
Notes on This Show

Seth Price

amorphous interrogation--

“How’ s it going?”

Corruption

Shoddy construction

The work cannot sustain it-
self.

It remains in a borderline
state.

Like anagrams-

signifying to the maximum,
signifying nothing

“It certainly is true that the
public still enjoys art, maybe
more so than ever before, as
there is greater awareness” :
What is an enjoyment emancipated
from exchange value-
Find a person who cannot speak

Simplicity:

You grasp the thing immediately.

You see what the elements are and what has been done to them, though you may not understand why or what it means.

Occasionally, the image collapses with passages of chaos, Or sustains a narrative.

In fact, every shot is shot like a new beginning.

Translation-

the 'essay film' :
based on the emergence of video as a specter.. what it does to montage.

In film, nothing happens - if we understand "in" to mean

the viewer's experience as much as the diagesis or whatever—thus, it is like a painting—no

it is not. We do not look to film for those qualities possessed by the frozen image. Instead one expects syntax, the unfolding of events, as in a logical proof.

(“cinematic” as strategies of logic:

a progression, argument, a series of steps to an outcome.

to bring sense

There is no such thing as manipulation

(objective manipulation)

There are various effects used to destroy the image:

flush out obvious citation.

Godard is interesting to watch for his formal play (his 'use', i.e., that is his use to me; utility)/ formal play the byproduct of an artist who is essentially a writer (syntax model) in images
-danger of 'utility' as model

How to turn the media inside out:

The role of packaging versus that of storage.

-

The loss of an expressive device is always regrettable.

In this abstract video,
NOTHING HAPPENS

(video in which naught happen)
SOMETHING LIE
BENEATH
SOMETHING ELSE
(Something that stands
in for another thing)
the movement of technological
progress (of progress)

The sense is lost.
Violation of meaning.
Cement. v. Terazzo.

Film:
-A secular religion
-FLICKERING
-A zone of undecidability
Between uniqueness
& Repetition.

Abstraction

somehow is anathema in the film of art world/gallery -- video also, possibly less so --- certainly abstract film always is present as continuing discourse of "avant-garde", "underground" sphere: i.e. festivals, etc. -- a parallel track to the art world, with an interest in materiality

so,

why is abstract film not visible in the art context? Because of the young

legacy of video art ---

1) performance thread

2) narrative thread

=an anti-cinematic tradition,

leads to a lack of air for

abstrax

How to pour fresh water onto a heap of dirt; watch the bubbles

and rivulets:

“How’ s it going?”

Scientific model

Political model

Demonstration model

Abstract model (mutating bacteria)

The video is a scientific exploration.

an abstract demonstration with explanation/questions:

“imagination is the place where we can be independent” : a sad claim (the battle is al-

ready lost)-
“political” art /
political conversation

Bodies sex flesh
Banks money transac-
tions
Safety security health
Speed efficiency progress
Privacy security
Image, comparison, and rhythm.

(demand/need for “private
bathroom”), as with:
why can we not have transparent
fabric? (“in the year 2006...
)

BACKGROUND:
Whistling:
The voice links

The body and language:

-not language however

-Pure intensity:

(chirping; barking)

-Animals

(particularly insects)

The ubiquity- the easy access,
on-tap nature of much current
media

(movies, long out-of-print mu-
sic)

and its detachment from com-
merce, means it is savagely and
totally devalued-losing all its
currency-

but that' s a good thing.

Creation then must fight for
itself, from a point of help-

lessness

A gulf, a lack of understanding.

Images are surrounded by golden glitter; sparkles

Dust

·Every image is facile.

~~Pornographic nudity~~

Suggestion. Sentiment.

~~Cataclysmic special effect~~

Digital decomposition

~~Intimacy of the couple~~

Social melodrama

~~Pathological cruelty~~

Surgery

Animals

Backgrounds,
soundtrack,
Yes no
2x2
sculpture x painting

Progression:

'Film'
'Silent Film'
'Sound film'
'Film'



REDUNDANCY

Representation itself makes
the body absent.

The scream:

The voice as infinity of the
body.

