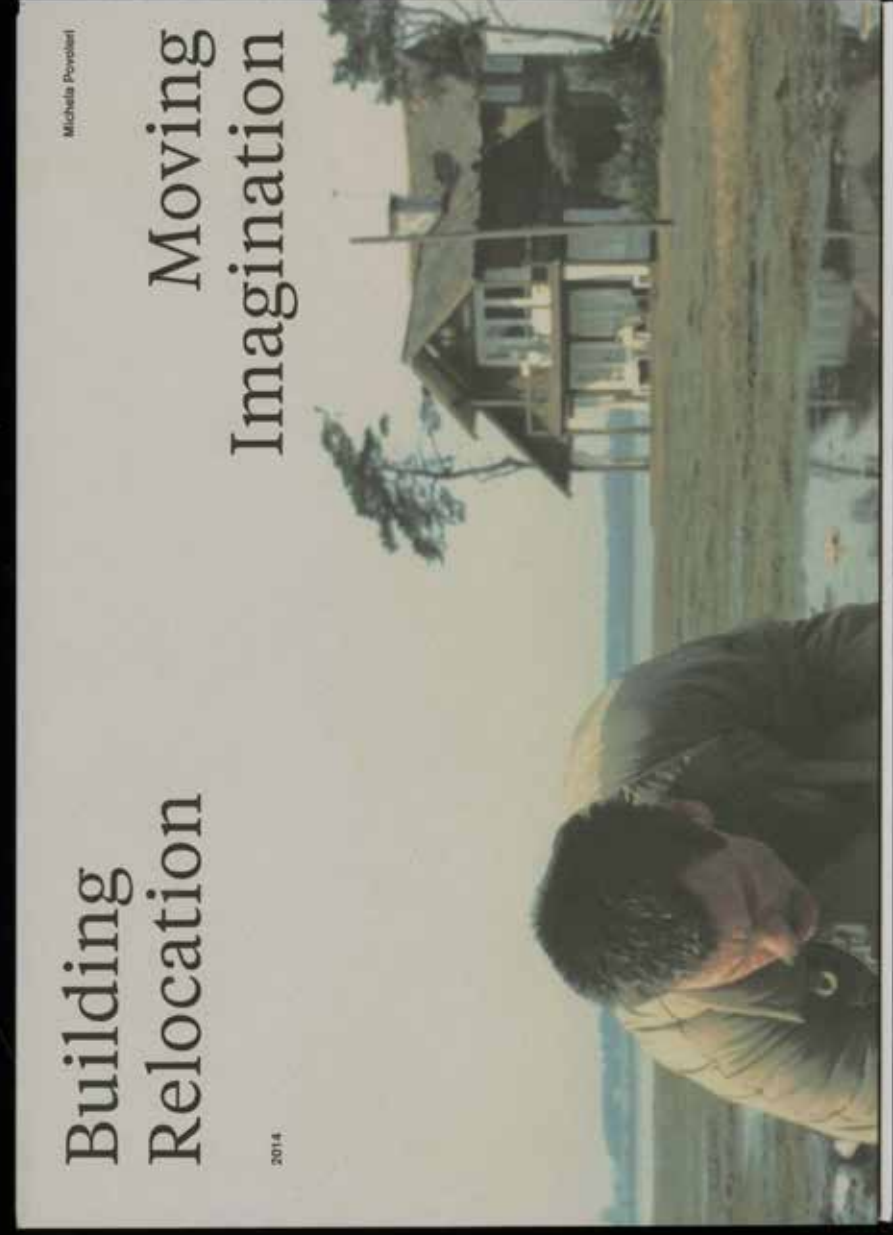


Building Relocation: Moving Imagination

Book
Fall 2014



Building Relocation

2014

Michela Povolaní

Moving Imagination



Moving
Imagination

Building
Relocation



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The house we were born in is
physically inscribed in us. [...] The
successive houses in which we have
lived have no doubt made our
gestures commonplace. [...] The
house we were born in has
engraved within us the hierarchy
of the various functions of inhabiting.
We are the diagram of the functions
of inhabiting that particular house,
and all the other houses are but
variations on a fundamental theme.¹

1. Bernardi, "The House, Aesthetics and the City," in *The Architecture of the City*, ed. by Bernardi, 1974, pp. 14-15.

Building
Relocation

Building
Relocation

A parade of houses on wheels passes in front of the
amazed gaze of people standing on the sides. "The
thought of physically picking up a house, placing it on
wheels, and rolling it down the street interests people
to no end. If I were to describe the faces of onlookers
witnessing a house being moved, I would have to say
there is uncertainty, disbelief, and pure amazement.
I have seen pole-dancers, so fitted by what they are
witnessing, that they sway into traffic, without regard
for their personal safety." Peter Piacorakis starts his
book *Moving a House with Preservation in mind* with
this paragraph.

Since the late 1800s, Americans have undertaken the
complex and delicate process of moving buildings.
The concept has not changed; however, the means
of moving certainly have. A house that rested on logs
and was drawn by horses now rests on steel beams and
is pulled by trucks or tractors. Historically, moving
buildings was done for economic reasons. Today, the
majority of building moves are carried out in an effort
to save the buildings from destruction. Nowadays,
it's often easier and less expensive to raise an old
building and construct a new one in its place rather
than move or rehabilitate the old one.

The human appeal for this exceptional practice of
moving buildings from one place to another combines
different conscious and less rational motivations.
In a unique reaction of amazement. Referring to
sociological, psychological and philosophical literature
about the meaning of home and place often shows one
can to validate the fundamental role of the house and
the built environment in the shaping of the identity.

1. Piacorakis, Peter,
*Moving a House with Preservation
in mind* (London: Bloomsbury
Press, 2019), p. 10.

Among other interconnected factors—genetic, social,
and cultural—places are important sources of identity
shaping.

Sociological, ethnographic, anthropological researches
have demonstrated that the definition of home is not
restricted to the physical structure of a building. On
the contrary, the sense of a home can draw subjective
feelings, memories, experiences related with one's home.

In watching a house standing in home and moving on
a track, we relate to our personal story and definition
of home. In sharing the experience with the other
viewers, we also refer to a wider common model of
home—a physical and abstract cultural archetype.
"It exists as an object, both an ideal place conveyed
up in our mind's eye and multiple architectural
interpretations of that ideal seen in the landscape.
A specific culture's ideas about home are passed down
through such literary fables and fairy tales, through
advice books, popular magazines and newspapers,
television shows and movies, laws and public
programs." The house can represent a statement about
a social status and a domestic life style revealing the
kind of family that inhabits a certain place. As a social
construct, the meaning of home reflects the society
around it. Home can be seen as the product of social
and political construction. Home ownership represents
our first idea of security, both in a physical and an
economical way.

When we attend the relocation of a house, we are
witnessing one of the strongest symbols of our society
and personal identity being disrupted and weakened.

1. Joseph, "The House
Moving," in *The House
Moving*, 1974, pp. 14-15.

Building
Relocation

Building
Relocation



Building Relocation

A history
overview

It might seem surprising that the practice of building restoration, or "house moving," has been a fairly common occurrence in the United States since the late 19th century. The technology involved has changed drastically as houses have been replaced by tractors. Whereas the majority of the building restoration endeavors are related with the goal of saving them from demolition, in the late 19th century, in the United States especially, it was frequently easier to move a building than to construct a new one. National or community pride also influenced some decisions to move culturally important buildings and even whole towns.

In the last decades one of the most common reasons for relocating a building has been the construction or the widening of a street or highway. The reasons for relocation differed in the past, moving a country seat, extending from a rising railroad, the installation or widening of tracks, and the discovery of a valuable vein of iron ore or coal beneath an existing town. In recent times, instead, the main goal is avoiding the demolition. A secondary factor has been economic: it may have been cheaper to move an existing structure than to construct a new one. Most of the buildings that have been relocated in the last two centuries were probably not historically significant in their own time, but now, the preservation of the architecture and the historical characteristics of old buildings is the primary reason for preventing their destruction. Relocation often appears to be the only possible way to save these historic structures.

Where the relocation of an historic building has been decided it's important to evaluate which aspects of the structure constitute the most to qualify it as worthy of preservation. Factors that should be considered might be the uniqueness of the building type, its craftsmanship, some extraordinary decorative interior painting, an unusual structural system, the nature of the building fabric itself, or even the relationship of the building with its setting. The methodology to choose for the relocation process should depend on the importance of saving just such a significant feature.

The cases that are presented in this document are particularly related to the importance of the architectural point of view. Because Frank Lloyd Wright and Frank Gehry are recognized as historic architects their house projects had the lucky chance to be considered public and historic structures, worthy to be preserved.

One of the first books to discuss a descriptive text about the relocating process is the book "Methods of the Civil Engineering of North America," David H. Thompson, a civil engineer from Portland, published the book in response to his those



House being moved by crane. Illustration by Frederick H. Thompson, 1878.

One of the earliest buildings to be moved in the United States was the house of the Rev. John H. Thompson, which was moved in 1878.



Building
Architecture



Large house being moved by crane. Photograph by the Rev. John H. Thompson, 1878. The house was moved in 1878, and the photograph was taken during the process. The house was moved in 1878, and the photograph was taken during the process. The house was moved in 1878, and the photograph was taken during the process.

Because the Rev. John H. Thompson was a pioneer in the field of house moving, he is often credited with the invention of the "house moving" process. The house was moved in 1878, and the photograph was taken during the process. The house was moved in 1878, and the photograph was taken during the process.



Building
Architecture

The concept of home, the architectural shape of the home, the cultural meaning of them have been gradually reinterpreted in the disciplines of art and architecture. The image of a building has an imaginative power. The quality of an architectural image derived from the wealth of associative images and meanings that it evokes, immediately can speak of protection, hospitality and restriction, as well as of threat, transgression or rebellion.

In particular, abandoned, destroyed or damaged architectural settings evoke richer and more emotional associations that particular contemporary architecture. From nostalgia from disasters or natural disasters project certainly suggestive image qualities. The "new" building is often presented as a closed and final image, whereas the image of destruction or destruction opens up to questions that involve with both past and future. Disaster infuses forces that are beyond human control and consequently, unmanageable. The image of a moving house not only suggests stories about past and future but it also opens up spatial scenarios. It is a house, but also a living object that is turning toward a new location, all its history is suspended in between spaces.

The narrative language of architecture expresses stability, permanence and predictability. Whether, destruction and destabilization of the architectural image introduces surprise, unpredictability and threat, and along with these new spatial and structural perceptions, new dimensions of emotion.

The process of the artist Gustave Gustave Clark creates this narrative space, creating architectural configurations that violate the geometry of structural stability and permanence. In gathering Gustave Clark cut a vertical slice through the center of an abandoned house in Englewood, New Jersey, so that a "V" shaped slit was created. By demolishing the physical and the metaphorical dwelling, violently challenging the whole concept of home, the artist conceived the very notion of a house as a shell.

Gustave Clark had a former education as an architect and his practice had been seen as a critical meeting point between the disciplines of art and architecture. Other artists have used the metaphors of home and house to their representation of the world and the human experience.

The house, in fact, belongs to our collective imagination.

10. Kalamita, Italy. The Kalamita House, designed and built by Gustave Clark, 1910. The house was built in 1910, and the photograph was taken during the process. The house was built in 1910, and the photograph was taken during the process.



House being moved by crane. Photograph by the Rev. John H. Thompson, 1878.

The process of building restoration is a complex one, involving many factors. The process of building restoration is a complex one, involving many factors. The process of building restoration is a complex one, involving many factors. The process of building restoration is a complex one, involving many factors.

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Building, Gustave Clark, 1910. The house was built in 1910, and the photograph was taken during the process. The house was built in 1910, and the photograph was taken during the process.



Building
Architecture

Because the Rev. John H. Thompson was a pioneer in the field of house moving, he is often credited with the invention of the "house moving" process. The house was moved in 1878, and the photograph was taken during the process. The house was moved in 1878, and the photograph was taken during the process.



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Building
Architecture



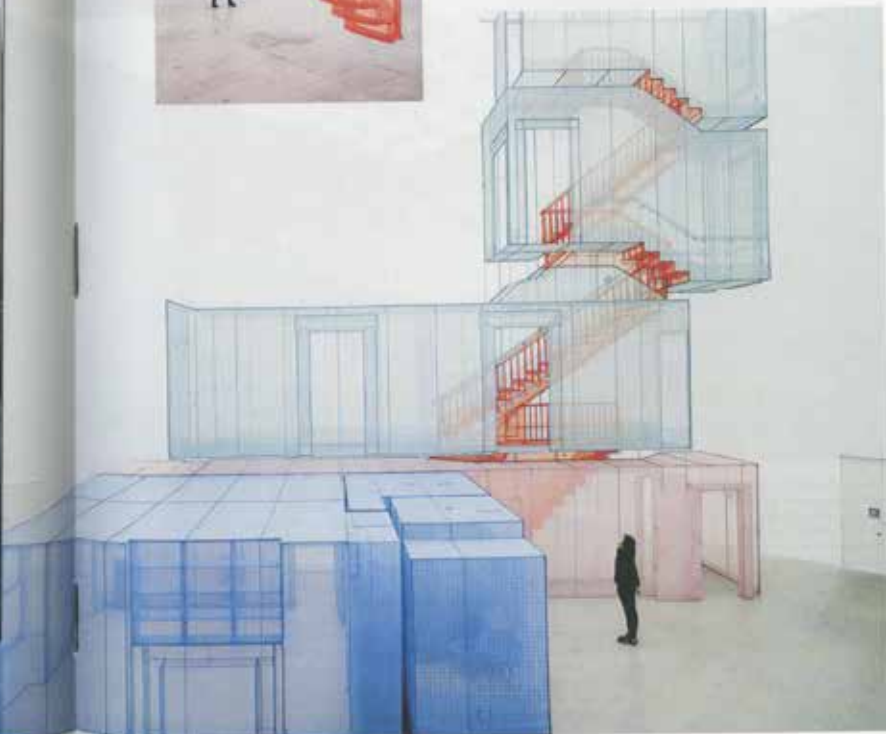
Untitled (Stairs), Rachel
Whiteread, 2001. Plaster,
fibreglass and wood.
Tate, London.



Staircase III, Ho Do Suh,
Tate Modern's Collection
Displays, 2011.

Perfect Home, Ho Do Suh,
Installation, 21st Century
Museum, Kanazawa, Japan,
2012.

The walls made of fine transparent fabric of refreshing color let the inside and outside views pass through them to cancel the weight of the enormous structure and simultaneously to enhance the sentiments of the visitors with 'weightless memories' of their own 'spaces'. Enveloped by the entanglement between the inside and the outside and between the private space and the public one, the viewers are fully exposed to the dizzy ambience of the surreal space where the East and the West, the past and the present and the real and the imaginary are intricately interwoven with each other.





House, Rachel Whiteread, temporary public sculpture, East London, opened on 25 October 1993 and demolished eleven weeks later on 11 January 1994.

This is the House that Rachel Built
Andrew Graham-Dixon
Tuesday 02 November 1993,
Tate Magazine

Looking at *House* is temporally as well as spatially distorting. It is like looking at an object from the present that has suddenly been pitched far into the future or far into the past. An English terraced house has been remade as an archaeological find, and what an oddly simple thing it turns out to be. Just a squat arrangement of spaces to inhabit, a stack of caves honeycombed together. *House* contains the traces of late 20th-century living habits and technology, which survive in odd details like the impressed patterns of a fossil caught in its surface; the zigzags of a wooden staircase running up one of its walls; the indented relics of plug sockets. But the overall effect is one of extreme, primitive simplicity.

To solidify the interiors of a house may be to conceal them, to seal them off, but it is also to reveal how basic our needs and our lives have remained down the centuries. There is a kind of patina in the revelation. Our houses tend to be places that we like to think of as containing the evidence of our own unique sensibilities, repositories where we store the evidence of our sophistication and



impeccable tastelessness. *House*, being a house without furniture, a house reduced to the shape of the air that a house contains, serves as a reminder that we are all, on one level at least, utterly and primarily the same: creatures that have always sought shelter, a roof over our heads.

House is a sculpture that memorialises, in its transfiguration of an ordinary person's home, the ordinary lives of ordinary people (ordinariness, it suggests, is one thing we all have in common). Unlike other kinds of monumental statuary - Nelson's Column, say - which suggests that history is made by the great and merely lived by the rest of us, *House* is stubbornly unheroic and democratic. Whiteread has made an image of how we all live, caught between solitude and sociability, out of the separate but abutting cells of the rooms in a house in London E3.

