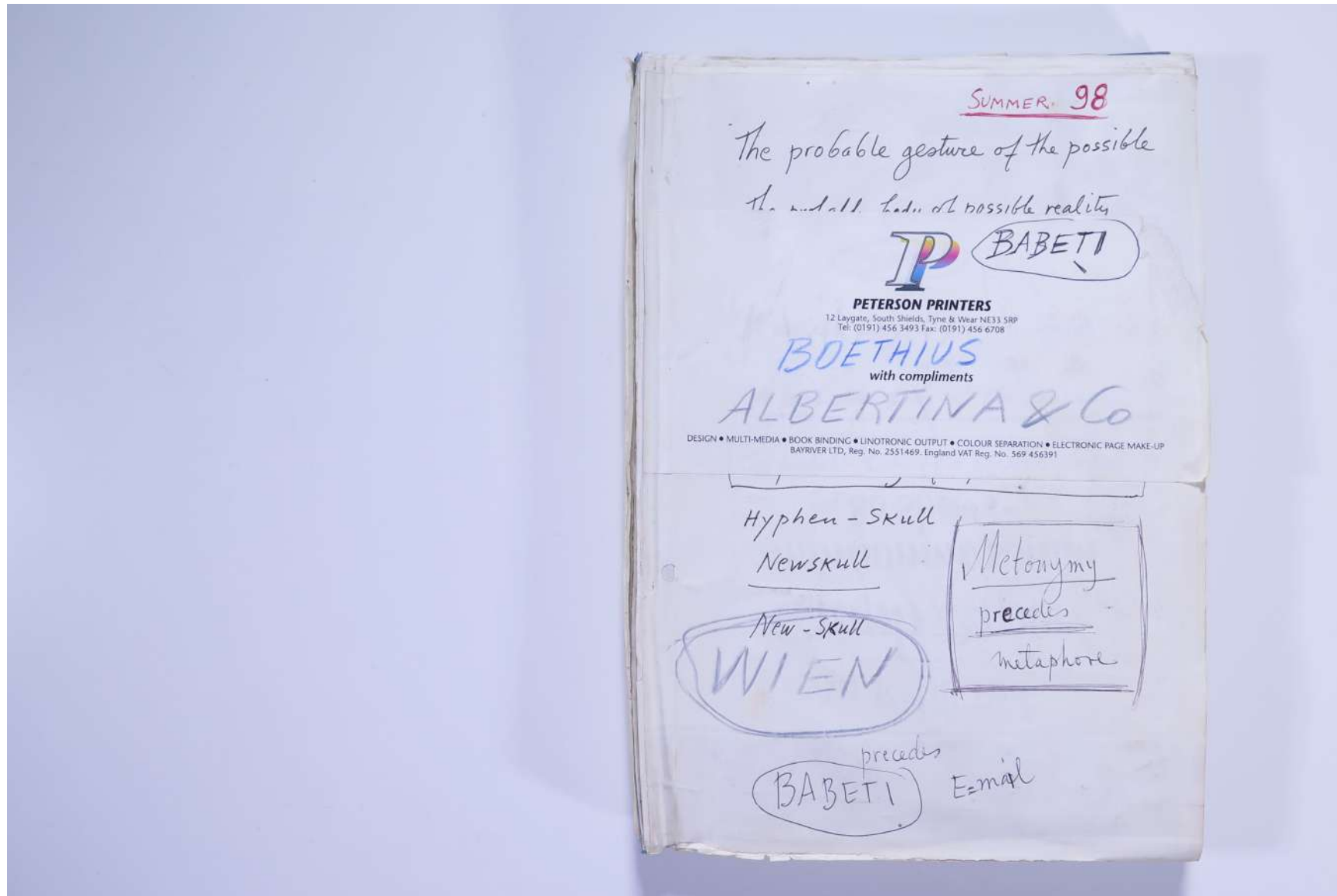


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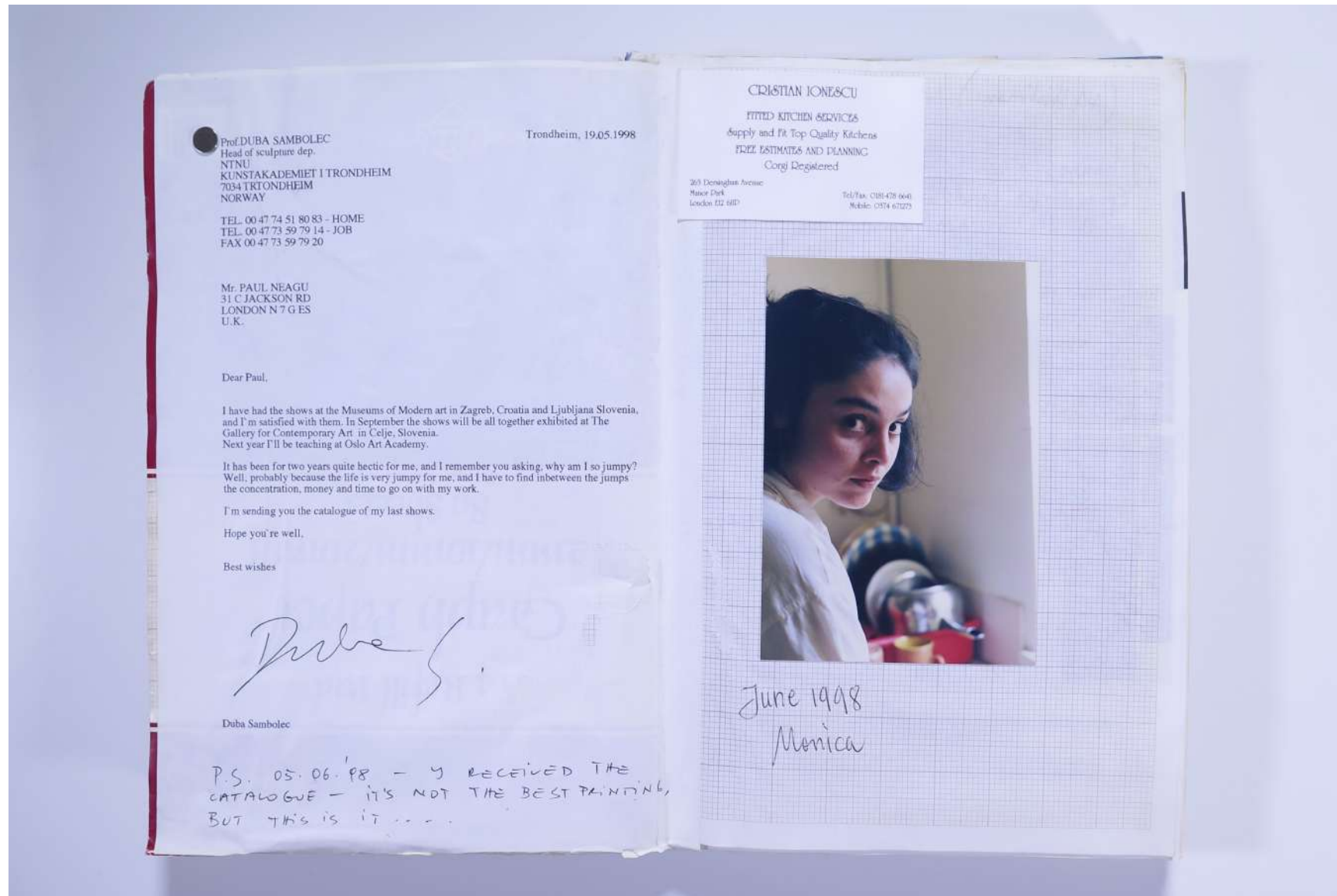
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PERFORMATRIX **FREITAG 3.10.**

Konzept und Veranstalter
Johannes Lothar Schröder
Jochen Wüstenfeld und Thomas Werner

Organisation
Barbara Borgstadt

Korrespondenzadresse
Johannes Lothar Schröder | Performatrix
Eppendorfer Landstraße 49 | D-20249 Hamburg
 Fon 040. 46 54 13 | Fax 040. 460 70 800
 http://www.performatrix.org
 e-mail: info@performatrix.org

Schirmherrschaft
ASA - European e.V. | z.Hd. Boris Niesiony
 Informationsunter: http://www.asa.de

Zur Konferenz erscheint ein von Heinrich Lüger und Johannes Lothar Schröder herausgegebener Katalog und die erweiterte Version des PERFORMANCE INDEX in Zusammenarbeit mit PERFORMANCE INDEX, Basel!

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John Duncan, U.S.A.
"I risked the ability to accept myself. I risked the ability to have sex... and the ability to love." (Statement for Blind Date, John Duncan, 1981)
"Such art is an overture, a sign that visually signifies the invisible, the process of destruction itself operating within the psyche of the artist." (Kristine Stiles, 1998)

Was keine Form findet und noch keine Form hat, das
Mit Performatrix wollen wir
findet als Performance statt. Die Ursachen dafür
einen Rahmen für einen
liegen in der Begrenztheit des Menschen. Die
Prozeß schaffen, der sich
biographischen, organisatorischen, politischen,
fortsetzt wie eine
sozialen, kulturellen Gründe, die wir so gerne als
Performance, die eine
Anlässe und Ursachen von Kunst sehen, sind vielleicht
Verschlaufpause im
weniger eine Inspirationsquelle als eine Beschränkung
Fortsetzungen des Lebens
der künstlerischen Äußerungen, die ihrem Wesen nach
und der Zeit ist.
unendlich sind.

10.00 - 12.00
ASA, Performance Index, Performance Research,
PERFORMATRIX stellen sich vor.
Vortrag von Boris Niesiony

13.30 - 16.00
Panel |
Powerjobperformance
Eine öffentliche Gesprächssituation mit Hinrich Sachs
Die Gäste:
ein Präisporttrainer aus Kiel,
ein Performancekünstler aus San Francisco,
eine bekannte Talkmasterin aus München,
ein Börsenmakler aus Hamburg

17.00 - 18.30
Experimente | Überraschungsgäste |
Statements | Filme | Videos

ab 20.00 Performances
John Bock
Valerian Maly & Klara Schilliger
Ingolf Keiner
BBB Johannes Deimling
Roi Vaara

durchgehend Intern

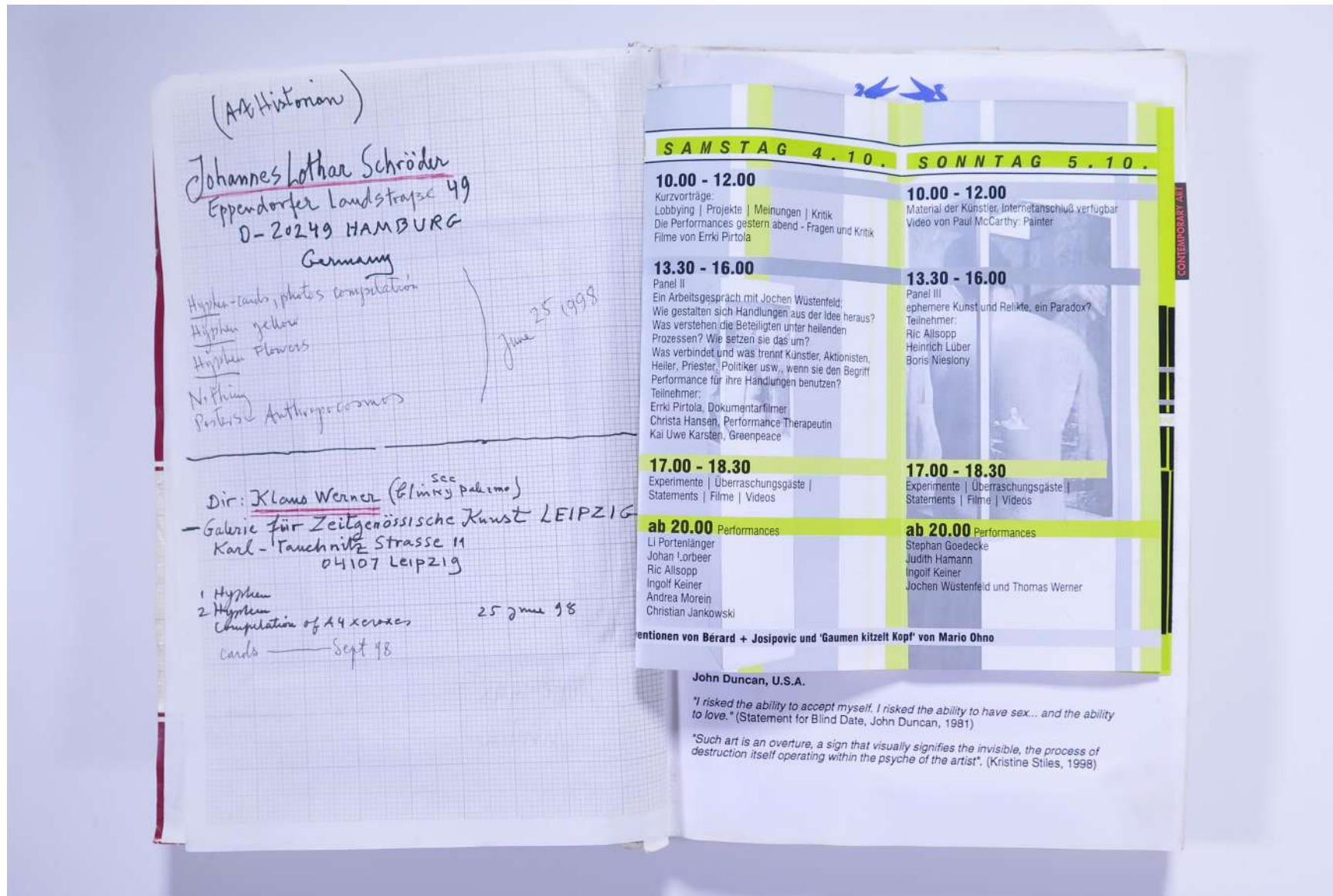
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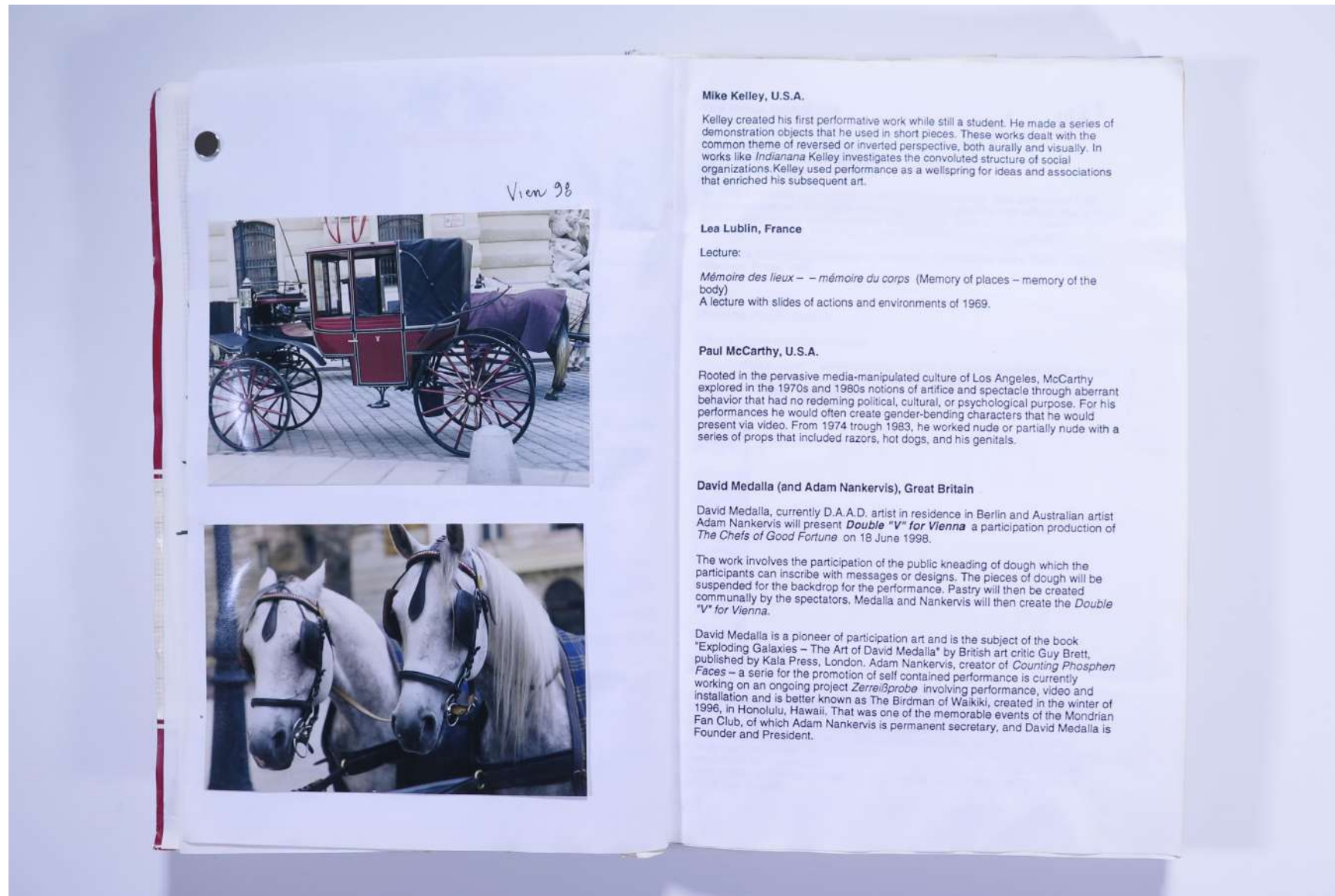
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Mike Kelley, U.S.A.

Kelley created his first performative work while still a student. He made a series of demonstration objects that he used in short pieces. These works dealt with the common theme of reversed or inverted perspective, both aurally and visually. In works like *Indianana* Kelley investigates the convoluted structure of social organizations. Kelley used performance as a wellspring for ideas and associations that enriched his subsequent art.

Lea Lublin, France

Lecture:

Mémoire des lieux – – mémoire du corps (Memory of places – memory of the body)

A lecture with slides of actions and environments of 1969.

Paul McCarthy, U.S.A.

Rooted in the pervasive media-manipulated culture of Los Angeles, McCarthy explored in the 1970s and 1980s notions of artifice and spectacle through aberrant behavior that had no redeeming political, cultural, or psychological purpose. For his performances he would often create gender-bending characters that he would present via video. From 1974 through 1983, he worked nude or partially nude with a series of props that included razors, hot dogs, and his genitals.

David Medalla (and Adam Nankervis), Great Britain

David Medalla, currently D.A.A.D. artist in residence in Berlin and Australian artist Adam Nankervis will present *Double "V" for Vienna* a participation production of *The Chefs of Good Fortune* on 18 June 1998.

The work involves the participation of the public kneading of dough which the participants can inscribe with messages or designs. The pieces of dough will be suspended for the backdrop for the performance. Pastry will then be created communally by the spectators. Medalla and Nankervis will then create the *Double "V" for Vienna*.

David Medalla is a pioneer of participation art and is the subject of the book "Exploding Galaxies – The Art of David Medalla" by British art critic Guy Brett, published by Kala Press, London. Adam Nankervis, creator of *Counting Phosphor Faces* – a series for the promotion of self contained performance is currently working on an ongoing project *Zerreißprobe* involving performance, video and installation and is better known as The Birdman of Waikiki, created in the winter of 1996, in Honolulu, Hawaii. That was one of the memorable events of the Mondrian Fan Club, of which Adam Nankervis is permanent secretary, and David Medalla is Founder and President.

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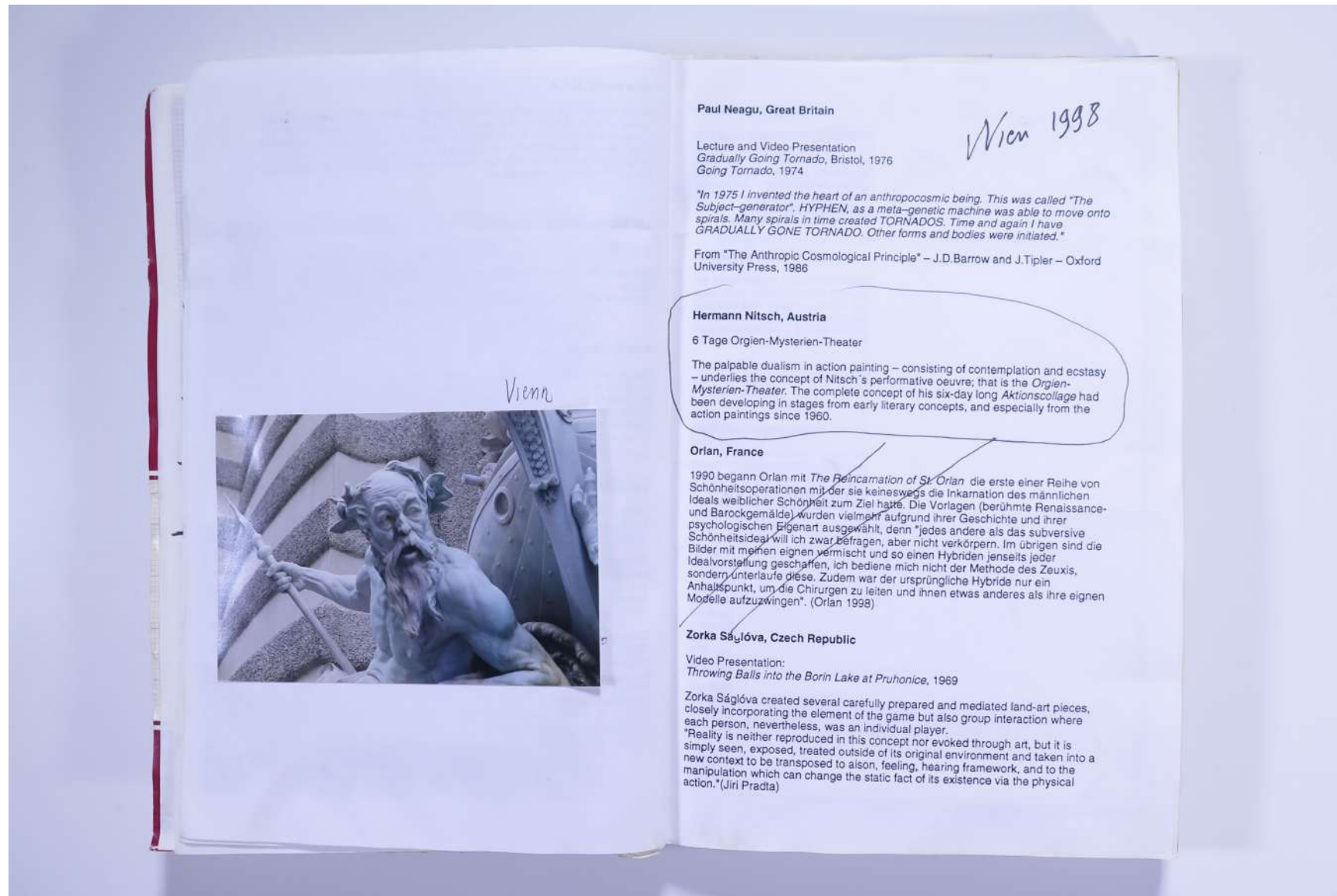
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Paul Neagu, Great Britain

Lecture and Video Presentation
Gradually Going Tornado, Bristol, 1976
Going Tornado, 1974

"In 1975 I invented the heart of an anthropocosmic being. This was called "The Subject-generator". HYPHEN, as a meta-genetic machine was able to move onto spirals. Many spirals in time created TORNADOS. Time and again I have GRADUALLY GONE TORNADO. Other forms and bodies were initiated."

From "The Anthropic Cosmological Principle" – J.D.Barrow and J.Tipler – Oxford University Press, 1986

Vienna 1998

Hermann Nitsch, Austria

6 Tage Orgien-Mysterien-Theater

The palpable dualism in action painting – consisting of contemplation and ecstasy – underlies the concept of Nitsch's performative oeuvre; that is the *Orgien-Mysterien-Theater*. The complete concept of his six-day long *Aktionscollage* had been developing in stages from early literary concepts, and especially from the action paintings since 1960.

Orlan, France

1990 begann Orlan mit *The Reincarnation of St. Orlan* die erste einer Reihe von Schönheitsoperationen mit der sie keineswegs die Inkarnation des männlichen Ideals weiblicher Schönheit zum Ziel hatte. Die Vorlagen (berühmte Renaissance- und Barockgemälde) wurden vielmehr aufgrund ihrer Geschichte und ihrer psychologischen Eigenart ausgewählt, denn "jedes andere als das subversive Schönheitsideal will ich zwar befragen, aber nicht verkörpern. Im übrigen sind die Bilder mit meinen eignen vermischt und so einen Hybriden jenseits jeder Idealvorstellung geschaffen, ich bediene mich nicht der Methode des Zeuxis, sondern unterlaufe diese. Zudem war der ursprüngliche Hybride nur ein Anhaltspunkt, um die Chirurgen zu leiten und ihnen etwas anderes als ihre eignen Modelle aufzuzwingen". (Orlan 1998)

Zorka Ságlová, Czech Republic

Video Presentation:
Throwing Balls into the Borin Lake at Pruhanice, 1969

Zorka Ságlová created several carefully prepared and mediated land-art pieces, closely incorporating the element of the game but also group interaction where each person, nevertheless, was an individual player. "Reality is neither reproduced in this concept nor evoked through art, but it is simply seen, exposed, treated outside of its original environment and taken into a new context to be transposed to aison, feeling, hearing framework, and to the manipulation which can change the static fact of its existence via the physical action." (Jiri Pradla)

Vienna



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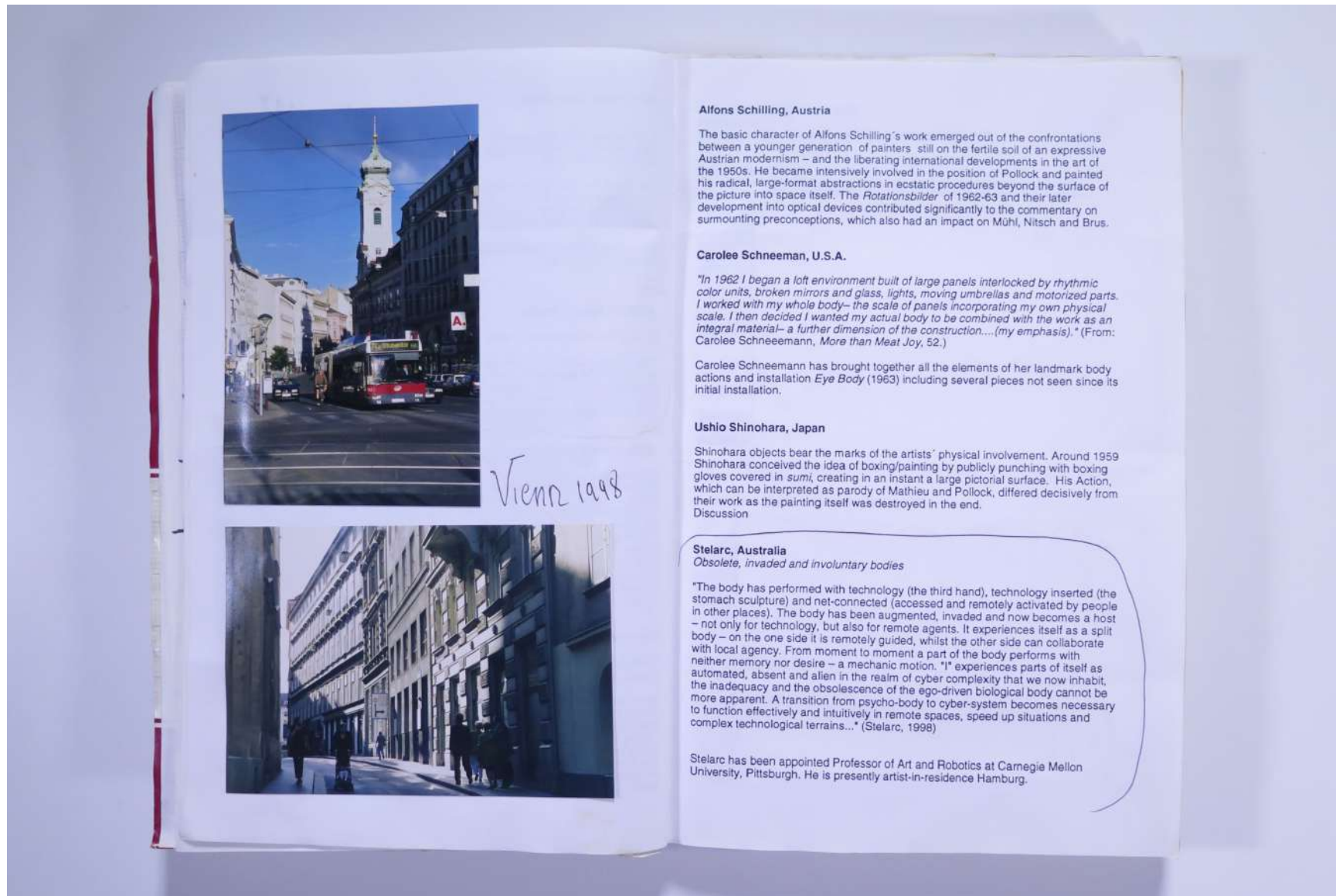
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Rasa Todosijevic, Yugoslavia
Performance
Von der Straße: Vor der Einleitung in die Geschichte, 1976

Ben Vautier, France
"By situating himself physically at the signifying center of verbal and visual communication, Vautier commented on how artists function as intermediaries between viewer and viewed as they point to things in the world and negotiate their meanings through symbolic productions. But in calling attention to himself, Vautier also isolated the problem of ego with respect to the social reception of art. His actual presence illustrated the interconnection between careerism, artistic signature, the economies of art, and the art historical market for personalities all written in corporeal textuality." (Kristine Stiles)

VIDEO PRESENTATIONS:

Cosey Fanni Tutti

Video Presentation: *After Cease to exist*

Cosey understood her work as "glamour/porno model" in sex magazines and films to be an infiltration of the mass consciousness through its own structures, a clinical analysis of the commercialisation and commodification of sex.

"The world dictates what it deems to be reality, thereby annihilating reality and we, COUM, cease to exist."

From: C.A Bulletin, October/December 1976

Lygia Pape

Video Presentation: *Wheel of Delights*

In *Wheel of Delights* (1968), Pape arranged bowls of colour pigments in a circle with droppers, for a light-hearted game in which one's visual attraction to a beautiful colour was often contradicted by a vile taste on the tongue.