Potemkin: a woman' s face, eyes

staring, blood; a bullet has
shattered her eyeglasses--

The artist s work is an analy-
sis of the artist s relation to
the work.

A handwritten book,
poetry book:

“This show ...”

(i. e., honesty)

“you know, when I first
planned this show,” etc.

(NOTES ON SHOW)

-- stand up act/guy

.

Male (penis)- Penis shots.
Taboo

Video: small penis (erect)
(extremely small penis)
Helmets. Armor. Spoons.
Shields.

Show the penis penetrating an
asshole and a pussy:

‘Well, that just about covers
it,
- that all of it, all desire,
etc., power’
(-as if man, etc.)

Flowers. Flowers.

Regardless of language or cul-
ture, people worldwide, and
possibly throughout history,
speak to their offspring in
the same cooing tones; can one
therefore draw a conclusion:

these stupid sounds are a kind of acculturation process, linguistic introduction, socialization.

(That the introduction to this all arrives via a gate of nonsense).

The world of childhood:

Bruegel, kinderspiele, bottom center: a girl poking at a turd.

‘How’ s it going?’

.

Art as a system of model making. distinction b/w a model and an argument.

Truth without knowledge:

Art compounds problems.

(the two galleries are in love

with each other)

The question of the indiscernible.

Things that cannot (may not) be named.

Something quiet and restful.

A soundtrack explicates in a language most don't get.

Film:

-Cinema. History.

The image is historical.

-It is a cut.

To repeat something is to make it new.

Use historical images.

“The media prefer a citizen who is outraged but has no power.” what does it mean to nod assent: “yes, that’s true...”

-Animals being put to sleep.
(vet clinic)

Wave :

Explore the fascistic in art
i.e., in terms of control of
the work, the audience--
but not the meaning

We’re familiar with artistic
explorations of banality, emptiness,
depletion, etc., which
seem to focus their passive ag-

gressions on the image.

But every image is facile.
Something quiet and restful.

How to make an art that is not
interested in the image and its
politics?

It may be true that images
are one of the pivotal regula-
tors of contemporary society,
whether in advertising, in art,
or in the cultural programming
that falls some place between.

Should there not be, however,
regulators of modern life which
fall outside the realm of the
image, which have instead to do
with codes and processes lack-
ing any visibility.

Or might it be true that every-
thing reduces to images.

'abstract' film - 'abstract' show -
Can abstraction formally
then translate elsewhere, be
squeezed-

Abstract Joke:

- The pleasures of control.
- Cinema implies immobility.
- A frozen image (the advertisement)
- The pleasure of control.
- Everything is controlled, organized, rigorously strapped down.
- The images are decomposed organically but structured fascistically

Dissolving boundaries.

Old People.

Hand-painted film.

If you can change people's
perception of time, basi-

cally the world ends.

Graham greene:

not novels, entertainments .

Bresson: not actors, models -
both cases, an insistent per-
version-(naming must be so, as
with the title of an art work,
which may be activated, or may
be passed over)

One does not see open flame in
public-why, aside from tort
bullshit? as illicit as the
smell of burning plastic.

2x2:

one thing balance, unbalance
the other.

A mutual problem,

Chords:

Bring two things together,

In some "harmony" .

2 simple units

(A text on chords)
'Sympathetic' chords.
Dischord.

What decomposes is nature.
(only beautiful when ailing)
(No 'dirty' there)

Video, the installation form,
presents us with a coldly func-
tional machine.

Poetry' s virtue now- it may
now use a device such as "I"
and thus smuggle something
by way of a presumed tradition
of interiority that in fact no

longer exists.

Smuggler of culture, ideas, images.

The third world has no representative image, does it?
or 'how its going?'

·J' s SF:

Art as negative utopic critique of the present. It exposes the fault lines of the present without proposing an alternative to it. Any alternative would simply be another dose of ideological consolation --- if ideology is 'the ultimate commodity' or whatever - anyway, the present must be left in pieces, the more the better. (Consolations- "positive utopias" are ideological because they are visions bound to the present)

Image of the Future (waves)

But this rectangle shrinks to
A circle? A dot? Nothing?