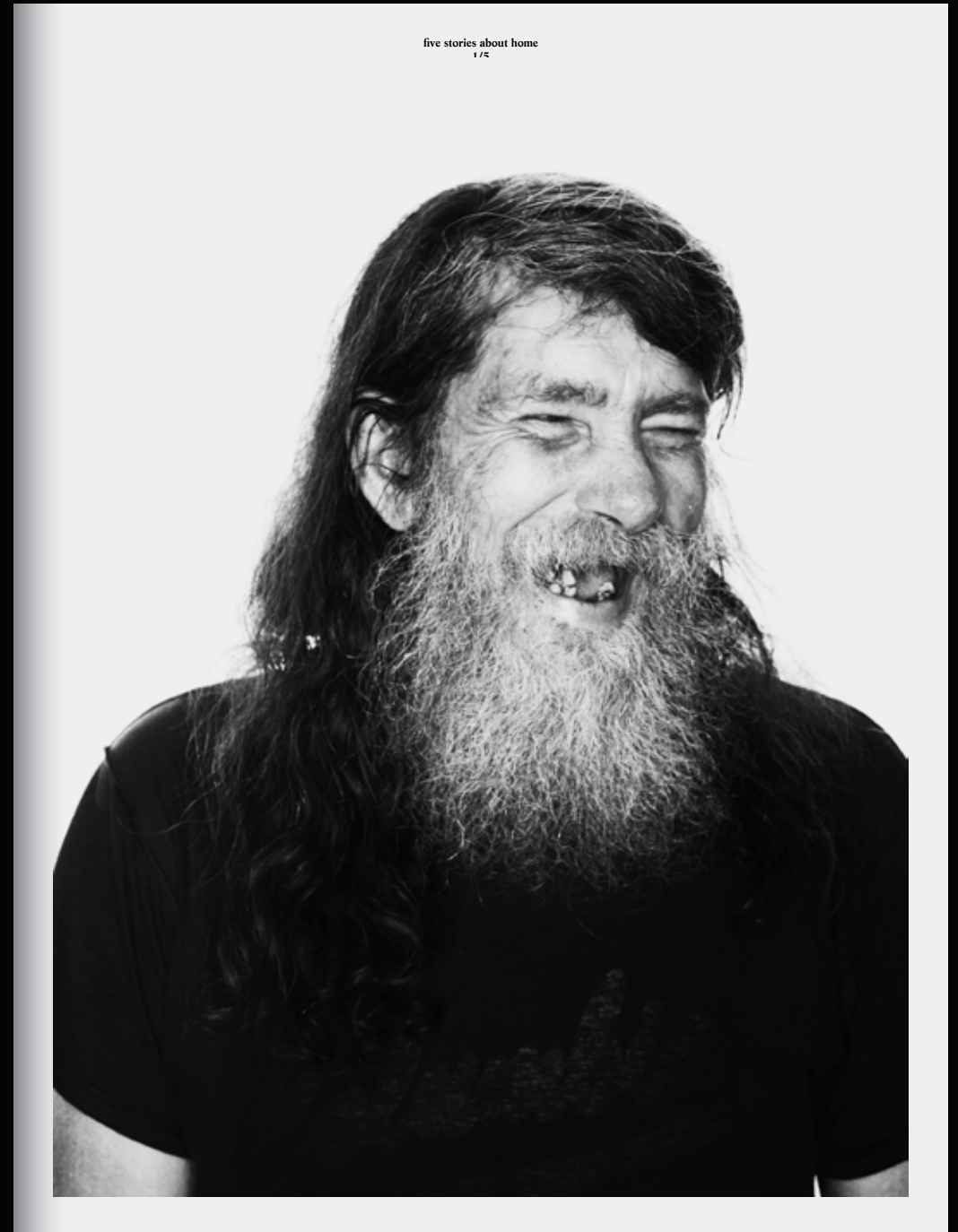
House is a paradox made concrete since it is a monument made out of void space, a thing constructed out of the absence of things. Being a dwelling in which it is not possible to dwell, a building that you cannot enter, it has the character of a tantalus. It is both a relic and a prompt to the imagination (Who lived here? What did they do? What did they feel?) as well as a sculpture that is charged with a deep sense of loss.

All houses (and many works of art, too) are tombs of a kind: most of the people whose memories they contain have gone, have surrendered their tenancy of the world. *House* is about the past and it is also about the unrecoverability of the past, about the fact that what has gone cannot be revived. Death, finally, is its theme. The sculpture has a peculiar, almost anthropomorphic quality, or at least the traces of humanity that it bears are so strong that it ends up feeling oddly human for such an evidently non-figurative work of art. Something that was once full of life, open to light and sound and movement, has been terminally stilled, made dumb and blind and inert. *House* is a memento mori.

Five Stories about Home.

Spring 2014

**Newspaper about portraits and interviews
of 5 homeless people living in Santa Barbara.
Photographs and story by Mattia Balsamini.**



HOME:
BEEN SO LONG SINCE I HAD
ONE,
I FORGET
—JOHN PATRICK FLANNERY

five stories about home

project by Mattia Balsamini
Santa Barbara, California, 2009
design Michela Povoleri

WHAT IS HOME TO YOU?
TO ME WHAT IS THOUGHT OF AS A
TRADITIONAL HOME (APARTMENT, HOUSE, ETC)
IS NOT MY HOME, THAT WILL PASS AWAY
ONE DAY LIKE I WILL, THEN I WILL GO TO
THE OTHER SIDE, THAT IS HOME TO ME.

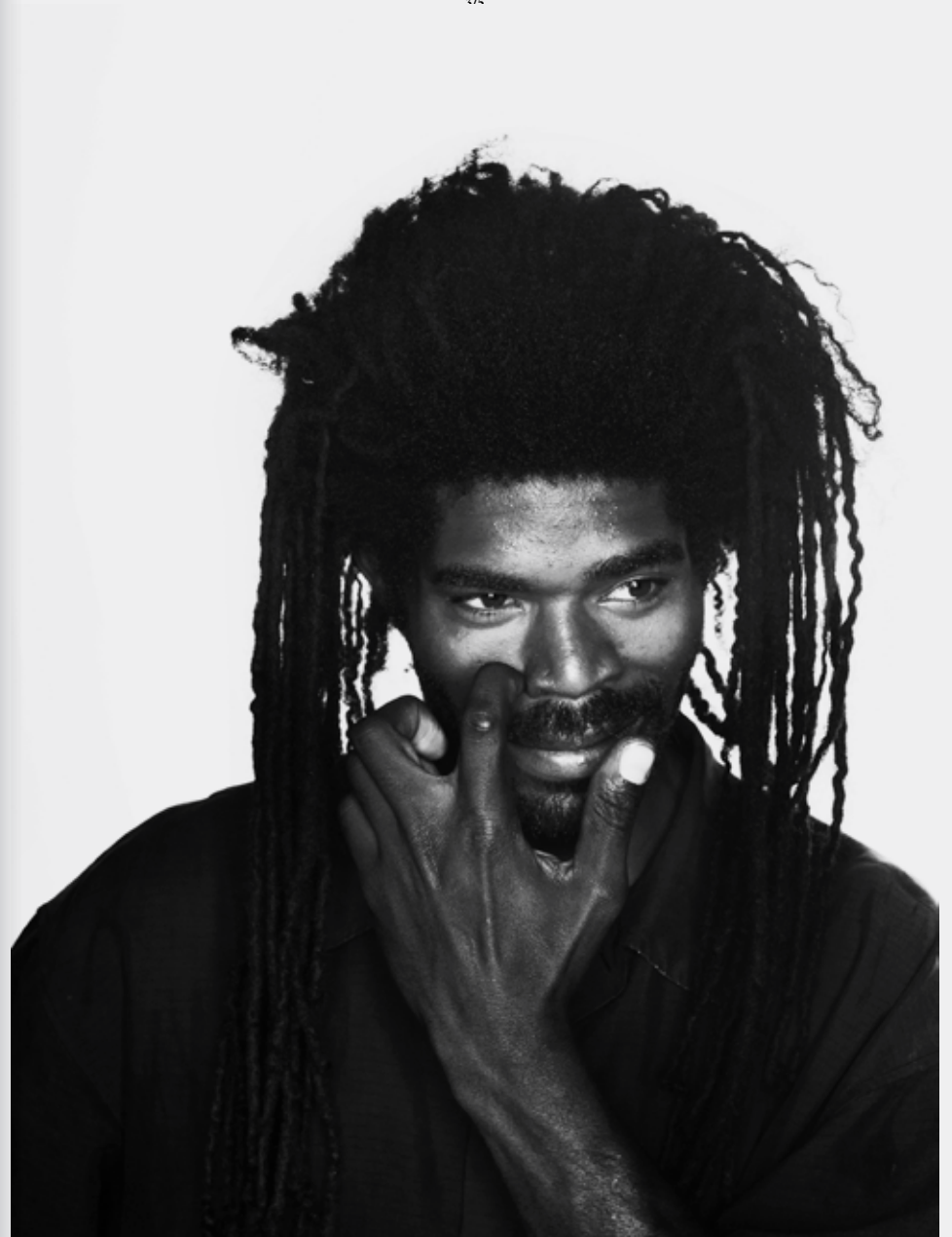
Dani Swann

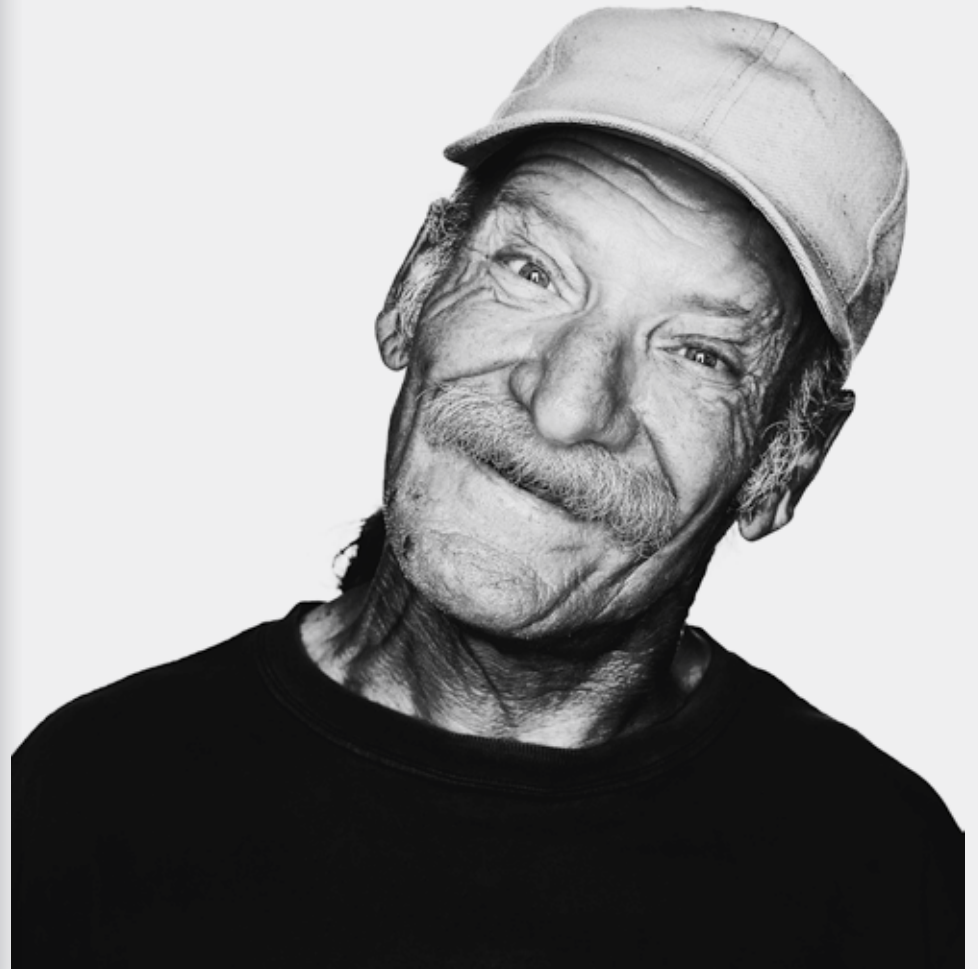
P.S. I LIVE MY LIFE WITH MY FUTURE HOME
IN MIND AS I LIVE IN THIS TEMPORARY
HOME, STORING UP WEALTH THAT CAN BE
SPENT ONLY IN MY PERMANENT HOME.



Any place to plug in my laptop drink
some coffee and get some internet!
Any place where thoughts and ideas
are shared and discussed freely
(the internet) is home to me!
Shane, D

D, Any place to plug in my laptop drink some coffee and get some internet! Any place where thoughts and ideas are shared and discussed freely (the internet) is home to me!





five stories about home

—

A series of short stories, taken in Santa Barbara, California in 2009. Throughout the first year of residence in States, going to class, I passed close to the railroad tracks, where I kept meeting a small group of homeless people. I've often thought the paradox of living homeless in resort-town and I decided to interview them to give answer to my curiosity. It has been an important lesson on the concept of home, that without exaggerating, changed me forever. What is home to you?

