans have got it so good and it's been this way for years. Every political rock has been turned over. Every cause revisited. But, has anyone of you really seen change happen? I've heard all the roars. Willie has been here and been here, then who will come in to sit on their ass ever more. Ammiano? Let's go!

Andiamo. [19] [20]

19. Tom Ammiano, Supervisor of San Francisco, led a grass roots campaign to run for Mayor of San Francisco against Mayor Willie Brown. He lost. San Francisco, CA. (November, 2001)

20. Andiamo is the Italian word for "we go" from the verb Andare, meaning, "to go." Andiamo is commonly used by the speaker/teller as a way to encourage a person(s) to go with meaning, "Let's go."

ASSUMPTION #051003006: The CO-PRODUCER shall be ~~an interested user~~ of the assumptions. They are different and more invested than a CONTRIBUTOR ~~who is the audience. Interested users~~ CO-PRODUCERS are those who decide to ~~re-create~~ EXPERIENCE the work by adapting the practice in their context.

We've built this place up and then we lost everything, again. The buildings, I mean. Do you know we demolished a building less than 10 years old to add onto the Moscone conglomerate, may he rest in peace? [21]

21. George Moscone and Harvey Mike were assassinated by Dan White, a former Supervisor of San Francisco. He shot them in their City Hall offices after a weekend of bingeing on Twinkies and Coca-Cola. San Francisco, CA. (November, 1978)

I think that was the last time we could rebel for good reason in this town. Jim Jones left before he made his mark. Do you think he would have gotten a Goldie? [22]

22. Guardian Outstanding Local Discovery Awards. The San Francisco Bay Guardian gives out awards annually in different categories to the local arts community. Critics who write for the newspaper nominate and select the winners during each fall season. San Francisco, CA. (1988-2002+)

Come-a-come-a-come-a-come-a-come-a-come-a Co-ma Town. [23]

23. Appropriation of Boy George's lyrics to the song, *Karma Chameleon*. Released on the album *Colour By Numbers* by the Culture Club. (1983)

ASSUMPTION: 051003007: Once a piece is brought public, presented or performed as such, it shall be SPECIFIED. In most cases ~~performance~~SPECIFICATION is unknown due to ~~re-creation~~EXPERIENCE process. We will continue to ~~perform~~SPECIFY pieces as needed in ~~re-creation~~EXPERIENCE of the work.

Out, I say. Out of the closets? Out of the white boxes, everywhere. Get my point as soon as uber-ly possible. YBCA, SFMOMA, Cinematique, 49 Geary, SF Arts Council, SoMarts, Paule. SFAI/CCAC what's it going to be? Another Academy of Art College? [24]

24. Academy of Art College paid their nude models \$9.00 per hour. San Francisco, CA. (1995)

What are we working for? What are we working toward? Is less more? Not this time. Not again. Mick sings, "You can't always get what you want. But if you try sometime, you'll get what you need." [25]

25. *You Can't Always Get What You Want*, was released on the album, *Let It Bleed*, by the Rolling Stones. (1969)

ASSUMPTION 051003008: When an ~~artists~~IDEA is considered a piece, it shall be termed ~~creativity~~CONCEIVED. It shall rest in the mind of the ~~artist~~MEDIATOR and be ~~dated~~LISTED as artwork. ~~Interested users~~CO-PRODUCERS may ~~re-create~~EXPERIENCE through ~~collaboration~~CO-CREATION prior to and for ~~performance~~SPECIFICATION.

Attending art school can be a place of isolation except that the recent years have been plagued with infamous political events. All the garbage has served as a backdrop to my education and an inspiration to the work. Please don't tell me it is all the Bush bunk, that f—cked it up, daddy. [26]

26. "Bunk" is short for "bunkum," which in turn is an alteration of "Buncombe", the name of a county in North Carolina. In the year 1820, there was a debate whether Missouri should be admitted to the Union as a slave or a free state. Near the end of the debate Felix Walker, the representative from Buncombe rose to speak. Walker launched into what Safire describes as a "long, dull, irrelevant speech." When asked by other members to desist, he replied that he was bound t o "make a speech for Buncombe," and continued to speak. This is how the word meaning something that is silly and irrelevant was born.