So, art should not pursue
sense. That has been true for
most of its history.
Headless painting. Headless
sculpture.

Terror Videos:

Those who discuss them know
exactly

How, where, to find them and
watch them, but do not. Because
to do so acknowledges that they
are aesthetic creations---rath-
er treat them as crude discour-
sive claims than video (i.e.,
material to be watched).

Hitler, Lenin, Stalin--
favorite medium was movies (un-
surprising); a stupid fact.

The development of 'pay'
television tracks shark-skin of
mob protection... 'you didn' t
know the intrinsic value of
something you had for free...
but now you' ll pay for it or
lose it.'

Work (labor):

The gaze of women

'fraught, troubled, anticipat-
ing' ---

the face of the story.

The urge in art to 'address'
aspects of contemporary life
often finds itself left holding
on to images rather than pro-
cedures. unless the one implies
the other

Electronic Music

as something to address
(spread of electronic music;
a problem of translation)

The video as addiction, hyp-
nosis , etc. (in relation to
sound).

Design:

A historical trajectory
from 'the product must be bet-
ter' to 'the product must be
more stylish' .

i. e.

digital television (or digital
phone networks, or digital mu-
sic delivery devices) in which
compression guarantees the sig-
nal quality is inferior to how
it was 10 yrs ago.... but the
delivery mechanism is progres-
sively more “ ” .

Algorithm for waves

Narrative a perceived change
from zero to one.

The wave is made of math.

its not made,
rather, 'generated'

It has no correct or intended
use, ie it cannot be 'appro-
priated' or perverted. It has
instead been purchased (& not
in some way liberated, only
'put to work')

Content is swapped for process;
as there is no interest in un-
derstanding-representing-the
world any longer-

A digital has promised me in-
tensity and purity, but this
means only that fissures are
regular, blocky, algorithmic:
instilling sense.

Conceptual art- taking math
as its foundation.

2---two-- the concept of love?
Cycles and return.

structural-materialist film art
processes early cinema through
mathematics: sequence, algo-
rithm, procedure.

Installation as a simplifica-
tion. In fact, a denial, al-
though not one that is readable
as such.

The waves film is something
made to be used. A multi-use
clip. Anything can be used and
represented in a different way-
a piece is taken out of con-
text and loses its point. Can
you make a piece that doesn' t

work that way? What about music/sound---

it can be distributed and retain its function.

The sound of beer opening.

Wine opening.

Spoken language paired with subtitles of it, in the same language...a perversion.

What does it mean to be a chameleon in this society? Why?

To what end?

(etc.):

Women in profile, opening lips, mouth, baring teeth.

Artistic activity in the cinema is an attempt to purify the non-art elements:

Car scenes.

Sex scenes.

Murder, cruelty, catastrophe.

Animals being put to sleep.

Art - (human signs)

signs that illustrate the human-

What does it mean for me to do
this as an artist

("to make such and such")

-the stretch into power: re-
alizing one may just get away
with it... and from this ebb
of doubt, real danger.

Lots of space.

The visual equivalent of
echoes.

-Impotent outrage.

-Seemingly random violence is
the great tool for undermining
the values of the enlighten-
ment.

A definition of violence then

becomes important.

Film:

ANIMALS.

WOOD.

The film is a reflection of a systematic interest in the material-
for instance, a scientific interest:

<

- The sudden freezing of the image.
- A regular interruption in order to bring you information.
- The whole strives against the notion of sickness.>

Mimic the odd blitz of TV with no sound.

Each image re-does the one before it, W/ difference - a chain of association that only seems to make sense-

i. e., makes sense.

Discussion of the history of
the 1990s,
Certain 'historical' events
which you may have missed.
The images describe a boring,
quotidian life in stunning de-
tail.
tony JUDT interview (experts
expert)

Editing/organization based on
the principle of data transfer/
movement (electronic movement
of information)
data v. information
(children)
Focus on things you dislike:
1. Representation of couples/
'family'
2. Safety/Security
3. Shots from ads
-

Infantilization built into
'the' system/(ie 'my' sys-
tem):

- Waste disposal.
- Garbage.
- Excess

Political demonstration

Demos of politix,

Demo,

Politic demo,

Politics demo

An act of negation, without
slipping into nihilism, an ex-
haustive process---ok, a self-
depletion.

negation as a positive.