— Mattia Balsamini

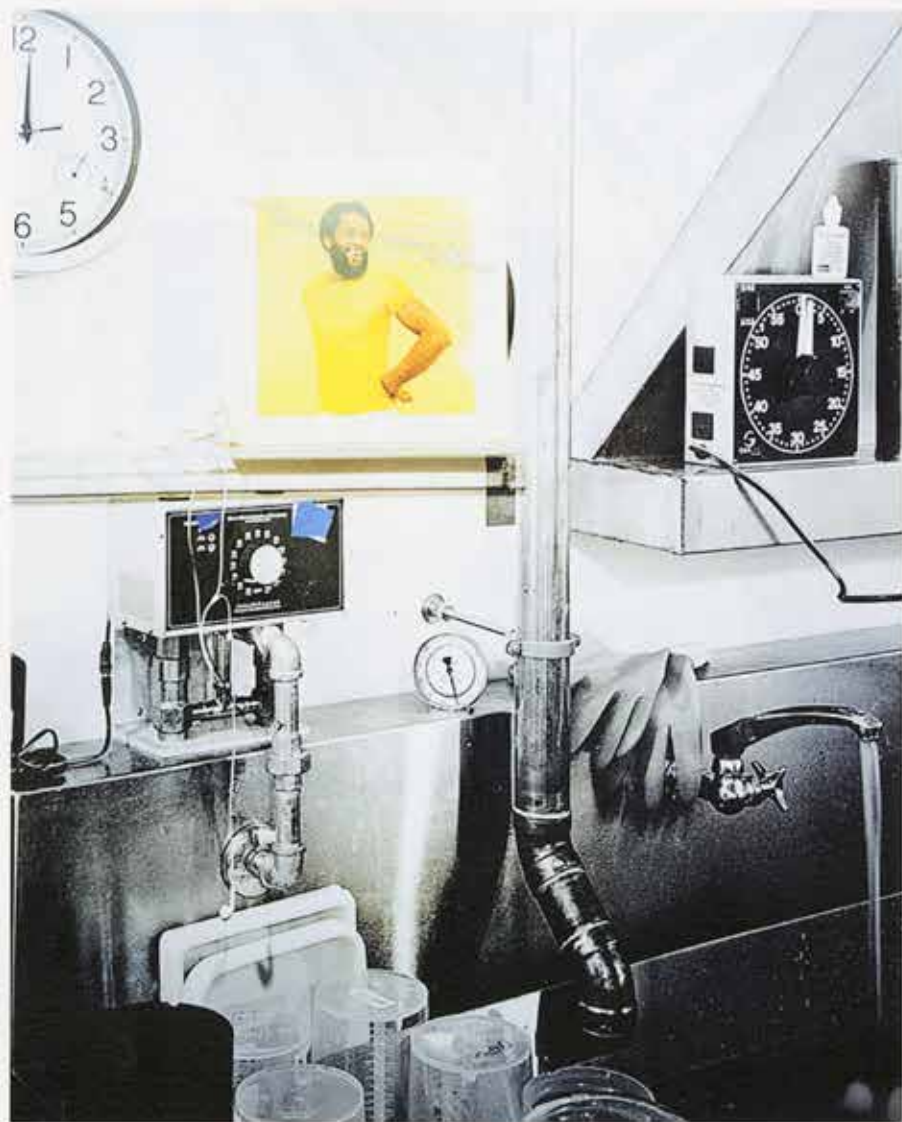
Lovely Dark
Yale MFA Photography 2015

Book
Spring 2015

Yale MFA
Photography
2015

Lovely Dark

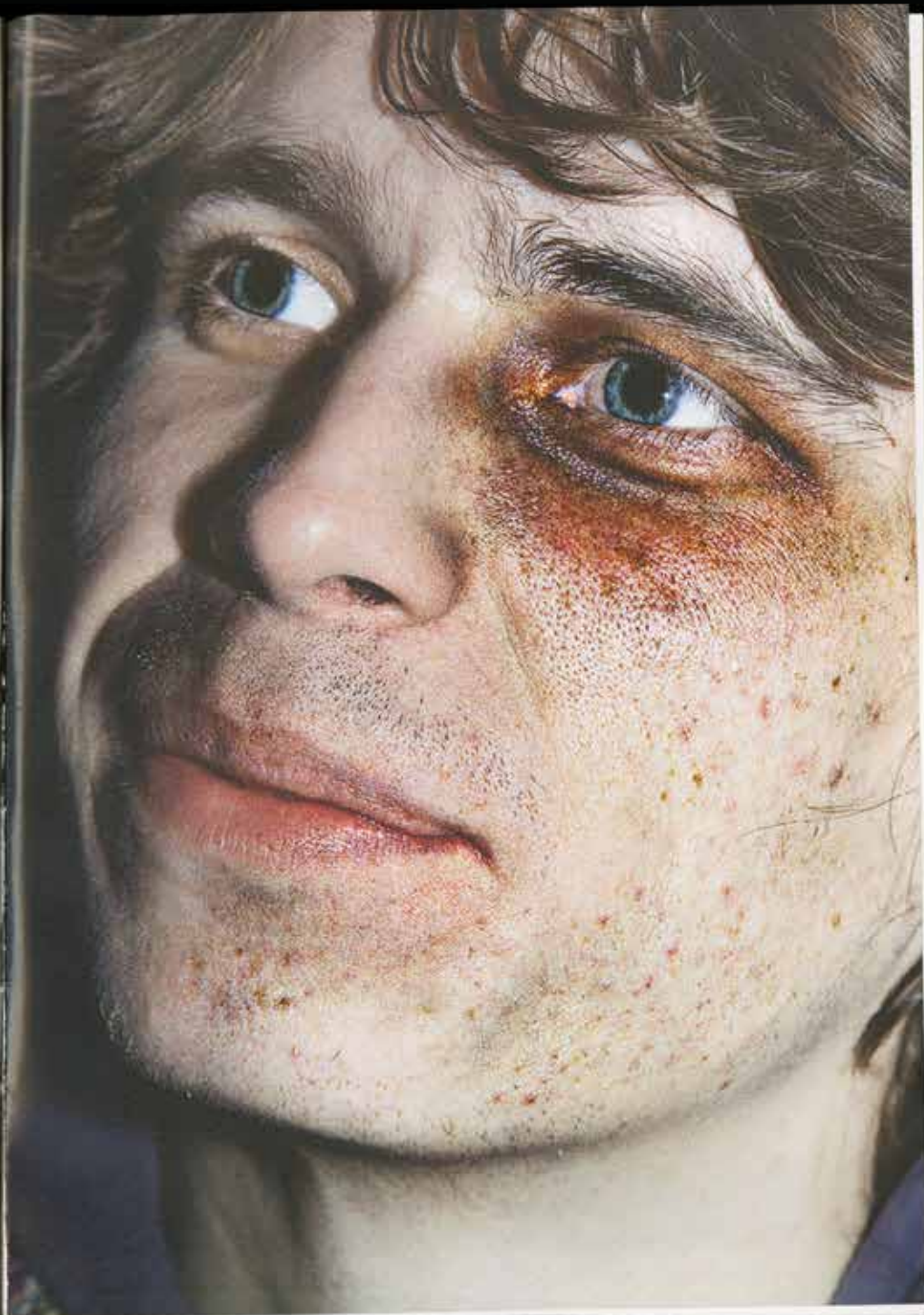
David Alekhuogie
Zak Arctander
Quinn Gorbütt
Isabel Magowan
Sarah Meyohas
Elle Perez
Bryson Rand
David Soffa
Hona Szwarc
Annie Thornton



Zak Arcander



- 17 Black Eye (Detail)
- 18 Chip
- 19 The Magician
- 20 Do You guess
- 21 Orchids
- 22 Bouquet
- 23 Pin
- 24 Trees
- 25 Spray
- 26 Gutters





111

credit line

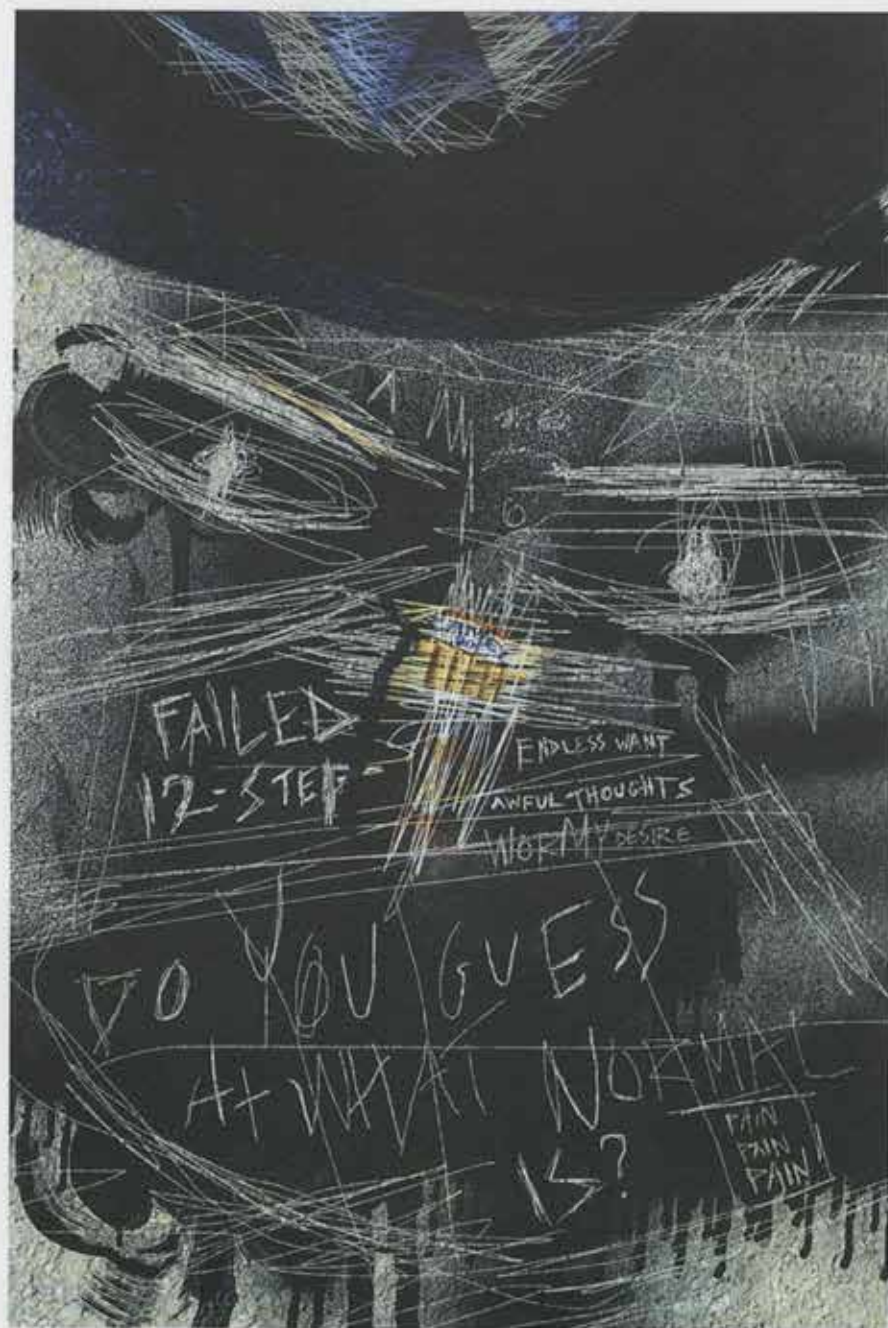


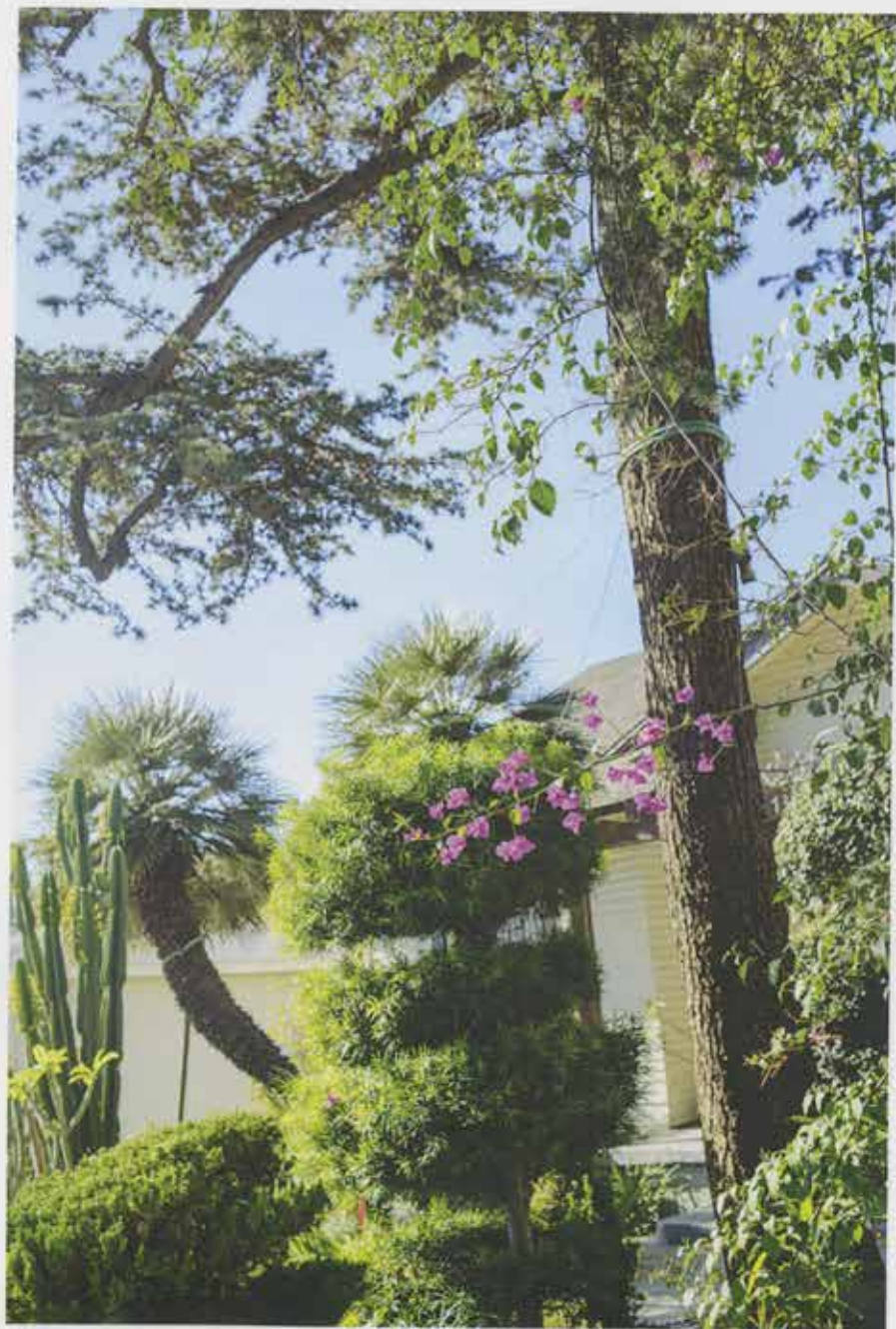
... ..



as photographs have
between 1992 and 1994







Prosumer Versions. Fall 2013.
Reader. Personal selection and
editing of articles and essays.

VERSIONS
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Prosumer Versions
An appropriation and integration
of The Prosumer Version
by Jakob Schilling

The version presented in this book constitutes a re-appropriation of the Prosumer Version by Jakob Schilling, published in March 2005, in October 2011.

The article features contemporary artists whose work is influenced or generated through appropriation practices, belonging to a new era of mass artistic production known as prosumption.

The author's work is based on the idea of the artist as a social activist. Such work serves as an illustration of an important form, namely, of resistance in the artistic field.

Copyright and selling rights: Jakob Schilling

The Prosumer Version
Jakob Schilling

First published in October 2001, it is a video and poster based on the work of a Prosumer Version by Jakob Schilling.

Appropriation is ubiquitous today – both as an artistic procedure and as a discourse. This discourse emerged in the late '70s and early '80s, copying the tropes of post-structuralism that were becoming popular at the time – such as the "death of the author" and the loss of any primary reality within a sea of representations or "simulacra" – to the work of a group that came to be known as the Pictures Generation. Critics like Douglas Crimp and Craig Owens identified in these artists' work a critique of originality and authorship, effected through an analysis of the structure of representations and the functioning of image culture.

The practice of *Alexandria Bonaventura* can be seen in this tradition. Her work *Arbeitslos* (2007), for example, is based on Woody Allen's *Annie Hall* (1977), but swaps the entire image track of the film with a quick succession of stock footage from the Getty archive. The artist picked keywords from the original script (about one per grammatical sentence) to search Getty's database. Juxtaposing the stock footage with the search terms, *Arbeitslos* highlights the stereotypical, generic character of the material. Each sequence looks like we have seen it before – which may well be the case, since it is there to be "appropriated" by whoever pays the licensing fee. Another artist working in this tradition is Candice Breitz. Breitz appropriates Hollywood films and music videos, which she then manipulates and re-edits. *Four Ducks* (2000), for example, consists of four two-channel video installations. Each is based on a video of a female pop star performing a love song, cut up according to its lyrics, eliminating most of the

10 The "Prosumer Version" by Jakob Schilling (2001)

11 The "Prosumer Version" by Jakob Schilling (2001)

12 The "Prosumer Version" by Jakob Schilling (2001)

13 The "Prosumer Version" by Jakob Schilling (2001)

14 The "Prosumer Version" by Jakob Schilling (2001)

15 The "Prosumer Version" by Jakob Schilling (2001)

16 The "Prosumer Version" by Jakob Schilling (2001)

17 The "Prosumer Version" by Jakob Schilling (2001)

18 The "Prosumer Version" by Jakob Schilling (2001)

19 The "Prosumer Version" by Jakob Schilling (2001)

The Prosumer Version

material and leaving only the personal pronouns: "I/me/my" looped on one monitor, "you" on the other. *Four Ducks* condenses each love song to its lyrical structural components, not only revealing the basic and banal structure they share, but also the differences in fashion that distinguish the duets and locate each clearly in a certain historical moment. The work thus exposes the (re-)cyclical nature of mass culture that continually produces reiterations of the same. *Mother + Father* (2000) consists of two six-channel video installations with Hollywood actresses or actors performing stereotypes of motherhood or fatherhood, respectively. They are isolated on a black background, foregrounding the similarities of their performances: The mothers are self-deny or hysterical; the fathers over-protective, on a mission to preserve their daughters' virginity. The title *Mother + Father* and the particular choice of roles add another layer to the work: Hollywood movies, they suggest, fulfill the function of parents, teaching us values and norms. This is precisely the role of the culture industry according to critical theory: to condition our behavior, but desires and our thinking. According to this model, we learn what situations and problems we will encounter – for example hearing one's daughter is dating someone – and how to deal with them: how to feel, how to express these feelings, how to act but also what to wear, what beverage to drink and when to smoke a cigarette. Breitz' work can be read along these lines – as has been the case with first-generation appropriation artists like Cindy Sherman or Barbara Kruger, as a critique of the culture industry's effects on subjectivity.

The work of Oliver Laric, however, sharing many formal characteristics and procedures with Breitz', predates, introduces a shift of perspective and sheds a different light on the functioning of the culture industry's products. His work *Touch my Body* (Green Screen Version) (2008) is based on a music video by Mariah Carey, heavily divided at a male adolescent audience, for whose objectifying gaze (embodied by the camera) Carey performs self-objectification quite literally: "Touch my body / Put me on the floor / Blame

me around / Play with me some more / Touch my body / Throw me on the bed..." This objectification is heightened by Laric's removal of the addresser of Carey's lyrics in the video, who happens to be a male adolescent "computer nerd." But by blinking him out, Laric makes the viewer the only and direct addressee of Carey's emboldenments, isolating the figure of Carey against a green background. Laric's Green Screen Version literalizes the original's invitation to viewers to project themselves. This is where Laric updates the familiar strategies of appropriation: the work consists not only of his manipulated, appropriated clip, but comprises a whole collection of different versions by different authors, each using Laric's Green Screen Version to apply similar artistic operations of appropriation and manipulation to the material as Laric himself. The products of the culture industry appear here not as role models, but as raw material for the audience's own artistic production. The neologism "prosumption" – an amalgamation of producer and consumer – captures this fundamental transformation of mass culture that has taken place over the past years. Everybody makes – in fact most of the material is appropriated – videos, photos and texts to exhibit their online. This artistic activity has become an important mode of the consumption or use of mass cultural products. Philosopher Boris Groys speaks of a new era of "mass artistic production" following that of mass art consumption.