And Osama? What took you so long, terrorist? How can you possibly be that threatening? Where have you been hiding? Are you Monica Lewinski in drag? She's been the worst headline news and the biggest laugh at the same time during the Clinton years. [27] [28]

27. Osama bin Laden is blamed for the World Trade Center Towers terrorist attacks. I witnessed the second tower

hit by the airplane on the news, 6:30am PST. San Francisco, CA. (September, 2001) Years earlier a van was driven into the garage of the World Trade Center carrying a bomb. Ramzi Yousef was charged. I was there with friends three blocks away from WTC. Manhattan, NY. (February, 1993)

28. Monica Lewinski had an affair with President Clinton in the Oval Office. She didn't have her dress dry cleaned afterwards. Washington, DC. (January, 1998)

Conceived: Specified: 2003

Item: Scanner, Me and the Ice Monster

We rode on *Bicycles* ©2003, by Ann Veronica Janssen, to enjoy a refreshing Jamba Juice up the road on the day the War with Iraq began. I wanted to escape the weight of our reality but I noticed this was impossible to disregard because the language I saw in advertisements served as a reminder of the state of the world. I edited the video footage juxtaposed with The Wizard of Oz allowing the defects of the characters to be the voice for those calling for war.

Yikes! Is this reason enough to make art and live happily ever after with a Brady Bunch of an art scene, San Francisco? But, I can't!

ASSUMPTION 051003009: The ~~interested user~~CO-PRODUCERS will be responsible for ~~put to use~~ITERATION of the ~~performance~~SPECIFICATION. ~~Interested users~~CO-PRODUCERS will determine instinctively as to when to experience the work. They will attain the art by being the host of it. [viewer = object]

Conceived: Specified 2002

Item: Candidacy Review

I prevented my Review Committee from entering my studio space by stating, "My work is not here, there is nothing for you to see, you cannot come in; go to the Café, there is a table reserved, I will meet you there." I decided to present my ideas instead of present

documentation of my work because the object, real or photographed is an abstract referent. I passed.

Conceived: Specified 2002

Item: Café Experience [Part 2, Review]

I staged a forum for art and discussion in a public place by arranging a formal dinner-table setting. We discussed art, historical movements, ate pizza, drank coffee and attempted to define our experience in the present context. We co-created a performance piece through the gathering and by participation in conversation.

ASSUMPTION #051003010: The ~~interested user~~C0-PRODUCERS shall work, initially, from the ~~creativity~~CONCEIVED and manifest ~~put to use~~INTERATION. Following the set-up of the assumptions---all ~~interested users~~C0-PRODUCERS shall ~~collaborate~~C0-CREATE. ~~Collaboration~~C0-CREATION will determine the effectiveness of the proposed solution.

It is the World, now small because of a focus on globalization, that we need to engage.

Societies are communicating. Our efforts can increase conversations with all parts of the world--- artists and non-artists alike. What we have is a matter of awakening a fundamental perspective. Art can exist on a global model that economics has dominated.

ASSUMPTION #051003011: The formulated system will facilitate audiences from everywhere to participate in ~~collaboration~~C0-CREATION over time and space. The work serves as pieces specific to activation and conversation through participatory and performative acts. ~~Participants audience~~CONTRIBUTORS may reside locally or in any part of the world.

Right now, it is at best a feeling. It is an experience. Art school can't teach how to be an artist but it can teach what artists do. [29]

29. Dialogue with undergraduate students at California College of Arts and Crafts as the course Teachers Assistant. Scholars continue to argue whether art can be taught. San Francisco, CA. (January, 2003)

Find a way to see what is already there. Use a system to articulate what can't be said. Art is everywhere. And artists are few enough for viewers to take on a part of the experience. Buy, bye, Bytes, B-Y-T-E-S, are the parts in globalization that brings beauty to the eye of the beholder. Watch, look and listen. Artists exercise ideas and viewers enable them. Download complete.

What to do and how:
NOTES

|

— Consider how the installation of a show and the arrangement of the work can change the “read” on a piece of artwork.

↳ ? Is what we see when we visit such exhibitions a true iteration of the artists' intent?