Wien 1998
←

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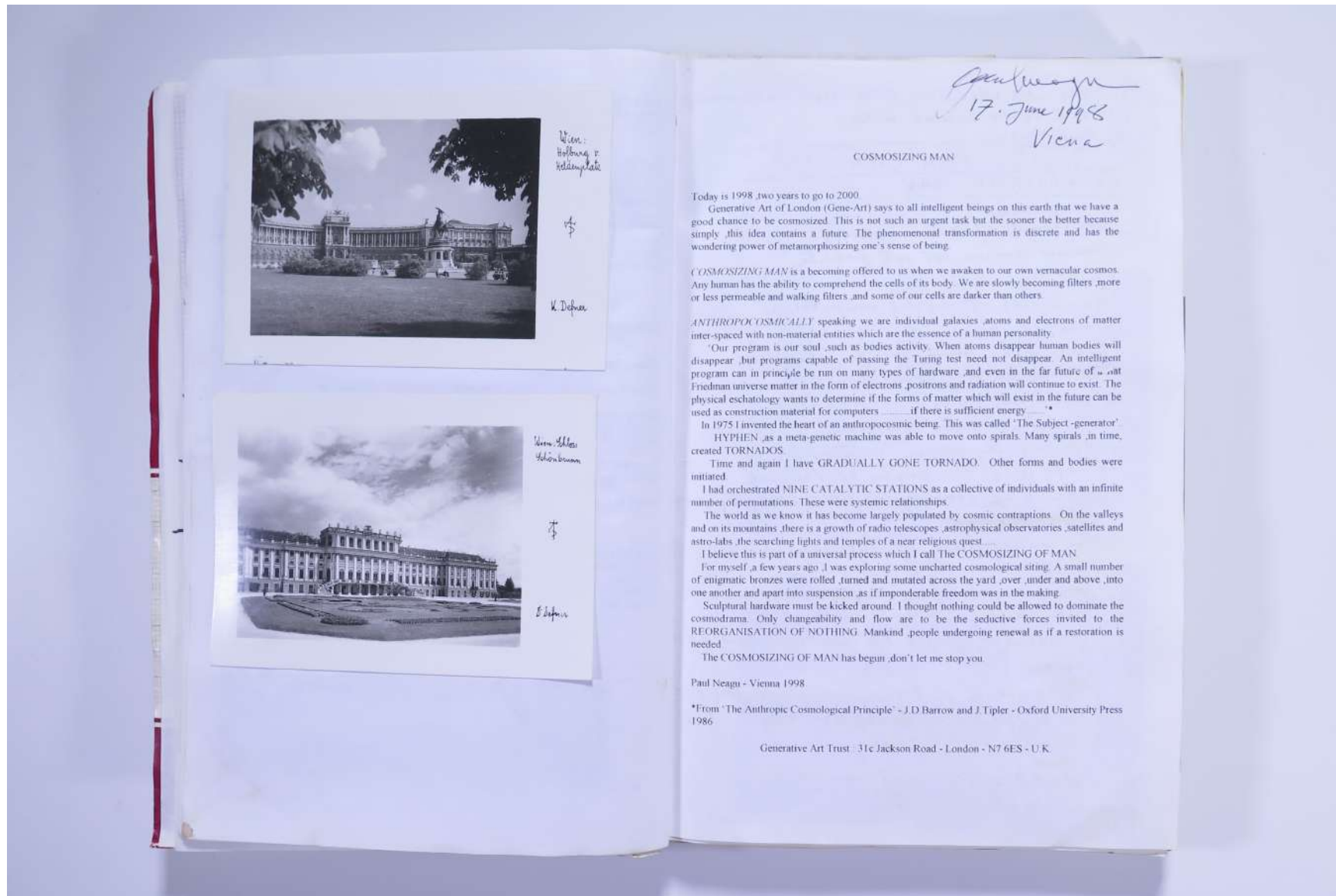
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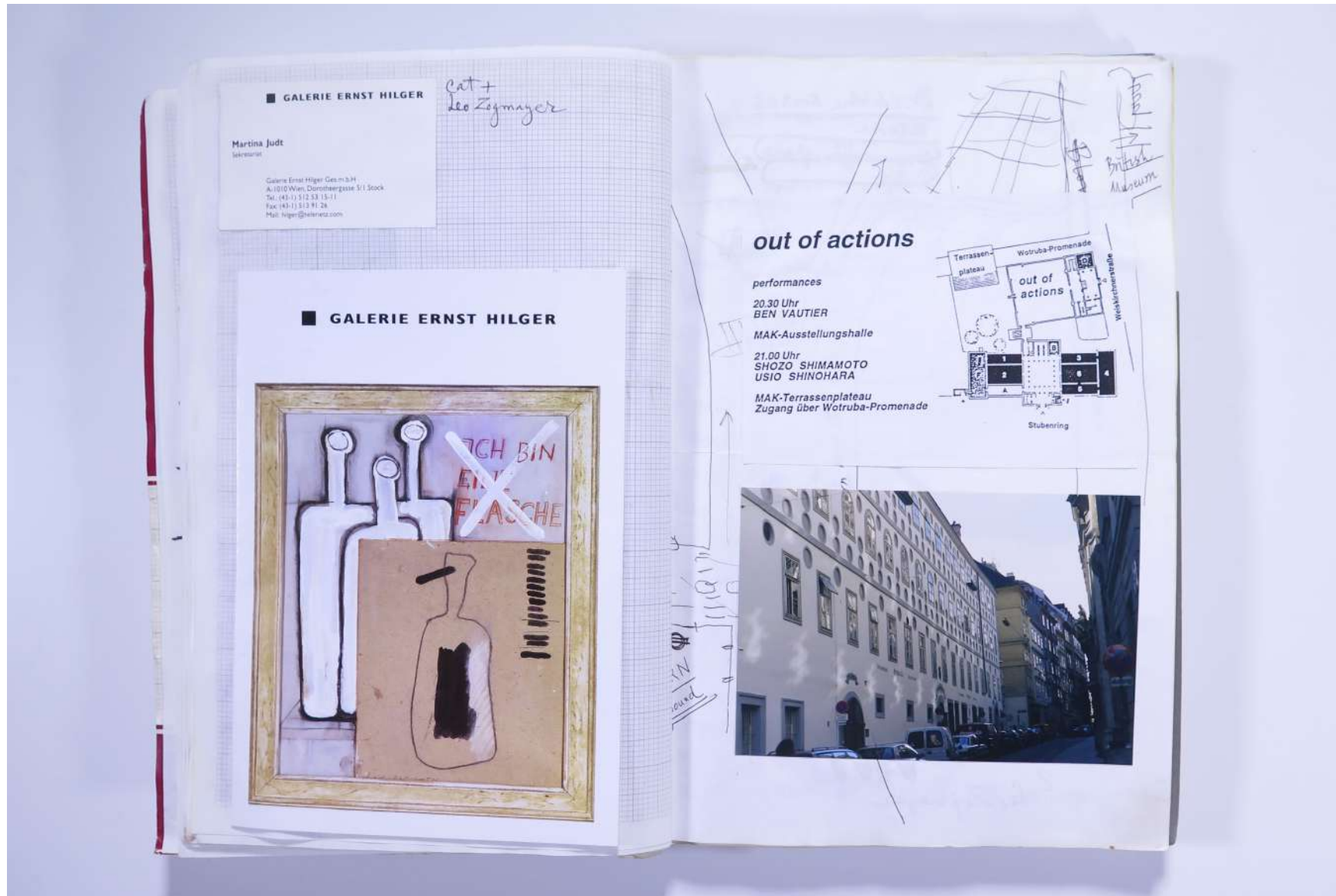
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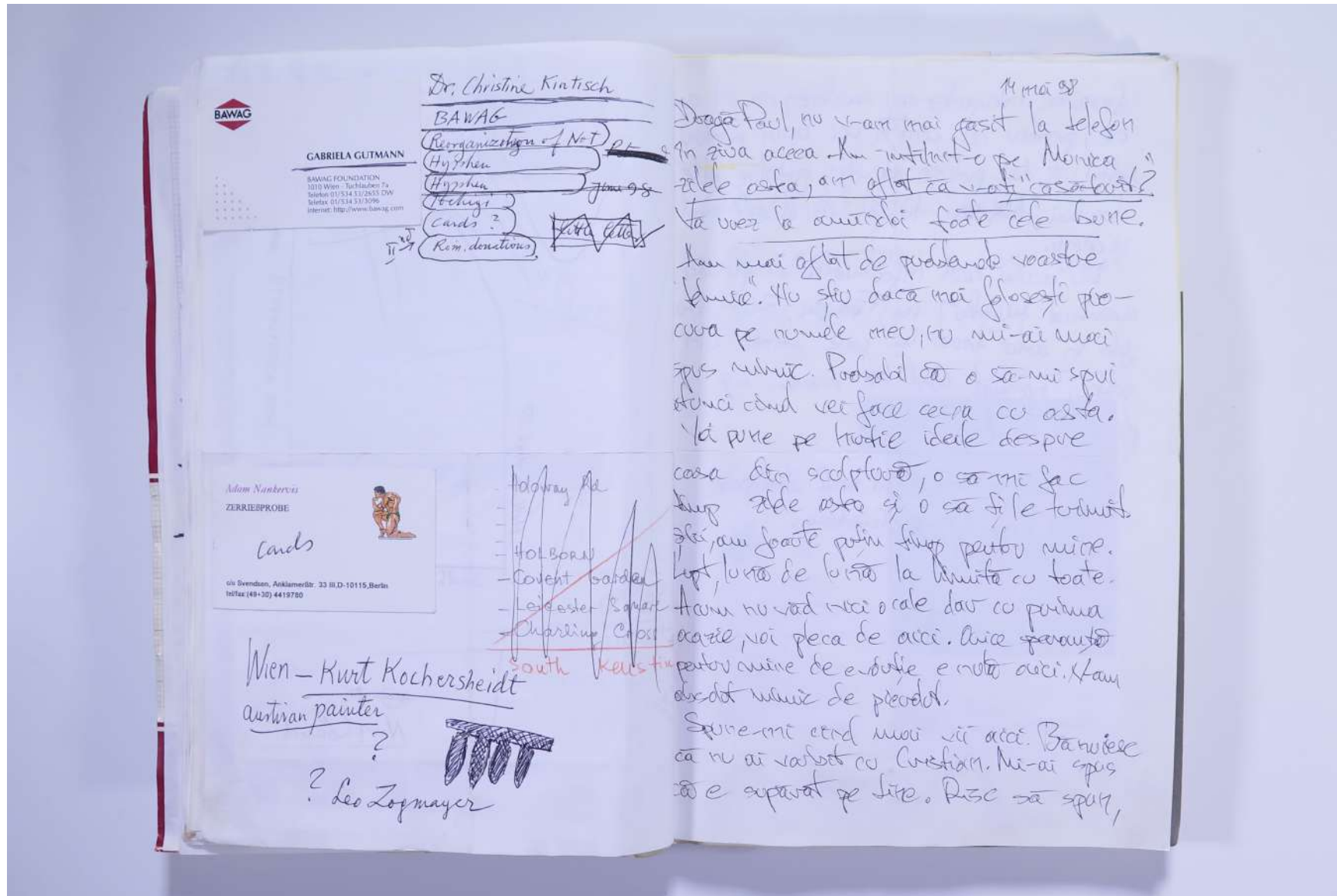
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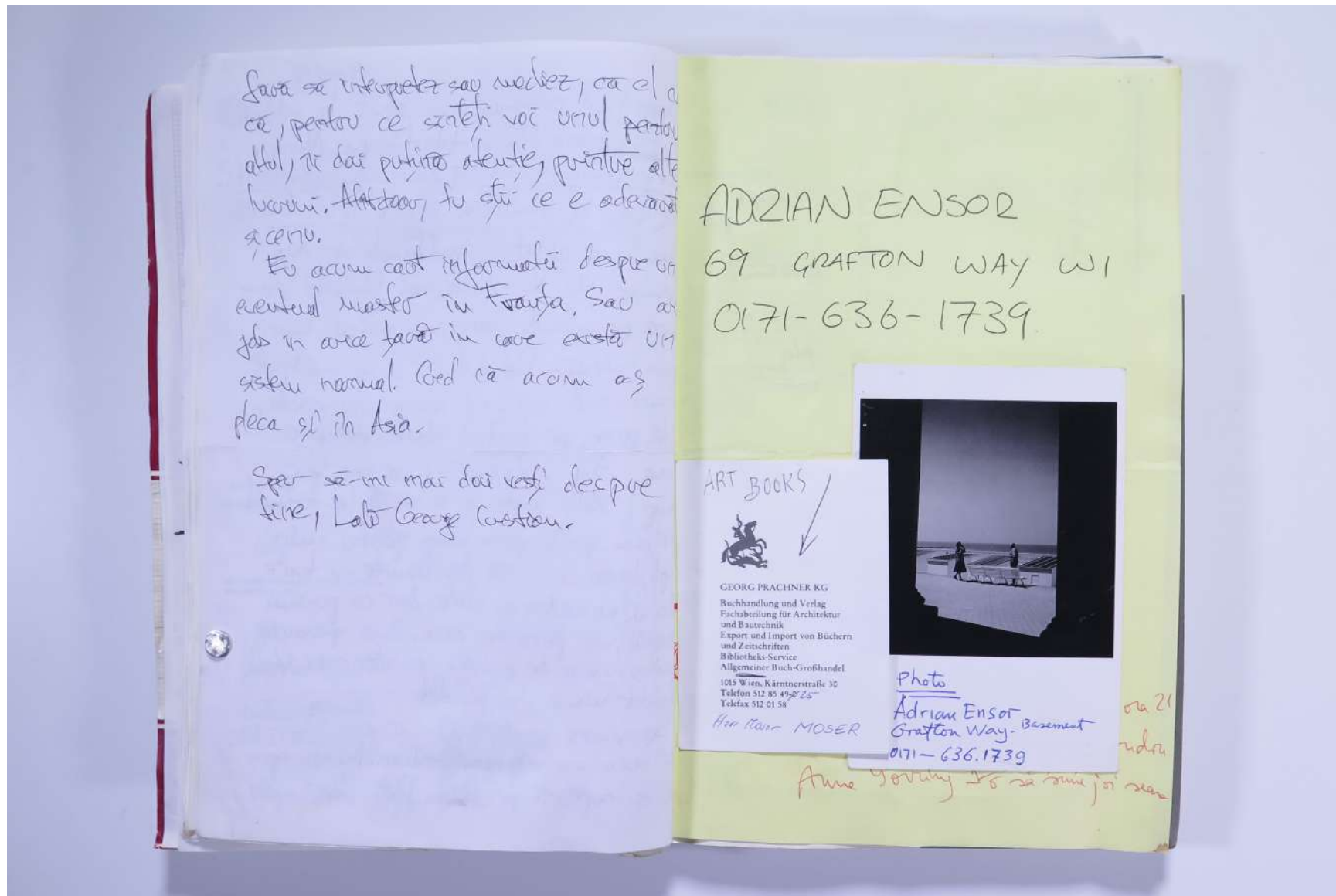
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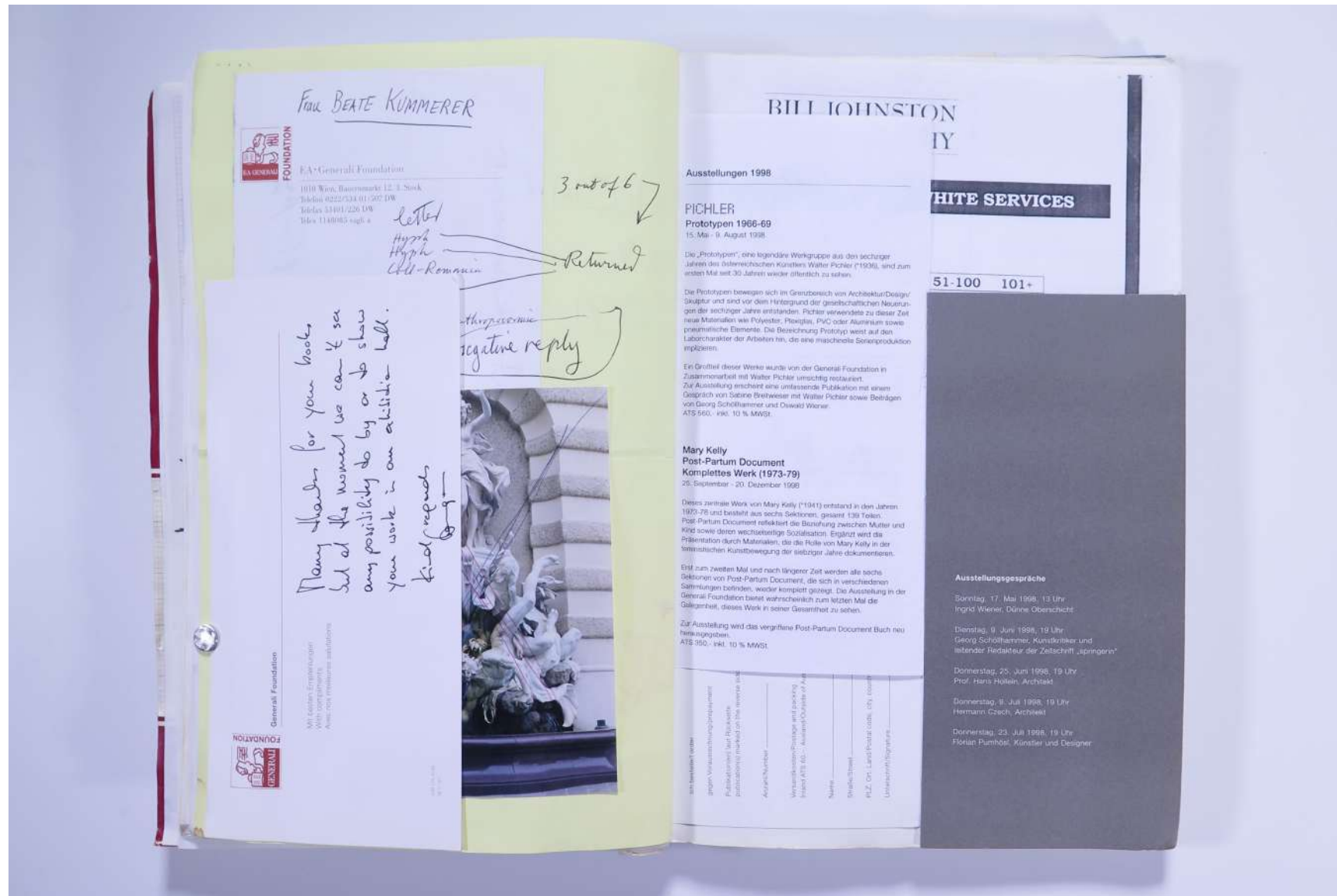
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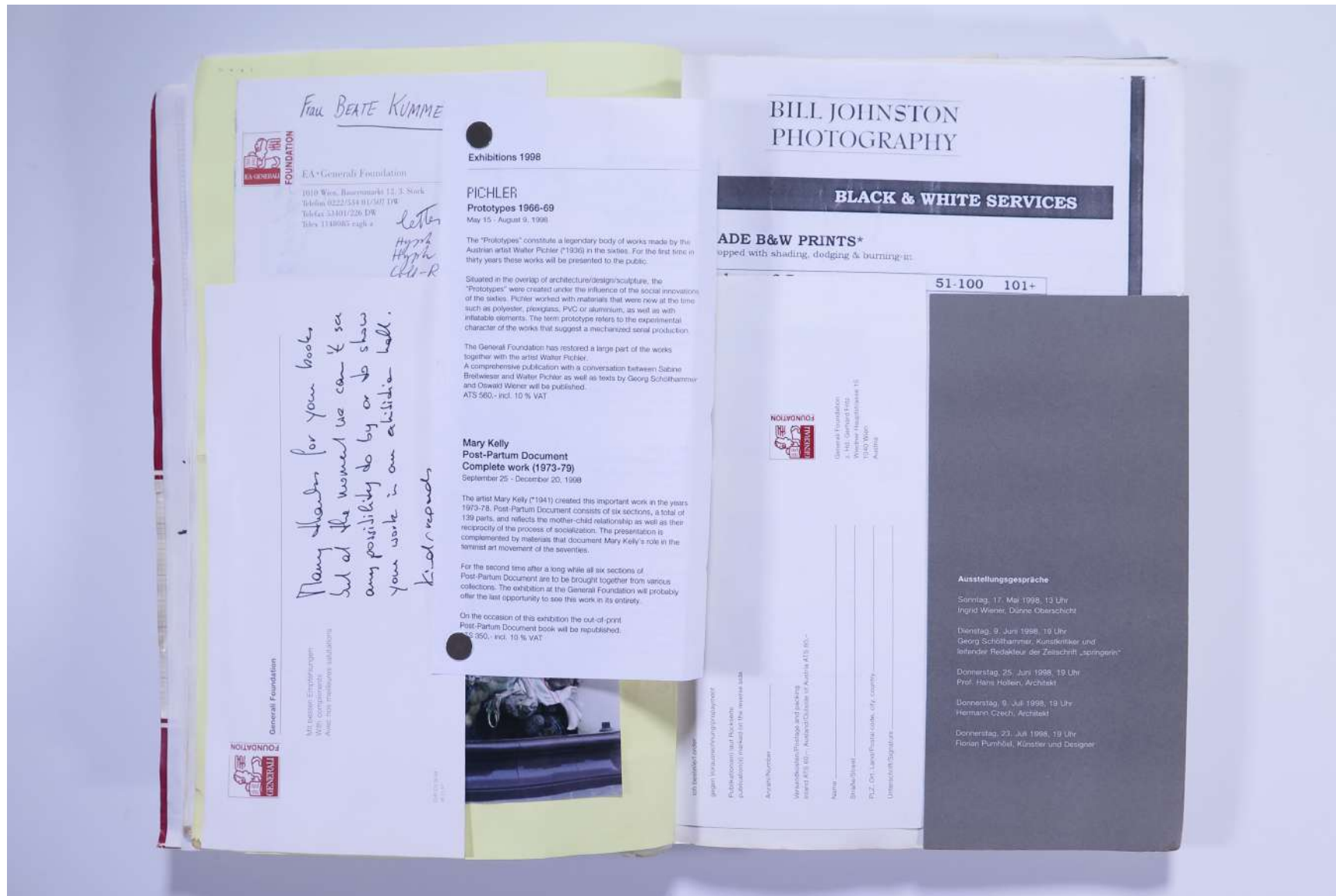
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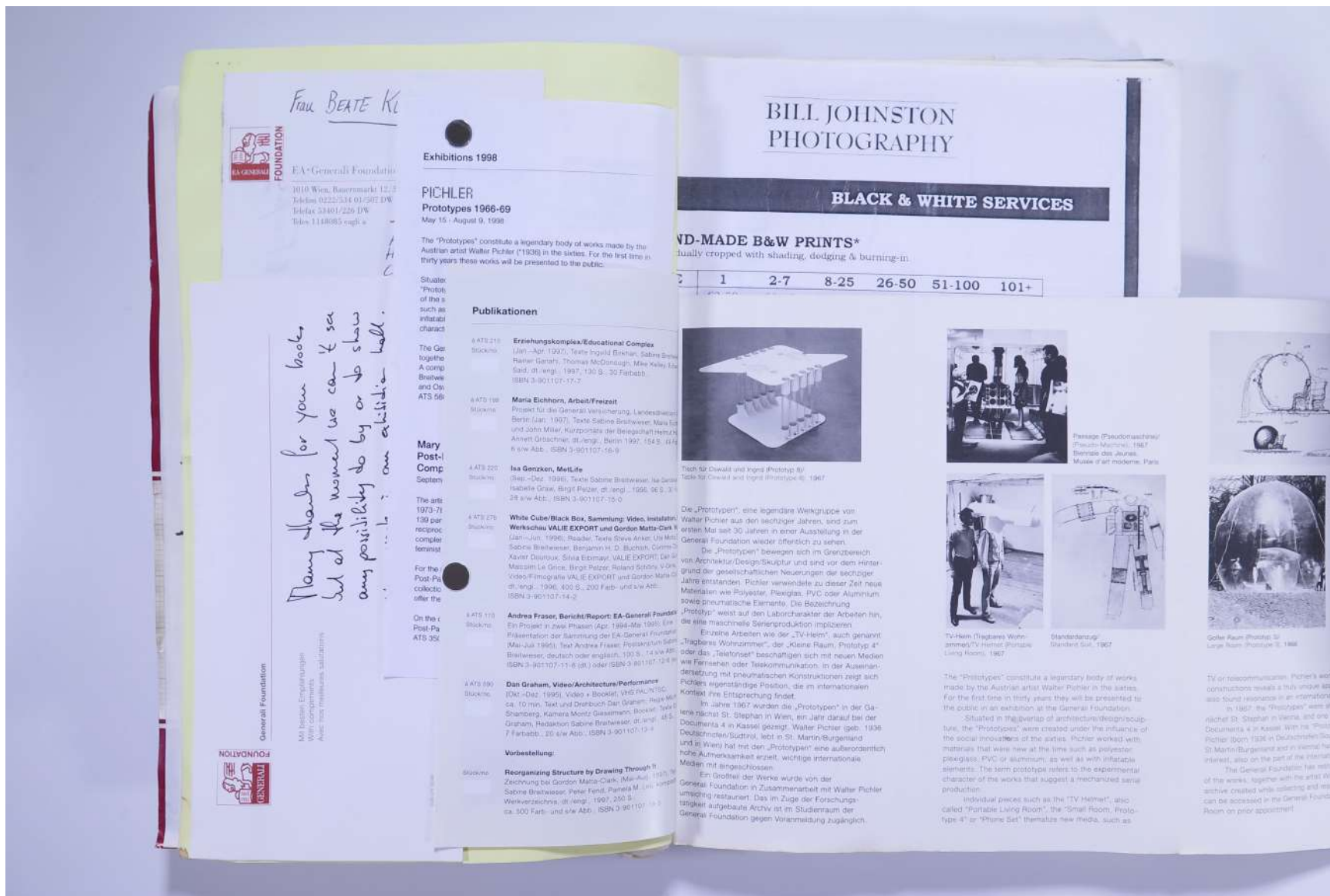
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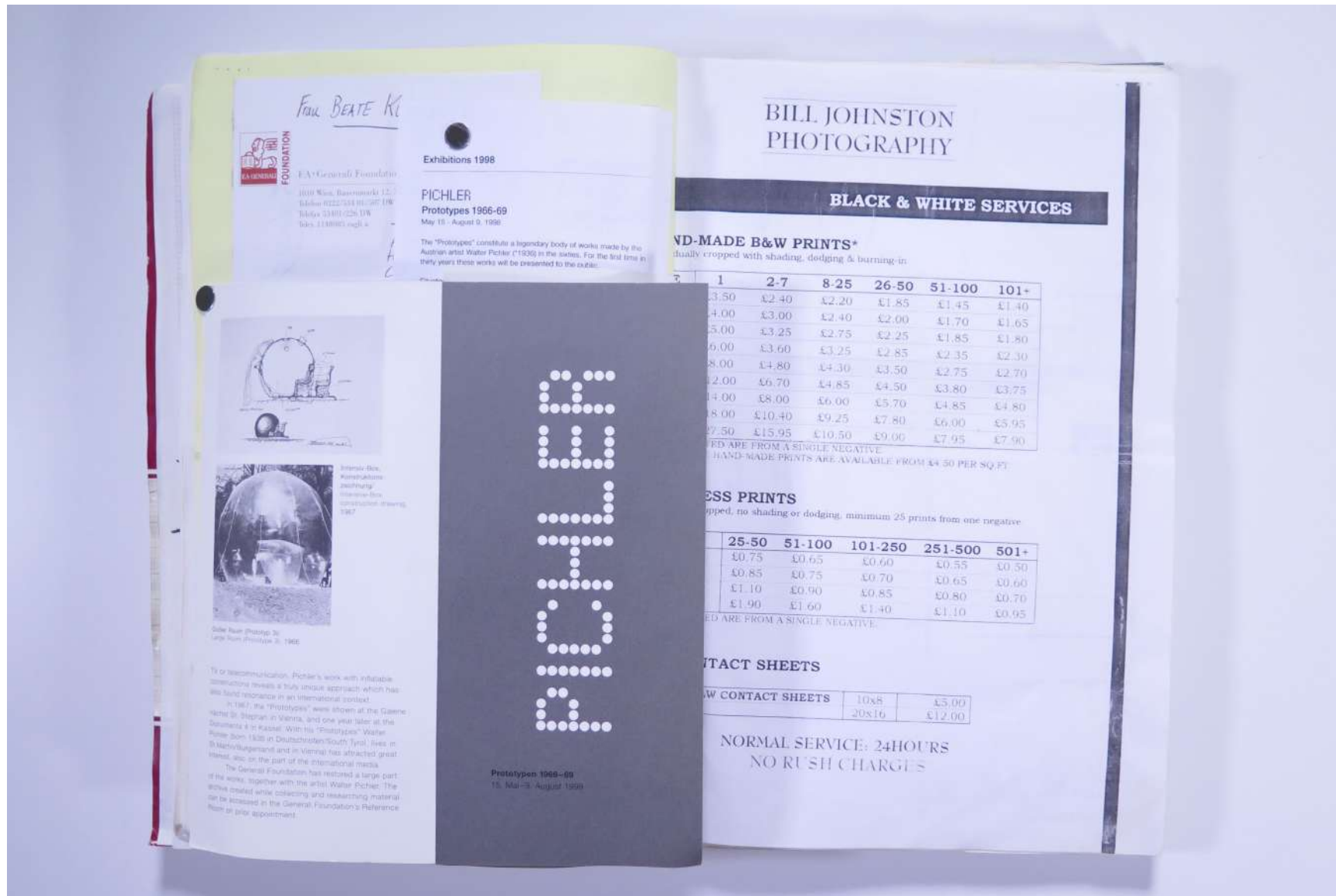
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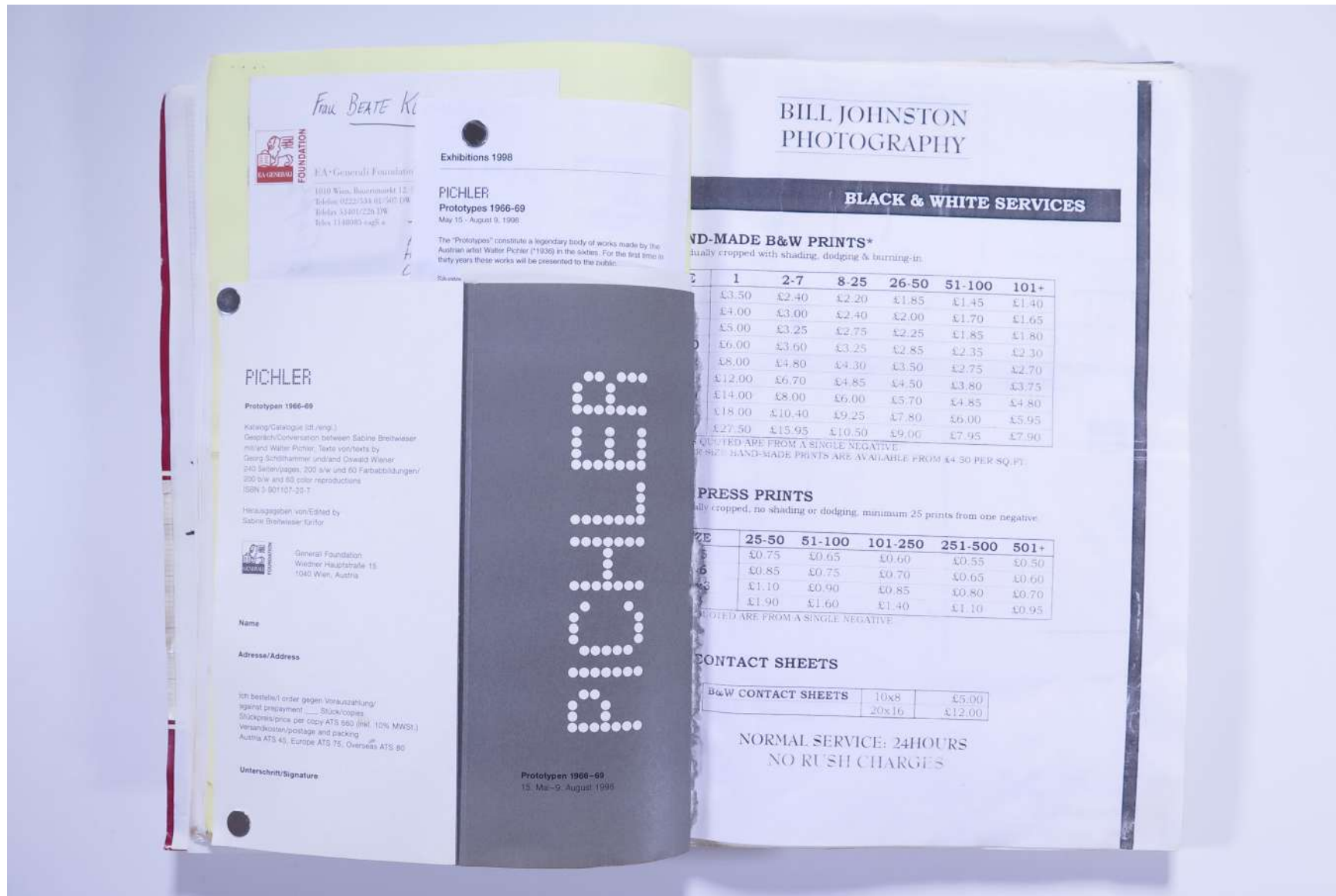
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Exhibitions 1998

PICHLER
Prototypen 1966-69
May 15 - August 9, 1998

The "Prototypes" constitute a legendary body of works made by the Austrian artist Walter Pichler (*1936) in the sixties. For the first time in thirty years these works will be presented to the public.