·Exposition:

Yes/No

‘Adapt/Improvise/Overcome’

Silhouettes:

An animal shitting

Cat, Dog

A body of work,
points of entry are many,
and not homogenous
or even consistent
and points of exit
(animal shitting)

Of course artists have a desire
for agreement, and the absence
of disagreement and discord.

‘politics’ is from the desire
for recognition by the group.
Art conceals politics by dem-
onstrating strictly art ef-
fects.

Mimicry

How to make the thing a mimicry
(mock-mockery)?

mocba

mock turtleneck

=

‘word processor’ :

Distraction, interruption
(attention is a scarce commodity)

Play with short term attention.
as against ‘the timelessness
of the blues’ , etc:

‘facing everything and ducking
nothing’ ,

‘up from the delta’ ...

“How’ s it going?”

The images flow over one another.

A work to rediscover mystery-
It introduces doubt,
it is guilty through both excess and
shortfall.

People with no heads versus
people with the heads of ani-
mals--

Catholics v. Protestants

Plato v. Aristotle

Stoics v. Cynics

Spinoza v. Locke

Paine v. Burke

Structuralists v. Humanists

Europe v. America

(David v Goliath)

Film:

Each shot disintegrates into
digital trash, then a moment of
blackness.

Psychedelic attraction of the
dimly receding image,
the frozen icon.

-Scenes of

SAFETY
HEALTH
SECURITY
REGULATION
ORDER

equiv. - sports (sports
viewing), private
transportation, raising of young
If one could 'disappear'
sports- at least modern sports
as a mediated commercialized
phenomenon- head to toe team
related gear suddenly appears
as radical fashion.

-The body is all.
It is cut up a la Bresson.
Pure visual sensation.
Ritual.

Background for an animal model.
Background for abstracts
Scientific video

Political video
Demonstration video
Abstract demonstration

Utility-

There is not a work that is-
that strikes me as bad or good,
but

more or less interesting -based
on utility, of various kinds-
possibly a social utility?
a problem question, possibly
danger avenue

.
.

Abstraction model
Animal model
Children model
Cast of a scientific
Model for a mold
Mold for abstract animal--

A clear use of ambiguity.

Giving vision to machines.

Indecipherable objects.

Bones.

-sound and sight of cracking
bones:

Tragedy as a window,
comedy as a mirror.

i.e. to film a movie, a recognizable cinematic narrative,
where none of the characters
says a thing.

Video represents 'content'
like tapwater (on-tap).
gallerists want some extra
screening, curators need to
have a film program alongside
their efforts, a store wants
the deck out with motion image
('boutique' guise for larger
structural interest)

1. SHOTS OF ARCHITECTURE
2. STOCK FOOTAGE
3. Interviews w/ experts.
(use sound only when necessary)
4. Computer screen
5. video art
6. Drawings

Waste videos.

v.

‘waste the video’

(film only may be wasted)

not art viewer’ s time

Ruskin: claims taste is the
only morality.

-Direct address to the viewer
of Godardian questions:

‘when the left is in power,
will media have an even
worse relationship with peo-
ple?’ etc-

“How s it going?”

The images flow over one an-

other:

Pan of landscape,
close up of portraiture (face)

v.

zoom in to landscape,
pan of face,

v.

still landscape
zoom out of face.

How do you critique the archive? arranged in order of value. What are beautiful dead in the parlance of today? You could say they are fossils - frozen history, the record of a moment, -like an asphalt pour or also a lead splash yes, fine... These examples lend themselves easily to the argument, as they represent liquid states turned solid through

time alone. The meaning is not fluid any longer. the metaphors seem fixed now. the force all runs in one direction. which means it s easy to stanch the flow with shovels and sand-bags, primitive tools/(All you need are primitive tools/) Your life is going nowhere (a learning process with a deadly outcome)

So, how was the moment of 1960s 'social' sci fi so radical? Harlan ellison s anthology, dick s turn to paranoid realism etc -

It is not the aim of historical investigation to simply see things steadily and see them whole, or else we' d have no denunciation, polemic, radical satire.