✓ Currently, there are curators who use art to convey their own message by the work that they choose to show. It is no secret that they display work together that will support their theme for the exhibition. [30]

30. Emailed critique from Rene De Guzman, Visual Arts Curator, Yerba Buena Center for the Arts, “As they say, if something really bothers you then there's something really interesting going on which I hope you will take the opportunity to articulate, for maybe no other reason than gaining the benefits of understanding the situation in its totality.” San Francisco, CA. (February, 2003)

↳ ? Does it actually support the artists' message? Who is the artist? Is it the curator? [31]

31. Akira Tatehata states, Japanese Foundation Symposium, *Asian Art: Prospects for the Future 1999*, “If works of art are reduced to convenient data for demonstrating the nature of regional identity, then the exhibitions are not fulfilling their fundamental purposes even if they succeed in satisfying or entertaining the audience.” (1999)

II

└─▶ If art pieces function as identity symbols for regions, then artists and/or curators analytically and deliberately situate works together whose activity is in response to each other.

Conceived: 2002

Specified: 2002 - [to repeat]

Item: Slides

I hand-make slides to hold information about my work rather than to display my art. I spit on each slide, which replaces the work itself and the "lecture" jargon. I like the idea of animating the slides one at a time before projecting them as much as I like the idea of making the work as I talk about it. The spit dries nicely on the slides from the heat of the lamp inside the projector.

— Don't go by the initial, obvious or a contrived read. Let the artwork serve as a message/question and a different piece of artwork serve as a message/answer to the originating piece[s] that you encountered.

— What is your location or region and where are you looking?

└─▶ Do you rely on institutions to group ideas?

✓ Art may coalesce or there may be a stronger message between ready-made and inanimate or mundane objects.

↳ ? What raises the most pertinent question? And, what piece or item offers the answer?

Conceived: Specified 2002

Item: Scuffmarks

I scuffed the wall with my boot. When I see random scuffmarks, I ponder, was it a conscience act by the maker? The activity of noticing the mark is what remains of the piece.

III

Adapt the formula: artist (as) idea [+] viewer (as) object for a model of establishing art. Transglobal conversations with ~~interested people~~ CO-PRODUCERS in other countries through modes of communication will supply the community.

✓ Focus on lateral dialogue that spans different types of people and cultures.

↳ ? How can the dialogue function for the regions? From an intangible perspective, can a re-contextualized experience become the art?

Conceived: Specified 2002

Item: Conversation About My Work With Lars Bang Larsen

My studio is transformed to look like a Television Show set; comfy couch, books pertinent to the discussion, warm backdrop, grand vase with fresh flowers, clip on microphones, video camera and spotlight. I scheduled a studio visit with art critic/writer Lars Bang Larsen, [32]

32. LBL is a Danish critic and curator and one of the leading figures in contemporary Scandinavian art. He is the author of many critical essays and interviews with artists, particularly those who engage social and critical practice. He gave a lecture at California College of Arts and Crafts in Timken Lecture Hall. Supported by Bacva. San Francisco, CA. (November, 2002)

so I want to stage and frame the critique session as a way to document my work through conversation. I have 36 minutes of video footage that I edited to a five-minute video art piece. We look like we are singing a Karaoke Duet.

Conceived: Specified 2002

Item: Untitled

An LCD projector at a gallery door was turned on while the camera (source of the image) was freely swinging from its strap around my neck. I traced the outside wall of the gallery by firmly patting the wall, ending at the front door of the space. It was important to perform outside of the space, while the viewers remained inside--to deconstruct "live performance" where the viewer and the performer reside in the same place. Nothing was recorded.

Item: Terms

About: ~~Mechele Manno~~

List: 2002-2003

~~regarding~~ = ABOUT

~~condition~~ = ASSUMPTION

~~collaborate~~ = CO-CREATE

~~creativity~~ = CONCEIVED

~~audience~~ = CONTRIBUTORS

~~interested users~~ = CO-PRODUCERS

~~re-create~~ = EXPERIENCE

~~put to use~~ = ITERATED

~~date~~ = LIST (written)

~~artist, Mechele Manno~~ = MEDIATOR or MEDIUM

~~performed~~ = SPECIFIED (date)

Item: SYMBOLS USED to ABBREVIATE THOUGHT

About: ~~Mechele Manno~~

List: 2003

| = section indicator

= thought separator and punctuation

— = solution statement; precedes sentences
or things to research

? = question, [can precede sentence or
cover multiple sentences]

↳ = information attached to previous
statements

○ = factual; important information;
absolute

✓ = confirmed or complete