PICHLER

Prototypen 1966-69

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Gespräch/Conversation between Sabine Breilwieser
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Georg Schellhammer und/and Oswald Wiener
240 Seiten/pages, 200 3/4 und 60 Farbabbildungen/
200 b/w and 60 color reproductions
ISBN 3-901107-35-7

Herausgegeben von/Edited by
Sabine Breilwieser Kurier



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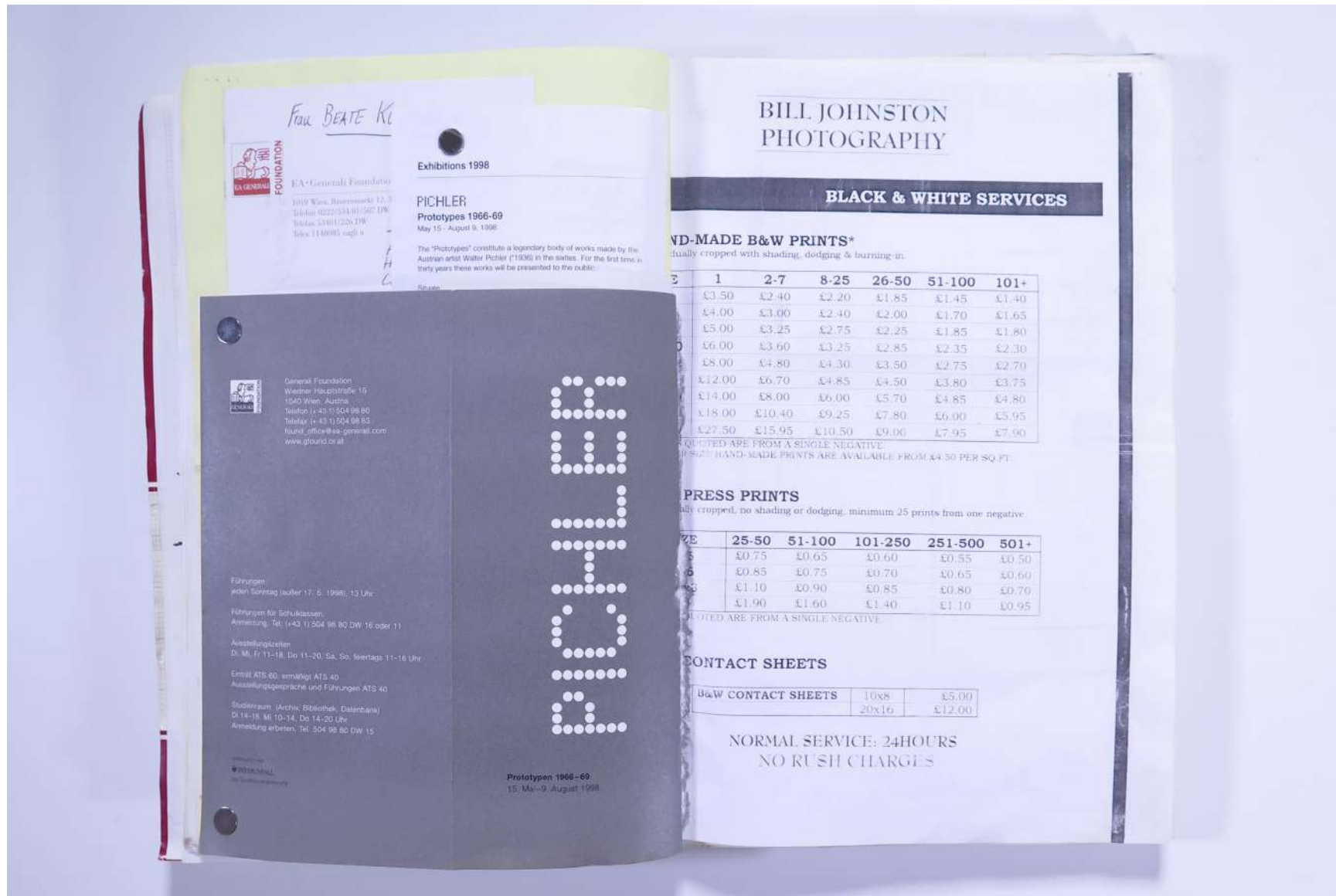
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£8.00	£4.80	£4.30	£3.50	£2.75	£2.70	
£12.00	£6.70	£4.85	£4.50	£3.80	£3.75	
£14.00	£8.00	£6.00	£5.70	£4.85	£4.80	
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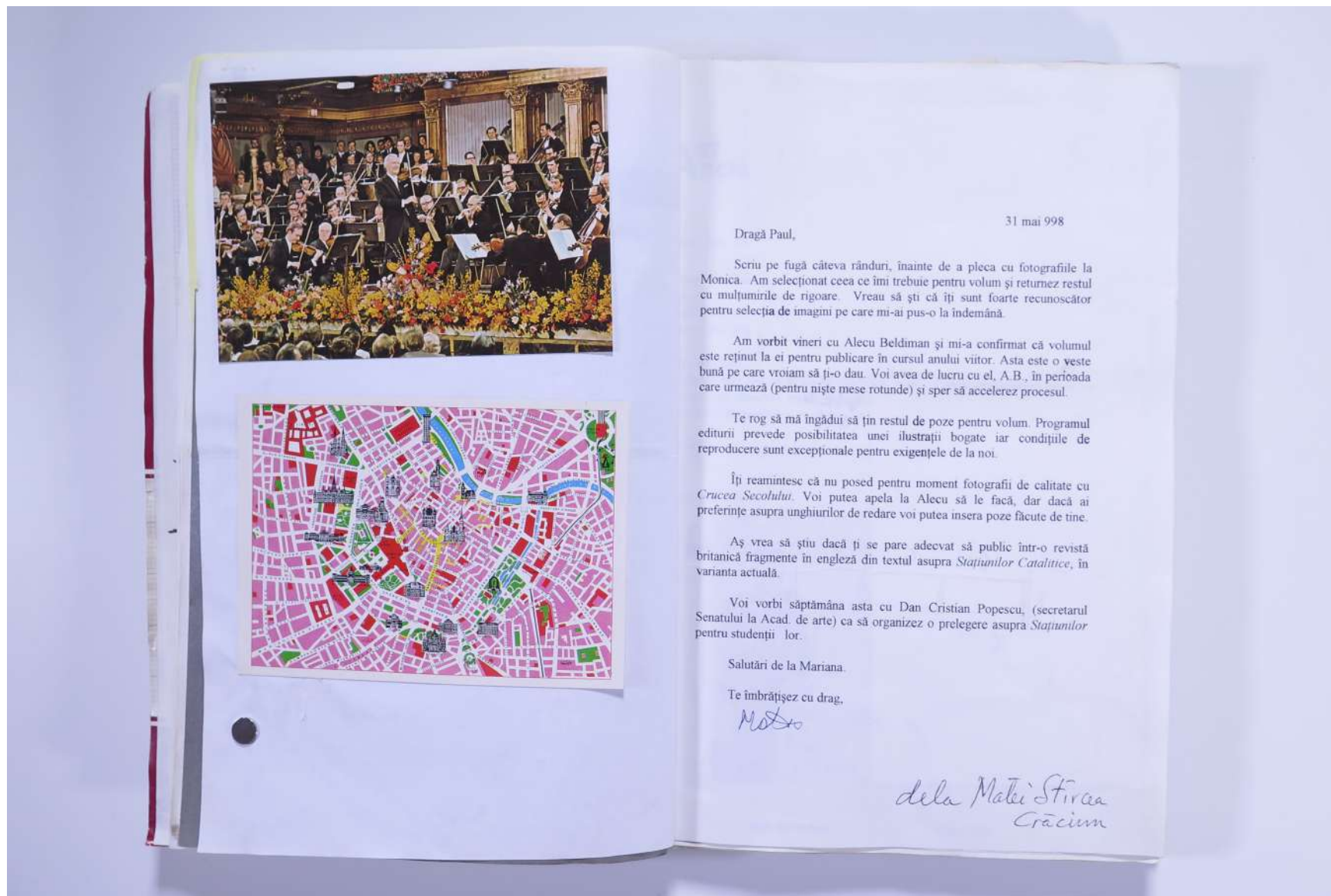
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PNE 87.025



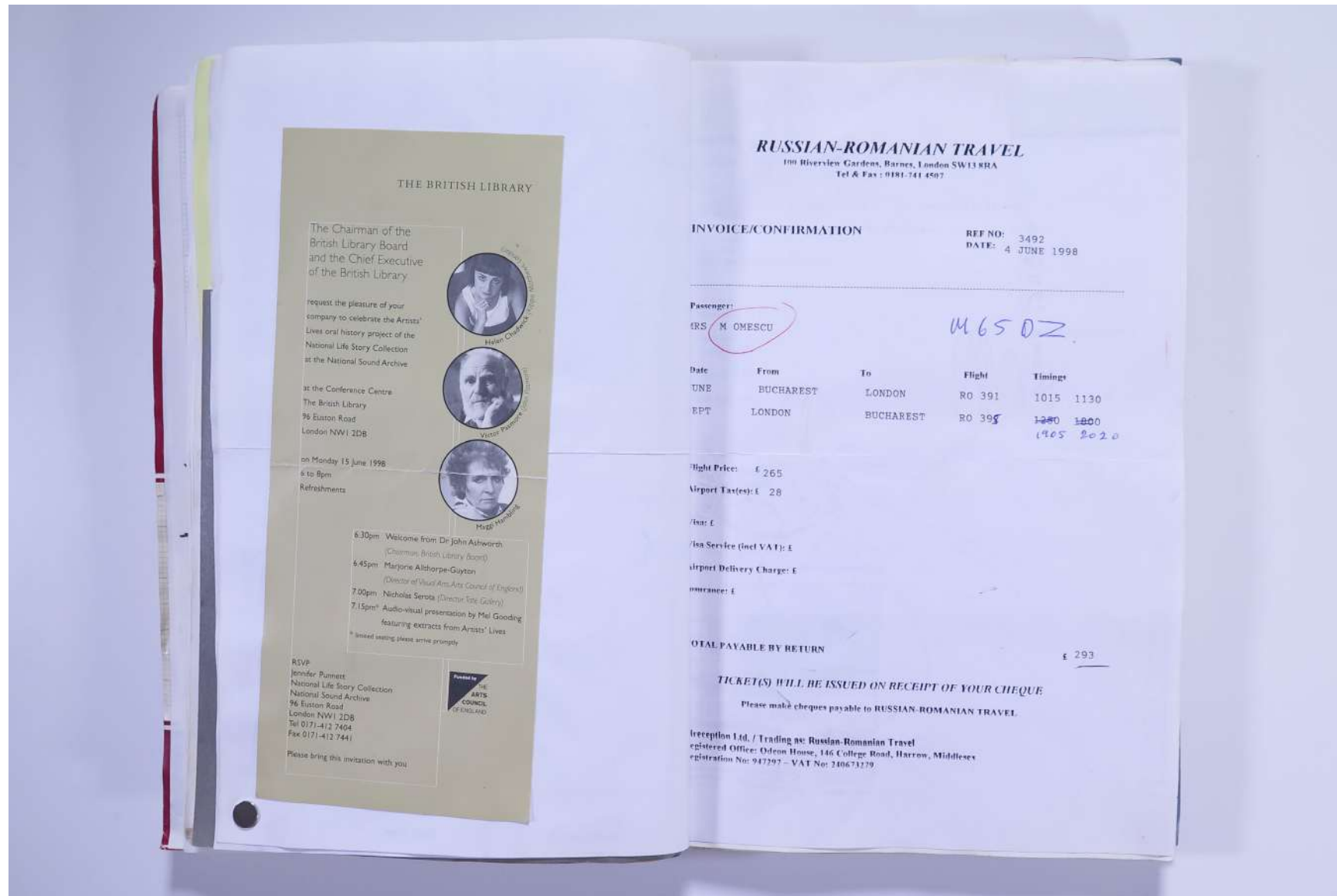
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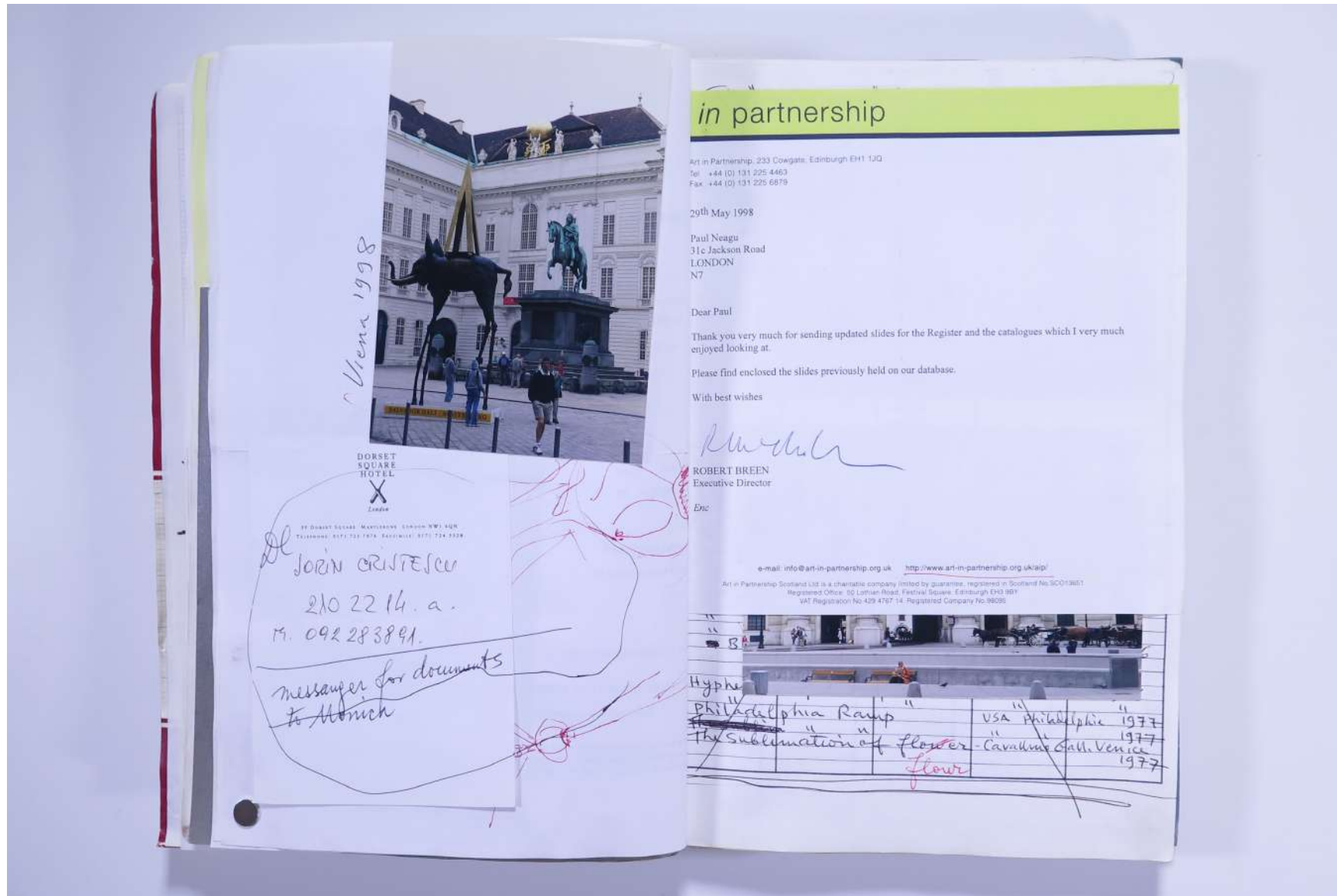
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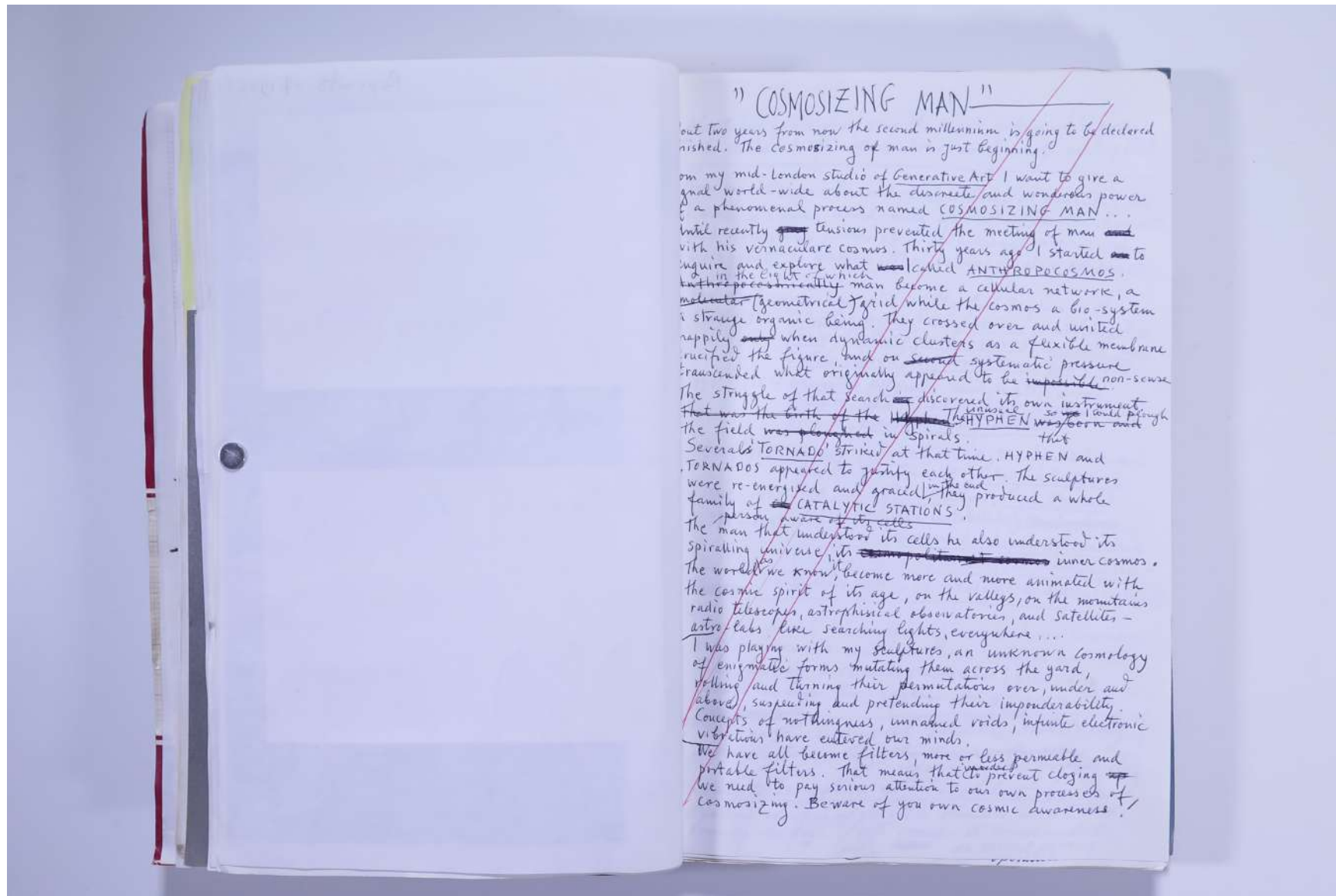
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"COSMOSIZING MAN"

out two years from now the second millennium is going to be declared nished. The Cosmizing of man is just beginning.

on my mid-London studio of Generative Art I want to give a gnal world-wide about the discrete and wonderful power of a phenomenal process named COSMOSIZING MAN...

until recently ~~gen~~ tensions prevented the meeting of man ~~and~~ with his vernacular cosmos. Thirty years ago I started ~~on~~ to inquire and explore what ~~was~~ called ANTHROPCOSMOS. ~~but the process~~ which man become a cellular network, a molecular geometrical field while the cosmos a bio-system is strange organic being. They crossed over and united rapidly ~~and~~ when dynamic clusters as a flexible membrane received the figure, and on ~~some~~ systematic pressure transcended what originally appeared to be ~~impossible~~ non-sense.

The struggle of that search ~~is~~ discovered its own instrument that was the birth of the ~~Hyphen~~ ^{cosmic} ~~so I would~~ ^{so I would} ~~through~~ the field was ~~ploughed~~ in spirals. ~~that~~ HYPHEN was born and

Several TORNADO' Strives at that time. HYPHEN and TORNADOS appeared to justify each other. The sculptures were re-energised and graced ~~in the end~~ they produced a whole family of ~~CATALYTIC STATIONS~~.

~~person~~ ^{person} ~~aware of its cells~~ the man that understands its cells he also understood its spiralling universe; its ~~implications~~ ~~at~~ ~~cosmos~~ inner cosmos. The world ~~we~~ ^{to} know, become more and more animated with the cosmic spirit of its age, on the valleys, on the mountains, radio telescopes, astrophysical observatories, and satellites - astro/labs like searching lights, everywhere...

I was playing with my sculptures, an unknown cosmology of enigmatic forms mutating them across the yard, rolling and turning their permutations over, under and above, suspecting and pretending their imponderability. Concepts of nothingness, unmade voids, infinite electronic vibrations have entered our minds.

We have all become filters, more or less permeable and portable filters. That means that ~~to~~ ~~prevent~~ ~~closing~~ ~~up~~ we need to pay serious attention to our own processes of cosmizing. Beware of you own cosmic awareness.

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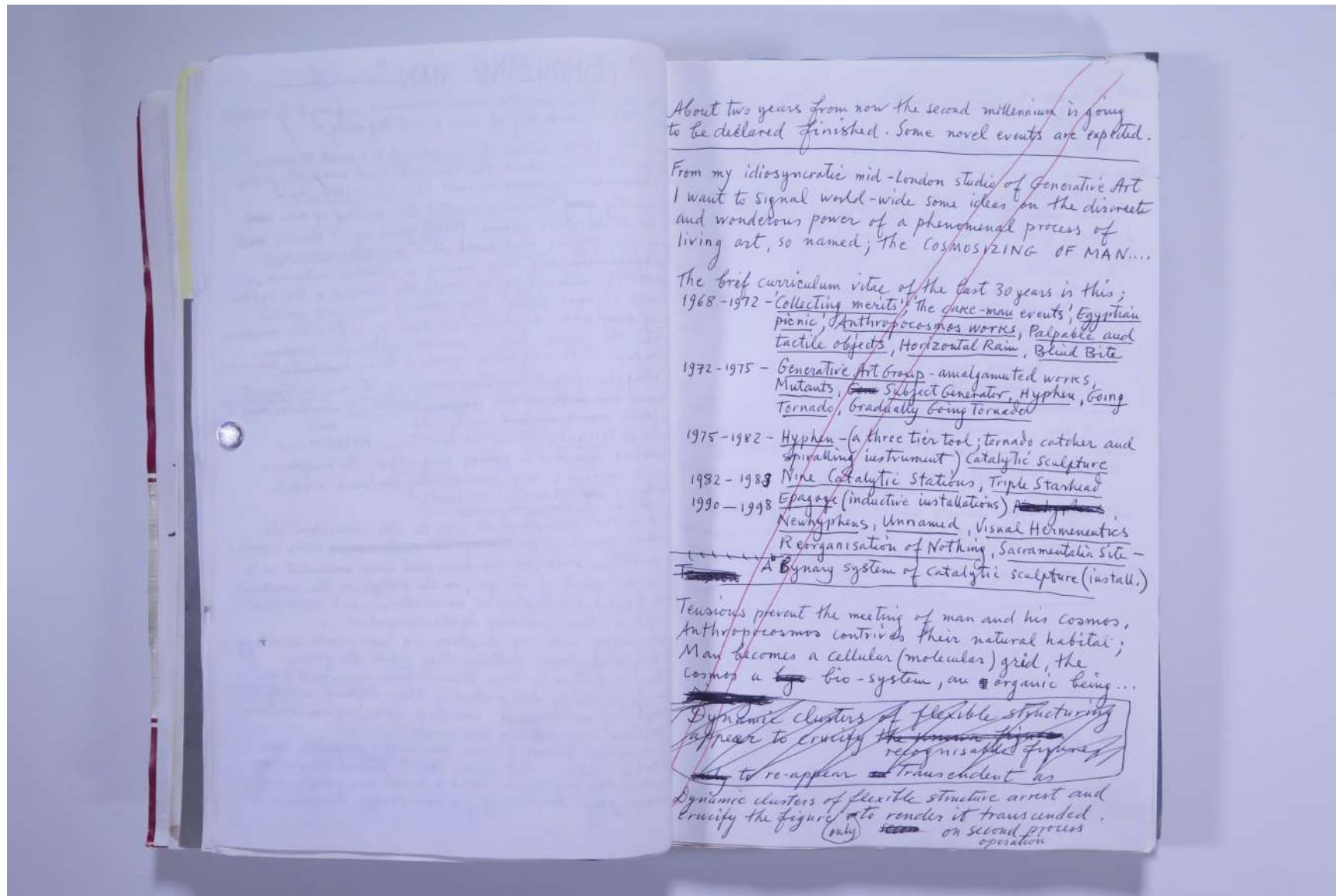
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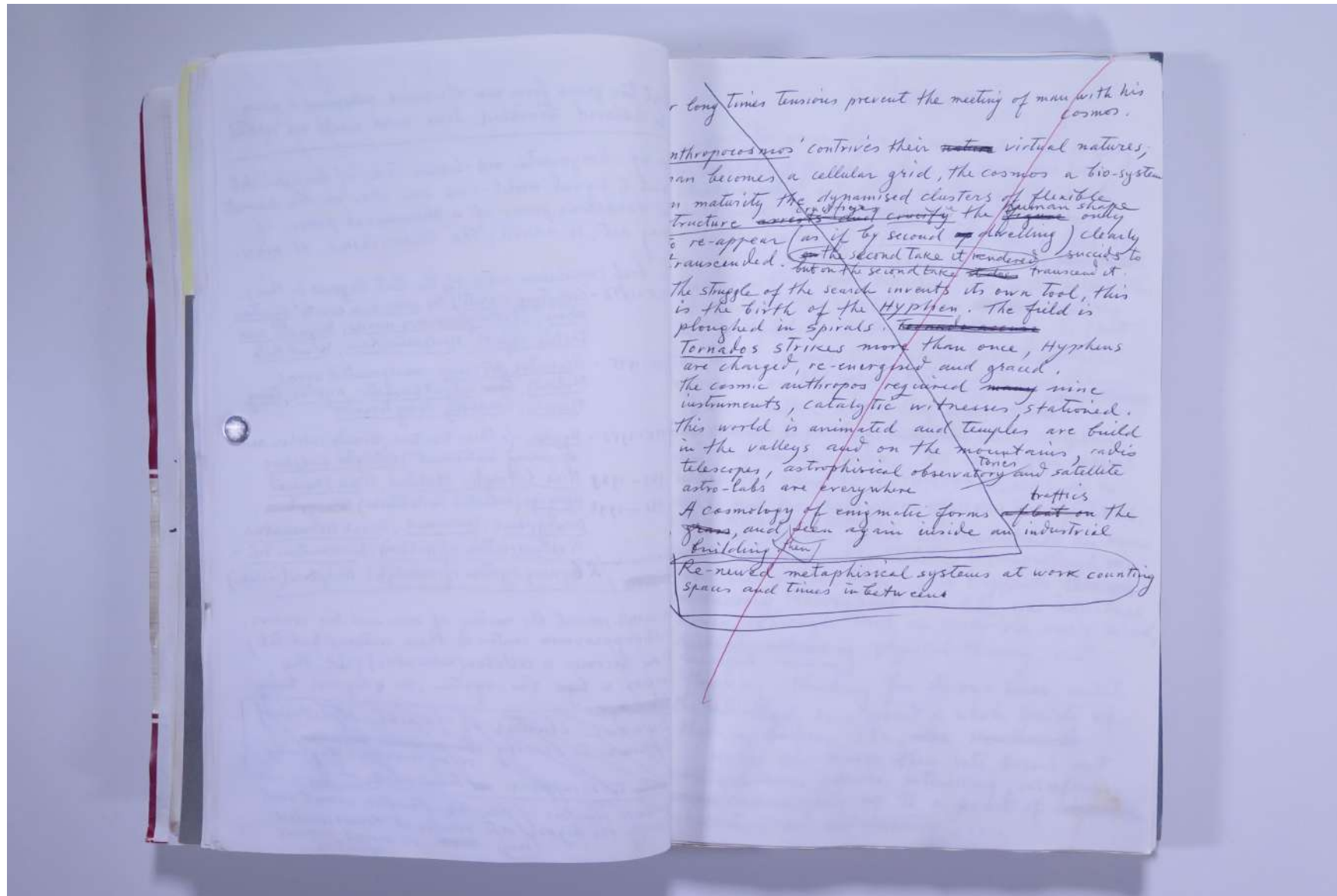
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long times tensions prevent the meeting of man with his cosmos.

anthropocosmos' contrives their ~~own~~ virtual natures, man becomes a cellular grid, the cosmos a bio-system in maturity the dynamised clusters of flexible structure ~~asserts~~ ^{or they} ~~and~~ ^{the} ~~only~~ ^{human shape} to re-appear (as if by second ~~or~~ ^{dwelling}) clearly transcended. but on the second take it ~~tends~~ ^{succeeds} to transcend it.

The struggle of the search invents its own tool, this is the birth of the Hypthien. The field is ploughed in spirals. ~~the~~

Tornadoes strikes more than once, Hypthien are charged, re-emerged and ground.

The cosmic anthropos required ~~many~~ mine instruments, catalytic witnesses stationed.

This world is animated and temples are build in the valleys and on the mountains, radio telescopes, astrophysical observatory ^{tones} and satellite astro-labs are everywhere

A cosmology of enigmatic forms ~~about~~ ^{traces} on the ~~ground~~ ^{and} seen again inside an industrial building ~~fun~~

Re-newed metaphysical systems at work counting space and times in between

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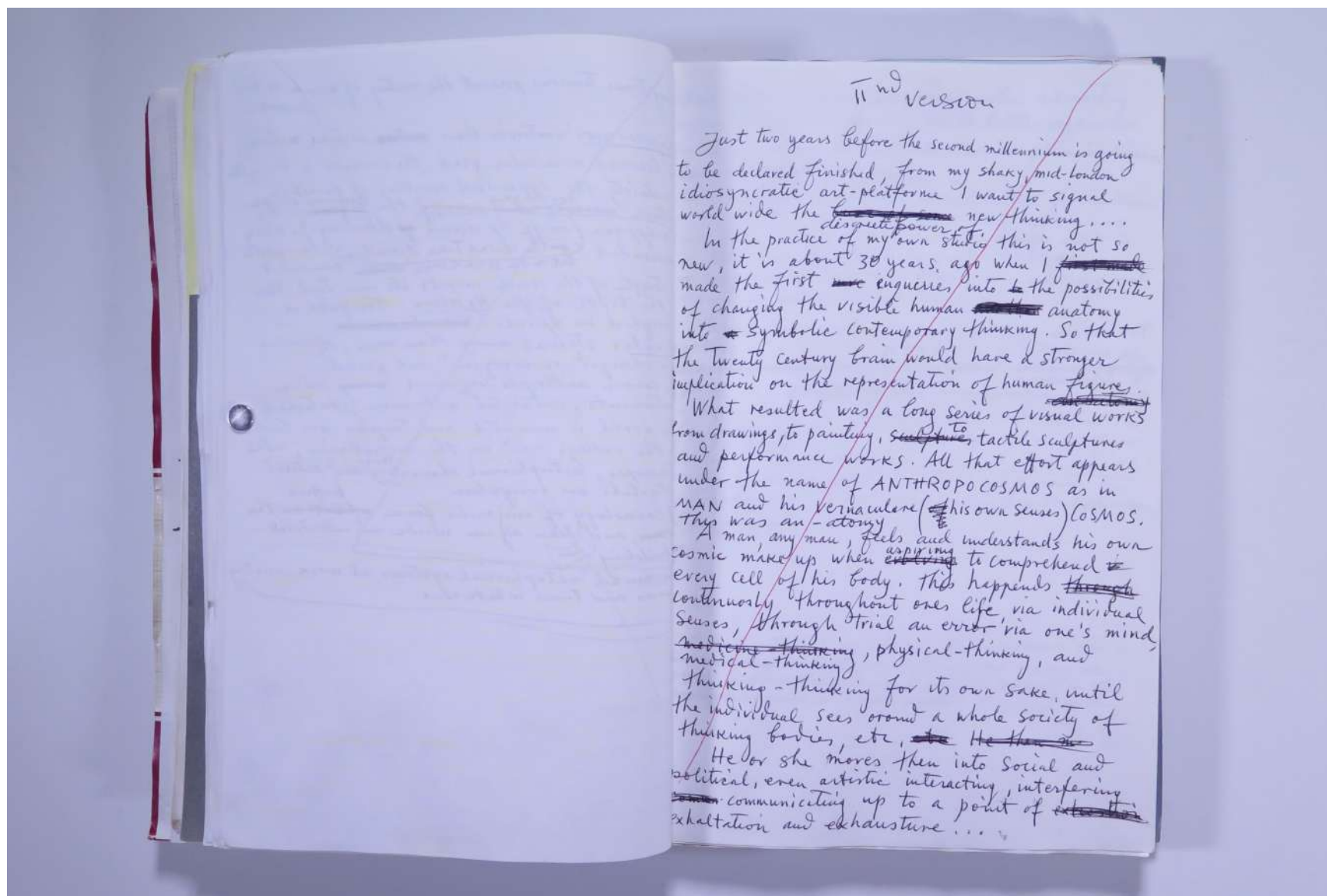
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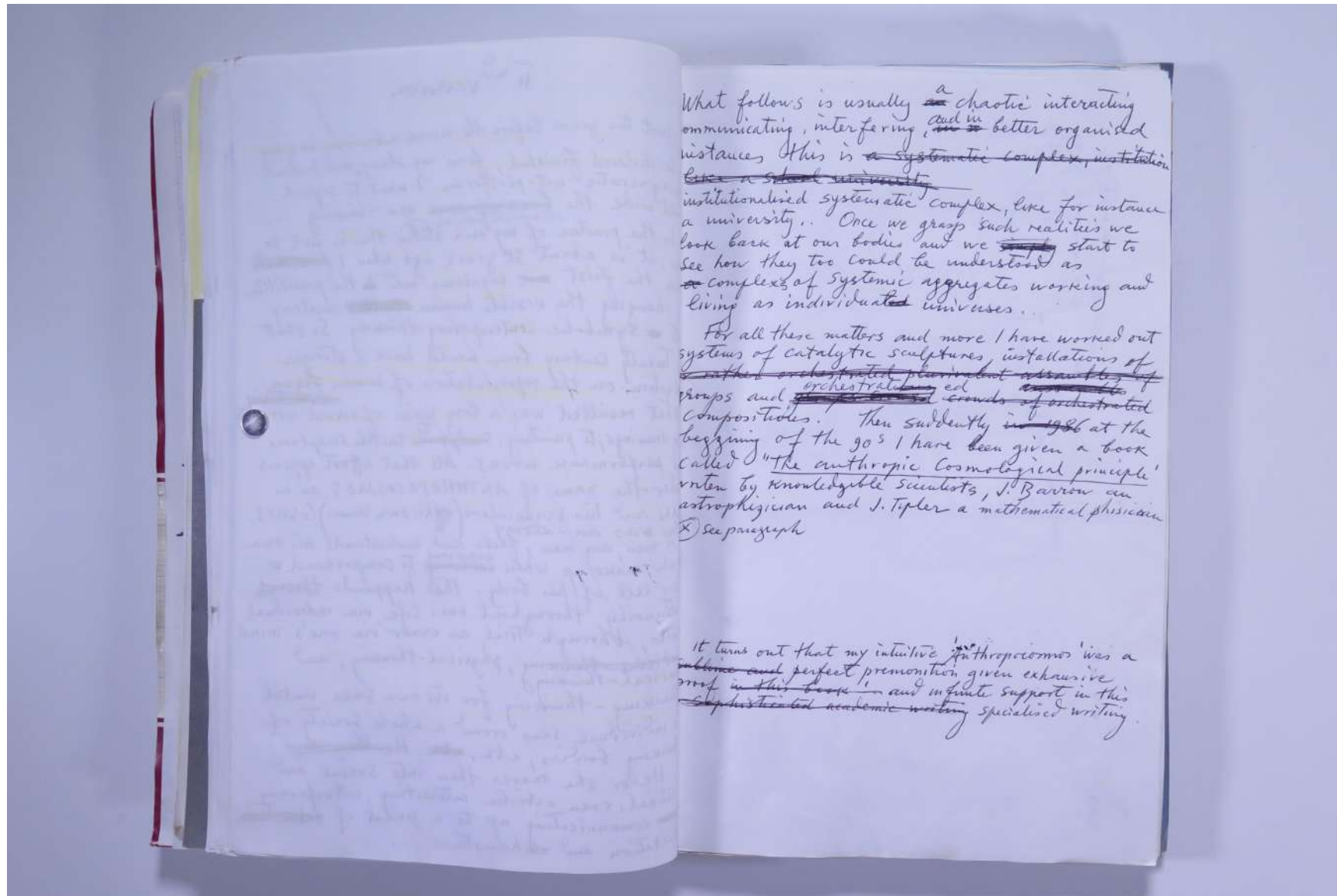
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What follows is usually ~~a~~ chaotic interacting communicating, interfering, ~~and in~~ better organized instances. This is a systematic complex, institution ~~like a school university~~ institutionalized systematic complex, like for instance a university. Once we grasp such realities we look back at our bodies and we ~~start~~ start to see how they too could be understood as ~~a~~ complex of systemic aggregates working and living as individualized universes.

For all these matters and more I have worked out systems of catalytic sculptures, installations of ~~rather orchestrated pluralist assemblies~~ groups and ~~orchestrated~~ ~~ed~~ ~~crowds of orchestrated~~ compositions. Then suddenly in 1986 at the beginning of the 90s I have been given a book called "The anthropic cosmological principle" written by knowledgeable scientists, J. Barrow an astrophysicist and J. Tipler a mathematical physicist.
X See paragraph

It turns out that my intuitive 'anthropocosmos' was a sublime and perfect premonition given exhaustive ~~proof in this book~~ and infinite support in this sophisticated academic writing specialized writing.