If this shift is already anticipated in some of Breitz' works – such as *Rainforest* (2000), *Legend*, *King or Queen* (all 2003) in which she shows not the stars themselves, but fans impersonating them – it is directly addressed by Laric and several other emerging artists. For instance *Matthew Pillay's* *Touching Archival* (2000) engages/compiles hundreds of amateur-made videos re-enacting – or otherwise representing and commenting on – his video *American No. 1* (aka *Touching Archival*) (2000-11). After he had published the video on YouTube in 2006, it became extremely popular, counting over 30,000,000 views and more than 3000 so-called "video respon-

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14 The "Prosumer Version" by Jakob Schilling (2001)

15 The "Prosumer Version" by Jakob Schilling (2001)

The Prosumer Version

undermining of the archive and that steadily drove the discourse around appropriation in the '90s. For the archive, as we have seen, is a highly exclusive principle: it has long served as an extremely effective mechanism to limit and censor cultural production – or rather, to dismiss most cultural production as not innovative enough, and to discard it on the trash heap of history. Our democratic sensibility simply cannot tolerate the kind of discrimination that Nash applied when compiling his archive. If everybody is unique, everybody deserves to be archived – and if everybody is unique, the same must go for their artistic production (or prosumption). The discourse of versions is a compromise, reconciling modernity's demand for innovation with the democratically motivated demand for equality and inclusion of all. While appropriation art and its discourse in the '70s and '80s highlighted the sameness of supposedly original images, today's appropriationists identify difference in ever-greater numbers. The initial discourse of appropriation assumed that by revealing that every original is a copy, appropriation art would denigrate the original. We know of course that in fact it produced further originals. What's more, it demonstrated how originality is produced: not by creating original forms, but by using existing forms in an original way. When today's appropriation artists celebrate the paradigm of "versions," they appropriate the discourse of appropriation to invert its central claim: every copy is an original.

This logic, however, leads to an ever-increasing multiplication of cultural artifacts. Accordingly, the most celebrated archive of our time, the Internet, is in fact not an archive at all: no single institutional selection principle limits inclusion – it doesn't collect, it accumulates. As long as we still assume that an artist addresses the archive, and thus works under a fundamentally different paradigm than the prosumer, the claim that every copy is an original would be merely symbolic. The question, however, is whether the anti-archival undermining of the archive – already manifested in '70s appropriation discourse – might in the meantime have succeeded.



1. Breitz' work is a critical appropriation of the culture industry's effects on subjectivity.

2. Breitz' work is a critical appropriation of the culture industry's effects on subjectivity.

3. Breitz' work is a critical appropriation of the culture industry's effects on subjectivity.

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9. Breitz' work is a critical appropriation of the culture industry's effects on subjectivity.

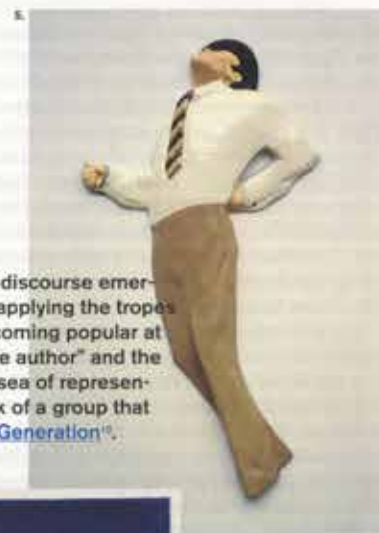
10. Breitz' work is a critical appropriation of the culture industry's effects on subjectivity.

11. Breitz' work is a critical appropriation of the culture industry's effects on subjectivity.





This discourse emerged in the late '70s and early '80s, applying the tropes of post-structuralism that were becoming popular at the time — such as the “death of the author” and the loss of any primary reality within a sea of representations or “simulacra” — to the work of a group that came to be known as the [Pictures Generation](#)¹⁰.



1. October, Issue 1, 1976
Michel Foucault, Richard
Foreman, Noël Burch, Richard
Howard, Rosalind Krauss,
Jeremy Gilbert-Rolfe, John
Johnson, Jean-Claude
Labrecque, Hollis Frampton.

2. La Jolie, 1965 French
science fiction featurette
by Chris Marker.

3-4. Pictures, exhibition at
Artists Space, New York,
installation view, 1977.
Inaugural day September 24.

5. Plate 73, *The American
Soldier*, Robert Longo, 1972.

6. *Swimmer*: Robert Moskowitz,
screenprint, 1977.

ates on the level of the images as such, not on that of the activities shown. Our impulse to link their sensations is thus highly arbitrary. That we do so has nothing, in fact, to do with our sensory experience, for it is unlikely indeed that any of us has felt the sensation of falling through space (to one's death?) or of floating in outer space. These are events that we have experienced only as pictures (in newspapers, on television) and our imaginative leap from one to the others stems entirely from their associative relationship as pictures. The picture is thus shown to be separable from that which it might be said to picture.

To the extent that *The Pull* suggests speculation on problems of a semiotic nature, it invites comparison with a work of the same year (1976) by John Baldessari, who has exerted a significant influence on the group of younger artists who have begun to make pictures. *Concerning Diachronic/Synchronic Time: Above, On, Under (with Mermaid)* takes as its subject semiotic analysis, but converts it, and particularly its penchant for diagrams, into a wry and deceptive object. It consists of six photographs hung in three pairs that are read across (diachronically) and down (synchronically). The only pair that is actually a diachronic sequence is, however, the center one, each photograph showing the same speed-boat at a different point along a path. The other two "diachronic" pairs are in fact related along the axis of association (a synchronic relationship): an airplane to a bird, and a submarine to a mermaid (however that latter pair is ambiguous; it could also be a narrative sequence in which the submarine is speeding toward the mermaid, thus constituting a diachronic pair). Baldessari's deliberate confusion of the linguistic terms is characteristic of the humor that is constant feature of his work. Although he has consistently used photographic images, his emphasis has not been on the images as such, but on the way they subvert analytic thought, and is thus heir to a Duchampian tradition. If Goldstein's and his contemporaries' work moves in that direction in which sense emerges out of nonsense, Baldessari's moves in the opposite direction. Apart from this reversal, these younger artists have turned to the peripheral aspects of Baldessari's work: to the beauty of its images, its incipient romanticism, and the veiled anxiety that underlies the banality of his pictures.

It seems almost incidental that the central image of *The Pull* is taken from a photograph of a suicide, for it is there simply as another instance of the body's uninhibited movement through space. Yet it is characteristic of much recent work that the pictures used are often morbid or violent. Goldstein's recent series of variously colored phonograph records are of

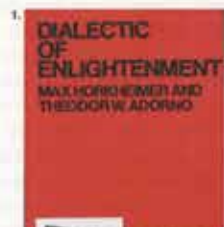
Cinema, trans. Michael Taylor (New York: Oxford University Press, 1974), particularly "Problems of Denotation in the Fiction Film" (pp. 108-146).
 8. Saussure, *Course in General Linguistics*, p. 123. Saussure calls the relation opposite to syntagmatic, associative, but those who have extended Saussure's theory into the field of semiotics prefer paradigmatic. See, for example, Roland Barthes, *Elements of Semiology*, trans. Annette Lavers and Colin Smith (Boston: Beacon Press, 1970).
 The linguistic categories, syntagmatic and associative, proposed by Saussure are parallel to those used by Roman Jakobson when he speaks of the two poles of language as metonymy and metaphor.
 See his "Two Aspects of Language and Two Types of Aphasic Disturbances" in Roman Jakobson and Morris Halle, *Fundamentals of Language* (The Hague: Mouton, 1971), pp. 97-98.

disastrous occurrences: a murder, an earthquake, a forest fire, a drowning. But for their horrifying associations, these images are neutralized by the distance that representation necessarily imposes. If a sense of impending disaster haunts these pictures, it is usually detached from the subjects that might suggest them. The psychological resonance is like that of dreams, where often it is the most apparently banal dream that terrifies us the most, or the most overtly horrible that makes us feel oddly at ease.

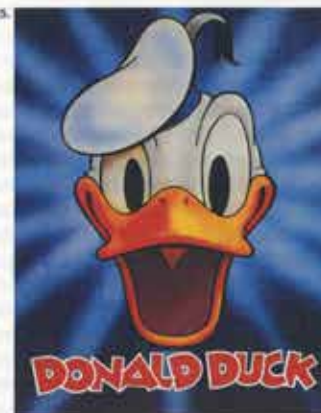
This paradox of the picture—that it is simultaneously present and remote, that it affects us psychologically in a way that cannot be explained by its subject—is addressed in a series of works by Troy Brauntuch that use both photographs and photographic reproduction techniques. *Golden Distance* is a pair of prints each reproducing a black and white picture of the head of a woman seen from behind. This image is inscribed in a circle, printed on black, reprinted on gold, and provided with a caption. But to what does this caption "Whispers around a woman" refer? It seems only to reinforce the inaccessibility of the photograph itself. This image remains one of those "secret pictures" which Walter Benjamin says "are able to shock the associative mechanism to a standstill. At this point the caption must step in, thereby creating a photography that literarizes the relationships of life and without which photographic construction would remain stuck in the approximate.... 'The illiterate of the future,' it has been said, 'will not be the man who cannot read the alphabet, but the one who cannot take a photograph.' But must we not also count as illiterate the photographer who cannot read his own pictures? Will not the caption become the most important component of the shot?"⁹ Brauntuch's caption does not, however, provide this photograph with a legibility of the standard kind. It is instead an insistent reminder of the picture's withdrawal from signification.

The typical use of the caption as a means of articulating the mute photograph was illustrated by Jon Borofsky in an exhibition last year. Of the several pictures that made up that show, Borofsky included one entitled *Mulatto Man* whose source was clearly a newspaper photograph, and when he projected that image on the wall to make his copy drawing, he reproduced at the bottom the caption that accompanied it. That caption did not state the signification of the picture; rather, it provided the drawing with a meaning that it did not otherwise have. The picture is not transparent to such a meaning, while the caption is self-sufficient, has meaning with or without the picture. Can the picture itself be said to be intrinsically without meaning? Borofsky's drawing leaves that question open. But for Brauntuch the picture, opaque as it is to signification, becomes for that reason the object of desire. The caption is only one of many expressions of a desire that treats the image with the mechanistic devotion appropri-

9. Walter Benjamin, "A Short History of Photography," *Screen* (London), vol. 13, no. 1 (Spring 1971), p. 28.



Breitz' work can be read along these lines – as has been the case with first-generation appropriation artists like Cindy Sherman or Barbara Kruger: as a critique of the *culture industry's* effects on subjectivity.



1. *Dialectic of Enlightenment*, cover of the first edition, 1944.

2. Max Horkheimer and Theodor Adorno.

3. Family watching television.

4. Still from *The Great Dictator*, Charlie Chaplin, 1940.

5. Donald Duck, cartoons.



1. Marcel Duchamp, *L.H.O.O.Q.*, 1918, rectified Readymade, pencil on reproduction, Private Collection, Paris.

2. Erased de Kooning Drawing, Robert Rauschenberg, 1983, San Francisco Museum of Modern Art.

3. Bowery Lanchonon, Walker Evans, New York, 1932 ca., black and white photograph.



While **appropriation art** and its discourse in the '70s and '80s highlighted the sameness of supposedly original images, today's appropriationists identify difference in ever-greater nuances.



4. Dana Birbaum, still from *The Biology/Transformation Work of Women*, 1978-79, color videotape with stereo sound, 7 min.

5. Martha Rosler, still from *The Bowery in two inadequate descriptive systems*, 1974-75, black and white photographs.

6. Dana Birbaum, still from *Kiss The Girls: Make them Cry*, 1979, color videotape with stereo sound, 7 min.

constitutes itself simultaneously in the act of quotation. To the degree that the various sources and authors of quoted "texts" are left intact and fully identifiable in truly contemporary montage, the viewer encounters a decentralized text that completes itself through his or her reading and comparison of the original and subsequent layers of meaning that the text/image has acquired.

Levine's notion of fragmentation differs from the phallographic tendency which associates fragmentation with broken saucers, burnt wood, and crumpled straw. In her seemingly random selection of imagery from the history of Modernism, representations are literally fragmented, torn from the hermetic totality of the ideological discourse within which they currently exist. Thus, just as Benjamin described the allegorical procedure, Levine devalues the object of representation for the second time. She depletes the current commodity status of photographs by Walker Evans, Edward Weston, Eliot Porter and Andreas Feininger for the second time by her willful act of rephotography, by restating their essential status as multiplied, technically reproduced imagery.

Levine's apparently radical denial of authorship might fail to recognize the socially acceptable, if not desirable, features it implies: a reaffirmation of the dismantling of the individual, and a silent complacency in the face of the static conditions of reified existence. The faint historical spaces the work establishes between the original and the reproduction seduce the viewer into fatalistic acceptance, since these spaces do not open up a dimension of critical negativity that would imply practice and encounter rather than contemplation. This is one essential difference between Levine's position and that of Martha Rosier; it is evident in their differing attitudes toward the notion of historical authenticity and the material, i.e., social truth of their objects of appropriation. In true allegorical fashion Levine subjects historical objects to an act of confiscation where their innate authenticity, historical function, and meaning is robbed for the second time. Levine's attitude embodies the ambivalence of the artist and intellectual who lacks class identity and political perspective, exerting a certain fascination over those contemporary critics, including myself, who are equally ambivalent toward their affiliations with the powers and privileges that the white middle class provides. This attitude is evidenced in the following statement by Levine:

Instead of taking photographs of trees or nudes, I take photographs of photographs. I choose pictures that manifest the desire that nature and culture provide us with a sense of order and meaning. I appropriate these images to express my own simultaneous longing for the passion of engagement and the sublimity of aloofness. I hope that in my photographs of photographs an uneasy peace will be made between my attraction to the

ideals these pictures exemplify and my desire to have no ideals or fetters whatsoever. It is my aspiration that my photographs, which contain their own contradiction, would represent the best of both worlds.¹⁸

18. Sherrin Levine, unpublished, undated statement, ca. 1980.

Walter Benjamin, in spite of his devotion to the allegorical theory and its concrete implementation in the work of Baudelaire and the montage work of the '20s, was aware of the inherent danger of melancholic complacency and of the violence of the passive denial that the allegorical subject imposes upon itself as well as upon the objects of its choice. The contemplative stance of the melancholic subject, the "comfortable view of the past," he argued, must be exchanged for the political view of the present.¹⁹ This view was developed in "The Author as Producer,"²⁰ a text in which all reflection upon allegorical procedures has been abandoned and in which he comes closest to the development of a factographic, Prodvctivist position, as it was outlined in the writings of Brik and Tretiakov.

19. Walter Benjamin, *Angelus Novus*, Frankfurt: Suhrkamp, 1966, pp. 204.

20. Walter Benjamin, "The Author as Producer," in *The Frankfurt School Reader*, New York: Orion Press, 1978.

According to Benjamin the new author must first of all address the Modernist framework of isolated producers and try to change the artist's position from that of a caterer of esthetic goods to that of an active loree in the transformation of the existing ideological and cultural apparatus. This essentially different position is evident in Martha Rosier's approach toward historical objects and the photographic conventions they embody. Two works that suggest a comparative reading with Levine's work are *The Bowery* in two inadequate descriptive systems, 1974-75, and the critical essay/piece "In, around, and afterthoughts (on documentary photography)," 1981.²¹ In both works photographic conventions are addressed as a linguistic practice, whose historical position is evaluated in its varying affiliations with general social and political life, rather than with the criteria of neutrality that the program of photographic Modernism prescribes.

21. Martha Rosier, *Three weeks, Hatties: Nine* SCOTIA College of Art and Design Press, 1981.

In *The Bowery* in two inadequate descriptive systems, a photo-text work which includes black and white photographs of Bowery store fronts and photographs of word-lists describing drunkenness, conventions of urban architectural photography are appropriated in restaged photographs that loosely seem to take the photographic stance of Walker Evans. However, these conventions are executed by Rosier rather than simply confiscated, as is the case with Levine. Rosier's crude attempts to try her photographic hand at mimicking the great urban "documentarians'" style is of course as thoroughly disappointing to the cultivated photographic eye as Levine's photographs are to the collector's hand. Rosier describes *The Bowery*... in explicitly allegorical terminology:

Another artist working in this tradition is [Candice Breitz](#). Breitz appropriates Hollywood films and music videos, which she then manipulates and re-edits. *Four Duets* (2000), for example, consists of four two-channel video installations.



Four Duets (2000) spans nearly half a century of the most sentimental pop tunes. The music video performances that serve as the source material for the work - but which ultimately live on only as digitally mutilated and autistic chains of stammering pronouns are: Karen Carpenter's *Close To You* (1970), Olivia Newton John's *Hopelessly Devoted To You* (1977), Annie Lennox's *Thorn In My Side* (1985) and Whitney Houston's *I Will Always Love You* (1999). Revisiting and rewriting the four ballads, Breitz dramatizes the absurdly inescapable longing which allows songs like these to endure from generation to generation.

In each case of the four duets, the same performer appears twice on two different television monitors. On one screen Double Olivia, for example, lividly regurgitates only the personal pronouns 'Me/My/I', now isolated and repeated violently staccato tourette-like stutter, while on a second screen an alternate edit of the same footage leaves us with only her dreamily intoned looping of the word 'You', which is trapped in a similarly recursive cut and paste cycle.

