Notes on This Show
Seth Price
amorphous interrogation--
“How’s it going?”

Corruption
Shoddy construction
The work cannot sustain itself.
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 transactions
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 music)
and its detachment from commerce, 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—
Notes

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 analysis 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)
(especially small penis)
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 culture, 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 regulators 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 lacking any visibility.

Or might it be true that everything 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 advertise-
  ment)
• The pleasure of control.
• Everything is controlled, or-
  ganized, rigorously strapped
down.
• The images are decomposed or-
  ganically but structured fas-
  cistically

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 functional 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
older 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—rather
treat them as crude discursive
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, anticipating’ --- 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 procedures. unless the one implies the other
Electronic Music
as something to address
(spread of electronic music; a problem of translation)

The video as addiction, hypnosis, etc. (in relation to sound).

Design:
A historical trajectory from ‘the product must be better’ to ‘the product must be more stylish’.

i.e.
digital television (or digital phone networks, or digital music delivery devices) in which compression guarantees the signal quality is inferior to how it was 10 yrs ago.... but the delivery mechanism is progressively 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 ‘appropriated’ 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 understanding-representing-the world any longer-
A digital has promised me intensity and purity, but this means only that fissures are regular, blocky, algorithmic: instilling sense.
Notes

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, algorithm, procedure.

Installation as a simplification. In fact, a denial, although 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 context 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: realizing 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 enlightenment.

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 detail.
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’ system):

- Waste disposal.
- Garbage.
- Excess

Political demonstration
Demos of politix,
Demo,
Politic demo,
Politics demo

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

- 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 dischord.
‘politics’ is from the desire
for recognition by the group.
Art conceals politics by dem-
onstrating strictly art ef-
facts.
Mimicry
How to make the thing a mimicry (mock-mockery)?
mocba
mock turtleneck
= ‘word processor’:
Distraction, intrerruption
(attention is a scarce commod-
ity)
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 an-
other.
A work to rediscover mystery-
It introduces doubt,
it is guilty through both ex-
cess and shortfall.
People with no heads versus people with the heads of animals--
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
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)
Notes

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 people?’ 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 sandbags, 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
Notes

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 unacceptable.

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

deadth as romanticizing principle in life v.
romanticizing as principle of death in life

Veils. Blankets of seething Pixels/grain. The violence is only superficially 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 ones 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, unfailingly courteous, polite, well-dressed men

v.

those who adopt a blatant, straining approach to the problem of father (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-
Notes

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