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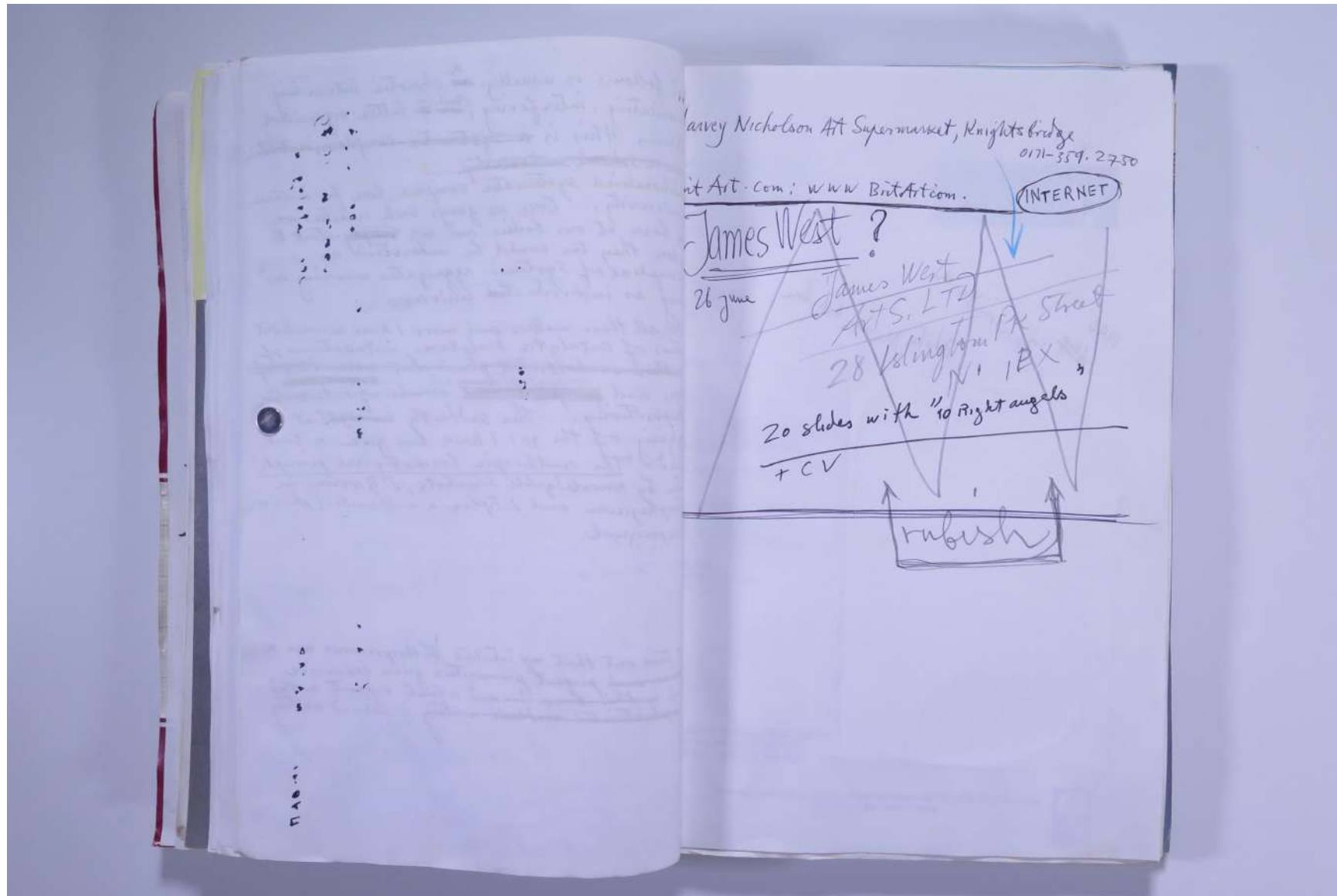
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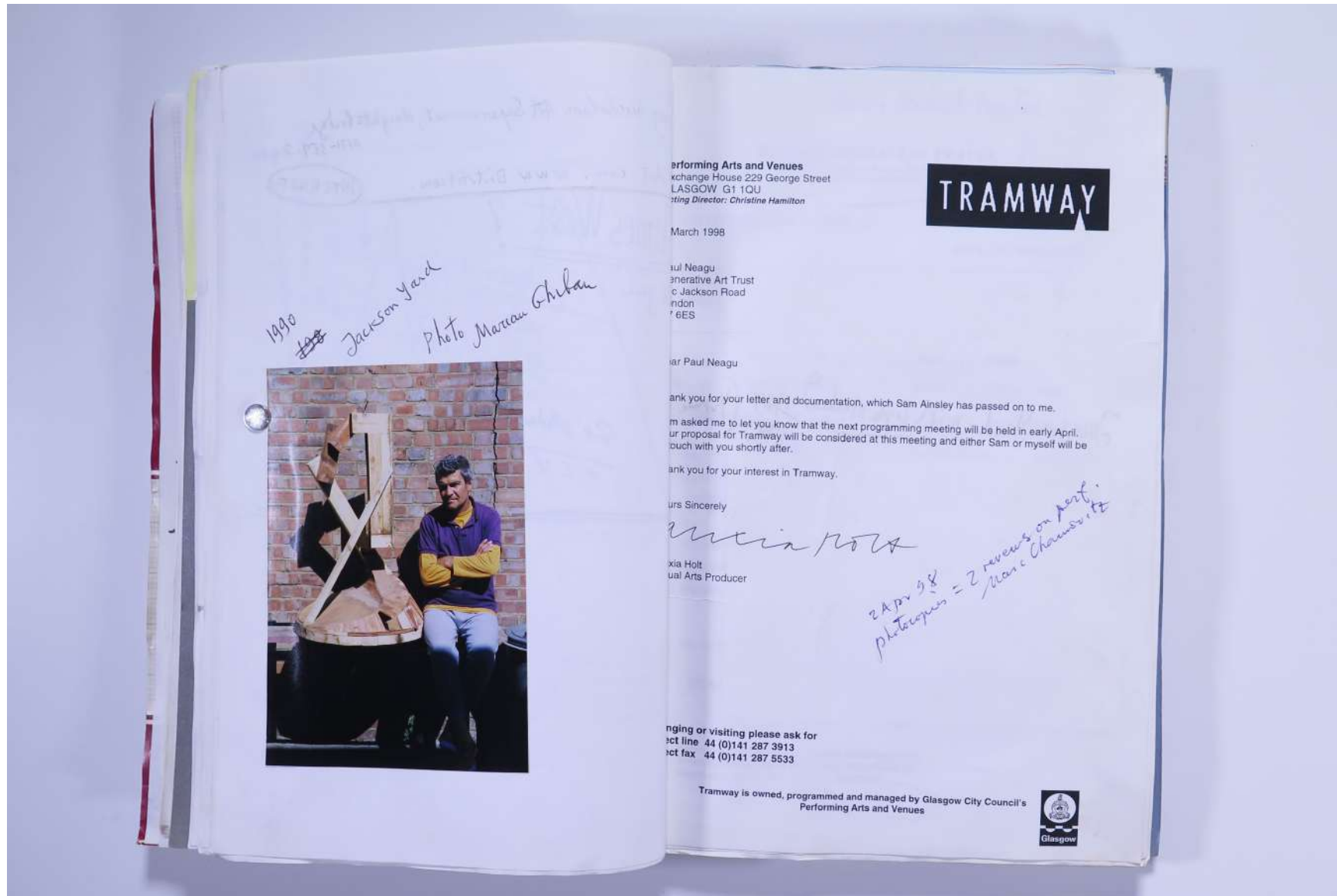
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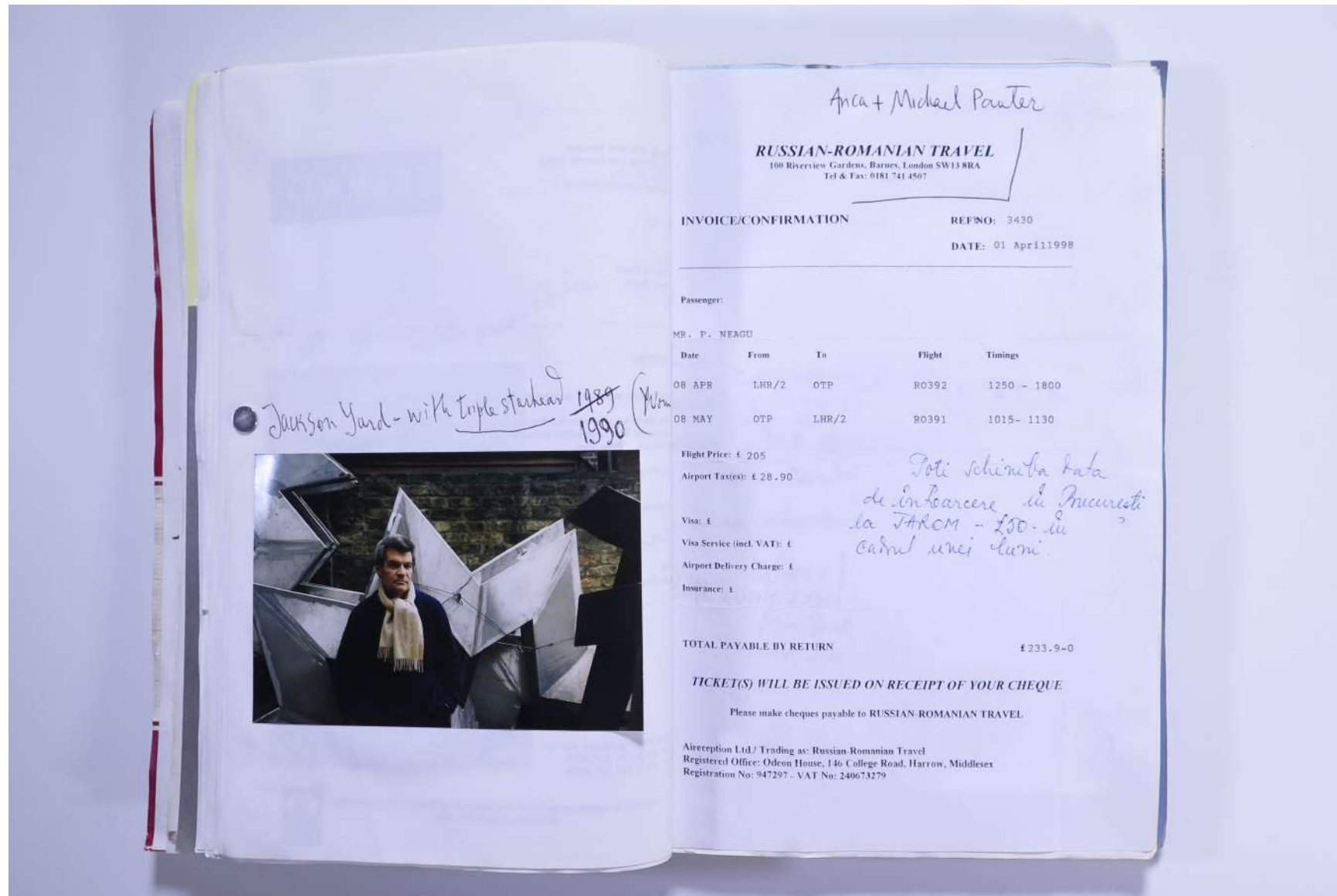
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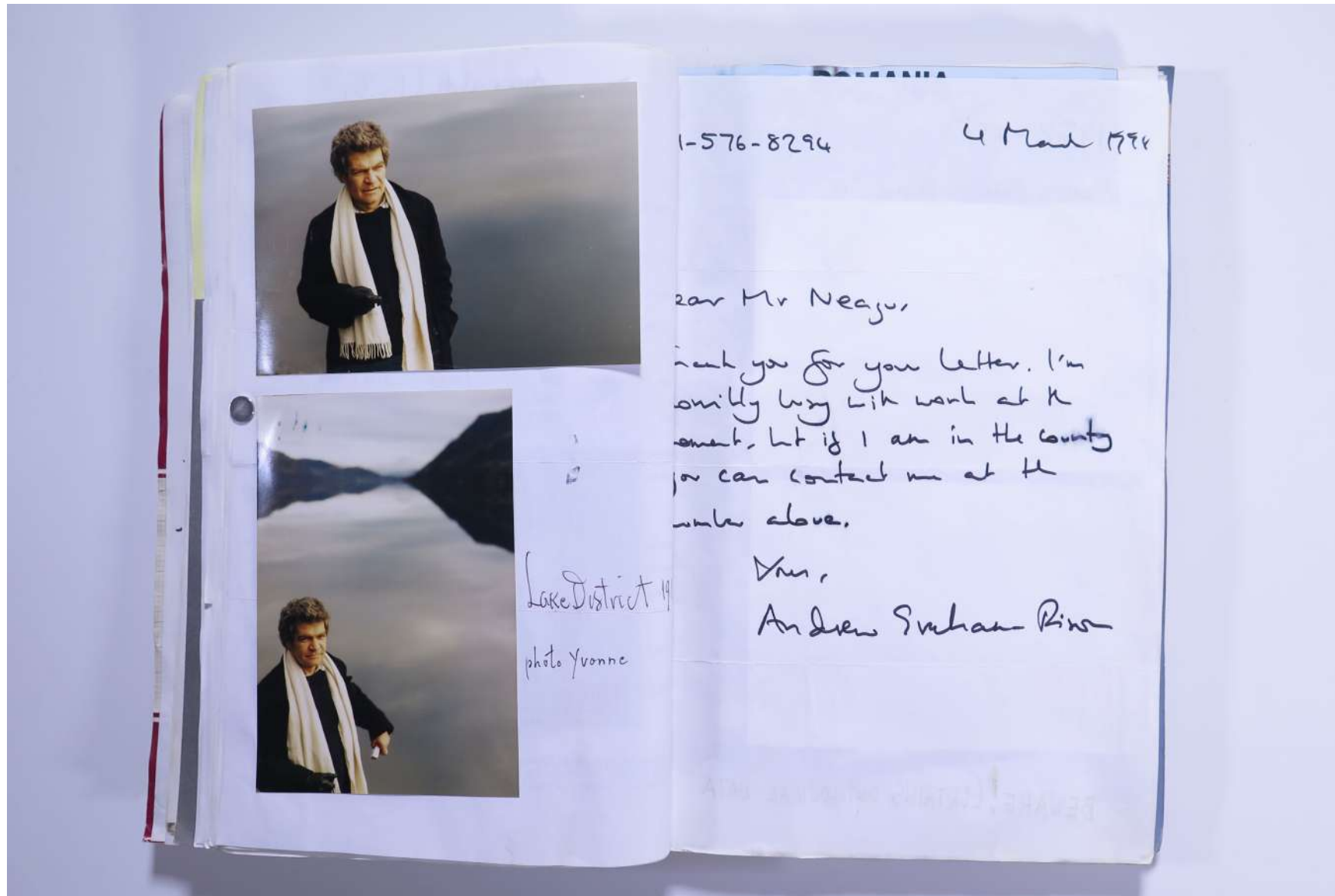
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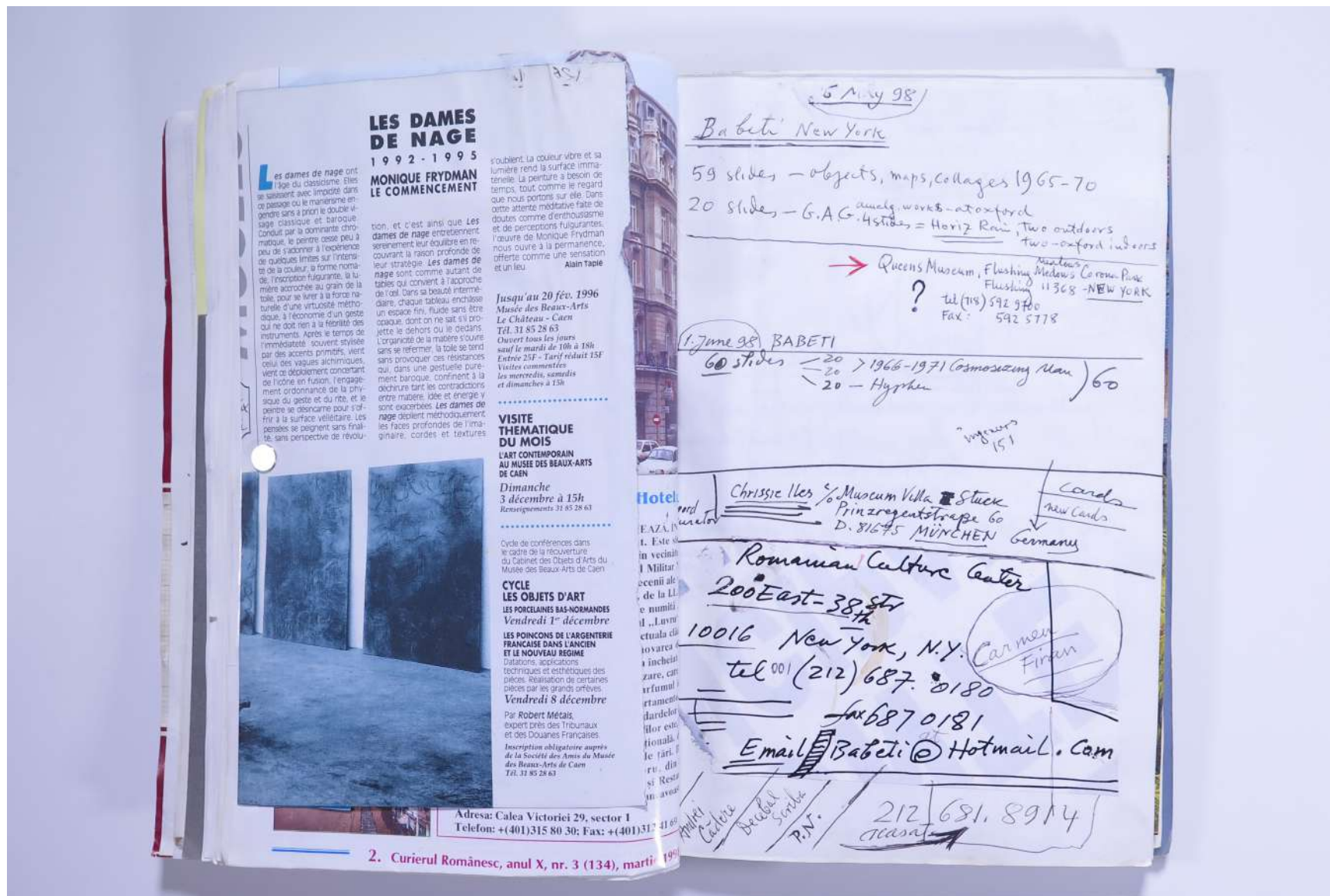
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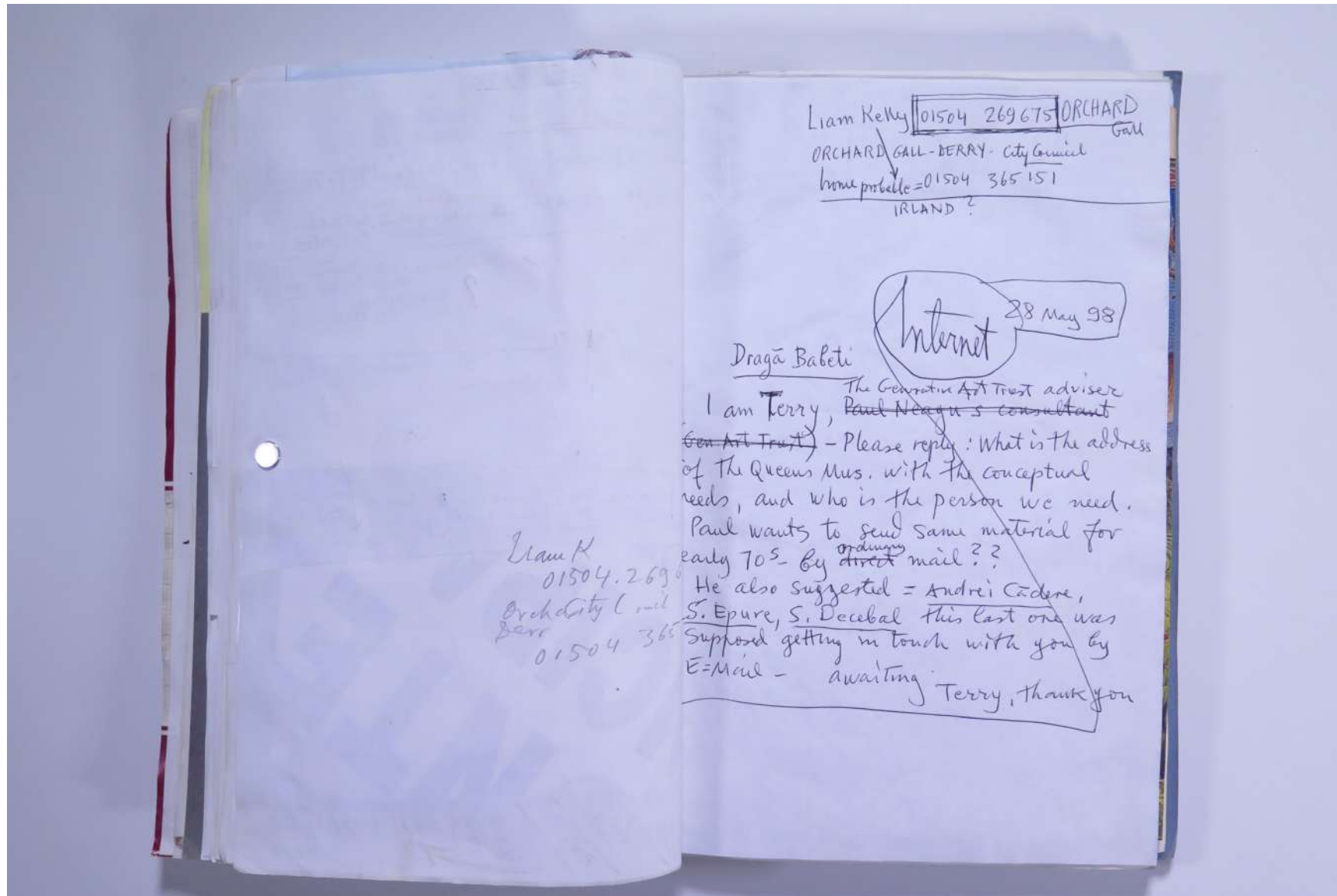
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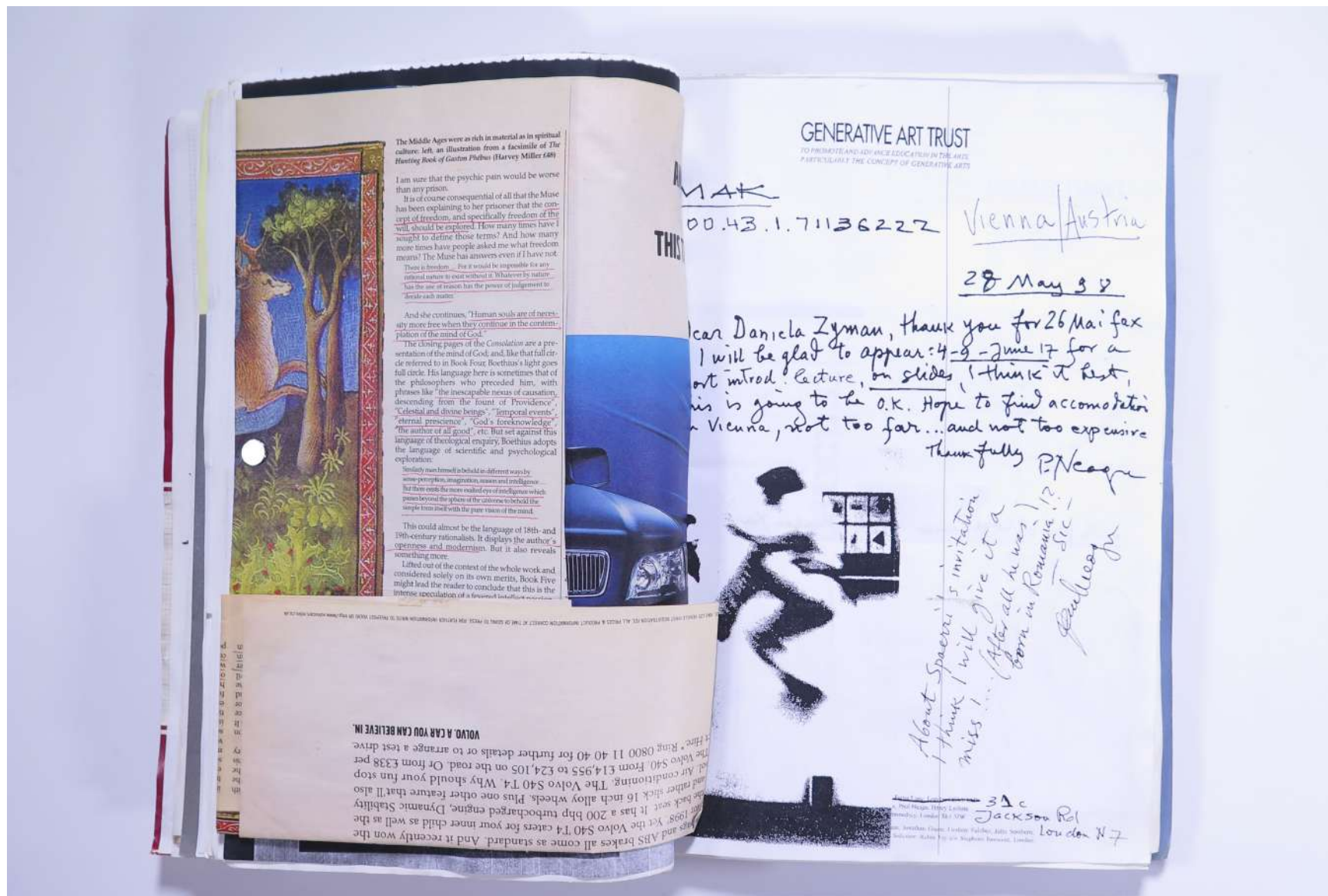
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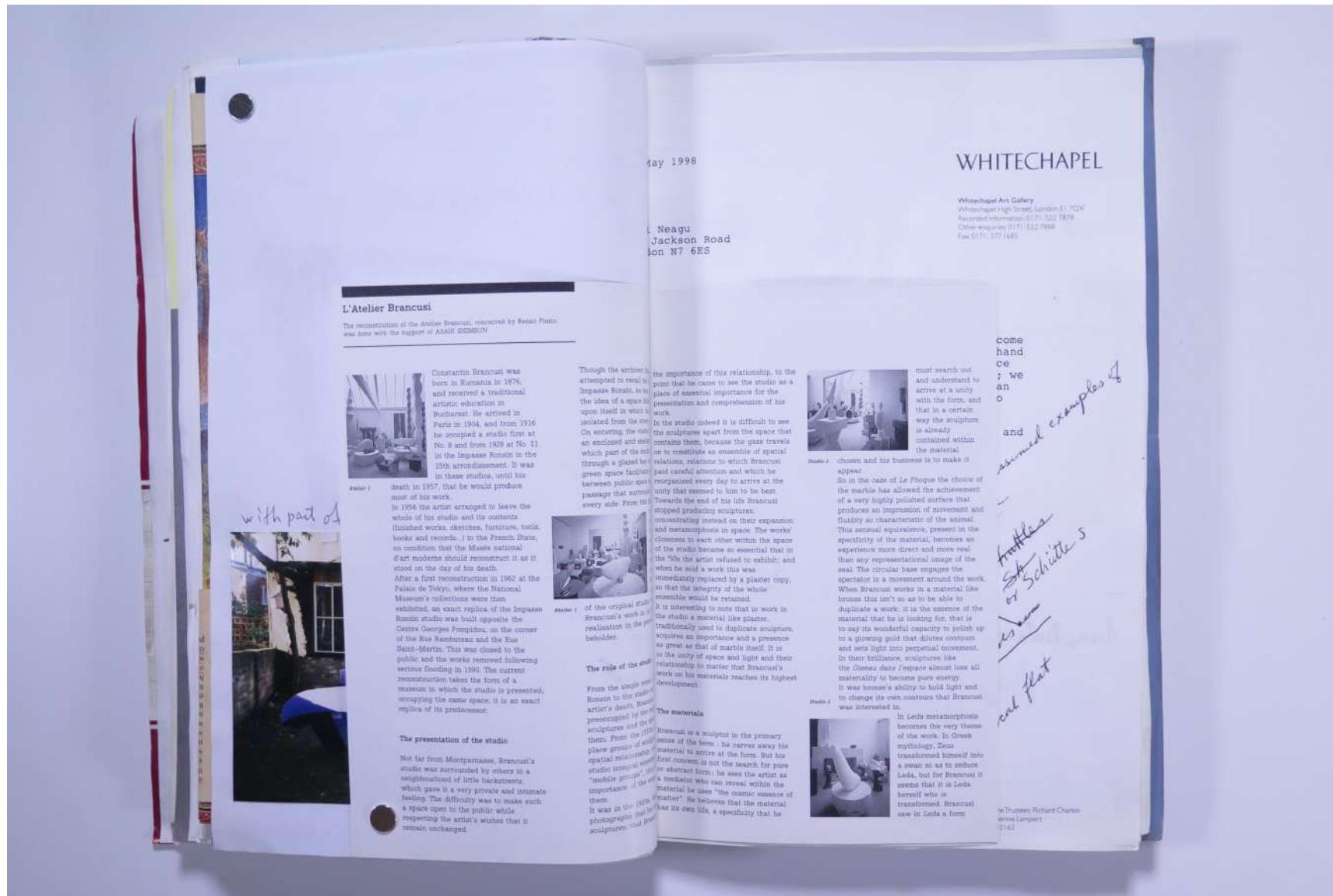
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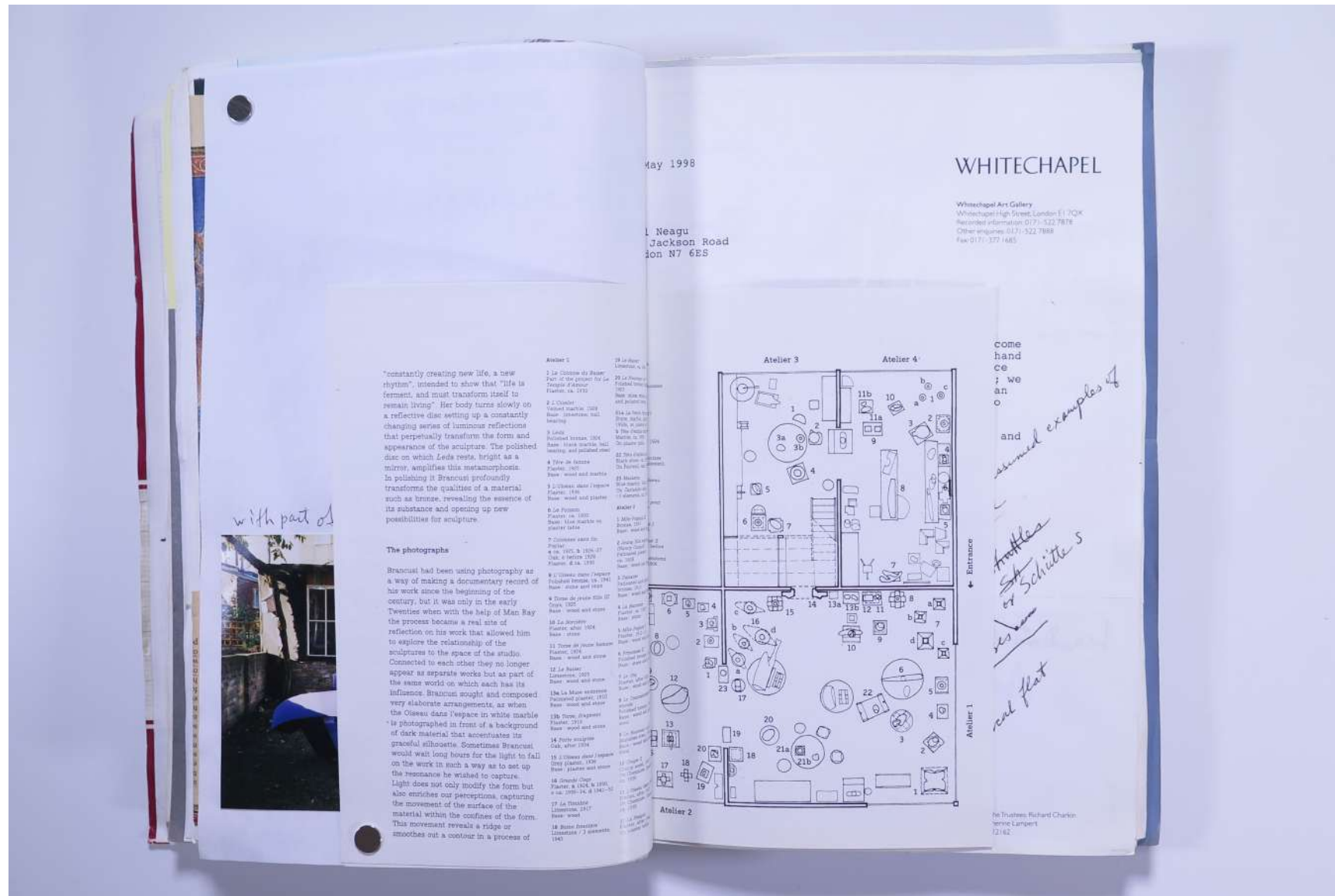
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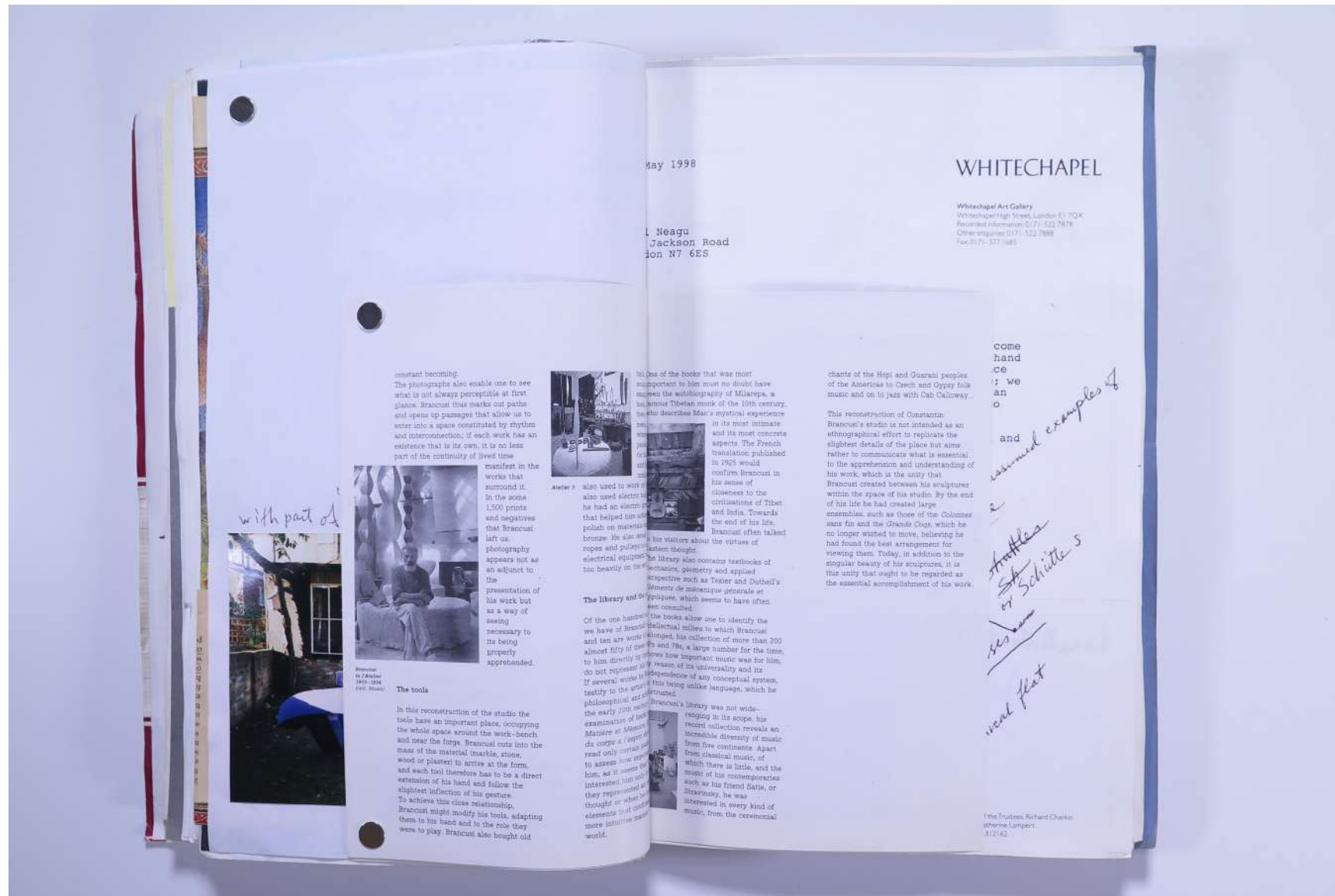
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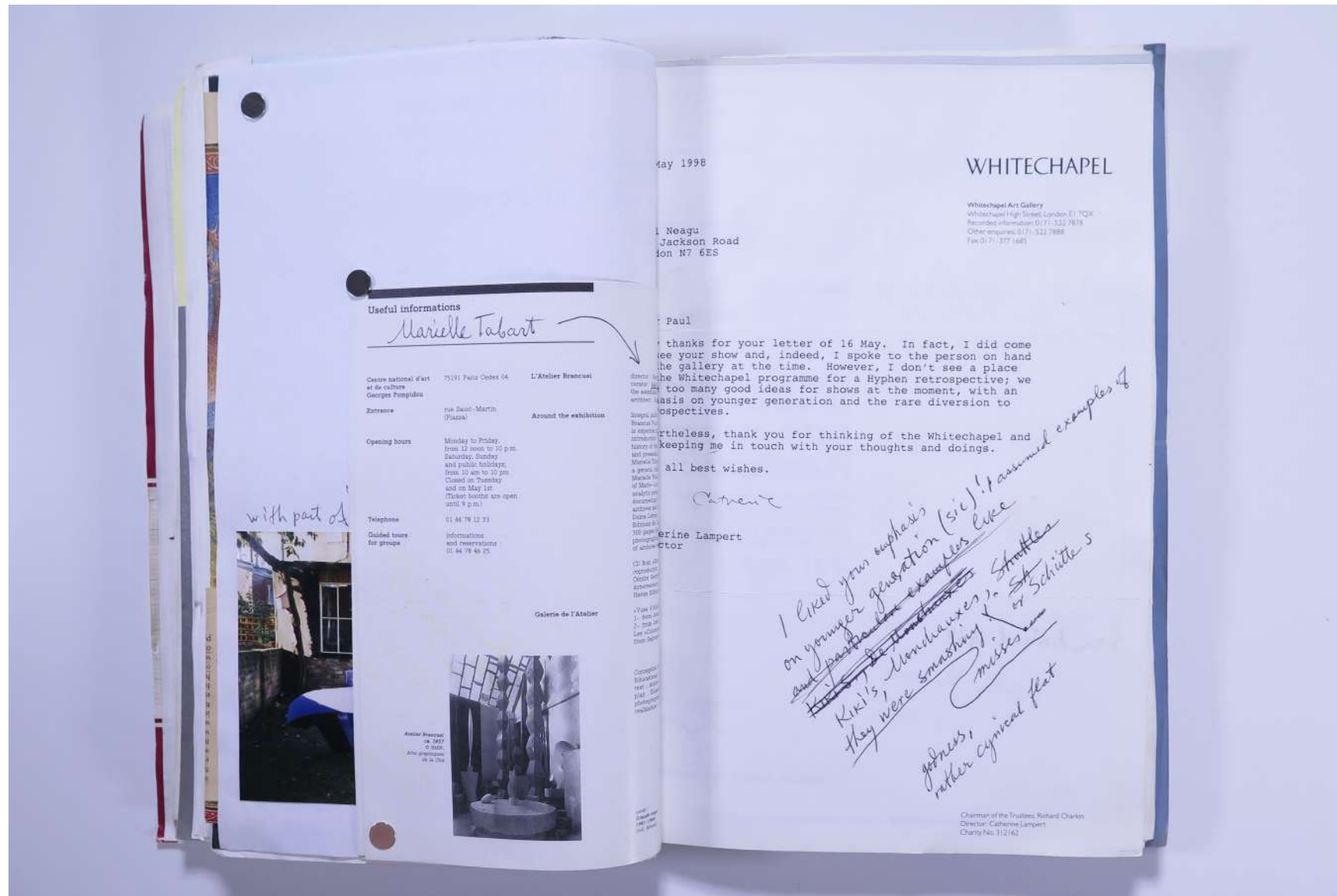
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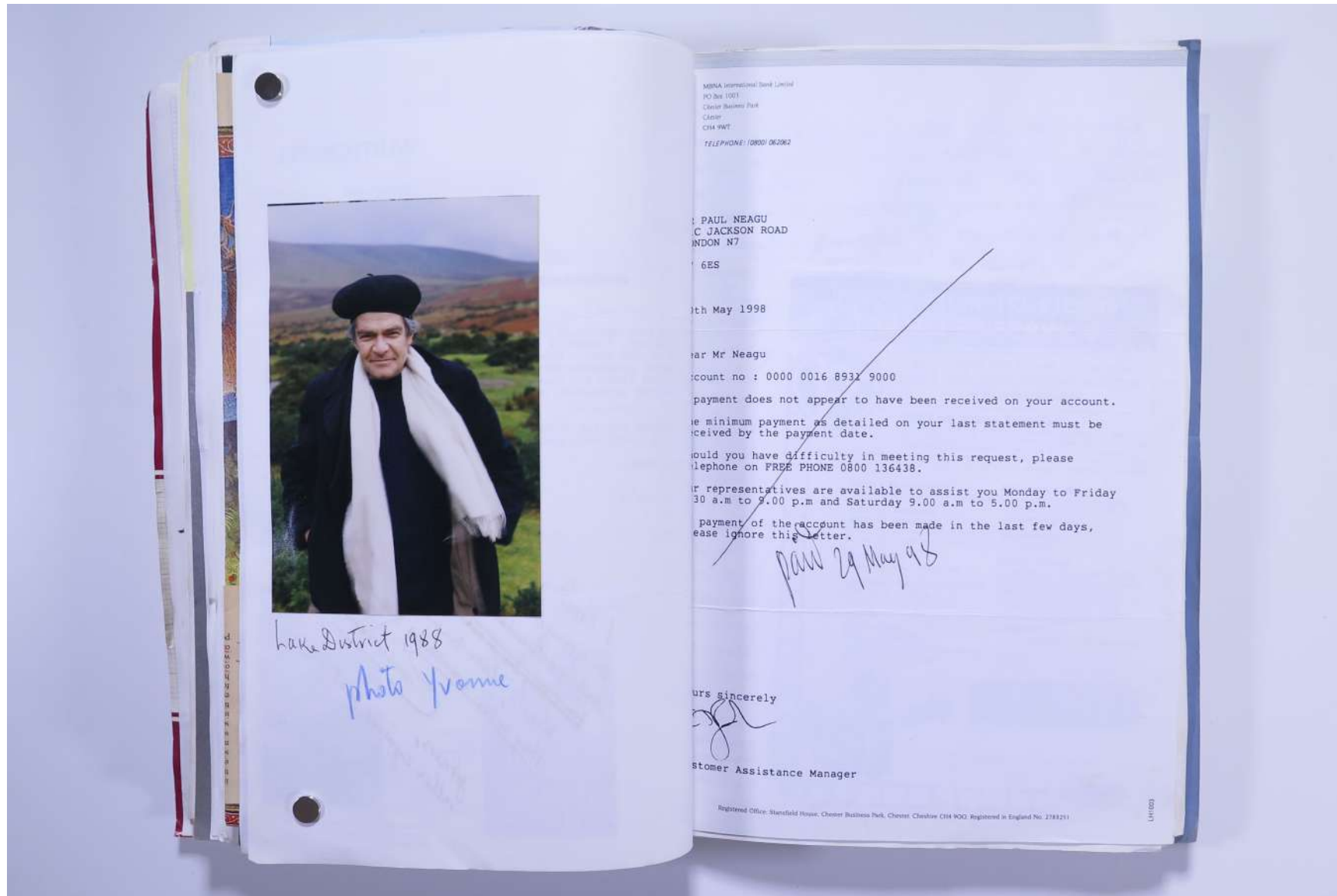
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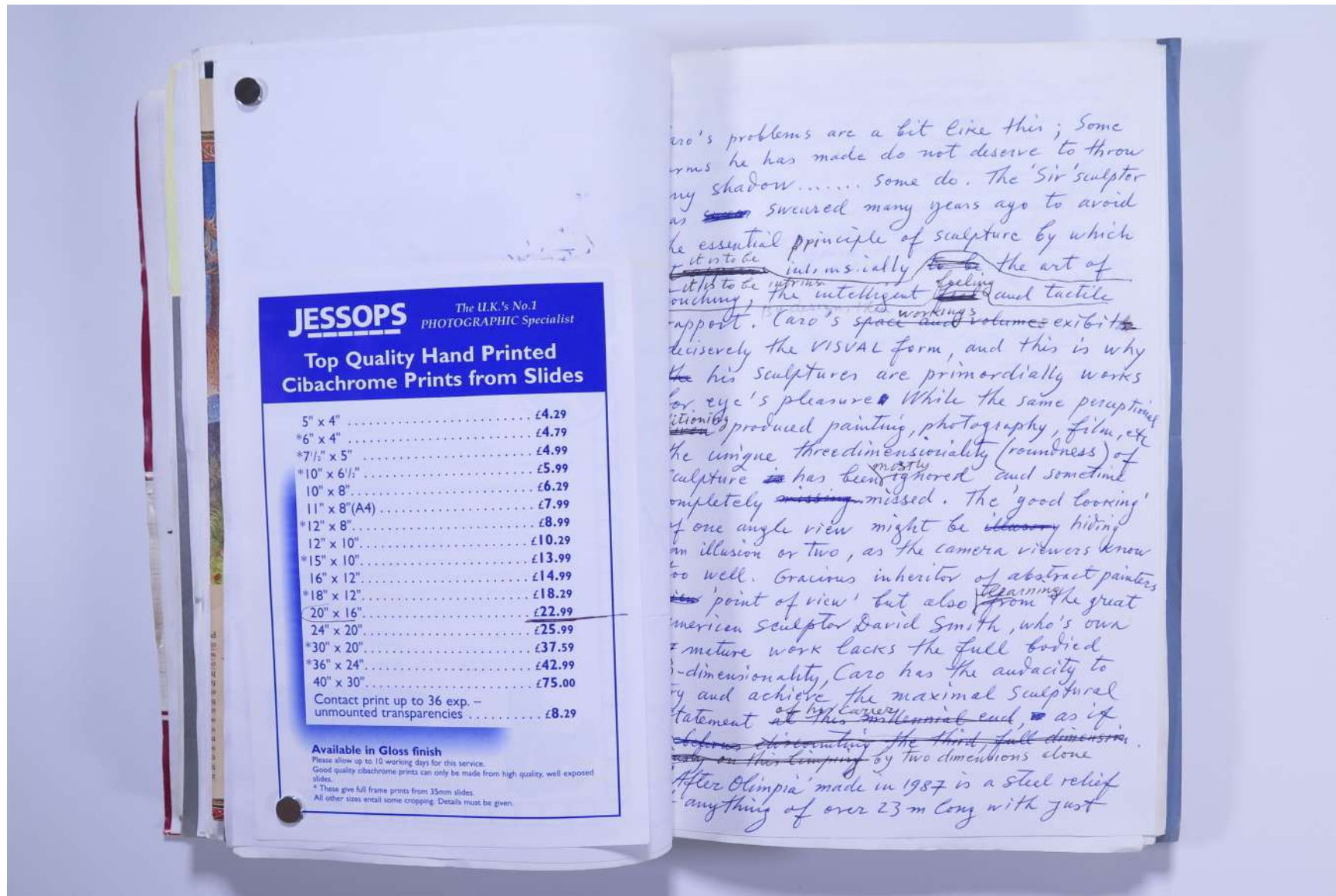
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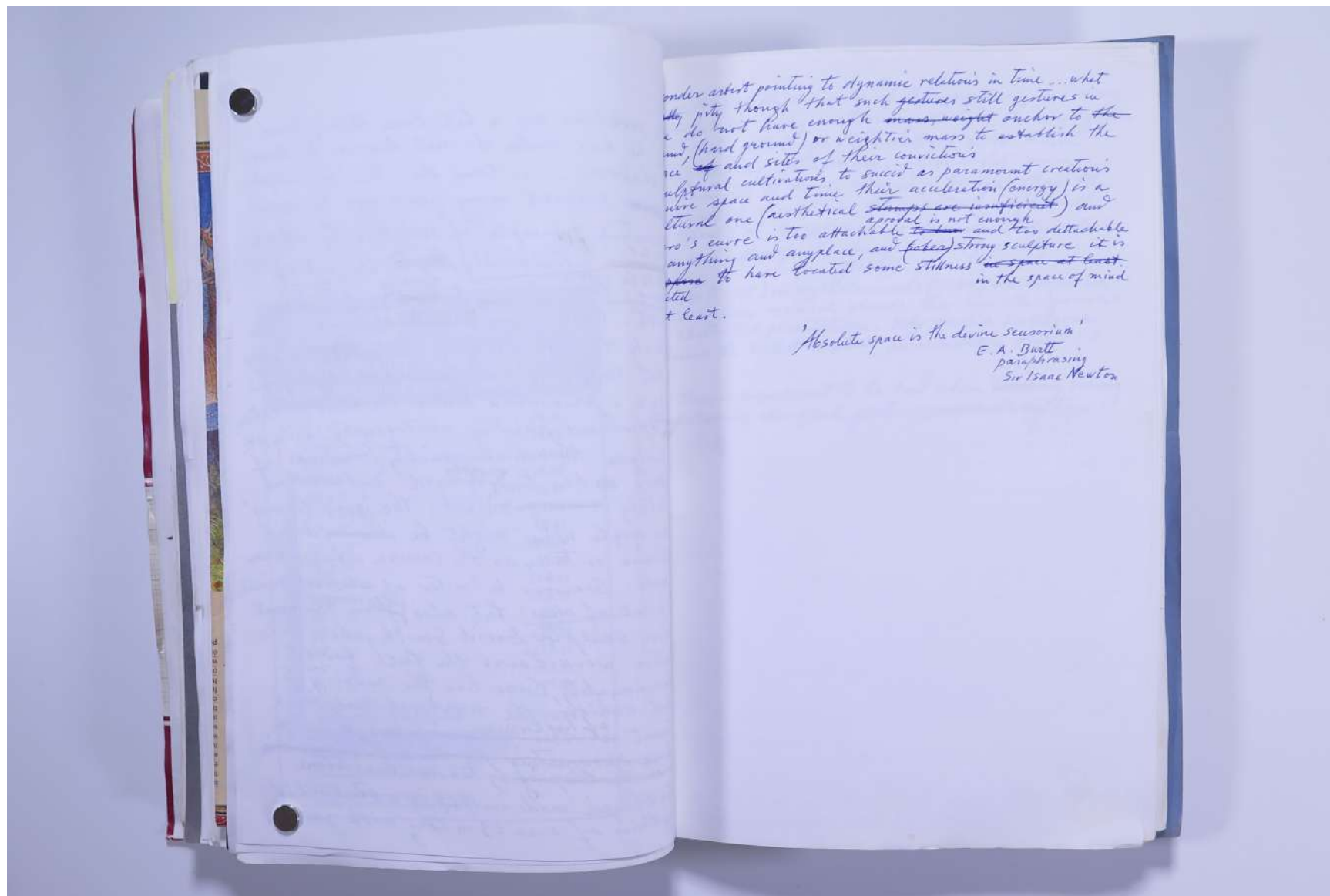
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ponder about pointing to dynamic relations in time... what
they pity though that such gestures still gestures in
do not have enough mass-weight anchor to the
mind (hard ground) or weightier mass to establish the
reality and sites of their convictions
ultra-rational cultivation, to succeed as paramount creation's
above space and time their acceleration (energy) is a
eternal one (aesthetical ~~stamps~~ are insufficient) and
no's curve is too attachable ~~to~~ and too detachable
anything and anyplace, and ~~feels~~ strong sculpture it is
to have located some stillness ~~in space at least~~
in the space of mind
at least.