As a series, the *Four Duets* make disturbingly visible the speed with which each new cultural moment is now refied, only to be consumed almost immediately as the lucrative kitsch of the next generation. In conflating the digital loop with the historical loop of pop culture, the address our need to constantly reinvent the market the past. That retro is now indeed Retro id testimony to the planned obsolescence and eventual return of even the quaintest jukebox ballad or music video.

Breitz' *Four Duets* pointedly demonstrates this re-cyclical nature of mass culture, as does a passage in [Oliver Laric's](#) *Versions* (2010) that juxtaposes scenes from different Disney animation movies, revealing that cartoons such as Winnie the Pooh were copied from the studio's earlier hits: the characters perform identical movements, interactions, slap-sticks.



Versions is an ongoing project by Oliver Laric that deals with historical and contemporary ideas relating to image hierarchies. It proposes that present methods of creative production challenge the hierarchy of an authentic or auratic 'original' image. Rather than privileging a primary object, *Versions* suggests a re-direction for image making, one in which bootlegs, copies and remixes increasingly usurp 'originals' in an age of digital production.

Versions takes different forms and iterations, including a series of documentary style monologues over montaged images and video clips; polyurethane casts based on reformation damaged religious figurines; a re-issued bootleg publication of a Margaret Bieber's *Ancient Copies* (an academic text that deals with the protraction of Greek aesthetics into Roman art), as well as other sculptures and appropriated items that explicate contemporary image circulation and their exchange through present and historical conditions.

The project serves as a conceptual point of reference for the rest of Laric's practice, in which a flattened image economy is mined for creative production and in the process looks at the consequences for hybridity in contemporary culture.

The practice of Aleksandra Domanovic can be seen in this tradition. Her work *Anhedonia* (2007), for example, is based on Woody Allen's *Annie Hall* (1977), but swaps the entire image track of the film with a quick succession of stock footage from the Getty archive.

In psychology, anhedonia is an inability to experience satisfaction from normally pleasurable life events such as eating, exercise and social or sexual interaction. It was also supposed to be the original title of Annie Hall, but was considered unmarketable.

In Aleksandra Domanovic's *Anhedonia* the audio content from Woody Allen's *Annie Hall* (1977) (a film with next to no incidental music) is superimposed onto stock still and moving images from the Getty Images archive. On a semantic level, the fixed score or code of *Annie Hall* (as a well known and appreciated movie) is reordered. Using the original soundtrack of the film as a script, Domanovic swaps one layer of visual information with another. In doing so she produces a new object, one that oscillates between literal sense and allegory (while on occasions also being totally obtuse). In essence the possibility of Domanovic's re-ordering is facilitated by the existence of such a thing as the Getty archive; an imposing glut of information (with over 70 million still images and 30,000 hours of stock footage) that is indicative not only of an ultimate excess at the level of the contemporary image, but also of the capacity of those such images to stand in as 'over-interpretations' of any given situation (here *Annie Hall*).



100 days of memories

Spring 2014.

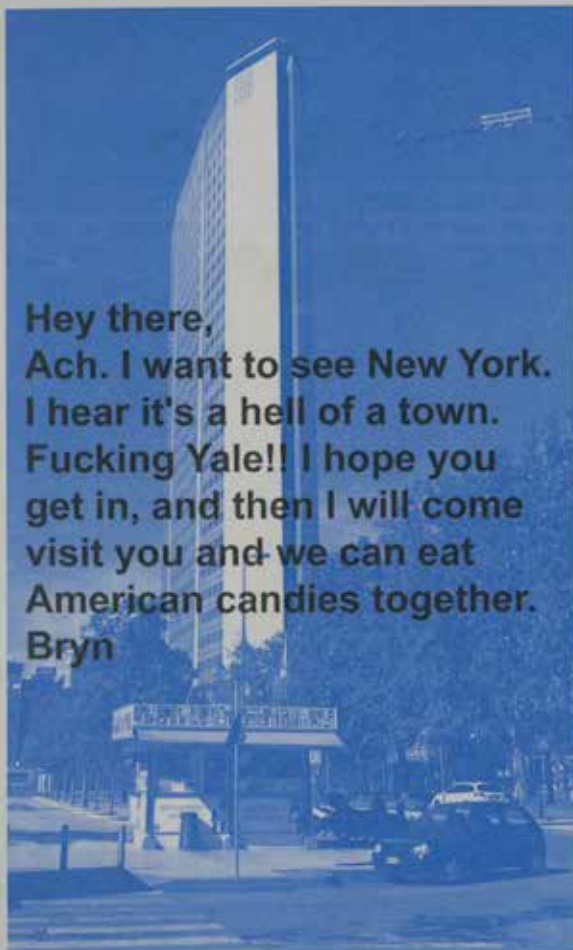
Collection and editing of e-mail fragments
from the same date, one year apart.



2013

2 April

Milan



Hey there,
Ach. I want to see New York.
I hear it's a hell of a town.
Fucking Yale!! I hope you
get in, and then I will come
visit you and we can eat
American candies together.
Bryn

100 days of memories

New Haven

100
days
of
memories

E-mail fragments
from the same date,
one year apart

2014

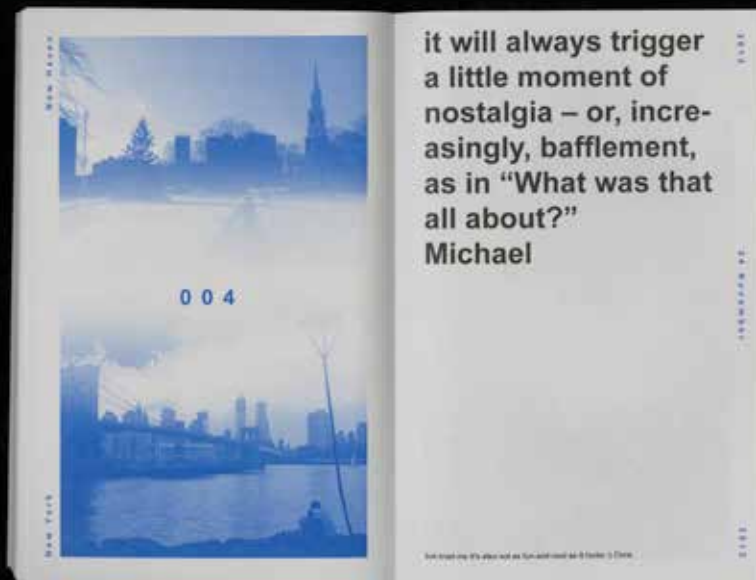
3 March

2014

1 March

100
days
of
memories

E-mail fragments
from the same date,
one year apart



New Haven



0 4 0

Vicenza



You who asked for
caipirinhas, the
word is 'yes'.
:)
Joao

2013

30 December

hey hey,
so what did you decide about Zagreb, the new year party is
already tomorrow :D
Hrvoje

2012



Reading The Production of Space

Fall 2014.

**Redesign of the book for a new, more comfortable,
customized reading experience.**



Better Tools
Dirk van Weelden

In the past, when most people were only moderately lettered and read slowly and out loud (obeying the rules according to the holy printed word), it was an enormous gift if you could also read differently. Scholars, writers, setters: professional readers mastered techniques that resembled sorcery: diagonal reading, fast reading, pattern recognition reader, and reading between the lines. And what's more, it seems as if they were inexhaustible and so could read all the time and everything at once, without getting at all confused.

That speed reading now seems something that the average fourteen-year-old can easily master. Now we all do it. But the quantity, the speed, and the diversity of the texts passing by would make somebody from the seventeenth century faint. We can write something down while we are phoning, and occasionally follow over our shoulder a screen with news items and in another window scroll through search results.

Reading swiftly and switching, at random and recognizing patterns, gave a lead in a world of slow, straightforward text reading. A lead in terms of freedom, speed, skill. What type of reading gives freedom, speed, and skill if the norm for reading is fast, diagonal, springing, and fragmentary?

In the past, it was the magic of the written word that inspired authority and made them obedient. Now it is the magic of the media circus, with its overwhelming, multicoloured variety, its speed, its humour, and its recognition that make people credulous and docile. It is not Authority but Distraction that keeps us stupid.

Resistance to it is a good way to start. Or in other words the ability to be able to choose where to direct your attention and to keep it there as well. Don't bat an eyelid when an e-mail comes in, don't multitask, don't do anything other than read.

The second characteristic of reading that is freer and faster, and makes you stronger is this: take the text literally, read the same sentence again, out loud if necessary. Remember what you have written in this way. Think: how could this be said in a different way? Why do they say it like that? You develop a nose for incompetent, thoughtless bullshit. And an eye for the ingenuity of a surprising phrasing. If you read literally and slowly, you know like lightning whether somebody knows what he's writing about or not. You see the secret vanity of how somebody lays the blame in a subtle way with somebody else. You hear emotions between the facts. The repulsive vagueness, the hideous narrow-mindedness. You don't see all that if you speed read. Somebody who can read slowly learns to think faster. You reach an opinion faster - one that is based on something. Handy!

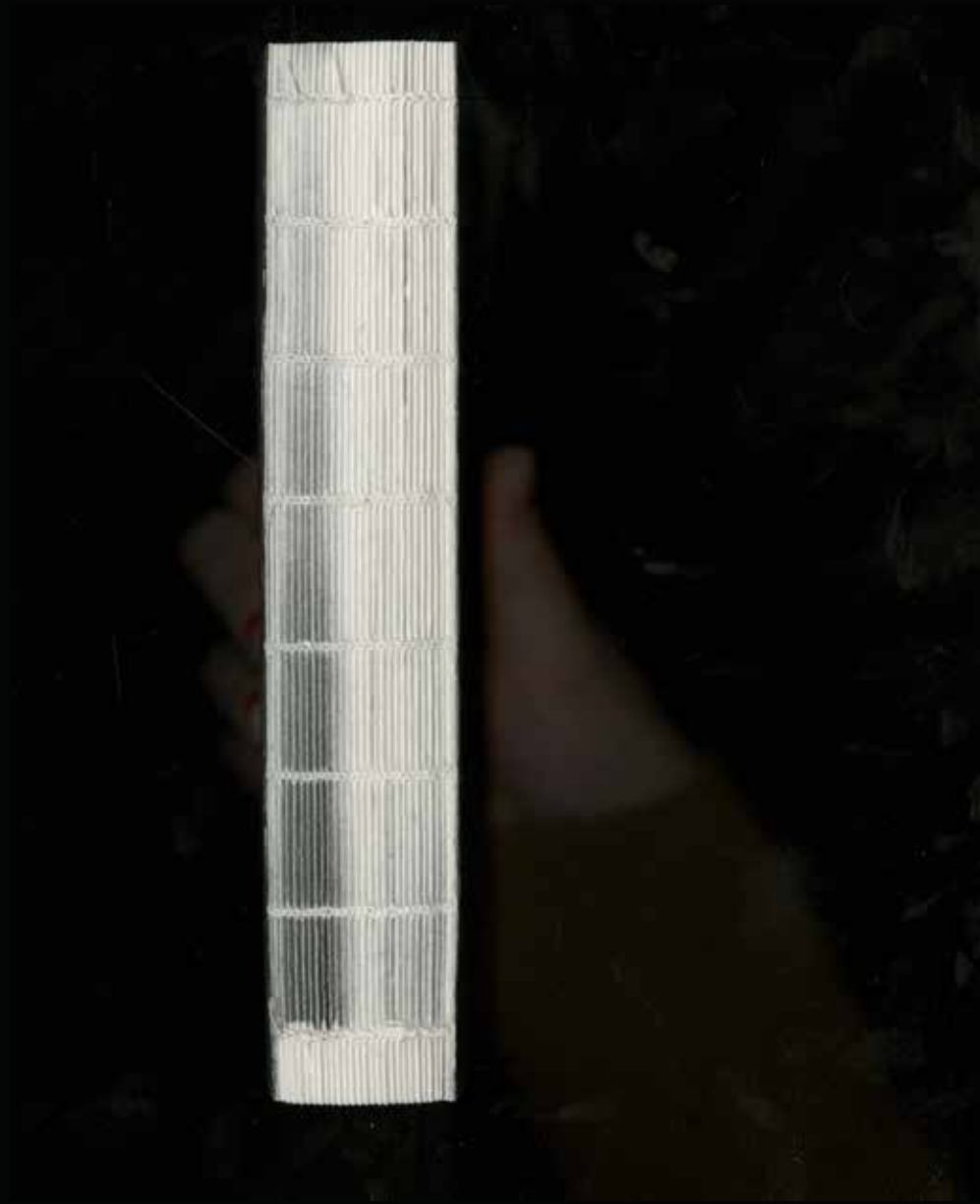
The sort of reading that can make somebody in today's information society freer, faster, and more skilled works like this: continue to concentrate; look at the language and how it works; wait until the implicit and unintended in a text can organize itself and tell you something that does not coincide with the information in the text. Anybody who can do this has built up a strong immune system against the toxin in the stream of information. But also has a formidable tool in their hand. Your fellow speed readers are jealous of it and sometimes afraid.

The Production of Space

HENRI LÉFEBVRE

Translated by
Donald Nicholson-Smith


BLACKWELL
Oxford UK & Cambridge USA



Then Kant revived, and revised, the old notion of the category. Kantian space, albeit relative, albeit a tool of knowledge, a means of classifying phenomena, was yet quite clearly separated (along with time) from the empirical sphere: it belonged to the *a priori* realm of consciousness (i.e. of the 'subject'), and partook of that realm's internal, ideal – and hence transcendental and essentially ungraspable – structure.

These protracted debates marked the shift from the philosophy to the science of space. It would be mistaken to pronounce them outdated, however, for they have an import beyond that of moments or stages in the evolution of the Western Logos. So far from being confined within the abstractness with which that Logos in its decline endowed so-called pure philosophy, they raise precise and concrete issues, among them the questions of symmetry versus asymmetry, of symmetrical objects, and of the *objective* effects of reflections and mirrors. These are all questions to which I shall be returning because of their implications for the analysis of social space.

II

Mathematicians, in the modern sense of the word, emerged as the proprietors of a science (and of a claim to scientific status) quite clearly detached from philosophy – a science which considered itself both necessary and self-sufficient. Thus mathematicians appropriated space, and time, and made them part of their domain, yet they did so in a rather paradoxical way. They invented spaces – an 'indefiniteness', so to speak, of spaces: non-Euclidean spaces, curved spaces, *x*-dimensional spaces (even spaces with an infinity of dimensions), spaces of configuration, abstract spaces, spaces defined by deformation or transformation, by a topology, and so on. At once highly general and highly specialized, the language of mathematics set out to discriminate between and classify all these innumerable spaces as precisely as possible. (Apparently the *set* of spaces, or 'space of spaces', did not lend itself very readily to conceptualization.) But the relationship between mathematics and reality – physical or social reality – was not obvious, and indeed a deep rift had developed between these two realms. Those mathematicians who had opened up this 'problematic' subsequently abandoned it to the philosophers, who were only too happy to seize upon it as a means of making up a little of the ground they had lost. In this way space became – or, rather, once more became – the very thing which an earlier

philosophical tradition, namely Platonism, had proposed in opposition to the doctrine of categories: it became what Leonardo da Vinci had called a 'mental thing'. The proliferation of mathematical theories (topologies) thus aggravated the old 'problem of knowledge': how were transitions to be made from mathematical spaces (i.e. from the mental capacities of the human species, from logic) to nature in the first place, to practice in the second, and thence to the theory of social life – which also presumably must unfold in space?

III

From the tradition of thought just described – that is, from a philosophy of space revised and corrected by mathematics – the modern field of inquiry known as epistemology has inherited and adopted the notion that the status of space is that of a 'mental thing' or 'mental place'. At the same time, set theory, as the supposed logic of that place, has exercised a fascination not only upon philosophers but also upon writers and linguists. The result has been a broad proliferation of 'sets' (*ensembles*), some practical,¹ some historical,² but all inevitably accompanied by their appropriate 'logic'. None of these sets, or their 'logics', have anything in common with Cartesian philosophy.

No limits at all have been set on the generalization of the concept of *mental space*: no clear account of it is ever given and, depending on the author one happens to be reading, it may connote logical coherence, practical consistency, self-regulation and the relations of the parts to the whole, the engendering of like by like in a set of places, the logic of container *versus* contents, and so on. We are forever hearing about the space of this and/or the space of that: about literary space,³ ideological spaces, the space of the dream, psychoanalytic topologies, and so on and so forth. Conspicuous by its absence from supposedly fundamental epistemological studies is not only the idea of 'man' but also that of space – the fact that 'space' is mentioned on every page notwithstanding.⁴ Thus Michel Foucault can calmly assert that 'knowledge [*savoir*] is also the space in which the subject may take up a position and speak of the objects with which he deals in his discourse'.⁵

¹ See J.-P. Sartre, *Critique de la raison dialectique*, I, *Théorie des ensembles pratiques* (Paris: Gallimard, 1960).

² See Michel Cresswell, *L'être et le code: procès de production d'un ensemble précapitaliste* (The Hague: Mouton, 1972).