Nice to

read that Kaltenbach has written a sci-fi novel and is a devout Christian
(or am I bastardizing the story?)

Revolt/Logic

Poetry

Universality - desire

Risk

representation always embodies
the internal contradictions of
its moment

Abstract

Nameless,

Purposeless,

Describes nothing

Non-representational

Waste

Waste video

Waste patterns

The requirement that a text be
not visibly false-
Yet also completely unaccept-
able.

The images come in (défilé)
Writing embodies the law, thus
death-the social absence of
death
(Book Covers)

death as romanticizing prin-
ciple in life

v.

romanticizing as principle of
death in life

--

Veils. Blankets of seething
Pixels/grain.
The violence is only superfi-
cially
To the body / signs;
The real damage is elsewhere.

Model for new abstraction

Models for animals
Models for children
Children for animals
Children for models
Theater for modeling an animal
Model for stop thinking

.

Sculpture and painting
A, B
2 x 2

Two x Two - Chords:

When I say, contemptuously,
“smiling, bland, hopeful faces” ,

I do not condemn the ideal
states
of hope, or happiness, etc.
only these concrete instances.
<v.>

a Condemnation of general principles rather than specifics
(i.e., a concept of policing,
not those who labor as police)
(police/polis)

i. e.,

Comparison as a false gesture:

Is it useful to examine post war era housing development (Levittown et al) in USA as against postwar kibbutzim model in Israel--i.e., two historically radical masked-ideological social programs based on consolidation of national identity around commonality of family units and labor ethic etc... 50 years on, both are failed (failure the best point of comparison)----(social movements with increased economic success--- 'standard of living' --as opposed to some notion of increased freedom or greater meaning to one's life etc.

(in any case, all we have now)

Secrets-

Hiding and erasing

Media etc. is based on it.

So-

A component involving poems/Poetry;)

'Against the image' .

as poetry is against media complicity

(without wanting to be, necessarily... it's genetic)

-the book is a book of poems

(one may 'get away' with anything provided it is called a poem)

A tendency of Hollywood to

'go' digital is an investment in production ... the result is virtually always transferred to film (video as an effect).

(homeland must be protected)

A film .

-against merchandise

-against communication

against specialization

against the idea of a calculated investment.

Duchamp & Bataille,
both, by all accounts, unfail-
ingly courteous, polite, well-
dressed men

v.

those who adopt a blatant,
straining
approach to the problem of fa-
ther
(the legacies of punk etc).
A language problem.

No fixation on language:
Language is incidental.

Healthy bodies:

the whole strives against
the idea of sickness.

v. -

the objective of a virus is not
to destroy its host, and thus
itself, but to preserve its
host, and thus itself

v. -

only understanding a text by

fighting it

v. -

formal abstraction

Something that looks 'like' something else but the ladder was kicked away (when used). Is it possible to appear like a gesture, say, 'appropriation', but falsely.

Wittgenstein believes Mahler's work to be 'nichts wert' - worthless-it may be that this is a crushing blow to Mahler. but he's dead. Is it at least a crushing blow to his legacy, reputation, body of work, estimation in the eyes of the culture? it's not.

.

The sound is very faint.

Dim light, but light nonetheless.

No dark rooms.

Imagery:

Meat, from slaughter to table.

Bank:

Pregnant woman

Baby

Cocks

(visual Taboo of cocks v. visual taboos of birthing)

(Digital eyes)

Art as that which escapes those with the power to define what it is

The powerful state gets by like this: 'you the people have the right to freely air your views, and we, the state, reserve the right to completely ignore you.'

A show which can not be easily represented --a dumb represen-

tation-- it escapes the image

The notes are to be anonymous.
Or, let s say,
Every/none_ s
(someone s notes)

Amorphous interrogation:
How s it going?
How it s going /

No, No write

Notes on this show

Electronic Arts Intermix
Friedrich Petzel Gallery
Reena Spaulings Fine Art
Seth Price
2006