'Absolute space is the divine sensorium'
E. A. Burtt
paraphrasing
Sir Isaac Newton

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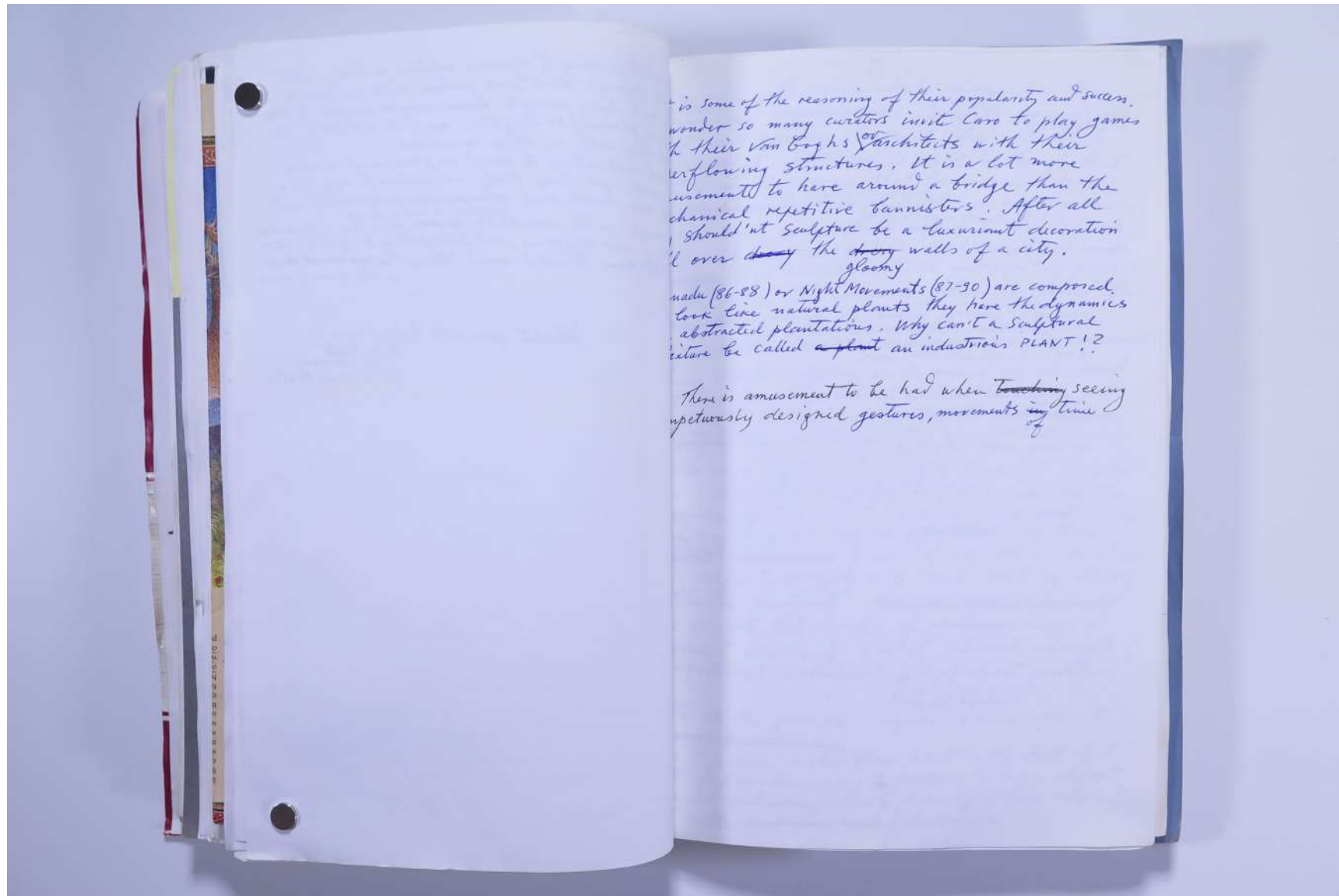
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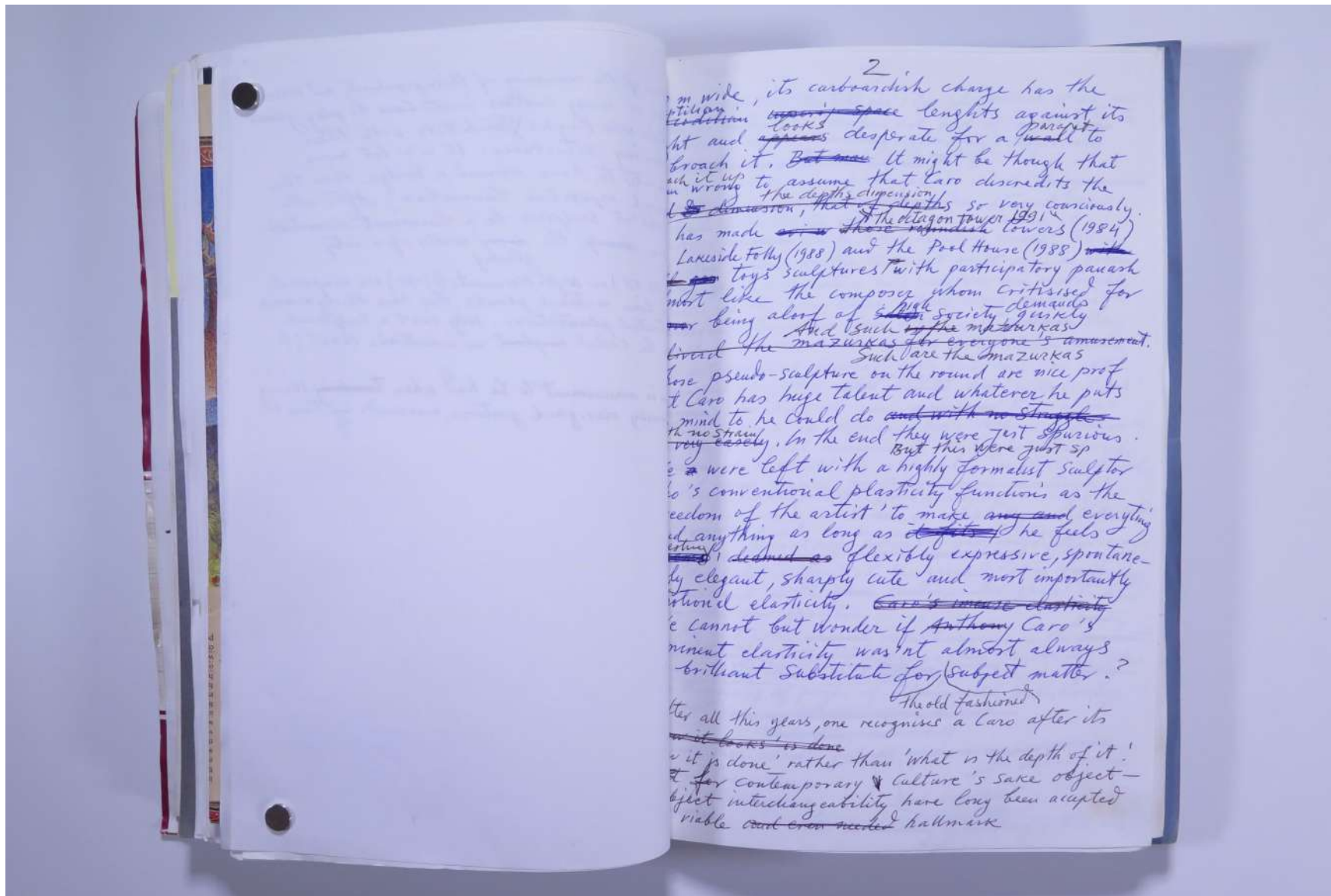
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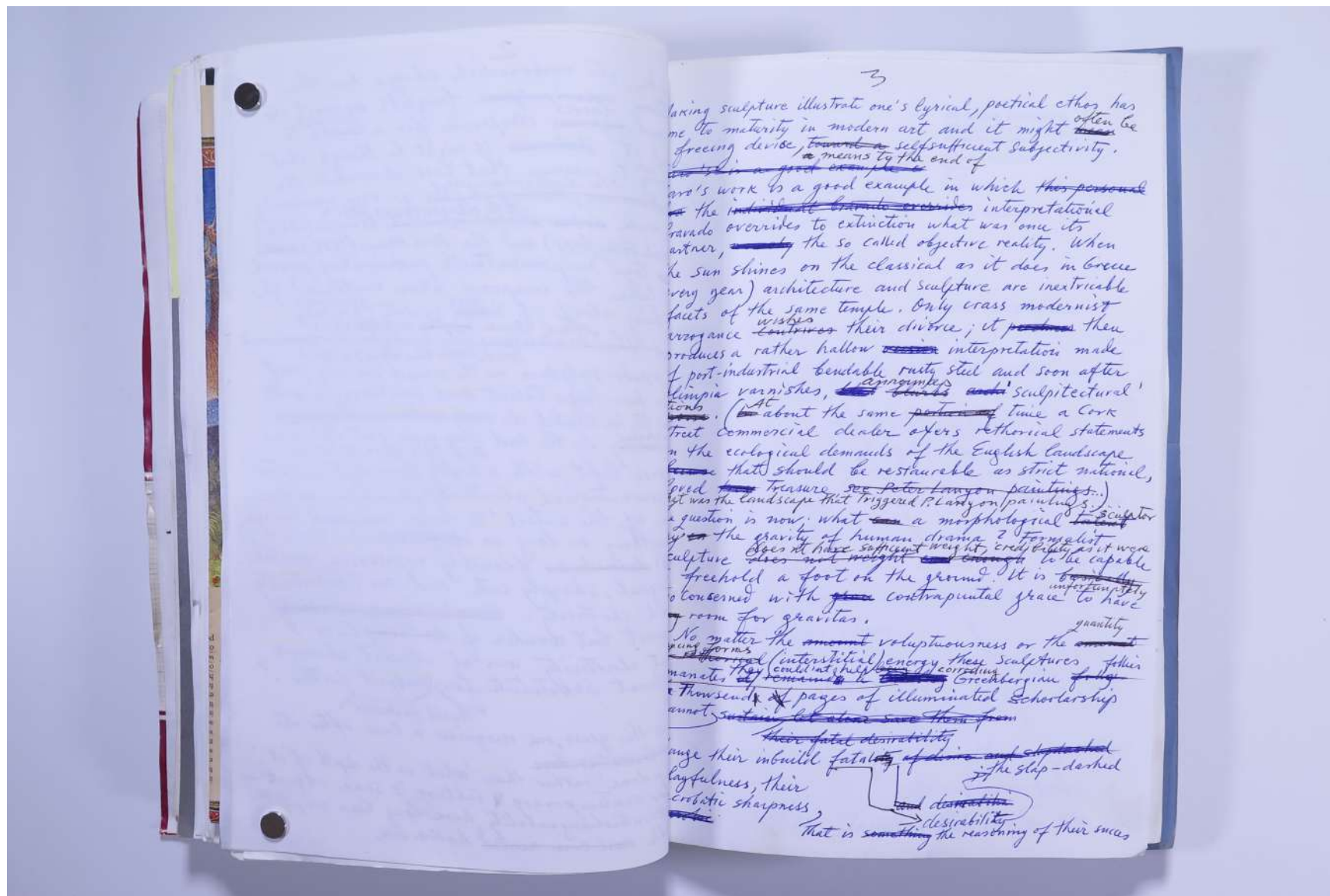
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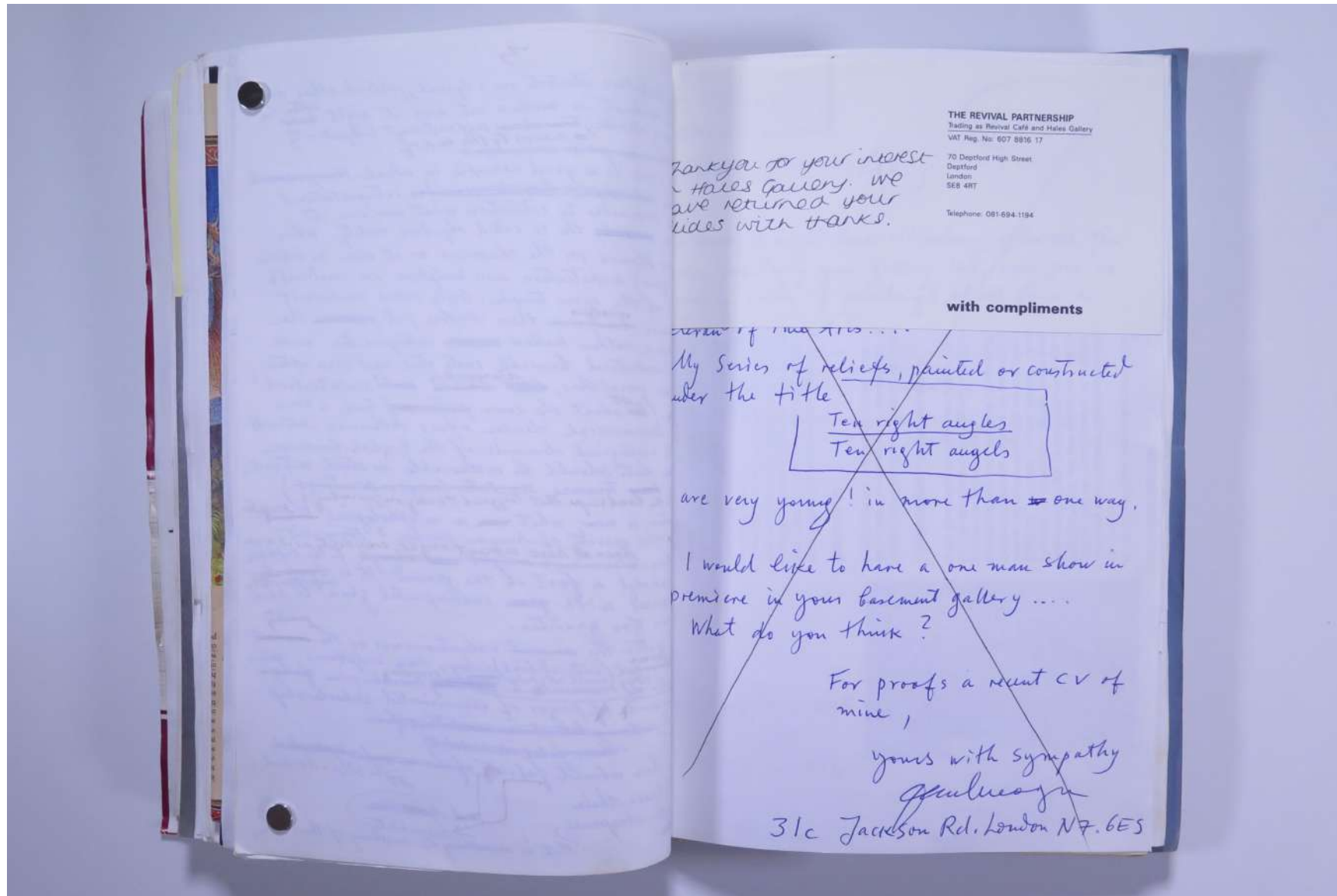
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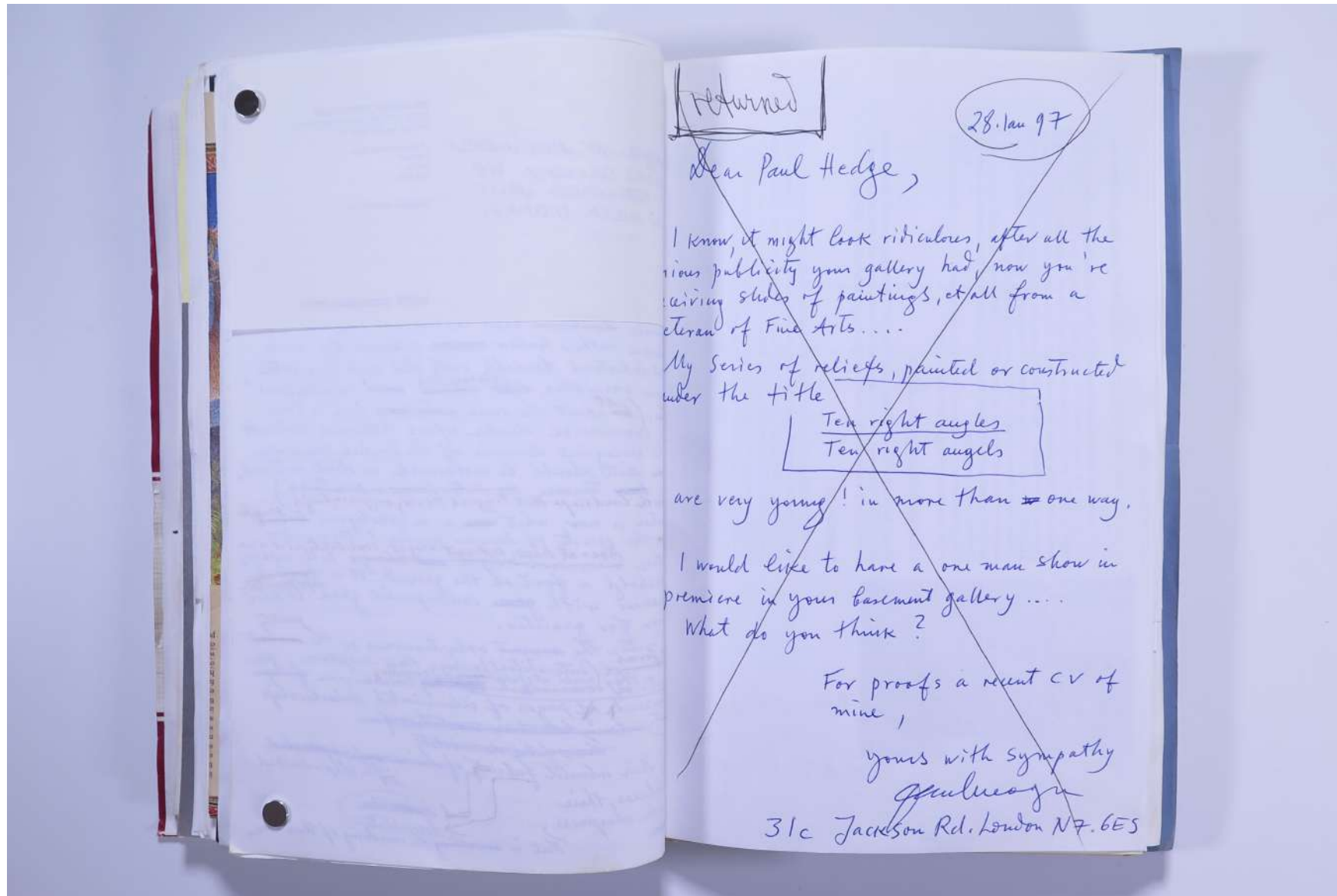
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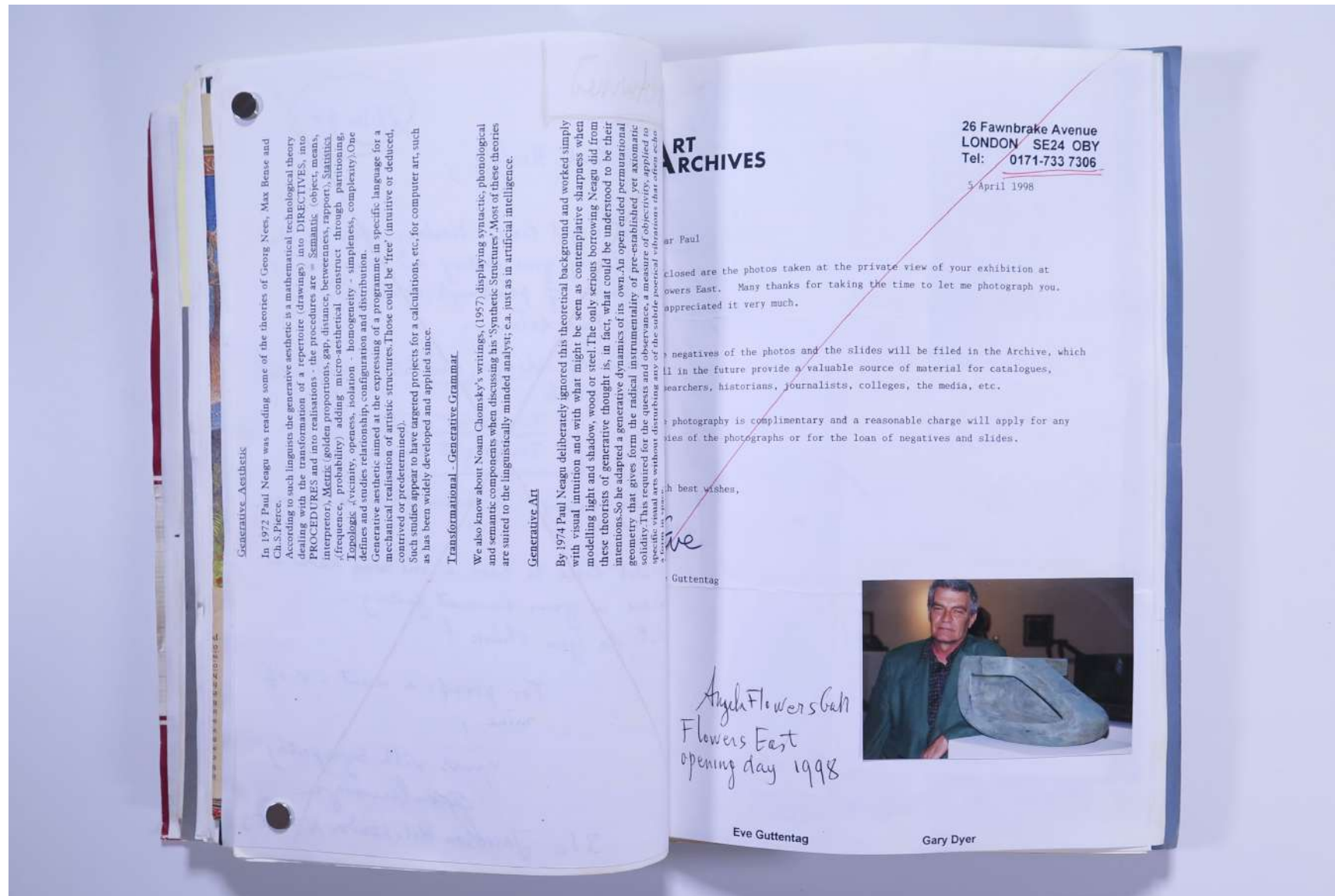
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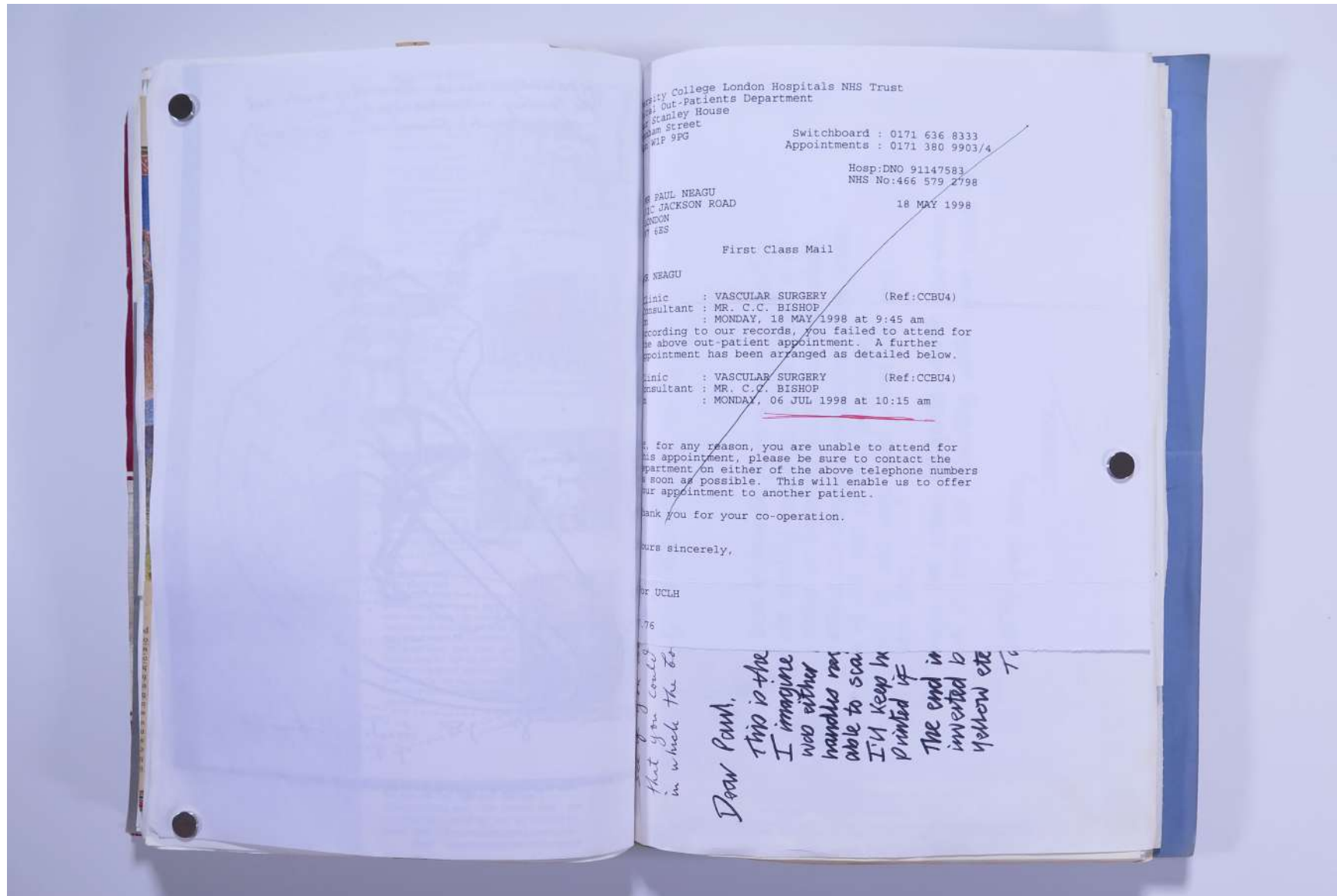
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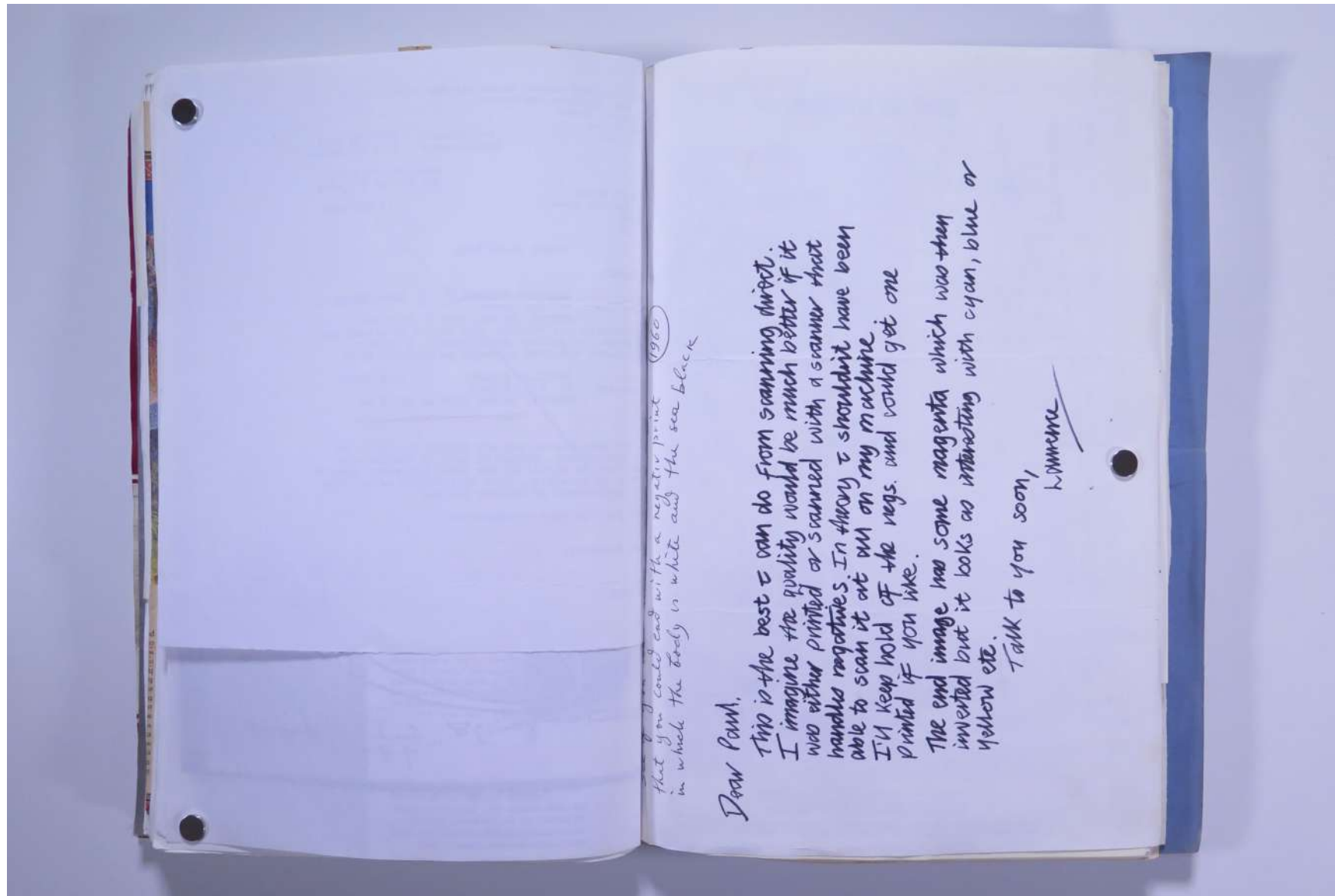
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that you could end with a negative print (1960)
in which the body is white and the sea black