³ See Maurice Blanchot, *L'espace littéraire* (Paris: Gallimard, 1955).

⁴ This is the least of the faults of an anthology entitled *Famulus des sciences humaines* (Paris: Gallimard, 1973).

⁵ *L'archéologie du savoir* (Paris: Gallimard, 1969), p. 238. Elsewhere in the same work, Foucault speaks of 'the trajectory of a meaning' (*le parcours d'un sens*) (p. 196), of 'space of dissemination' (p. 200), etc. Eng. tr. by A. M. Sheridan-Smith: *The Archaeology of Knowledge* (London: Tavistock, 1972), pp. 182, 150, 152 respectively.

The fact remains that it is too late for destroying codes in the name of a critical theory; our task, rather, is to describe their already completed destruction, to measure its effects, and (perhaps) to construct a new code by means of theoretical 'super-coding'.

It must be stressed that what is needed is not a replacement for the dominant tendency, however desirable that may once have been, but instead a reversal of that tendency. As I shall attempt at some length to show, even if absolute proof is impossible, such a reversal or inversion would consist, as in Marx's time, in a movement from products (whether studied in general or in particular, described or enumerated) to production.

This reversal of tendency and of meaning has nothing to do with the conversion of signified elements into signifiers, as practised under the banner of an intellectualizing concern for 'pure' theory. The elimination of the signified element, the putting-in-brackets of the 'expressive', the exclusive appeal to formal signifiers – these operations *precede* the reversal of tendency which leads from products to productive activity; they merely simulate that reversal by reducing it to a sequence of abstract interventions performed upon language (and essentially upon literature).

XII

(Social) space is a (social) product. This proposition might appear to border on the tautologous, and hence on the obvious. There is good reason, however, to examine it carefully, to consider its implications and consequences before accepting it. Many people will find it hard to endorse the notion that space has taken on, within the present mode of production, within society as it actually is, a sort of reality of its own, a reality clearly distinct from, yet much like, those assumed in the same global process by commodities, money and capital. Many people, finding this claim paradoxical, will want proof. The more so in view of the further claim that the space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes in part from those who would make use of it. The social and political (state) forces which engendered this space now seek, but fail, to master it completely; the very agency that has forced spatial reality towards a sort of uncontrollable autonomy now strives to run it into the ground, then shackle and enslave it. Is this space an

abstract one? Yes, but it is also 'real' in the sense in which concrete abstractions such as commodities and money are real. Is it then concrete? Yes, though not in the sense that an object or product is concrete. Is it instrumental? Undoubtedly, but, like knowledge, it extends beyond instrumentality. Can it be reduced to a projection – to an 'objectification' of knowledge? Yes and no: knowledge objectified in a product is no longer coextensive with knowledge in its theoretical state. If space embodies social relationships, how and why does it do so? And what relationships are they?

It is because of all these questions that a thoroughgoing analysis and a full overall exposition are called for. This must involve the introduction of new ideas – in the first place the idea of a diversity or multiplicity of spaces quite distinct from that multiplicity which results from segmenting and cross-sectioning space *ad infinitum*. Such new ideas must then be inserted into the context of what is generally known as 'history', which will consequently itself emerge in a new light.

Social space will be revealed in its particularity to the extent that it ceases to be indistinguishable from mental space (as defined by the philosophers and mathematicians) on the one hand, and physical space (as defined by practico-sensory activity and the perception of 'nature') on the other. What I shall be seeking to demonstrate is that such a social space is constituted neither by a collection of things or an aggregate of (sensory) data, nor by a void packed like a parcel with various contents, and that it is irreducible to a 'form' imposed upon phenomena, upon things, upon physical materiality. If I am successful, the social character of space, here posited as a preliminary hypothesis, will be confirmed as we go along.

XIII

If it is true that (social) space is a (social) product, how is this fact concealed? The answer is: by a double illusion, each side of which refers back to the other, reinforces the other, and hides behind the other. These two aspects are the illusion of transparency on the one hand and the illusion of opacity, or 'realistic' illusion, on the other.

1 *The illusion of transparency.* Here space appears as luminous, as intelligible, as giving action free rein. What happens in space lends a miraculous quality to thought, which becomes incarnate by means of a design (in both senses of the word). The design serves as a mediator – itself of great fidelity – between mental activity (invention) and social activity (realization); and it is deployed in space.

An empty body, a body conceived of as a sieve, or as a bundle of organs analogous to a bundle of things, a body 'disembodied' or treated as members unrelated to one another, a body without organs – all such supposedly pathological symptomatology stems in reality from the ravages of representation and discourse, which are only exacerbated by modern society, with its ideologies and contradictions (including that between permissiveness and repressiveness in space).

Can the breaking-into-pieces or fragmentation of the body – or, better, a bad relationship of the Ego to its body – be laid at the door of language alone? Do the decomposition of the body into localized functions and its abandonment as a totality whether subjective or objective occur as a result of the assignment to body parts, from earliest childhood, of discrete names, so that the phallus, the eyes, and so on, become so many dissociated elements within a representational space that is subsequently experienced in a pathological manner?

The problem with this thesis is that it exonerates the Christian (or rather the Judaeo-Christian) tradition, which misapprehends and despises the body, relegating it to the charnel-house if not to the Devil. It also exonerates capitalism, which has extended the division of labour into the very bodies of workers and even non-workers. Taylorism, one of the first 'scientific' approaches to productivity, reduced the body as a whole to a small number of motions subjected to strictly controlled linear determinations. A division of labour so extreme, whereby specialization extends to individual gestures, has undoubtedly had as much influence as linguistic discourse on the breaking-down of the body into a mere collection of unconnected parts.

The Ego's relationship to the body, which is annexed little by little to the realm of theoretical thought, turns out to be both complex and diverse. Indeed, there are as many different relationships between the Ego and its own body – as many forms of appropriation of that body, or of failure to appropriate it – as there are societies, 'cultures', or even perhaps individuals.

Furthermore, the Ego's practical relationship to its own body determines its relationship to other bodies, to nature, and to space. And vice versa: the relationship to space is reflected in the relationship to the other, to the other's body and the other's consciousness. The analysis – and self-analysis – of the total body, the way in which that body locates itself and the way in which it becomes fragmented, all are determined by a practice which includes discourse but which cannot be reduced to it. The detachment of work from play, from the gestures of ritual and from the erotic realm only serves to make whatever interaction or interference does occur that much more significant. Under the conditions

of modern industry and city life, abstraction holds sway over the relationship to the body. As nature fades into the background, there is nothing to restore the total body – nothing in the world of objects, nothing in the world of action. The Western tradition, with its misapprehension of the body, remanifests itself in increasingly strange ways; laying the blame for all the damage at the door of discourse alone is to exculpate not only that tradition but also 'real' abstract space.

X

The body's inventiveness needs no demonstration, for the body itself reveals it, and deploys it in space. Rhythms in all their multiplicity interpenetrate one another. In the body and around it, as on the surface of a body of water, or within the mass of a liquid, rhythms are forever crossing and recrossing, superimposing themselves upon each other, always bound to space. They exclude neither primal tendencies nor any other energetic forces, whether these invest the interior or the surface of the body, whether they are 'normal' or excessive, whether they are responses to external action or endogenous and explosive in character. Such rhythms have to do with needs, which may be dispersed as tendencies, or distilled into desire. If we attempt to specify them, we find that some rhythms are easy to identify: breathing, the heartbeat, thirst, hunger, and the need for sleep are cases in point. Others, however, such as those of sexuality, fertility, social life, or thought, are relatively obscure. Some operate on the surface, so to speak, whereas others spring from hidden depths.

It is possible to envision a sort of 'rhythm analysis' which would address itself to the concrete reality of rhythms, and perhaps even to their use (or appropriation). Such an approach would seek to discover those rhythms whose existence is signalled only through mediations, through indirect effects or manifestations. Rhythm analysis might eventually even displace psychoanalysis, as being more concrete, more effective, and closer to a pedagogy of appropriation (the appropriation of the body, as of spatial practice). It might be expected to apply the principles and laws of a general rhythmology to the living body and its internal and external relationships. Such a discipline's field of application *par excellence*, its preferred sphere of experiment, would be the sphere of music and dance, the sphere of 'rhythmic cells' and their effects. The repetitions and redundancies of rhythms, their symmetries and asymmetries, interact in ways that cannot be reduced to the discrete and fixed determinants of analytic thought.

A passionate struggle takes place in art, and within artists themselves, the essential character of which the protagonists fail to recognize (it is in fact class struggle!): the struggle between body and non-body, between signs of the body and signs of non-body.

Mental space – the space of reductions, of force and repression, of manipulation and co-optation, the destroyer of nature and of the body – is quite unable to neutralize the enemy within its gates. Far from it: it actually encourages that enemy, actually helps to revive it. Which takes us far further than the often-mentioned contradictions between aesthetics and rationalism.

II

The above-mentioned quantity-quality contradiction is not grounded in a (binary) opposition but rather in a three-point interaction, in a movement from the space of consumption to the consumption of space via leisure and within the space of leisure; in other words, from the quotidian to the non-quotidian through festival (whether feigned or not, simulated or 'authentic'), or again from labour to non-labour through a putting into brackets and into question (in a half-imaginary, half-real way) of toil.

Another (binary) opposition seems highly pertinent, even though it serves to freeze the dialectical process. This is the opposition between production and consumption, which, though transformed by ideology into a structure, cannot completely mask the dialectical conflict suggested by the term 'productive consumption'. The movement glimpsed here is that between consumption in the ordinary sense, consumption necessitating the reproduction of things, and the space of production, which is traversed, and hence used and consumed, by flows; it is also the movement between the space of production and the space of reproduction, controlled by state power and underpinned by the reproducibility of things in space, as of space itself, which is broken up in order to facilitate this. Under neocapitalism or corporate capitalism institutional space answers to the principles of repetition and reproducibility – principles effectively hidden by semblances of creativity. This bureaucratic space, however, is at loggerheads with its own determinants and its own effects: though occupied by, controlled by, and oriented towards the reproducible, it finds itself surrounded by the non-reproduc-

ible – by nature, by specific locations, by the local, the regional, the national, and even the worldwide.

III

Where then is the principal contradiction to be found? Between the capacity to conceive of and treat space on a global (or worldwide) scale on the one hand, and its fragmentation by a multiplicity of procedures or processes, all fragmentary themselves, on the other. Taking the broadest possible view, we find mathematics, logic and strategy, which make it possible to represent instrumental space, with its homogeneous – or better, homogenizing – character. This fetishized space, elevated to the rank of mental space by epistemology, implies and embodies an ideology – that of the primacy of abstract unity. Not that this makes fragmentation any less 'operational'. It is reinforced not only by administrative subdivision, not only by scientific and technical specialization, but also – indeed most of all – by the retail selling of space (in lots).

If one needed convincing of the existence of this contradiction, it would suffice to think, on the one hand, of the pulverizing tendency of fragmented space and, on the other, of a computer science that can dominate space in such a fashion that a computer – hooked up if need be to other image- and document-reproducing equipment – can assemble an indeterminate mass of information relating to a given physical or social space and process it at a single location, virtually at a single point.

To present the homogeneous/fractured character of space as a binary relationship (as a simple contrast or confrontation) is to betray its truly dual nature. It is impossible to overemphasize either the mutual inference or the contradictoriness of these two aspects of space. Under its homogeneous aspect, space abolishes distinctions and differences, among them that between inside and outside, which tends to be reduced to the undifferentiated state of the visible-readable realm. Simultaneously, this same space is fragmented and fractured, in accordance with the demands of the division of labour and of the division of needs and functions, until a threshold of tolerability is reached or even passed (in terms of exiguity of volumes, absence of links, and so on). The ways in which space is thus carved up are reminiscent of the ways in which the body is cut into pieces in images (especially the female body, which is not only cut up but also deemed to be 'without organs').

It is not, therefore, as though one had global (or conceived) space to the side and fragmented (or directly experienced) space to the other – rather as one might have an intact glass here and a broken glass or mirror over there.

Empty Trains

Spring 2014.
Images taken with an Iphone of trains
while commuting in Milan, Italy.
Printed on labels sheets.



EMPTY TRAINS

FEBRUARY-JULY 2013

TRENORD	MILANO N.CADORNA	8:08 AM	MARIANO COMENSE	8:44 AM
TRENORD	MARIANO COMENSE	7:54 PM	MILANO N.CADORNA	8:38 PM

I SPENT 6 MONTHS LIVING IN THE CENTER OF MILAN COMMUTING 38 KM TO
WORK IN A SMALL TOWN.
TYPICALLY PEOPLE WOULD MOVE IN THE OPPOSITE DIRECTION, LEAVING MY
TRAINS OFTEN DISTURBINGLY EMPTY. MY RENT WAS INCREDIBLY HIGH, BUT
ON THE UPSIDE TRAVELLING WAS EXQUISITELY COMFORTABLE.



IMAGES SHOT WITH AN IPHONE 4 BETWEEN FEBRUARY AND JULY 2013

EMPTY TRAINS

FEBRUARY-JULY 2013

TRENORD	MILANO N.CADORNA	8:08 AM	MARIANO COMENSE	8:44 AM
TRENORD	MARIANO COMENSE	7:54 PM	MILANO N.CADORNA	8:38 PM

Righthand Feed

Lift

Lift

Lift



Model 3000 2.55' x 1'

Left Hand Feed

Lift

Lift

Lift



Righthand Feed

Lift

Stop

Lift

Stop

Lift

Stop



Lothand Feed

Lift

Stop

Lift

Stop

Lift

Stop

Model 2000-2000-2000

Bahia Blanca/Beijing: Back and Forth

Spring 2014.

Two antipodes cities on earth.

Stolen images printed on label sheets.

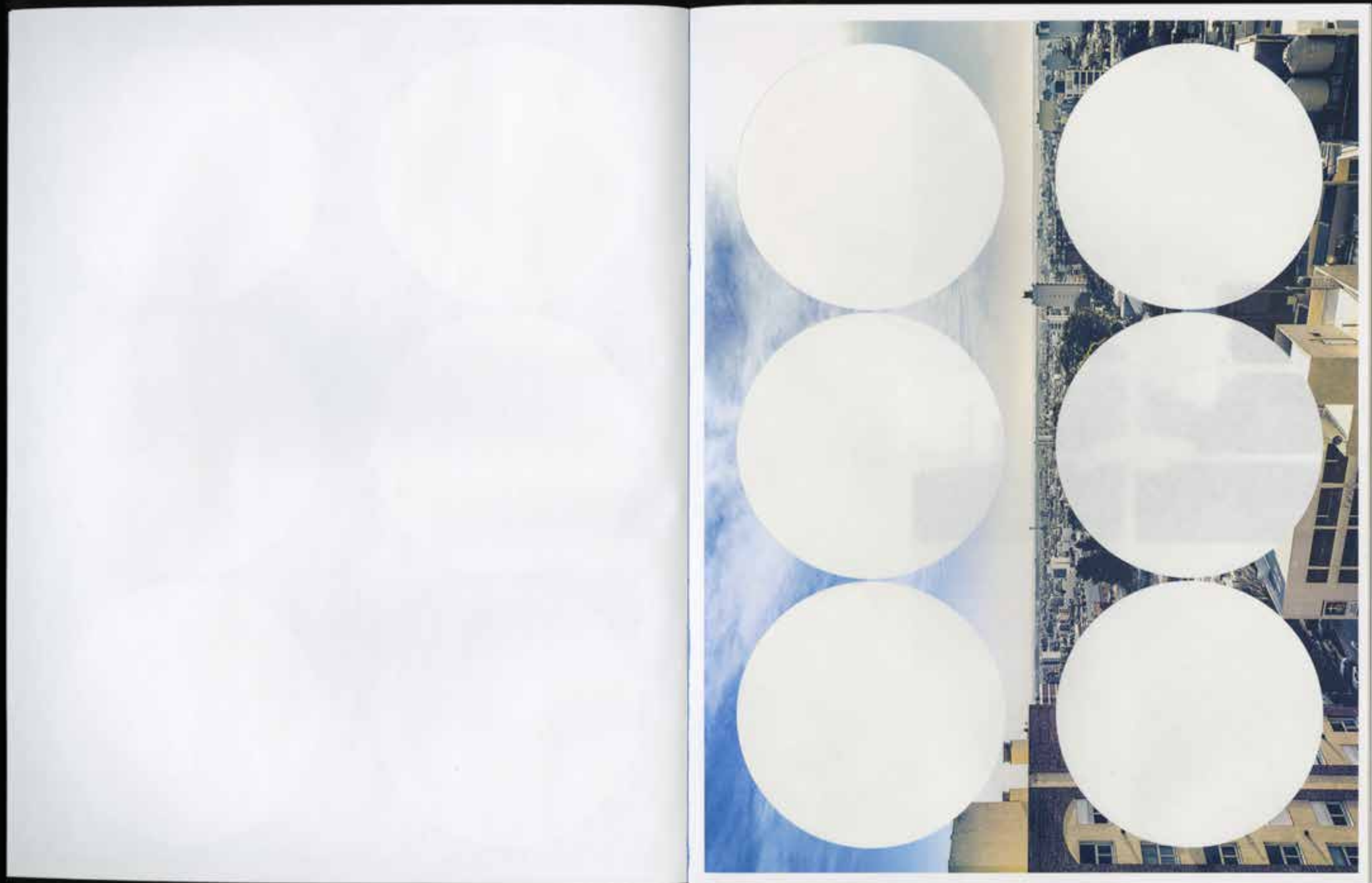






The antipodes
of
any place on Earth
is the point
on
the Earth's surface
which is diametrically
opposite to it.