Dear Paul,

This is the best I can do from scanning direct.
I imagine the quality would be much better if it
was either printed or scanned with a scanner that
handles negatives. In theory I shouldn't have been
able to scan it out on my machine.
I'll keep hold of the negs. and would get one
printed if you like.

The end image has some magenta which was then
inverted but it looks as interesting with cyan, blue or
yellow etc.

Talk to you soon,

Lawrence

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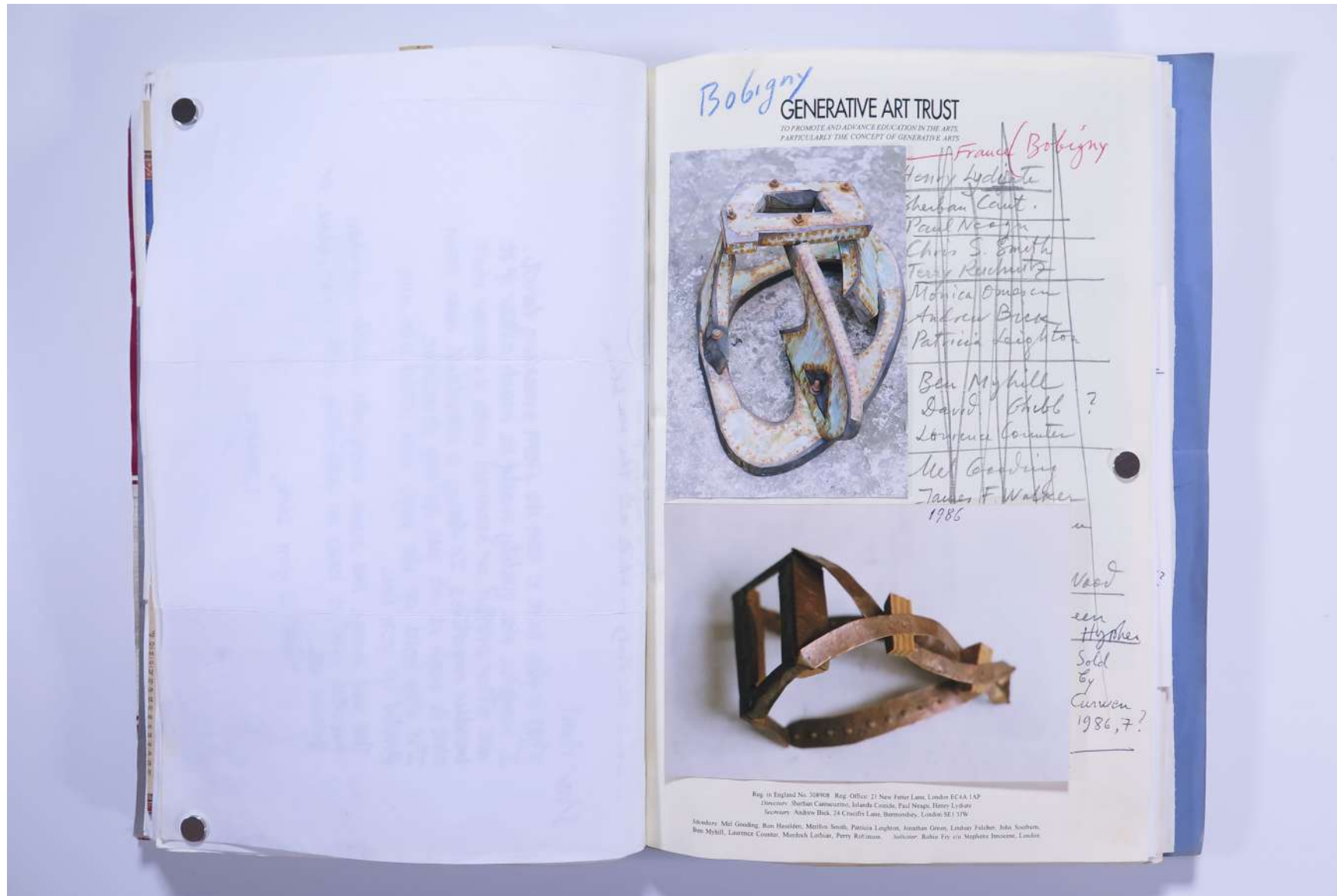
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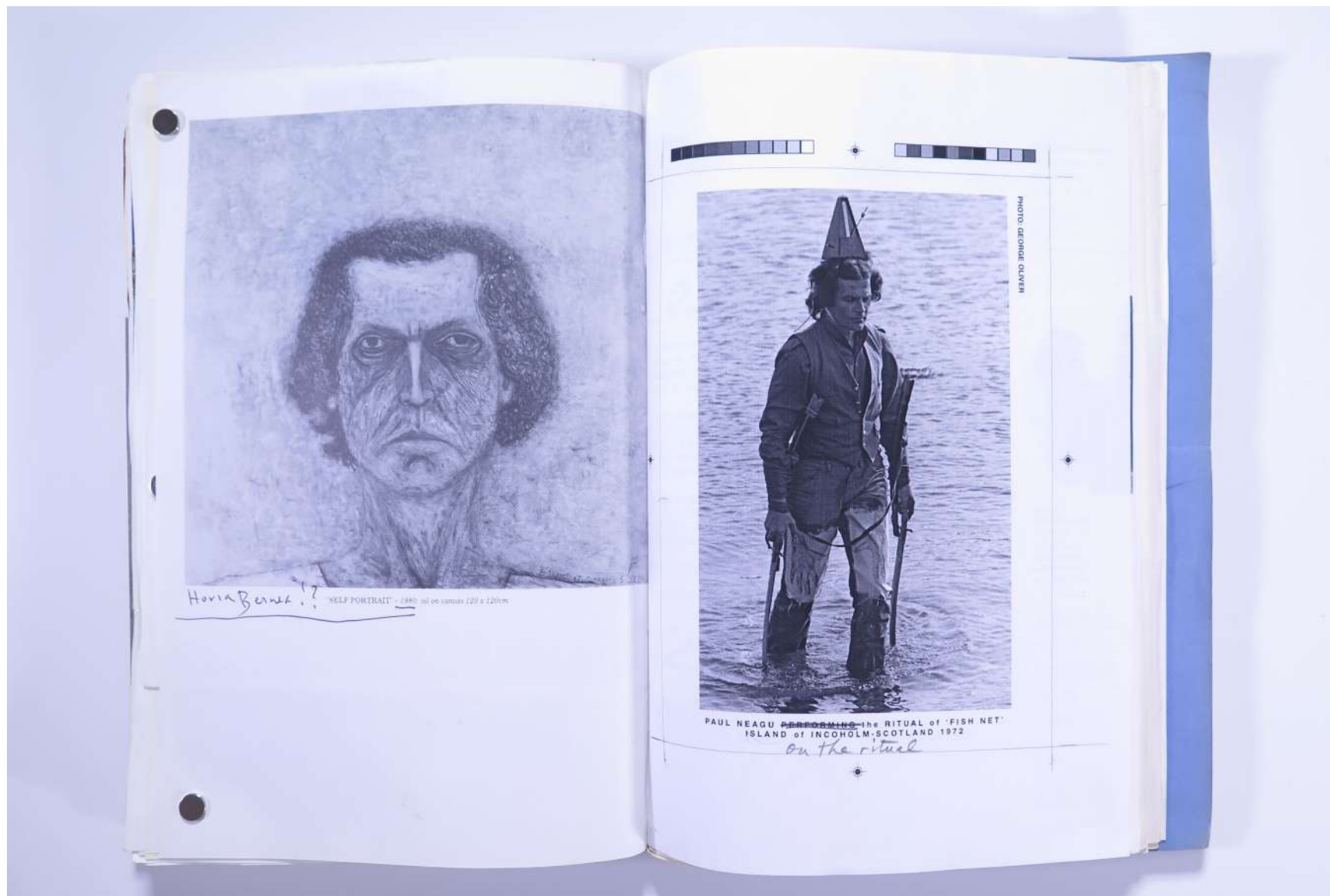
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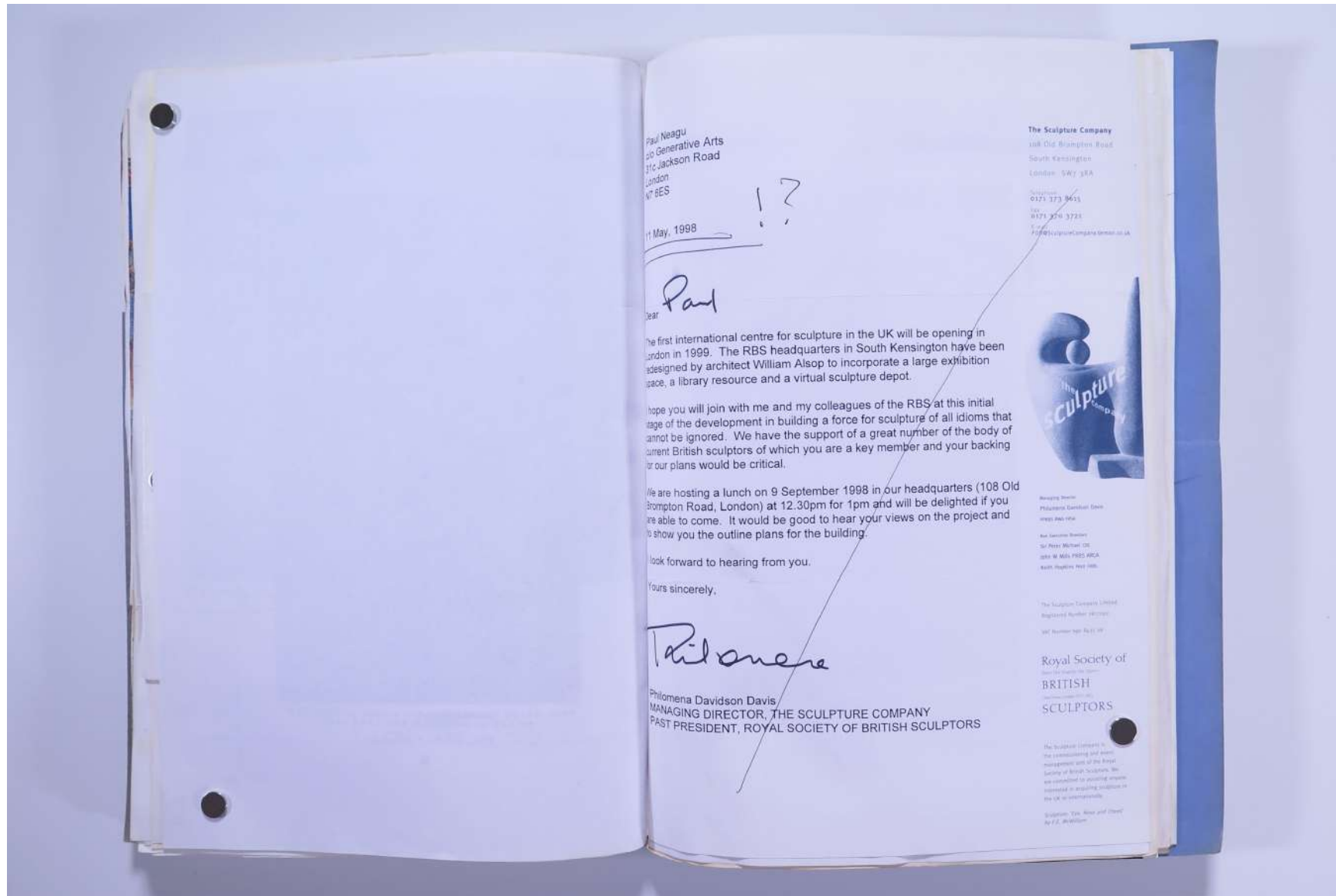
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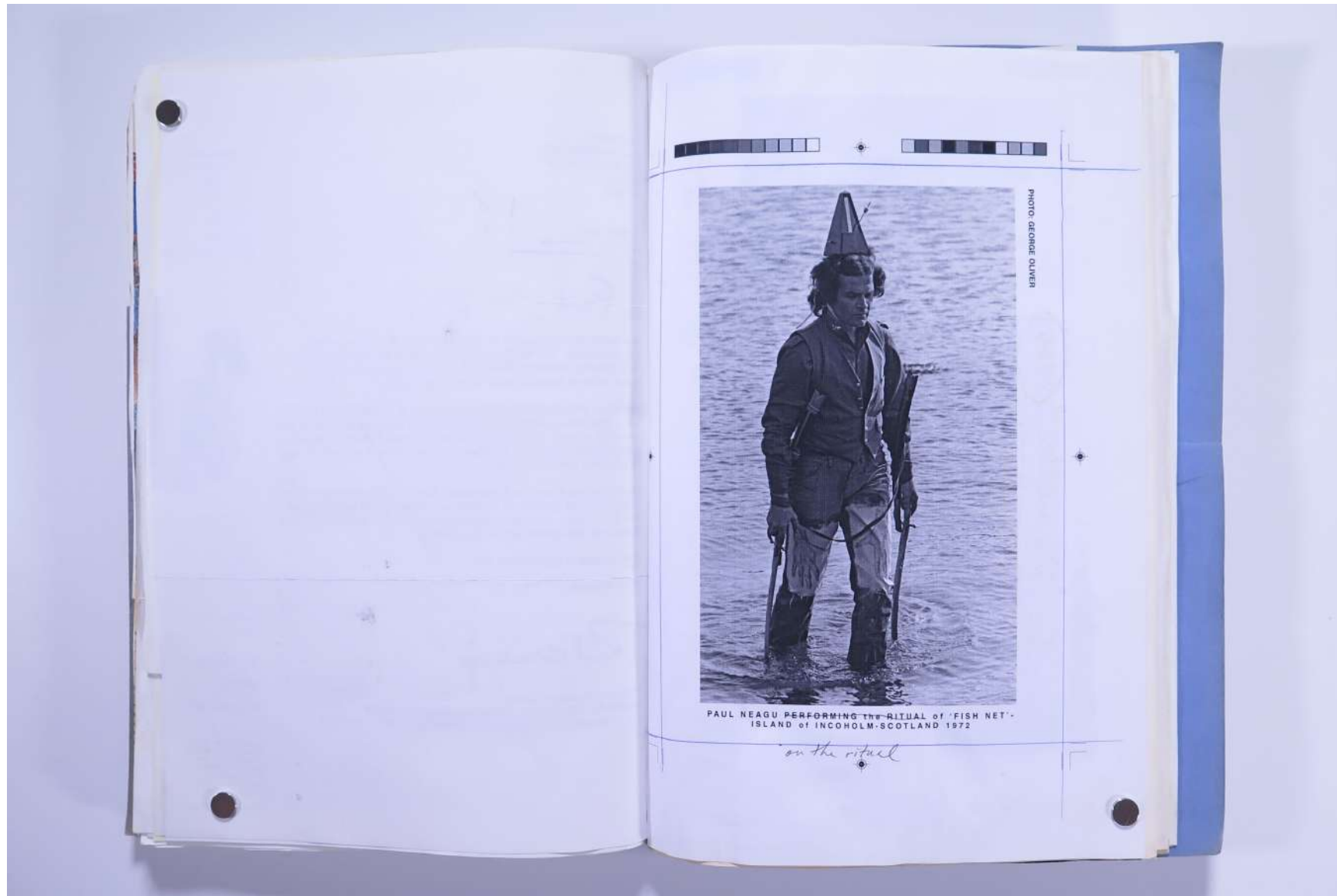
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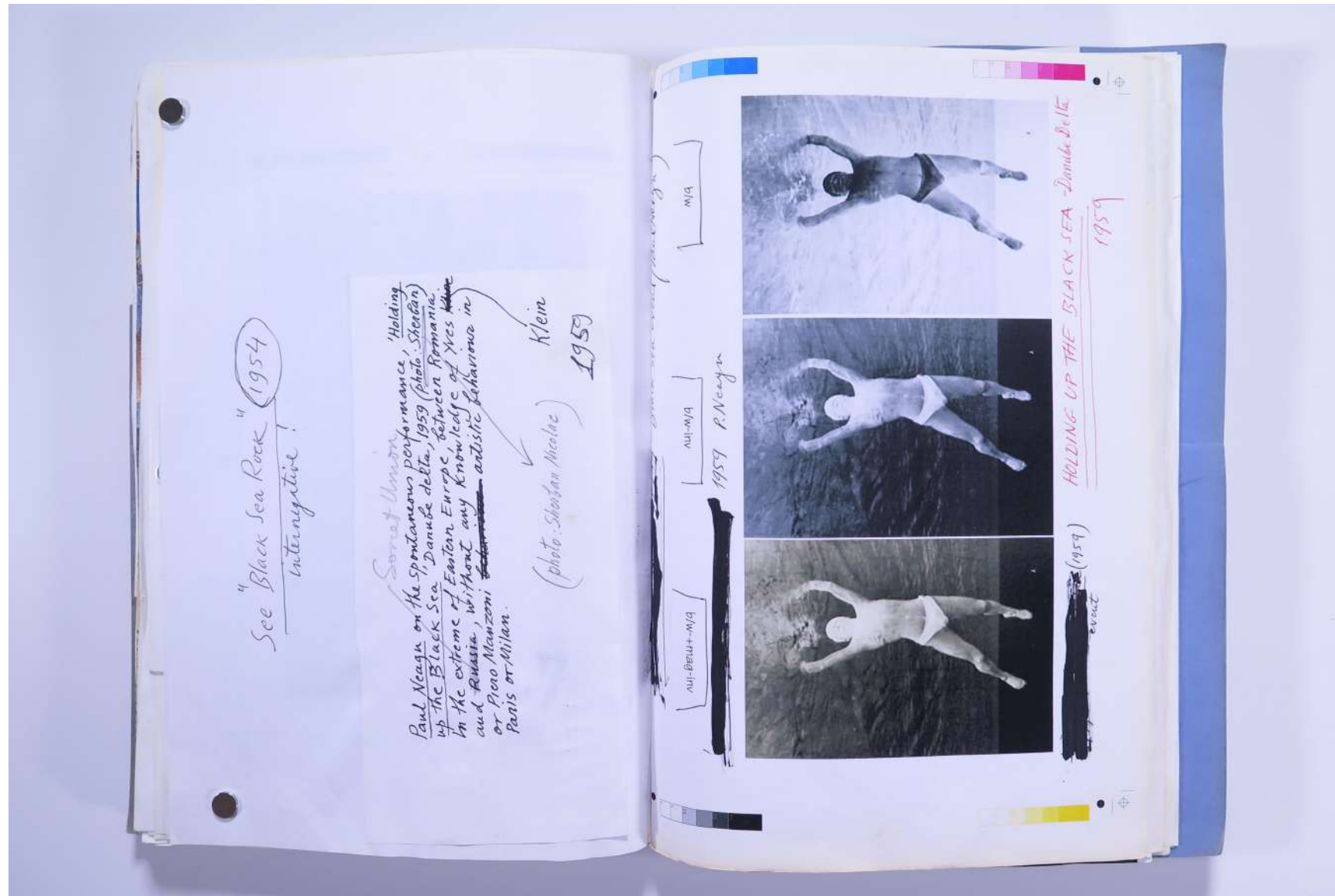
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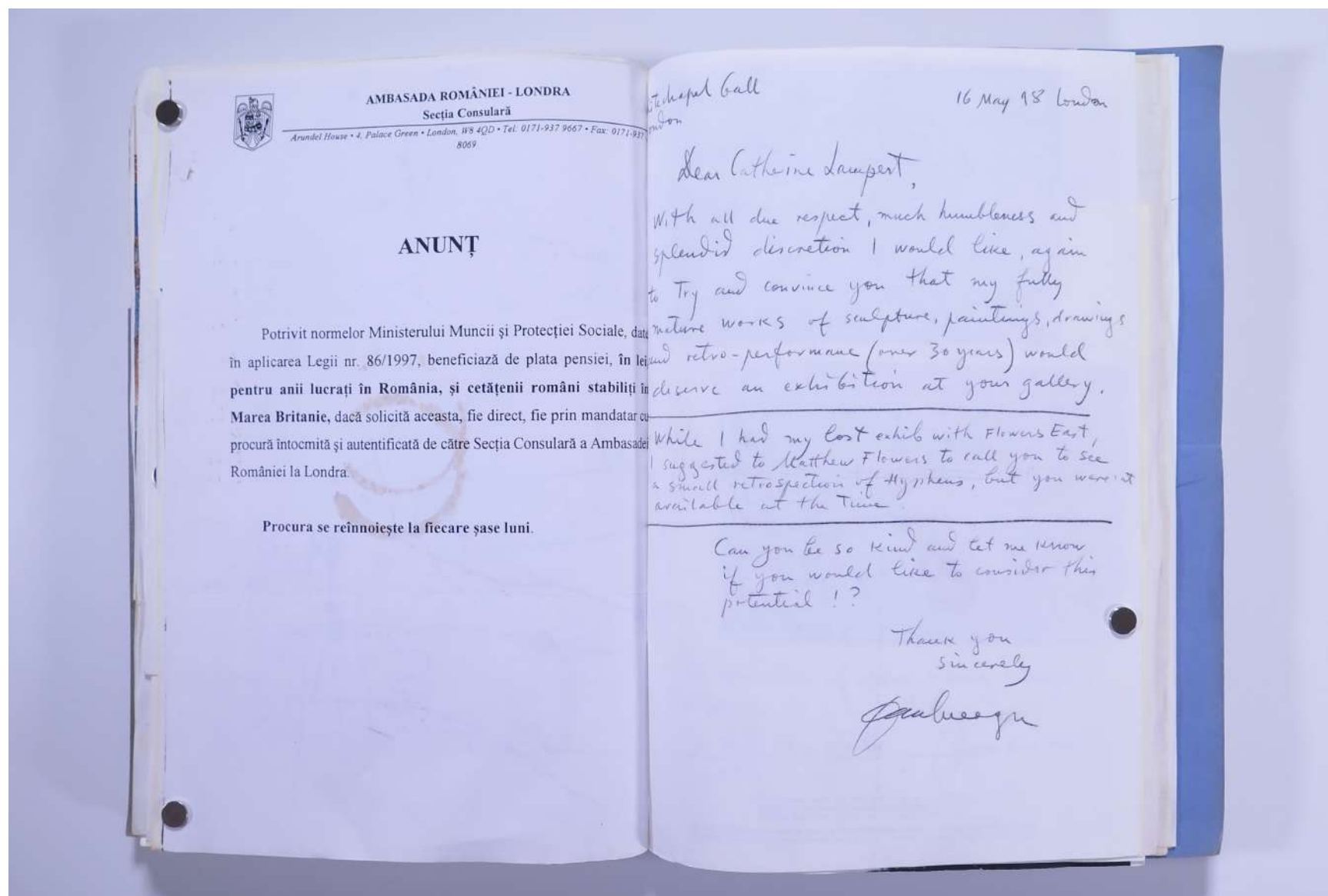
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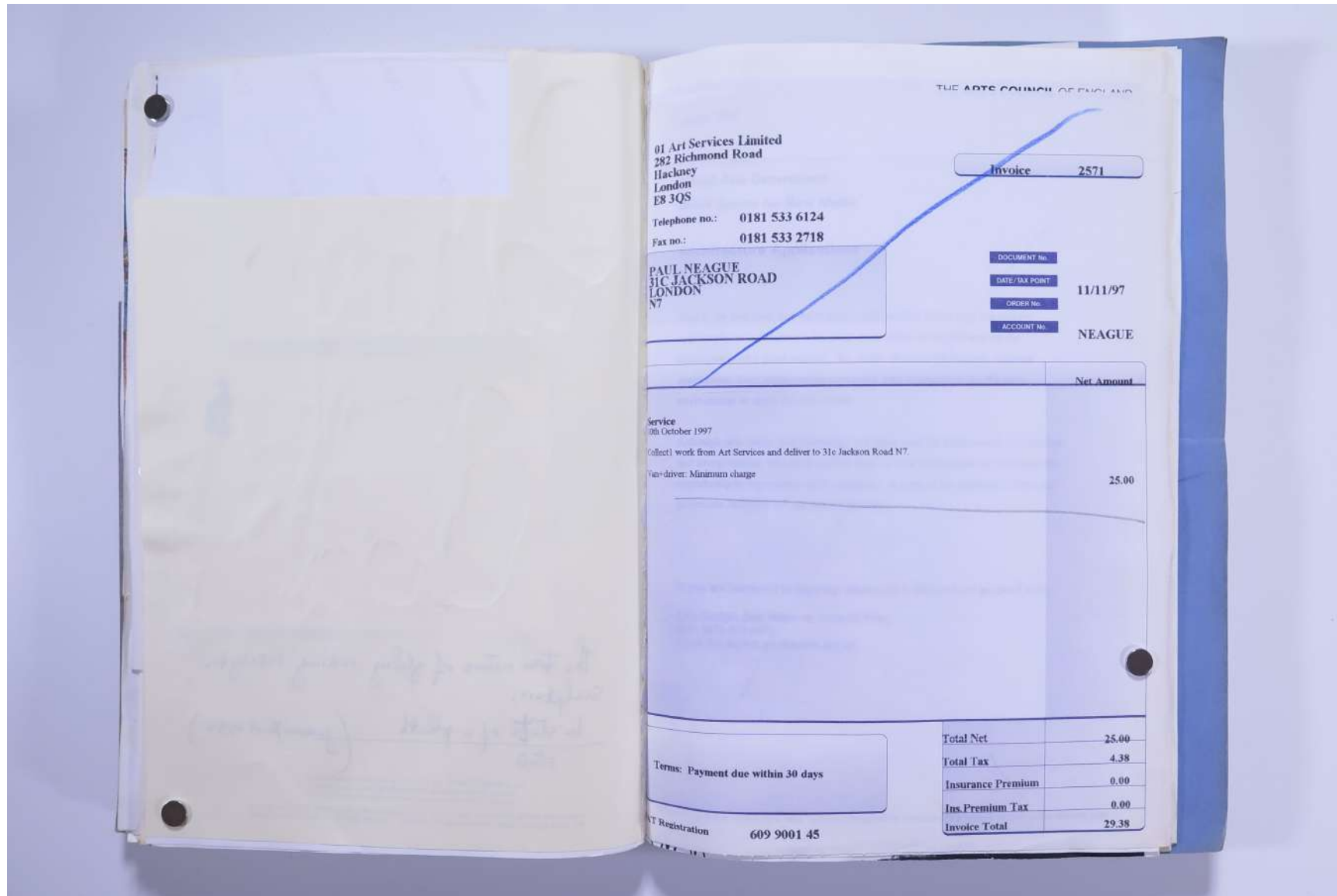
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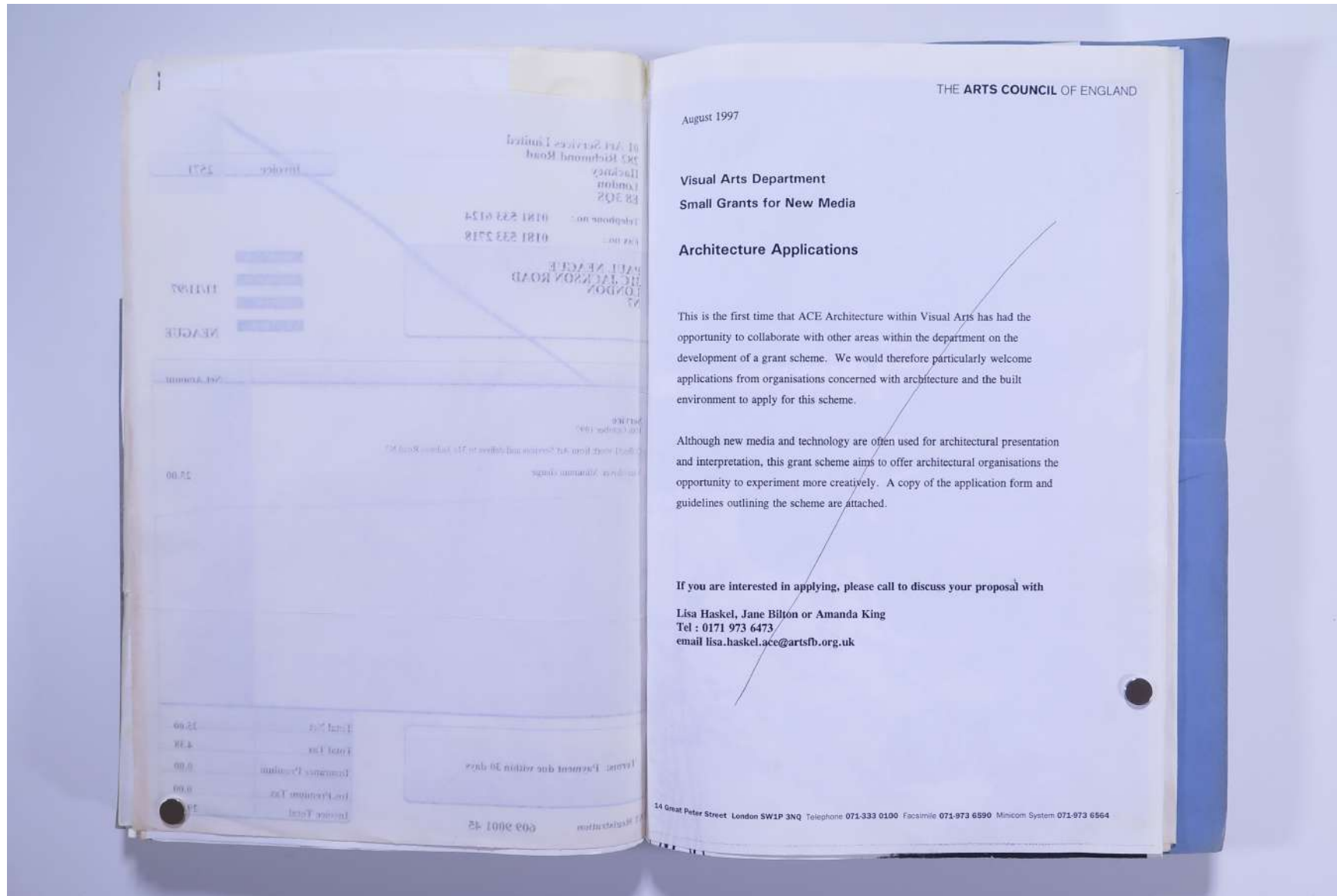
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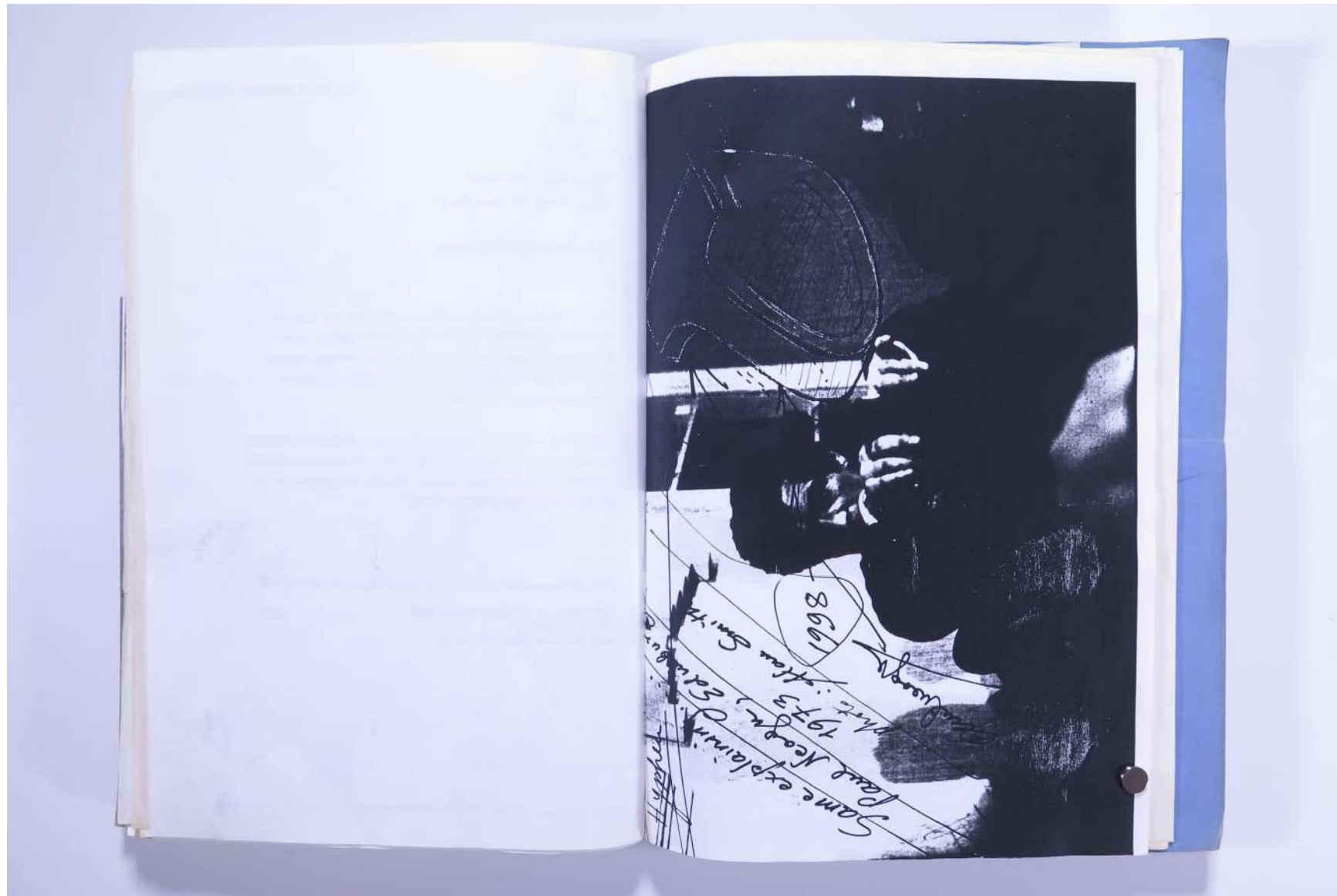
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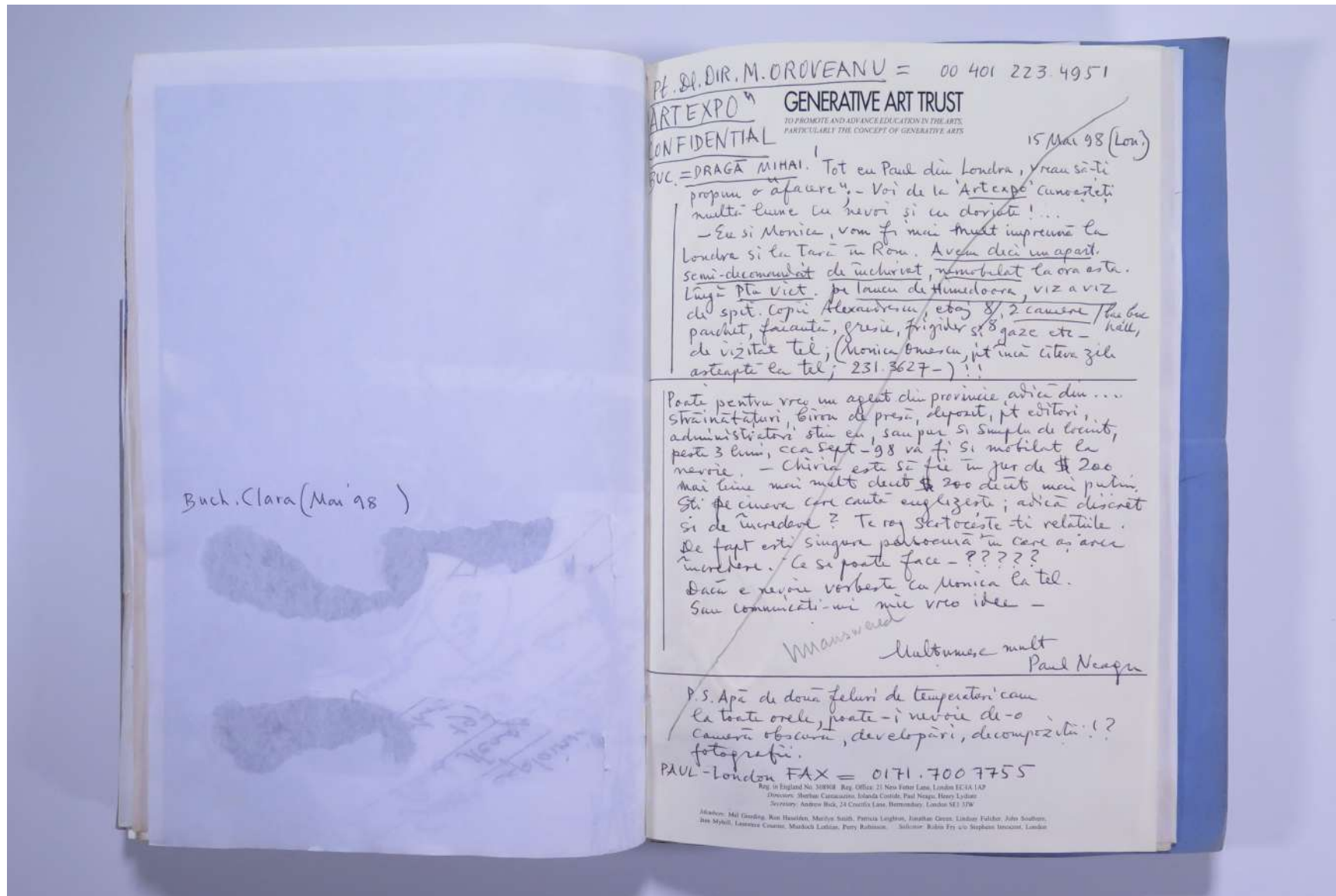
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PE. DR. DIR. M. OROVEANU = 00 401 223.4951
ART EXPO™ GENERATIVE ART TRUST
TO PROMOTE AND ADVANCE EDUCATION IN THE ARTS,
PARTICULARLY THE CONCEPT OF GENERATIVE ARTS
CONFIDENTIAL 15 Mai 98 (Lon)
PUC. = DRAGA MIHAI. Tot eu Paul din Londra, vreau sa-ti
propun o afacere. - Voi de la 'Artexpo' cunoasteti
multa lume cu nevoi si cu dorjate! ...
- Eu si Monica, vom fi aici mult timp impreuna la
Londra si la Tara in Rom. Avem aici un apart.
semi-diecomandat de inchiriat, mobilat la ora asta.
Lung - Pta Vict. pe la casa de Humeoara, viz a viz
de spit. Copii Alexandru, etaj 8, 2 camere / bu bu
parchet, facuta, gresie, frigider si gaze etc - hell,
de vizitate tel; (Monica busecu, pt mica citiva zile
asteapta la tel; 231.3627-)!!

Poate pentru vro un apart din provincie adica din ...
stranietati, birou de presa, deposit, pt editori,
administratori stiu eu, sau pur si simplu de locuit,
peste 3 luni, cea sept - 98 va fi si mobilat la
nevoie. - Chiria este sa fie in jur de \$ 200
mai bine mai mult decat \$ 200 decat mai putini.
Sti pe cineva care canta englezeste; adica discret
si de incredabil? Te rog scrie aceste ti relatii.
De fapt esti singura persoana in care as avea
incredere. Ce se poate face - ??????
Daca e nevoie vorbeste cu Monica la tel.
Sau comunicati-mi mie vro idee -

Mansward
Multumesc mult
Paul Neagu

P.S. Apã de doamã feluri de temperaturi cam
la toate orele, poate-i nevoie de-o
camera obscura, dezvoltari, dezvoltari, dezvoltari!
fotografie.

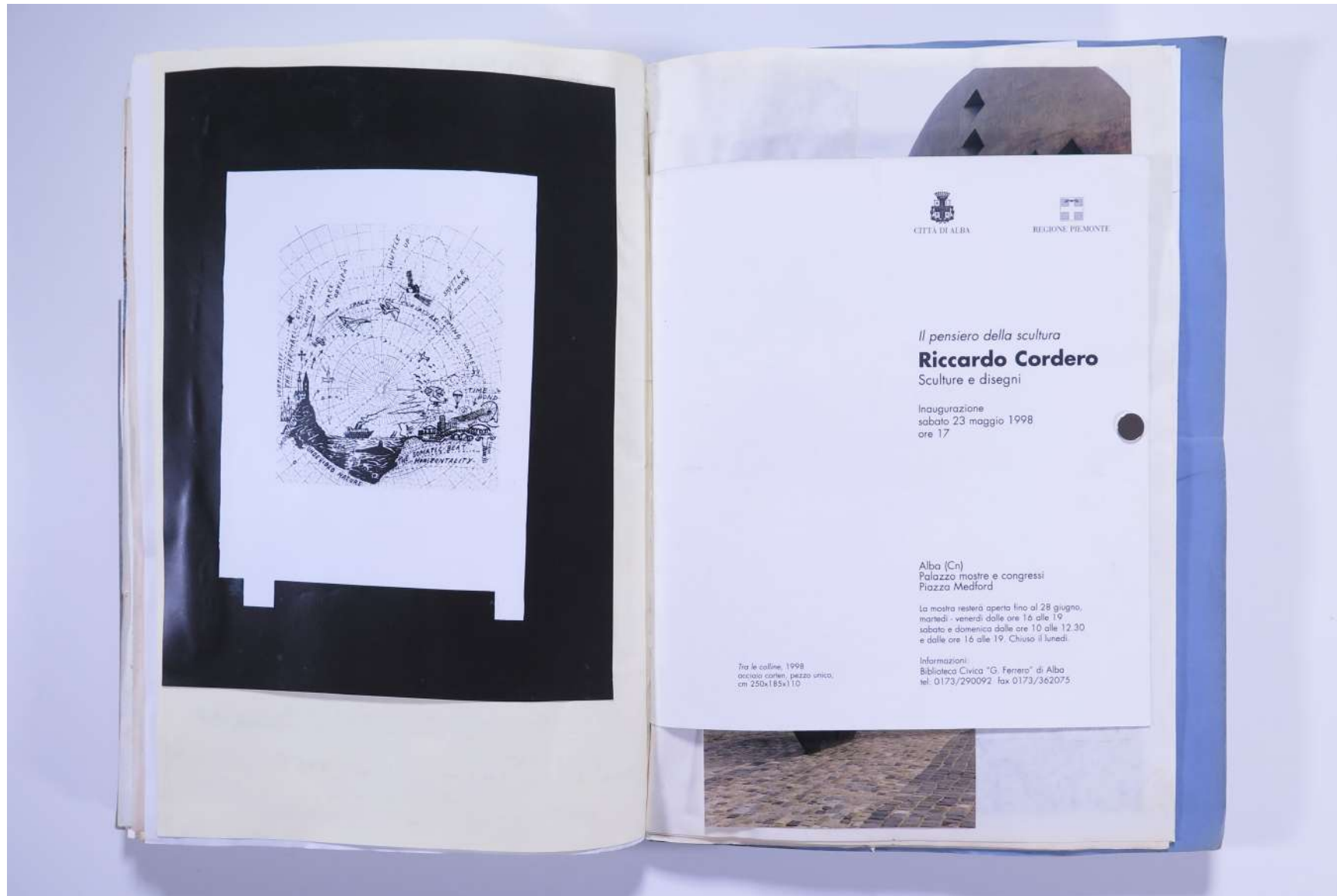
PAUL-London FAX = 0171.700 7755
Reg. in England No. 308908 Reg. Office: 21 New Kent Lane, London EC3A 1AP
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Secretary: Andrew Wick, 24 Crestil's Lane, Hammersmith, London W6 3TA
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Dun Myhill, Lawrence Coombe, Markham Latham, Perry Robinson, Solicitors: Robin Fry & Stephen Incester, London

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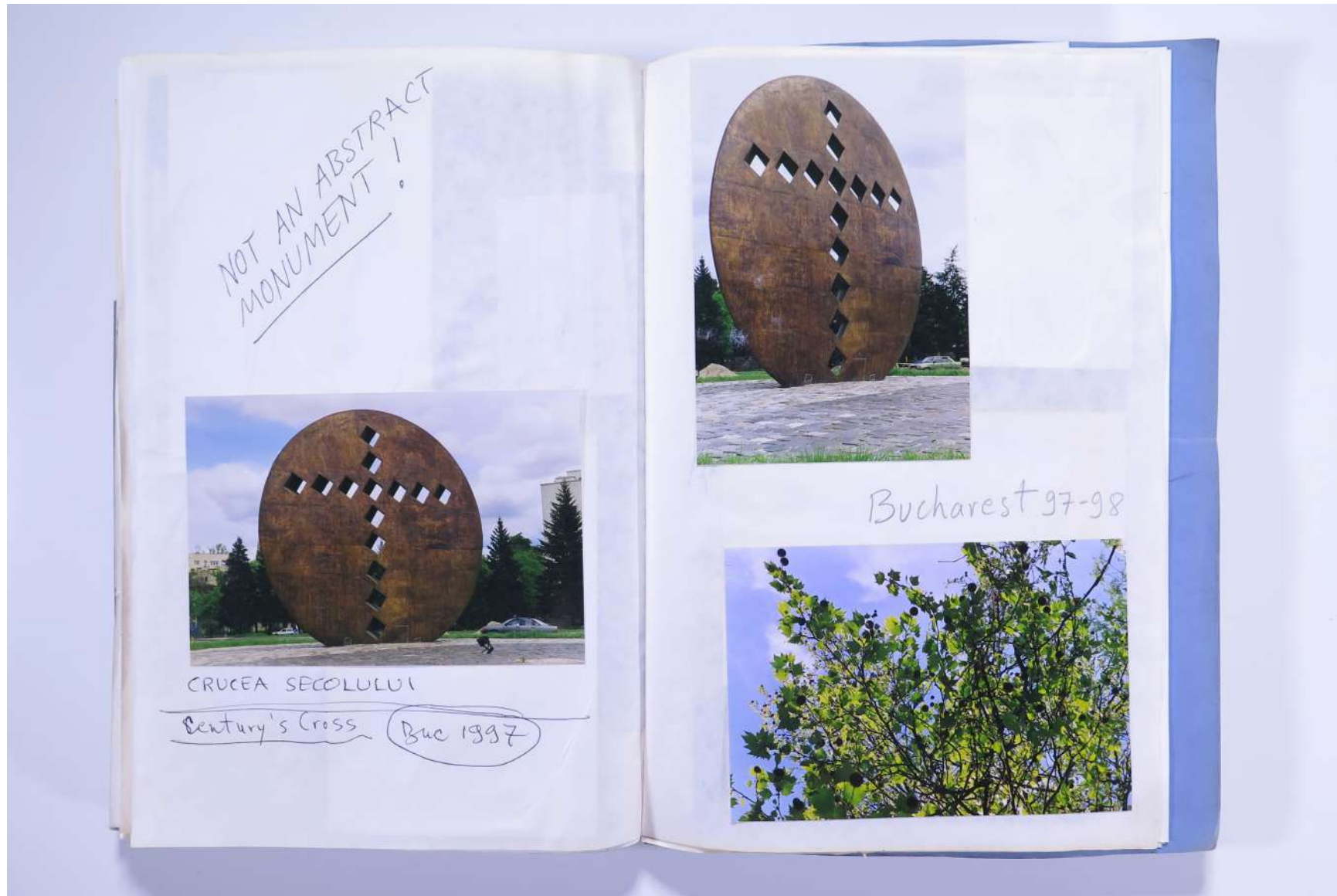
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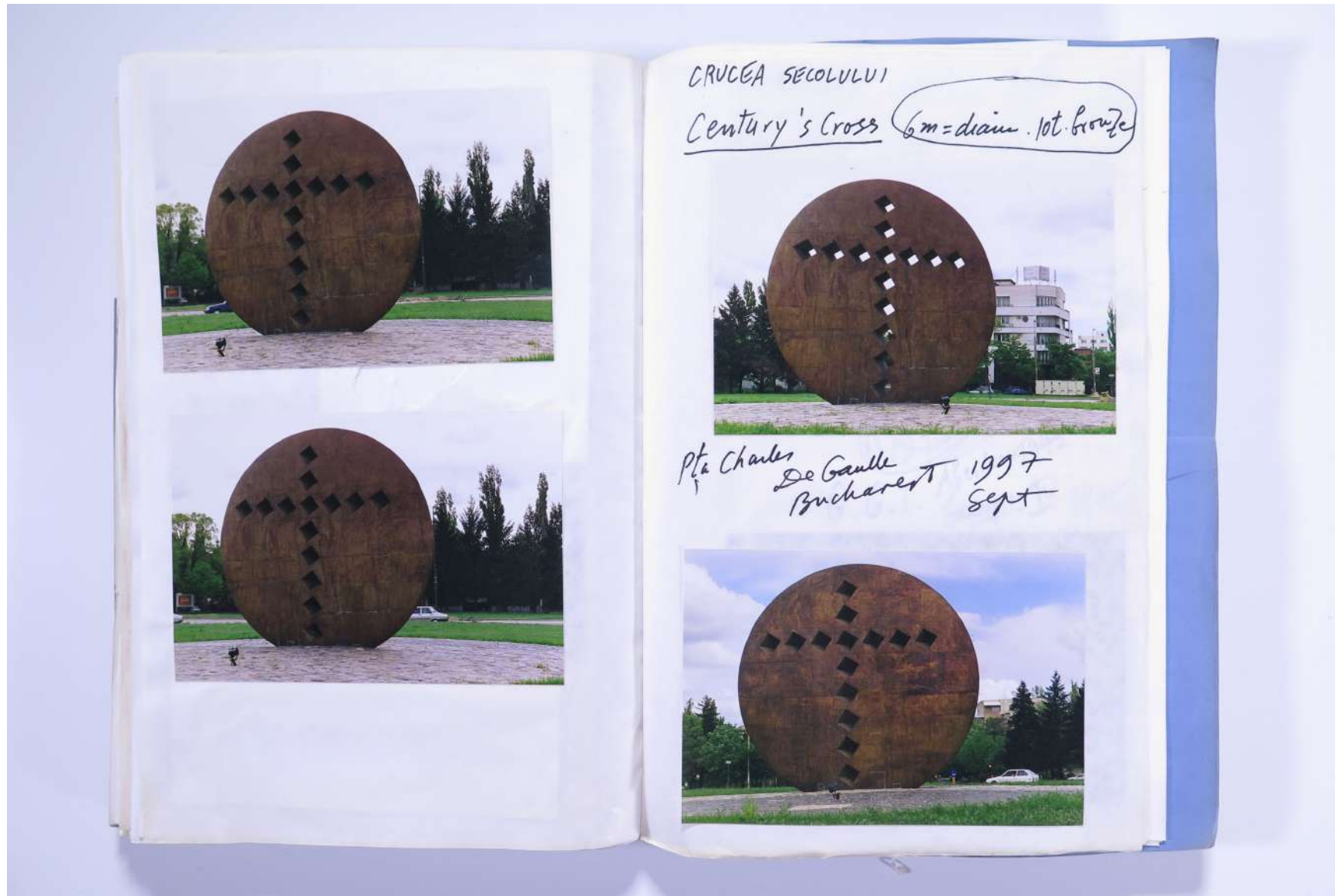