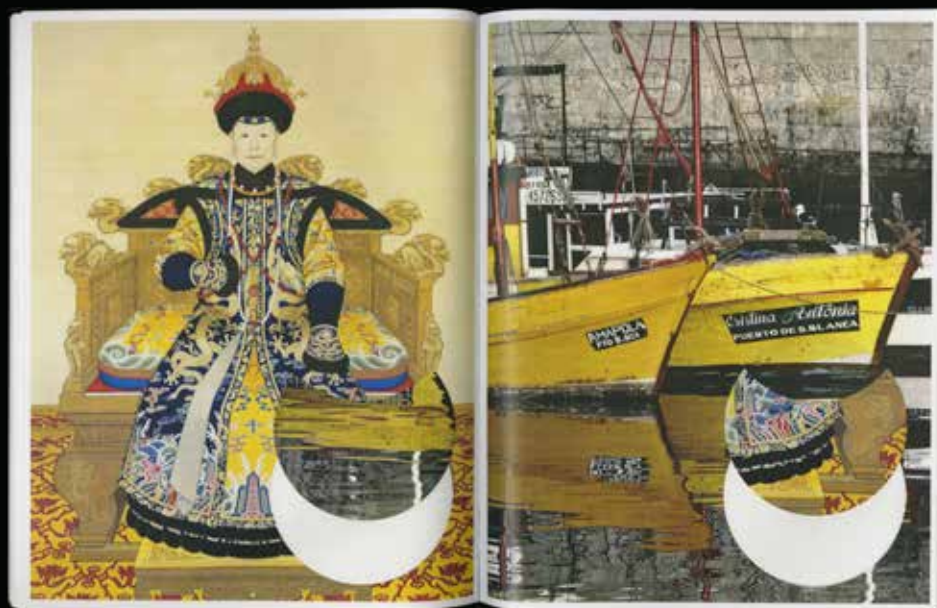
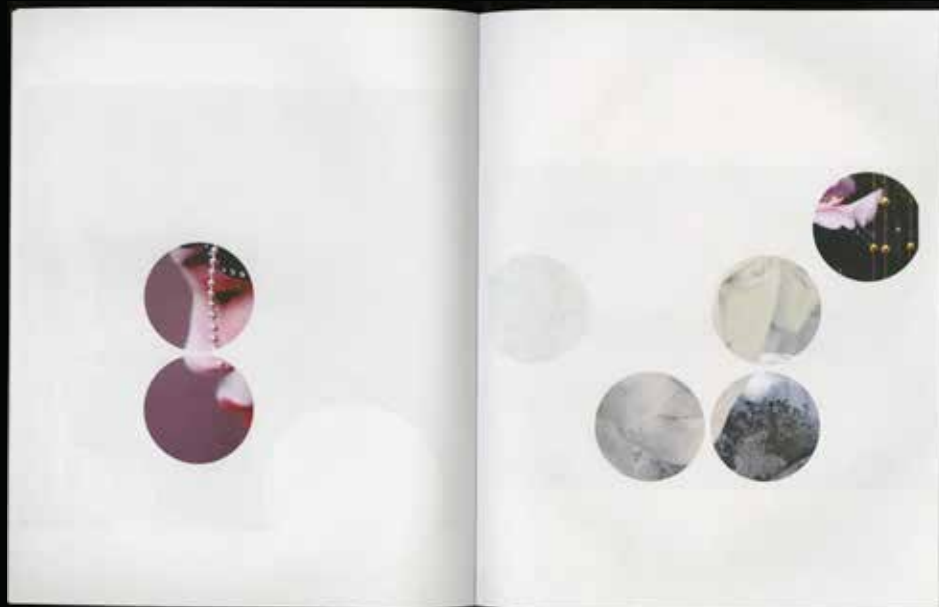
Two points that
are antipodal
to each other
are connected
by
a straight line
running through
the
centre of the Earth.











Decision Making Process

Spring 2014

Diagrams and images about the
overwhelming experience of choices.
(Diecut pages + loose postcard in the center)

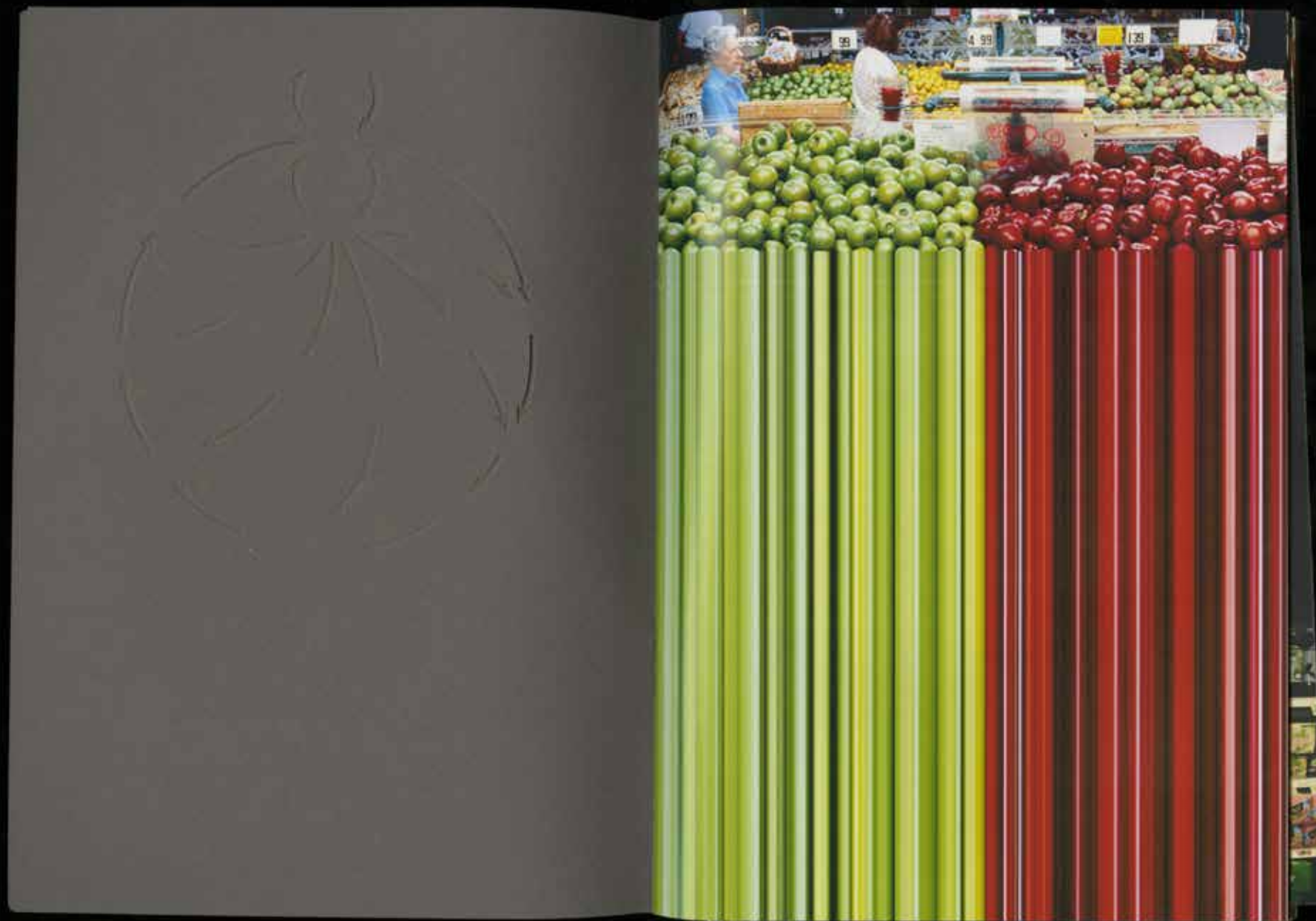


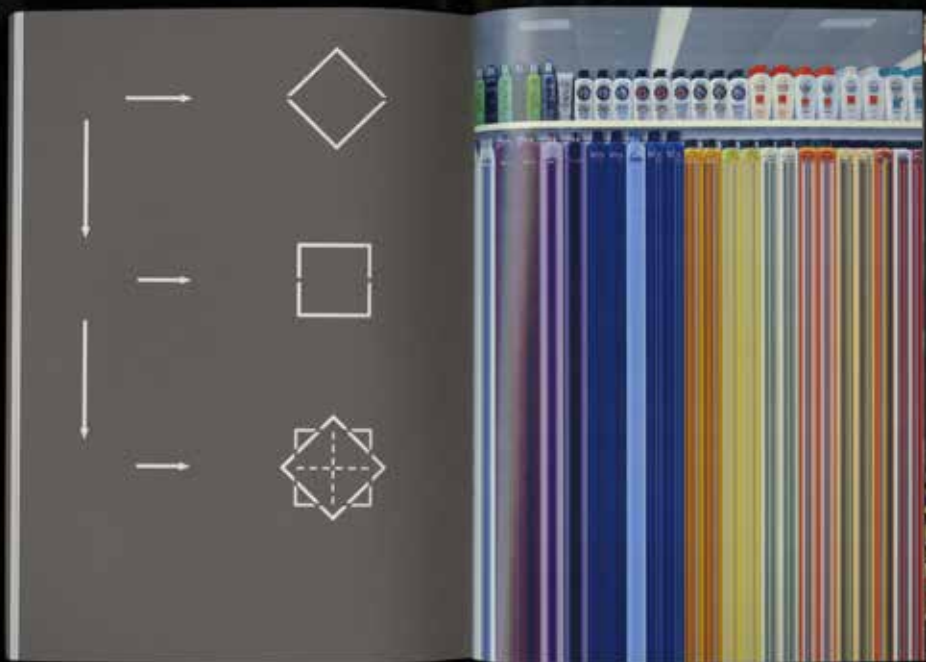
Decision Making Process

Choice brings a sense of overwhelming responsibility into play, and this is bound up with a fear of failure, a feeling of guilt and an anxiety that regret will follow if we have made the wrong choice.

Herbert A. Simon
The Paradox of Choice







Some time ago I stopped at an upmarket grocer's in Manhattan to pick up some cheese for a dinner party. There they were: countless shelves of dairy classics, specimens of perfectly judged moderation — the soft, the blue, the hard Dutch, the crumbly English, the superior French — all with an equal claim on my attention and my purse. I was spoilt for choice.

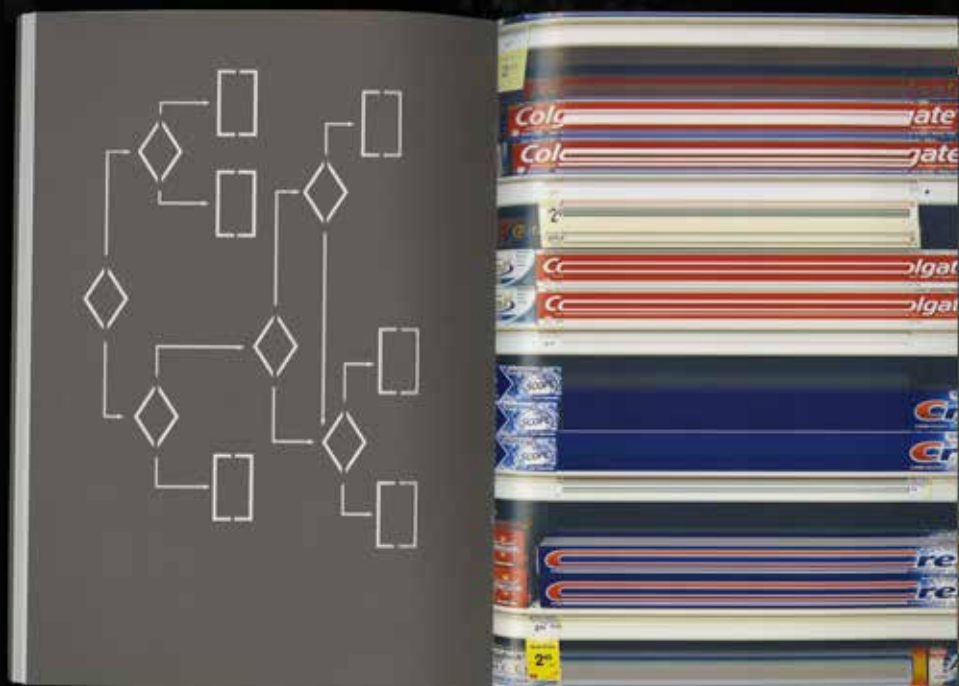
The mechanisms of a doubtful student kicked in. I began reading the labels. If my first mistake was to enter the shop without a definite idea of the cheese I wanted, this was my second. For now the dizzying magnitude of the selection was complicated by the rhetoric on the wrappers. What made a given cheese so distinct from the hundreds of others surrounding it? Each one sang its own virtues with precision and feeling. I began to grow weary, and not just from the smell of Camembert. Most peculiar of all was that instead of resenting the unnecessary bother that came with picking up a decent cheese — by this time I would have been grateful for 'swissalder' or 'barnes good on toast', as opposed to the 'mildness' and 'smoky' varieties enticing me — I was soon very angry at myself for my indecisiveness. What were the names of all those great cheeses I had tasted before? What good had all that time in France done me?

My third mistake that day was to consult the man in charge of the cheese department, hovering in a spotless lavender apron. His hands held firmly behind his back. He appeared very knowledgeable, gladly taking on the role of authority, but still something made me suspect that perhaps his real aim was merely to offload some expensive cheeses that he would be unable to sell otherwise. Thus confusion descended into suspicion and resentment.

In the end, ignoring his advice and blocking out the siren calls of the chattering Brie and Cheddar, I decided to pick out five quite random cheeses, on the basis that they either looked great or had interesting sounding names.

Remote Sales 1. Choice, Big Ideas, 2010.

Decision-Making Process





Unit 2: Our Decision-making Process: Just Short, Circuits Really From the Ventriloquist's Enterprise Architecture

From the observable data and experience we select some and affix meaning to it. This forms the basis of our assumptions. And then we come to conclusions which in turn influence our beliefs. Our beliefs are the basis of our actions which bring more data and experience from which we select some, affix meaning and so we do tend to believe that we affix meaning to the observable data. Inherent in the selection we always make. In a similar way we believe that we draw conclusions by that reasoning, while we actually always supply some assumptions.

3. Psychology and Marxism: - Lines have infrastructures and Superstructures. Use time. The concrete activity of sector I (quadrant 1a) is all the learning and training activity. The concrete activity of sector II (quadrant 2a) is the ensemble of acts in which capacities are used for the direct benefit of the individual. The abstract activity of sector I (quadrant 1b) is the ensemble of learning and training activities in which those capacities which are required for social activity and for the objective social relations in which it is manifested form and develop. The abstract activity of sector II (quadrant 2b) is the ensemble of acts of which this social labour directly consists. Such a schema, it must be remembered, by no means claims to represent the personality of a typical individual; it corresponds to a hypothetical outline of the general topology of personalities produced within capitalist forms of individuality.

4. A conceptual framework for integrating six signs and strategic management methodologies to quantify decision

Design/methodology/approach - The methodology involves each of the three decision-making processes, noting their similarities and differences, and arguing from the conclusion that a single unified model will result in superior decisions. Findings - The findings were that a single, unified model is possible and the resulting model is presented in the paper. Research limitations/implications - Since this research results in a conceptual model only, it remains to be tested in actual practice. This testing is intended for a later paper. Practical implications - If the testing of the model in practice results in superior decisions, the practical implications of the paper should be one of the Friday-Sunday/ Saturday model in practice for better management decisions.

5. A Model of Learner Autonomy (Nov. 2000). The model had 4 interesting, cyclical phases based on Kolb: - noticing - experiencing and experimenting - inward reflective thinking - outward reflective thinking. When completed by saying that even in a teacher-centred and curriculum-bound teaching context like the one she operated in, "promoting learner autonomy in children is not only an achievable aim, but also a practical solution to challenges faced by English teachers". In addition to better equipping children for lifelong learning, the four-phase framework is useful for researchers, teachers, and materials developers and can be adapted according to the teaching context.

6. The Decision-Making Process Illustrates how the decision-making process shifts from the single domain of the Queen to create a new home to utilizing the complex information base of the construction industry. Each professional provides specialized information to the

Drawn from years of education and experience to choose the best results possible for the decision to be made. All information is interdependent as each role player relies on the other for guidance during the Design/Build process.