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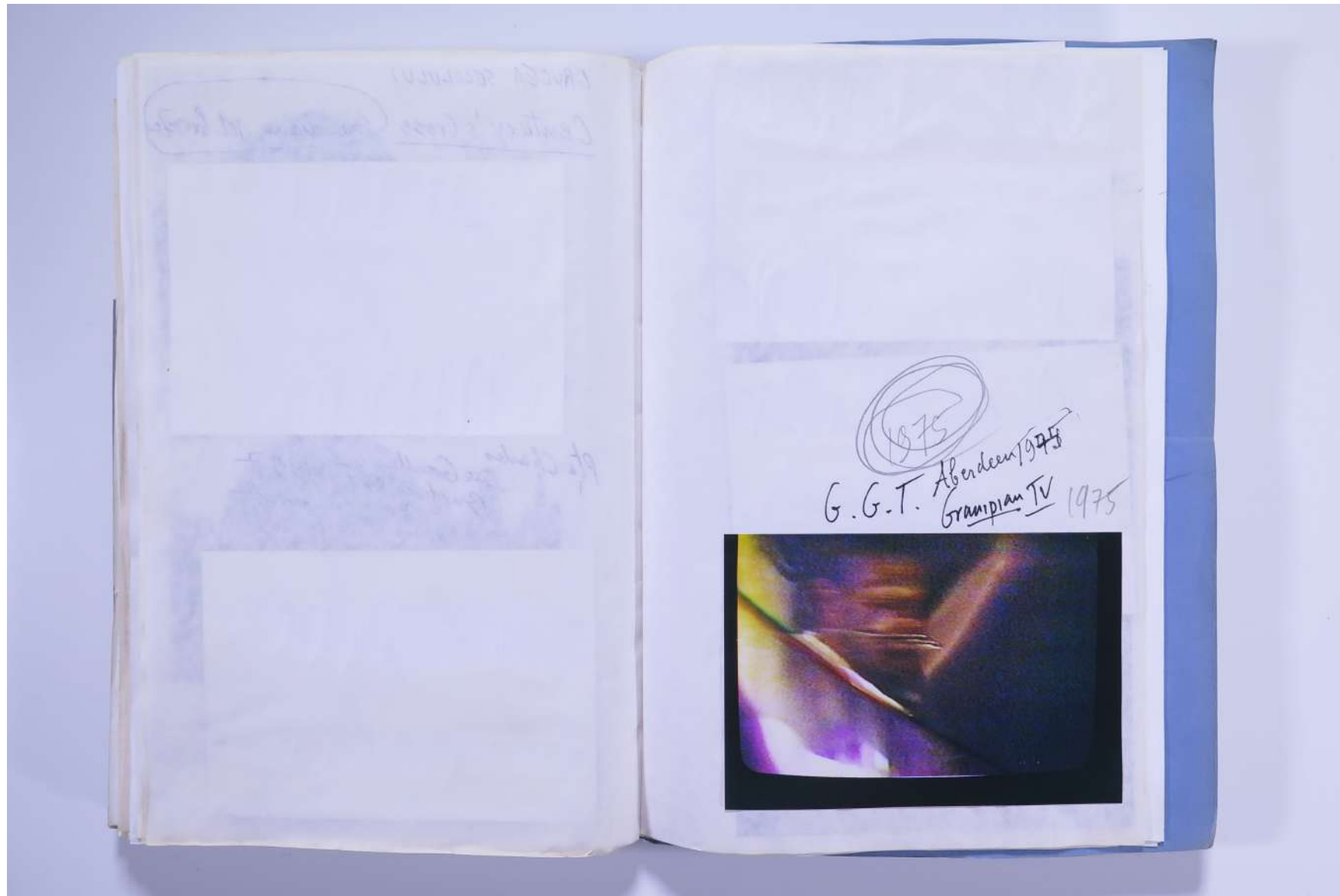
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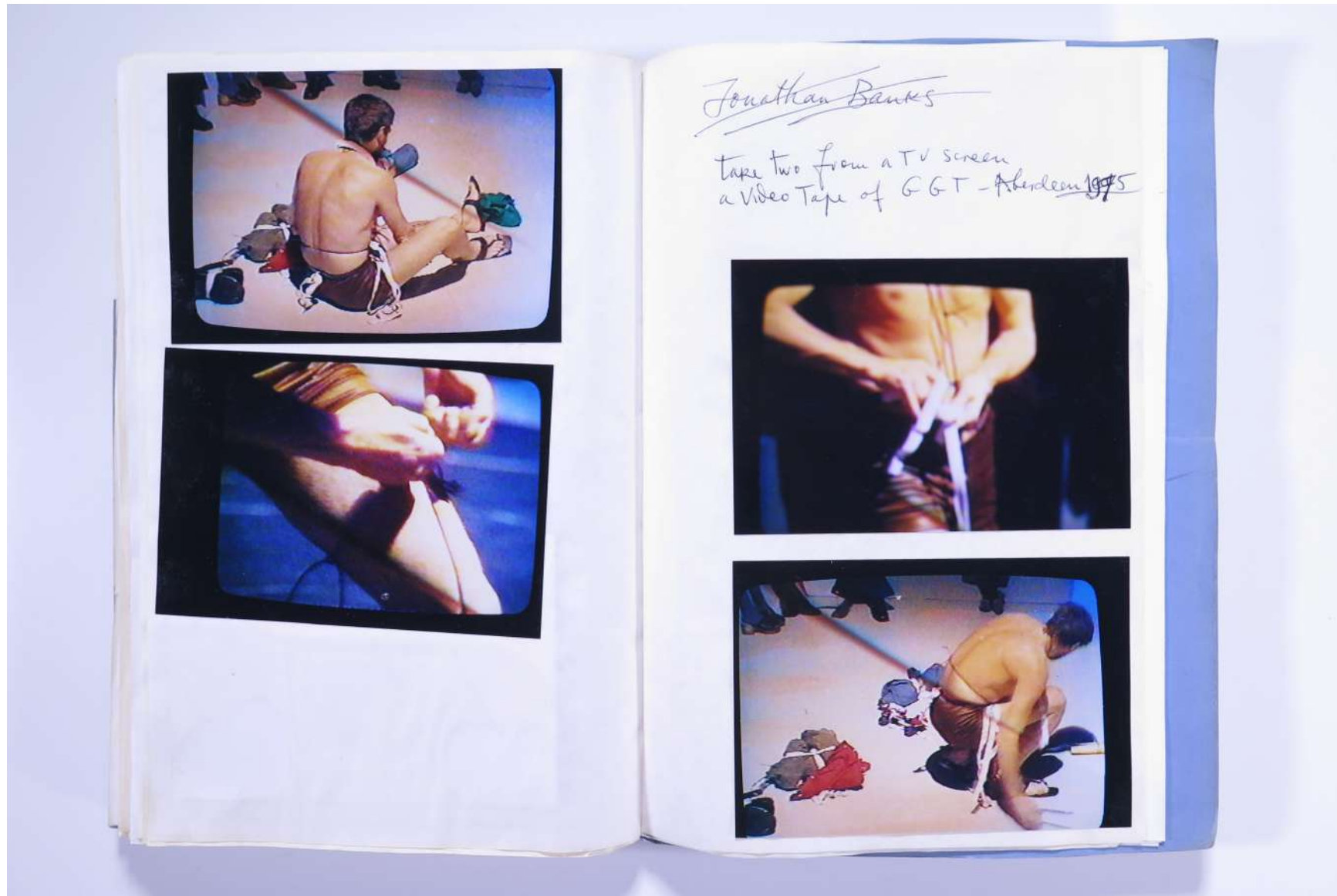
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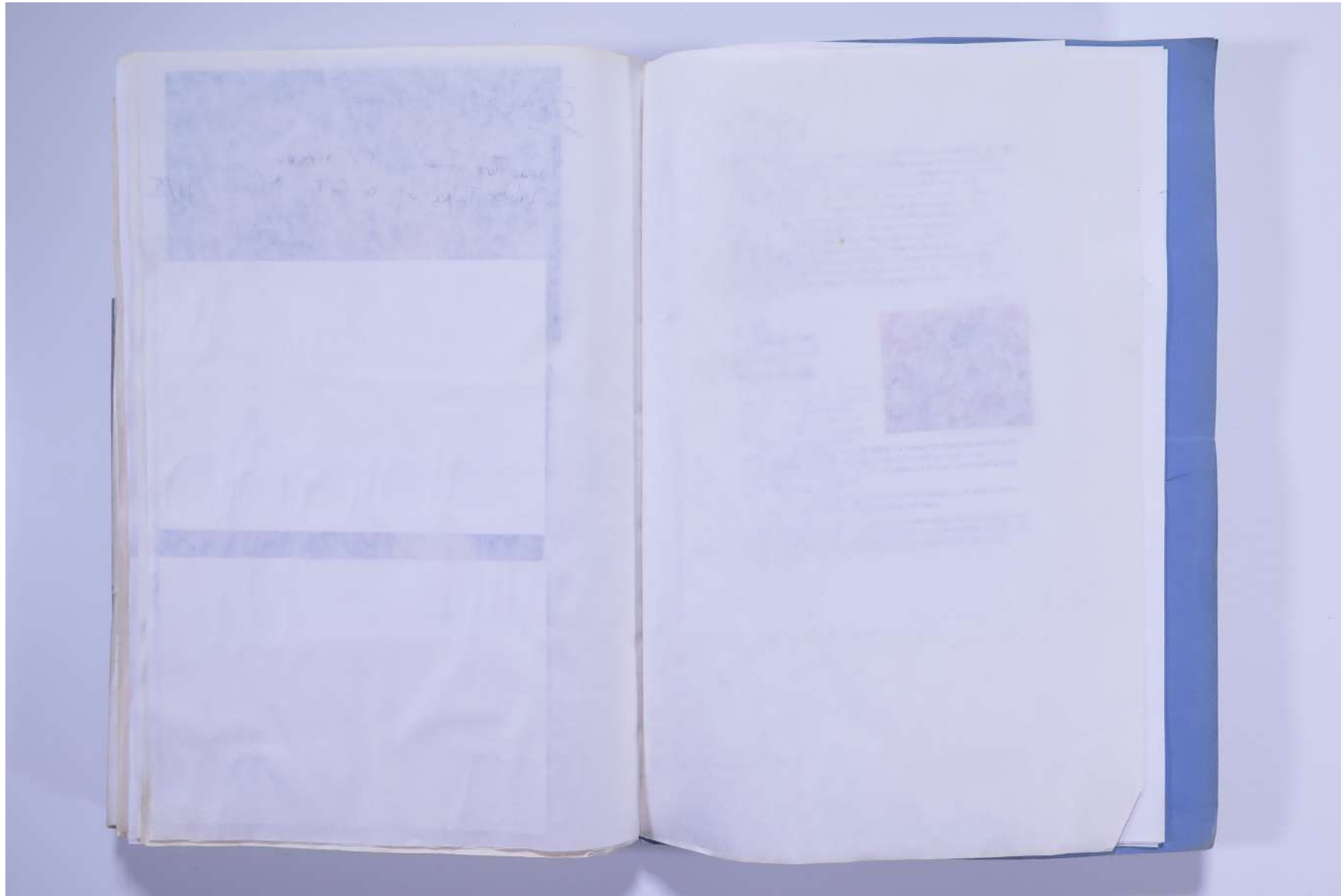
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GENERATIVE ART TRUST

What is Generative Art Trust? - From Cozanne, the master of elaborate pictorial relationships, we have learned what animated spirit and technical struggle can achieve. Dash and brush of colour pushing against the geo-texture, palpating across the canvas, a tangible articulated membrane, illuminated asphyxiated fill... What is alive generatively, encourages a deeper seeing, a lesser and weightier attraction, a potent relationship that could never happen in pop-art, op, hyped or any other super shallow art.

The Generative Art Trust provides here an inclusive list of exemplary generative artists. Names that should be seen as indicative of pre-dedicated works and processes, part of a rich visual tradition.

Kandinsky	de Oteiza	Wilmath
Klee	Albers	Marden
Malevich	Manzoni	Le Witt
Tajiri	Fontana	Serra
Koshchenko	Morandi	Noland
Opplia	Klein	Clough
McManay	Bill	Hoyland
Landman	Hesse	Kelly
Manzoni	Martin	Smithson
abe	Chillida	Kirly
Hofmann	Loose	Solana
Nicholson	Herbin	Kolibal
Mull	Honegger	Kidner
Rothko	Snelson	Halley
Hepworth	Pastore	Hall
Reinhardt	Martin	Skoda
Newman	Judd	Gibbons
Cornell	Gonzales	Hugonin
	De Maria	Grand



Journal of Catalytic Sculpture - Buchner 2005



Why Generative? - Advertising, 'big shots', expert fashion gurus and hairdressers opinion, have occupied the tables at the 'designers' cafe'. In tandem with interested sections of the media, the financial advisor-dealer and the pluralist curator, they have designed the 'yba revolution': a circus of illusion and deceit, an eruption of sensationalist public therapy.

If a decade or two ago artists were proposing ideas and sculptures for lunar and intergalactic missions, today it is much easier to ejaculate pure virtualities into the electronic highway. The arrival of the W.W.W. hasn't quite managed to suppress the man in the street who still wants to walk on his own two feet, or public transport. However, these same people seem to require substantive examples to keep them in touch with an art of reality.

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Patricia Layton - Salsburgh - Kampis



Why a Generative Art Trust? - The Trust is an association of artists, architects, historians and critics collaborating towards the study, growth, understanding and public promotion of Generative Art.

The Trust seeks to provide insights into the aesthetic foundation of the metaphysical thinking, to support the contemporary practice of artists engaged in this field of creativity, and to offer access to information about Generative Art. It does this through a programme of activities facilitating the exchange of information between artists and cultural practitioners interested in Generative Art ideas and the dissemination of material to a wider public, through activities including:

Exhibitions - Lectures - Publications - Environmental projects - Architectural schemes - Siting of works in public places and permanent collections.

31c Jackson Road, London N7 6ES. Tel: 0171 607 7858. Fax: 0171 700 775. Contact: Laurence Couter, General Secretary at above address.



What geometry did for the perception of visual art has been well documented since the Egyptians. The straight line, the angle or the moving point not only gave us symbolic languages (understanding of space, mathematics, astronomy, perspective) but its objective - subjective denominations have long constituted a fundamental tradition, a universal data bank.

Modern art used geometry extensively which meant that what was to be communicated as pure art benefited from what geometry crystallized (as the vehicle) and brought to view. Form, colour, dramatic feel or emotion are truly pertinent when geometry coordinates the spirit of reality.

Paul Neagu for Generative Art Museum



When Did Generative Art Start -

Since 1972, GENERATIVE ART has developed its workings by emphasizing geometrical primary forms as inner skeleton. Just as live bodies require a bone structure for dynamic functioning, so does an artwork. This much, art has learned from nature. Artists such as Paul Neagu insist that efficient visual art must have geometry at its core, rather than on its margins.

His intentions are to emancipate a visual intelligence, from the figurative fixation (as in representing the body) to a degree of abstract freedom; and to understand that physical likeness becomes redundant once we concentrate on an art of metaphysical ambition.

This is the simple philosophy on which Generative visual language has matured over the last twenty years.

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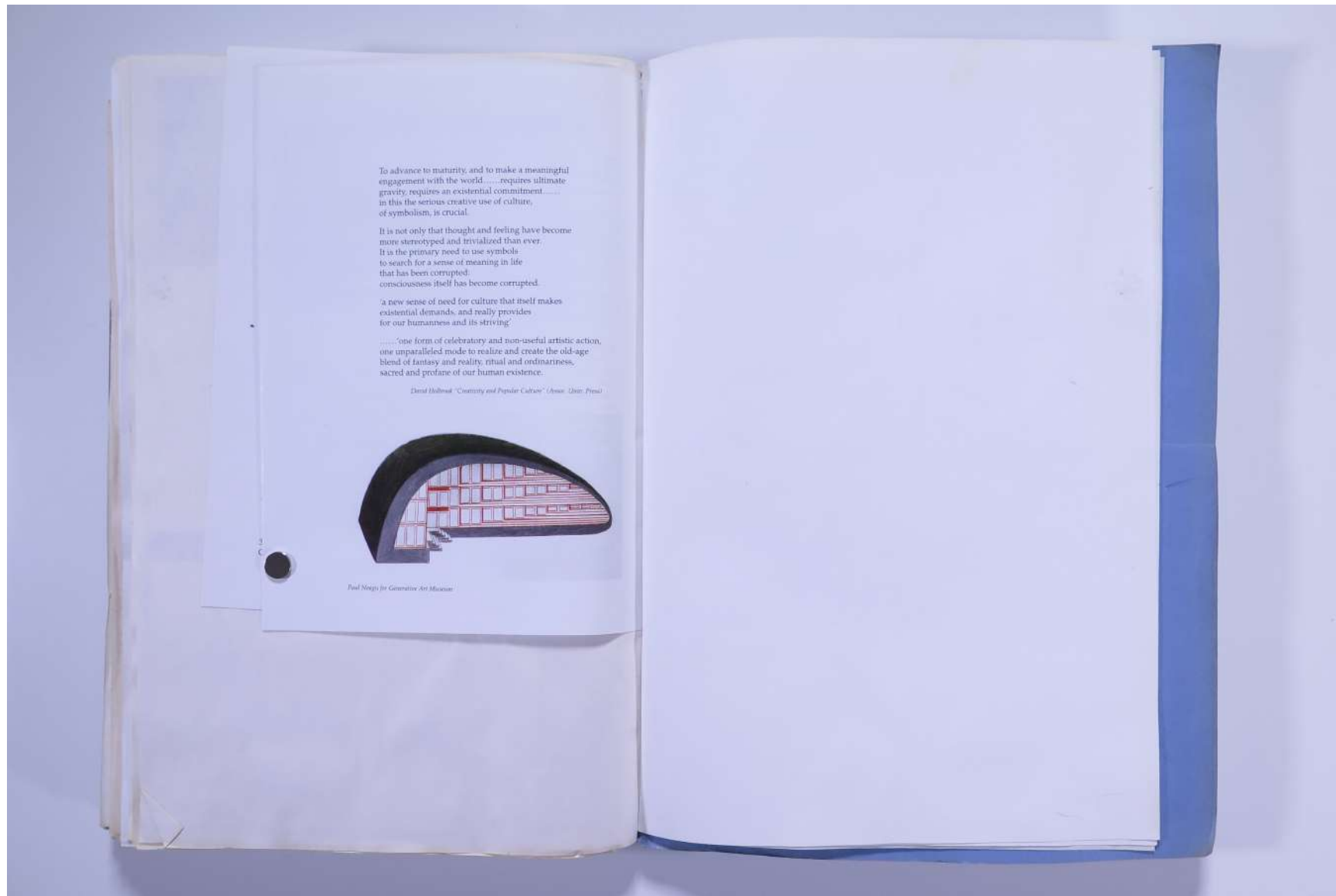
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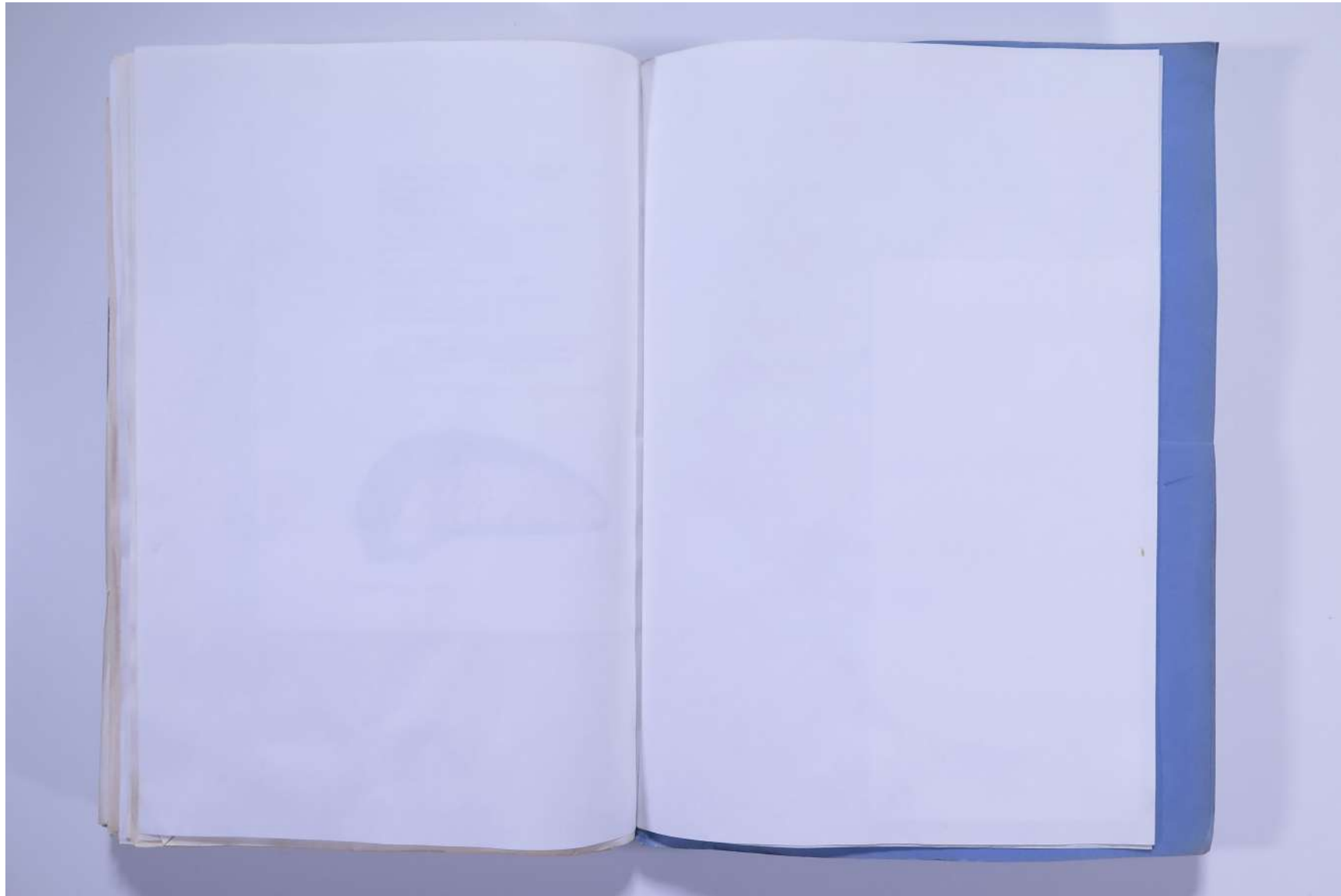
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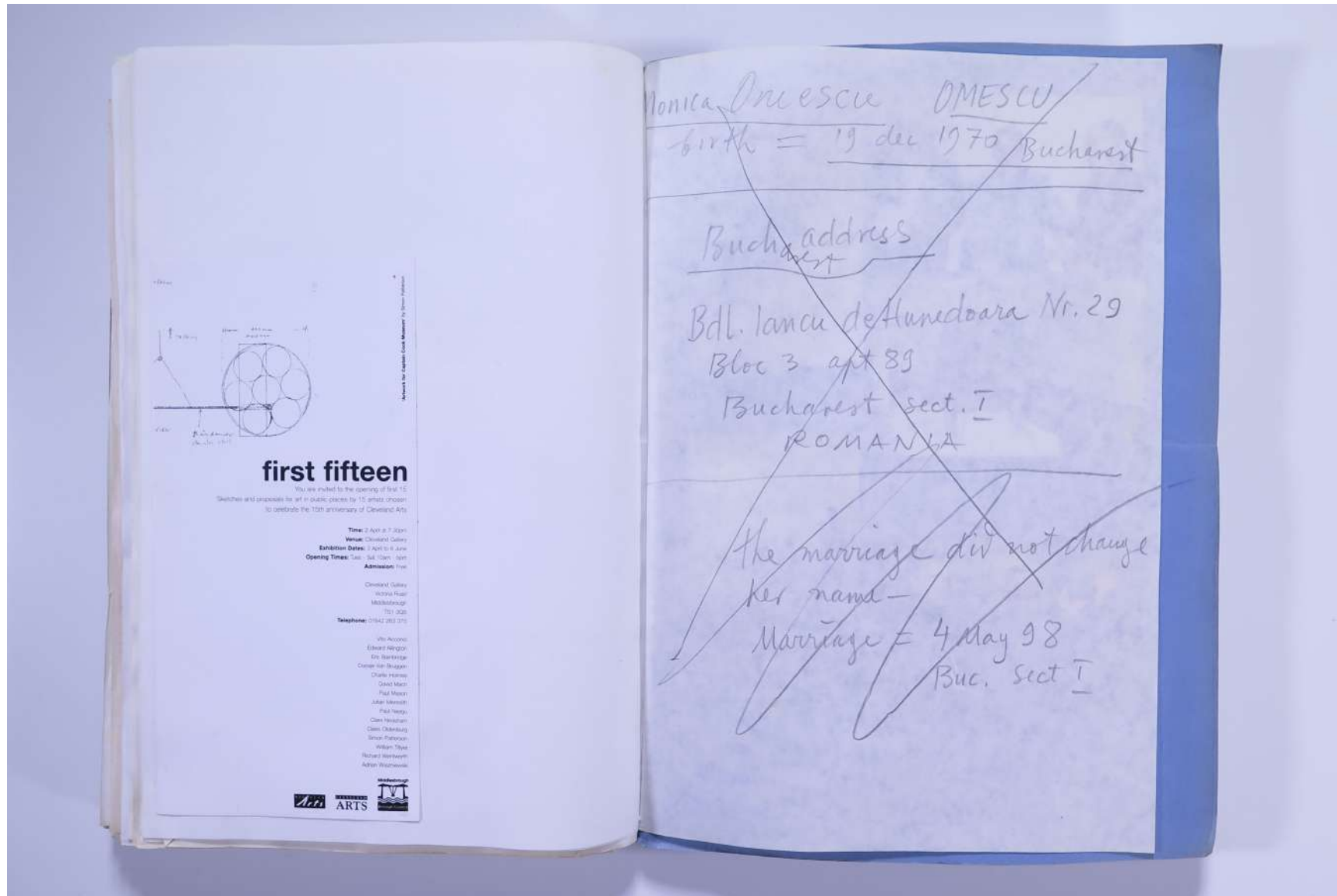
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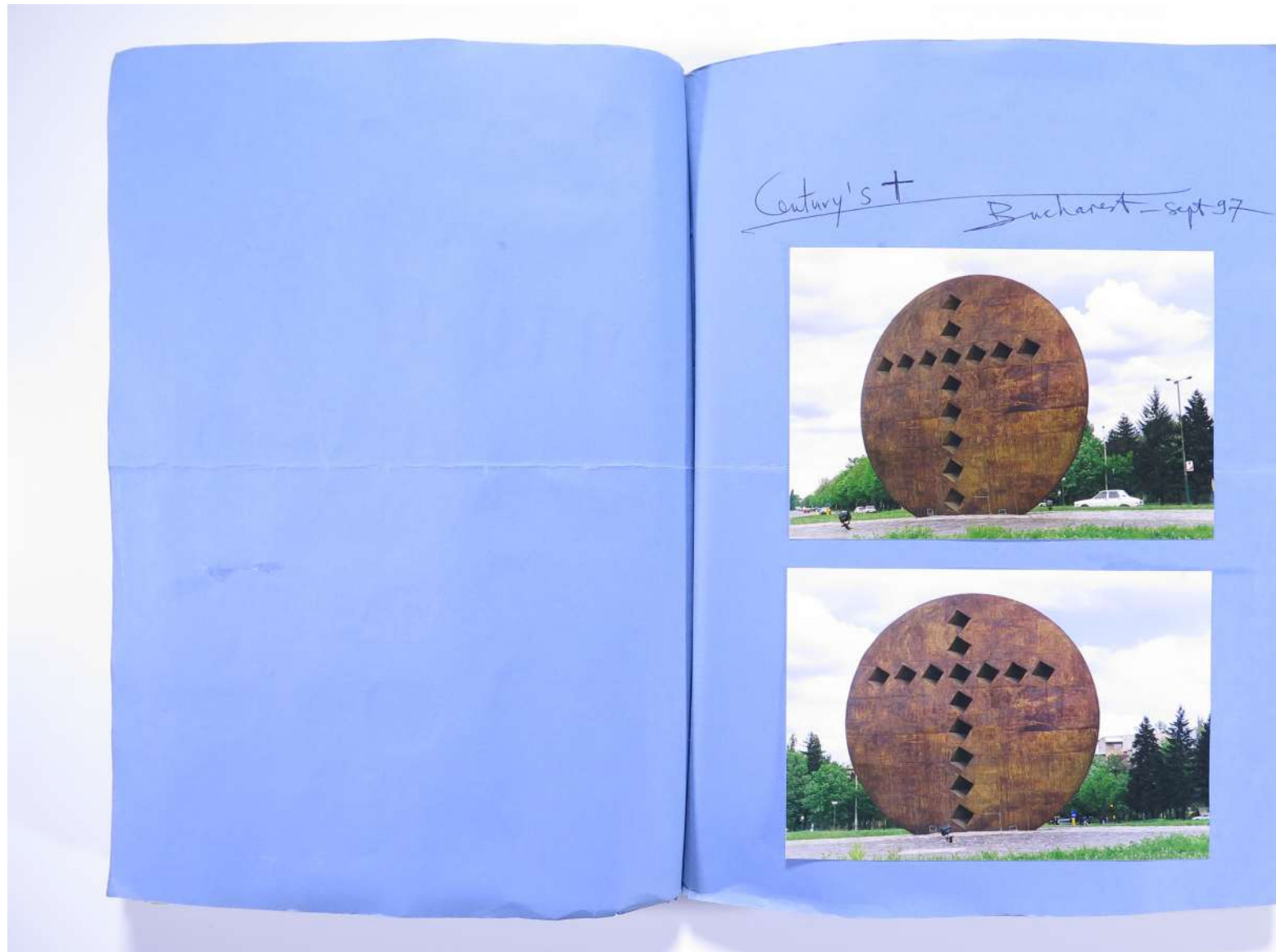
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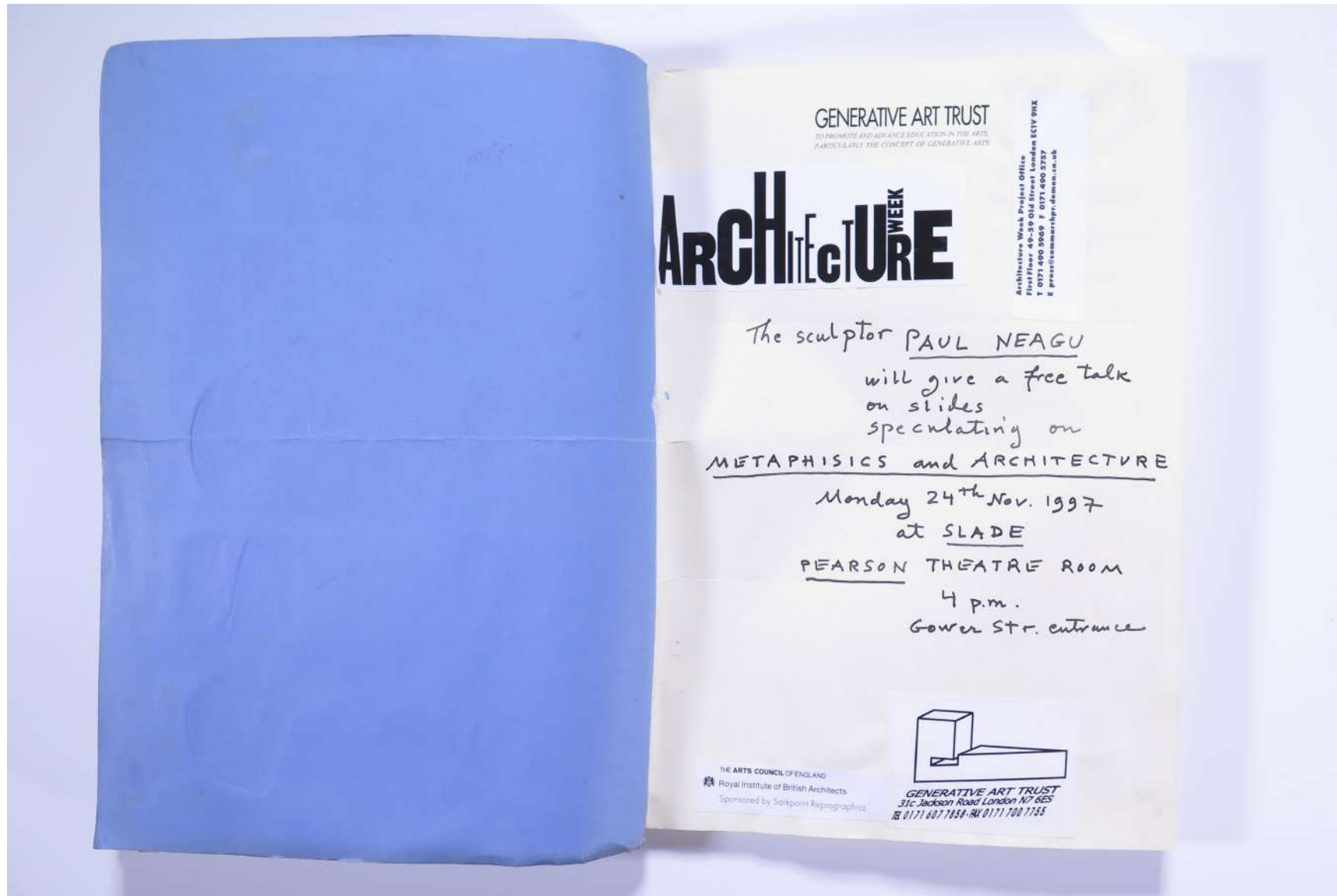
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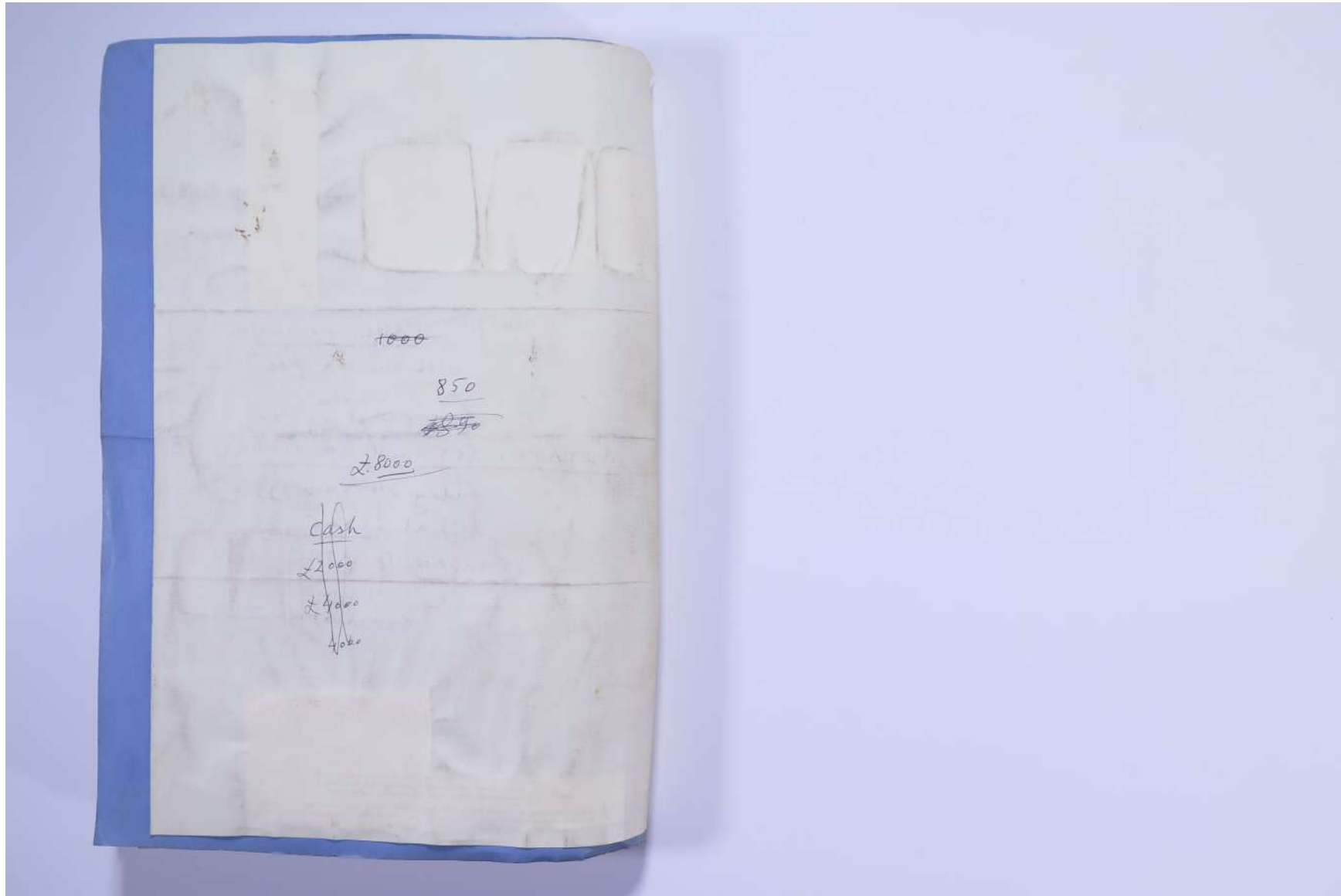
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