2.

Decision-Making Process

The commander, his staff, and his chain of command use the troop-leading procedures and command and staff actions to make decisions.

4.

Silver Investor Decision Making

After viewing all the above options, if you are not sure who should you buy from, here are some simple rules of thumb for you to follow:

1. If you are a silver investor who would like to test the market by buying small quantity, buy from SGA.

2. If you are a silver investor who would like to buy in large scale (worth more than USD 1,

500) but are concerned about liquidating your silver, buy small size silver from overseas websites.

3. If you are a silver investor who would like to buy in medium to large scale (30oz or above) and not too concerned about liquidating your silver quickly, buy from MySmartGold or 15ozGold.

These 3 suggestions are for typical silver investors. Obviously I have not covered all scenarios, for a more comprehensive decision making guide.

9.

Simple Disaster Future - Likely where a decision making process is occurring from single active disaster future. These decision matrices do not provide the definitive answer and there are often numerous possible recovery paths in any given Disaster Recovery scenario. However they do highlight the decisions that are likely to be made and the importance of understanding what the problems an administrator might have to

follow to recover service and data in their own environment.

10.

Figure 23 Flow chart of decision-making in management of fisheries (from Williamson and Henderson, 1978)

11.

Figure 22 Suite of factors to be considered in evaluating interannual variability of flying fish (from Mahon, Overland and Hicks, 1996)

12.

Emphasis on other metrics and metrics reported, i.e. the critical mass or the dominant condition

Organizational outcomes - both strategies and performance are viewed as reflections of the values and cognitive bases of powerful actors in the organization.

13.

Decision Tree For Making Dis/Sec.

Applicability Determinations

This attachment contains a systematic and logical approach, by means of a decision tree, to making OSA and SCA determinations of applicability. Decision Tree I is specifically designed to accommodate OSA and SCA determinations within the Baccara program while Decision Tree II is specifically designed for the actual program determinations. Examples of typical Superfund work (translocation and waste type) are also provided to assist those persons involved in this OSA and SCA decision making process.

14.

Reproductive Rights,

An Analytical Process

My hope is that the perspective and analytical proposal set forth represent a contribution to the expansion and consolidation of the field of study, and rendering useful for the analysis and evaluation of the situation of reproductive rights within national contexts.

Michaela Pawlert

Yale School of Art, Spring 2014

Lower section at CEIO, New Haven

Print at WOOD Yale School of Art

Charts: Google image search, March 2014

Source images: Flickr Creative Commons

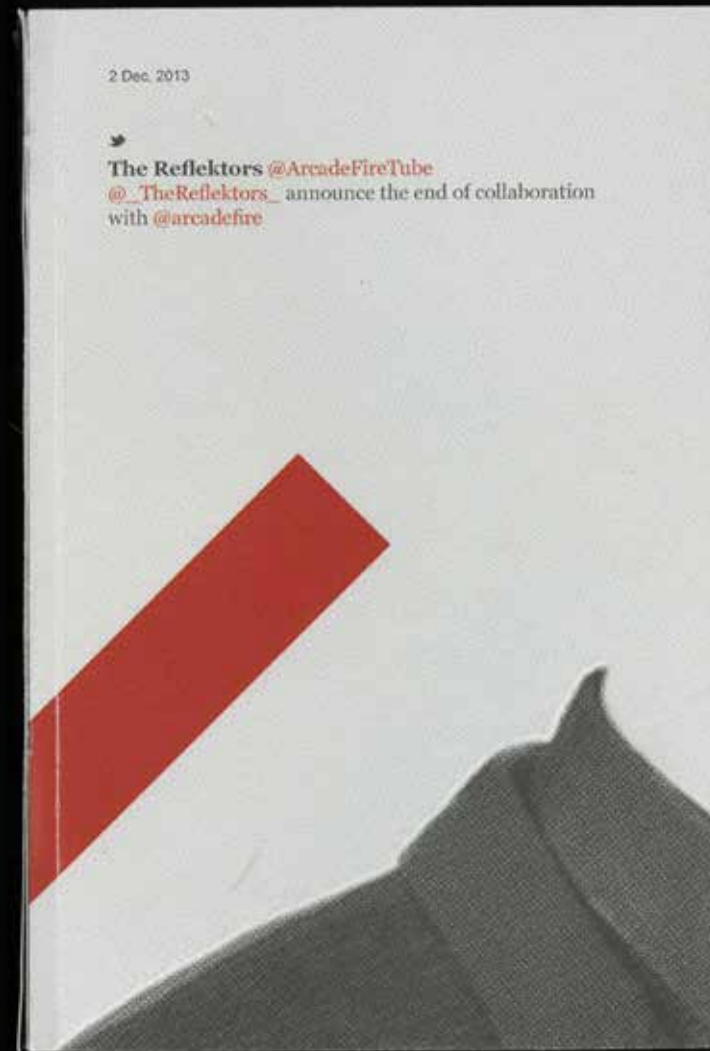
April 2014

Inspiration: Renata Salecl's book *Chaos and her 'scoring'* analysis of the capitalist contemporary society.

Hoax, Hoax, Hoax

Fall 2013.

Documentation of a media Hoax
about a fake music band.



2 Dec, 2013. TheDwarf.com By Melanie Evans Rivera
The Reflektors announce the end of collaboration with Arcade Fire

Can't anyone get along anymore? Even after a triumphant show at Blackpool's Empress Ballroom last week, *The Re-flektors* have announced that they will no longer be working with *Arcade Fire* and that their promising collaboration is officially over.

As is now almost always the case, the stunning news was delivered to fans via social media, Twitter in this case, along with a copy of the letter that *The Reflektors* sent to *AF*, which you can read in full below.

In a separate press release the band made an effort to soften the blow and thank their fans: "We want to thank you to all of our fans who have been supportive through this difficult transition," they wrote.

Win Butler has yet to respond to a request for a comment on the situation.

vol.2

@_TheReflektors_ announce the
end of collaboration with @arcadefire

Hoax,
Hoax.

2 Dec, 2013



The Reflektors @ArcadeFireTube
@_TheReflektors_ announce the end of collaboration
with @arcadefire



Kristy Wandmaker for
thedwarf.com.au

Firstly, are you ok?

We do feel ok.

First, You should know that in the meantime we are officializing the divorce. Unfortunately we had to go through legal procedures. It was just the easiest for everyone. Both the bands were way too involved. Of course we didn't get everything we hoped for but it was kind of obvious. They got custody of Montreal... so now we are trying to figure out where to move. Packing is taking forever. So, yeah, we still need to process some of our losses.

Your break up letter repeatedly claimed "We do exist" but really, what is existing?

Wow, that sounds so existential! Well, as you know, we were created as part of a much larger marketing strategy. Arcade Fire's publicist said in reference to us: "It means being really, really creative and doing something that's unconventional, doing things that fit in with the alter ego perspective." So, in that sense, maybe they have even been too creative, creating us! And now look at the mess we're in!

Is it a reflection on you or the company you keep that you seem so lonely in the crowd and yet you're begging to be alone and seen for who you really are?

What we feel we need right now is a little time to be on our own, to process the suffering of these last weeks. To rest and reflect on this crazy intense tour. To get back in shape and focus on new projects. You can imagine, the international tour was tough.

We shared a lot of headaches. We played often and in a bunch of different countries (that was awesome of course).



PM

"Because we've been working on that last effort and that we've had so many design-related decisions with it, we decided to give you a week with all the new look for the band. I'm sending you some of the possible covers that are in consideration. Feel free to publish them along with the interview."



E

The Reflektor are planning their first independent but new update event. First gigs in Montreal are planned.

Arcade Fire's 'Reflektor': Anatomy of a Rollout

by Dave Karger and Jeff Labrecque

PHOTOGRAPH BY JEFF LABRECQUE

"They're a small band that's punching above their weight," says manager Scott Rodger, who, along with guitarist Dave Martin and radio whiz Karen Buckner, set the path for a No. 1 debut.



The fact that Arcade Fire's fourth album, *Reflektor*, debuted at No. 1 on the *Billboard* 200 chart does not hurt. A captivating live-up has been all over the radio, building buzz for the release via behind-the-scenes, cryptic ambient album art and a cross-platform launch of the title track and lead single.

Scott Rodger, the band's manager, is quick to note that this is not merely a marketing campaign. "It's about how do you present a project to people to take notice," he tells *The Hollywood Reporter*. "There's an ocean of information out there. ... It's the world we're living in where we have to tune into it to find a better way to connect with people and make sure they're aware that something's

coming. And if the music is good enough, then you'll win through." It also helps to have the muscle of Universal Music Group backing you, which, for this release, Arcade Fire does. The band, though still signed to North Carolina-based indie Merge Records, partnered with Capitol Records for back-end services on *Reflektor*, including distribution, promotion and marketing. They took advantage of the affiliation further by performing from atop the label's famed Hollywood tower.

THR speaks with Rodger, as well as the band's publicist, Steve Mennin of Neely Little Men, and *Vibe* Magazine president Karen Silverman, who oversees Arcade Fire's radio development, to get better insight into the indie band's rise to No. 1. As THR reported on Nov. 6, the day Nielsen SoundScan released album sales numbers for the week — Arcade Fire's tally: 140,000 — it's been a long, steady climb to the top.

When first conceiving the rollout with the band and labels, what was the initial scope of the creative?

Scott Rodger: We didn't spend any more or less than the average record company would on a mid- to lower-level act. And we [asked] us: How do you engage not only your fans, but just try and get noticed? There's an information overload, but just to be recognized, you have to be more creative and do things in a way that people will talk about socially — online but also in the physical world. How do you become one of those things that people talk about?

If you look at an Arcade Fire — they're a small band that's punching above their weight. You've got a *Poster* film release, a Katy Perry release, an *Emerson* release and a *Lady Gaga* release, and we're sandwiched right in the middle. We're nowhere near anywhere as big as those acts, so how do you play in that world? How do you get a smaller act some kind of global visibility? That was the thought process behind the campaign.

How do you know when it's too much?

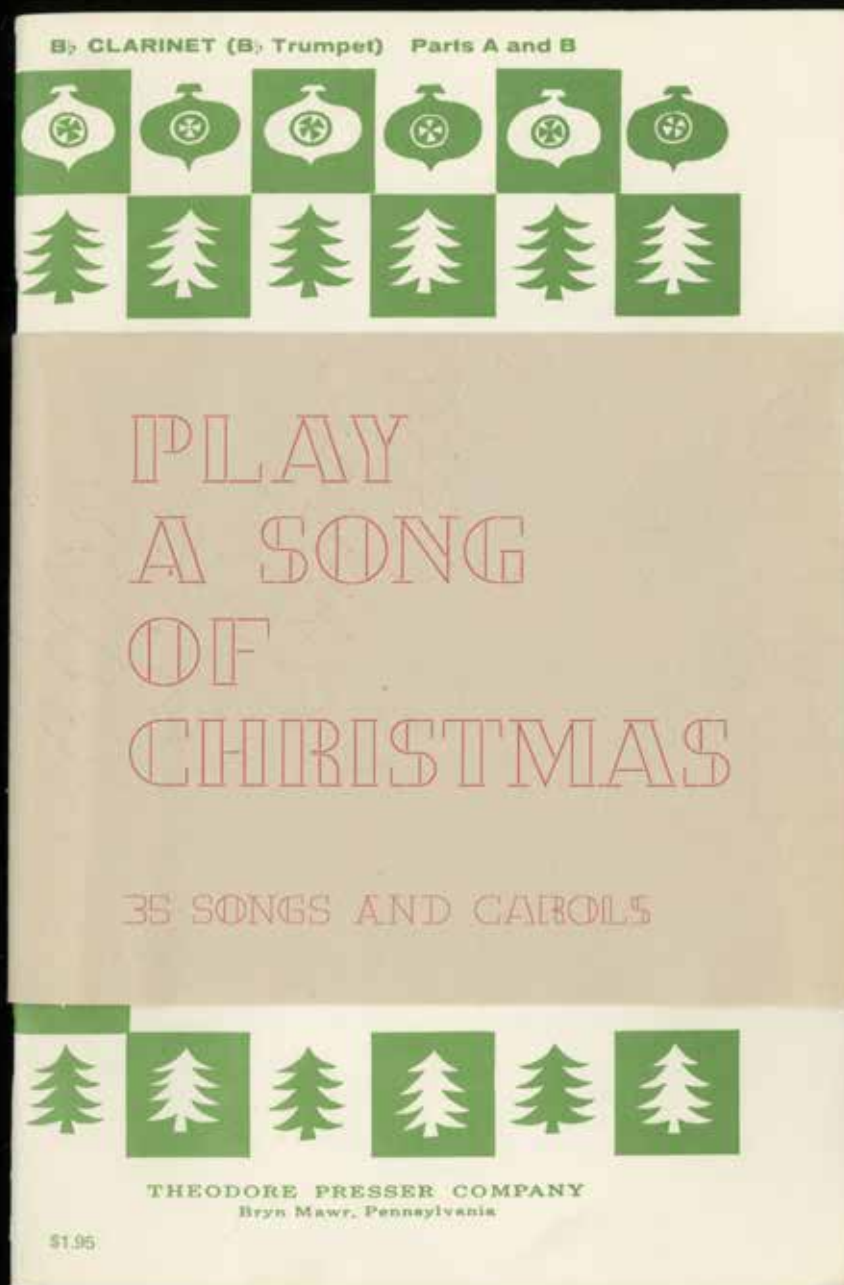
Rodger: You can't overdo it. You create a timeline and a smooth rollout and try not to do too much on a per day basis. You've got to create some space to give your audience time to digest. But hopefully do it in a way that, if people miss something, they're going to

ONLINE INTERACTIONS



Playing a Song of Christmas
Specimen booklet for
From Bodoni to Bastoni typeface

Fall 2013.



CONTENTS

1. Lo, How a Rose E'er Blooming 16th Century Melody

FOR BAND AND ORCHESTRA

BY RUTH
L. ZIMMERMAN

IN EASY ARRANGEMENTS

31. Jolly Old Saint Nicholas Anonymous
32. Jingle Bells Pierpont
33. We Wish You a Merry Christmas English
34. O Holy Night Adam
35. March of the Three Kings Provençal Melody

PLAY A SONG OF CHRISTMAS

35 FAVORITE CHRISTMAS SONGS AND CAROLS
IN EASY ARRANGEMENTS FOR BAND OR ORCHESTRA

by Ruth L. Zimmerman

INSTRUMENTATION

Flute	Violin
Oboe (C Melody Saxophone)	Viola
B♭ Clarinet (B♭ Trumpet)	Cello (Bassoon, Trombone, Baritone, Tuba)
E♭ Alto Saxophone (E♭ Horn)	Percussion
B♭ Tenor Saxophone (Baritone Treble)	Melody Instruments (Recorder, Tonette, Song Flute, etc.) and Accompaniment Instruments (Guitar, Autoharp, Harp)
Horn in F	Piano-Conductor

INSTRUMENTATION by PARTS (See Foreword)

PARTS A & B:	PARTS A & C:	PARTS A & D:
Violin	Viola	Cello
Flute	E♭ Alto Saxophone	Bassoon
Oboe	E♭ Horn	Trombone
C Melody Saxophone	B♭ Tenor Saxophone	Baritone
B♭ Clarinet	Baritone Treble	Tuba
B♭ Trumpet	Horn in F	

PRICES

Piano-Conductor . . . \$2.95
Parts each . . . \$1.95

THEODORE PRESSER COMPANY

Bryn Mawr, Pennsylvania

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B \flat Clarinet

26. Angels from the Realms of Glory

Henry Smart

A *mf*

B

f

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27. Hark! the Herald Angels Sing

Felix Mendelssohn

A *mf*

B

f

ff

ff

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B \flat Clarinet

28. We Three Kings of Orient Are

John Hopkins

A *Piano only* *mf*

B

ff

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29. Beautiful Saviour

German

A *mf*

B

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8

B♭ Clarinet 3. Away in a Manger German

10

B♭ Clarinet 3. Angels We Have Heard on High French

12

4. While Shepherds Watched Their Flocks German Heibel

14

5. Angels We Have Heard on High French

16

B♭ Clarinet 16. The First Noel Traditional

18

B♭ Clarinet 17. Silent Night Franz Gruber

20

18. Away in a Manger Luther Upham



PLAY a SONG of AMERICA

35

35 FAVORITE
AMERICAN SONGS
IN EASY ARRANGEMENTS

for BAND or ORCHESTRA

BY RUTH L. ZIMMERMAN



WEDGWOOD PAPER COMPANY
Weymouth, Massachusetts

LATER ON
WE'LL CONSPIRE
AS WE DREAM
BY THE FIRE

TO FACE
UNAFRAID
THE PLANS
THAT WE MADE

A STENCIL
AN OPEN TOOL
TO FIND THE
RIGHT TONE
FOR YOUR WORDS
FROM BOBONI TO BOSTON