

Whitechapel

A Short History of Performance – Part II

Name _____

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9³/₄ in. x 7¹/₂ in. 48 Leaves

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A Short History of Performance Part II

The Lecture as a Work of Art

CLASS PROGRAMME

Tuesday 18 November

- 6pm Drinks reception
- 7pm Andrea Fraser, Official Welcome, 2001

Wednesday 19 November

- 7pm Robert Morris, 21.3, 1964/94
- Interval
- 8pm Robert Morris lecture on contemporary American sculpture

Thursday 20 November

- 7pm Carey Young, Optimum Performance, 2003 in the Lower Gallery
- Interval
- 8pm Martha Rosler, Semiotics of the Kitchen, 1975 in the Upper Gallery
- followed by Martha Rosler and Carey Young in conversation with Judith Williamson

Friday 21 November

- 7pm Inventory, Endless Sonic Mania, 2001
- Interval
- 8.30pm Inventory in conversation with Polly Staple

Saturday 20 November

- 7pm Mark Dion, Notes Towards a Dystopian Dictionary, 2003
- Interval
- 8pm The Atlas Group, The Loudest Muttering is Over, 2001
- followed by Mark Dion and Walid Raad in conversation with Iwona Blazwick

Sunday 23 November

- 11am-6pm Joseph Beuys, Lecture Actions, 1972 - 1980 exhibition in the Lower Gallery
- 12.30pm Ken McMullen, Documentary on Beuys' work in London, 1972 (92 min.) Screening in the auditorium
- 2.30-4.30pm Markings On and Off the Blackboard symposium in the auditorium Speakers include Richard DeMarco, Robert McDowell, Ken McMullen and Norman Rosenthal. Chaired by Iwona Blazwick
- 4.30pm Ken McMullen, Documentary on Beuys' work in London, 1972 (92 min.) Screening in the auditorium

A Short History of Performance

Whitechapel, London 18–23 November 2003

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Part II

UNIVERSITY COLLEGE WINCHESTER	
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THE ATLAS GROUP / WALID RAAD

JOSEPH BEUYS

MARK DION

ANDREA FRASER

INVENTORY

ROBERT MORRIS

MARTHA ROSLER

CAREY YOUNG

INTRODUCTION

Throw an idea, not a tomato. – Filippo Tommaso Marinetti

4

The Whitechapel Gallery opened its doors in 1901, the brainchild of the local vicar, Canon Samuel Barnett and his wife Henrietta. Firm advocates of the Victorian social reform movement, they envisaged a gallery that would bring the “best art of the world to the East End of London”, and that in the process “would educate people so that they might realise the extent and meaning of the past, the beauty of nature, and the substance of hope”. To help them on their way, the Whitechapel accompanied each exhibition with a ‘penny catalogue’ – generally descriptive rather than interpretative – while its Director held public gallery talks at least once during each show. The gallery’s ambitions, in other words, were two-fold: to display significant artists and movements in the history of art, and to use these as a means of empowering the public through learning.

The Barnett’s conception of the role of art as an ennobling presence was of course entirely in and of its times. It cast the artist as keeper of universal truths, capable of capturing the spirit of human essence in portraiture, the mysteries of nature in landscape and the victories and miseries of life, past and present, in historical tableaux. Following a typically Anglo-Saxon model, the gallery pitched itself not simply as a guardian of heritage, but as a neutral mediator between art and the general public; a paternalistic presence capable of conveying the correct interpretation of subject matter, both to unlock the meaning of individual works and to access a wider educational experience. As Henry Cole had argued in the mid 19th century, “The Museum is intended to be used... not only to be used physically, but to be taken about and lectured upon. For my own part, I venture to think that unless museums and galleries are made subservient to purposes of education, they dwindle into very sleepy and useless institutions”.

Such subservience sits at odds with art which, however much it engages with the world and our perceptions of it, does not generally aim for explanation. Though much has changed in the century that has elapsed since the Whitechapel was founded, both in our understanding of art and of the role of art education,

the Victorian conflation between the disciplines belies a wholesale epistemological and ontological clash whose repercussions still persist. In the current political climate at least, the role of education continues to tread a very fine balance between the quantitative and the qualitative, struggling to reconcile subjective, speculative and open-ended investigations with a need for concrete, observable results. In its freest moments, on the other hand, art does not focus on facts and does not aspire to the truth, or at least doesn't envisage such a concept to exist in a singular and universal sense. It doesn't distinguish between right and wrong and does not seek to resolve itself in a measurable outcome. It doesn't in short, seek to represent anything beyond a process of enquiry. It's methods are more questioning, operating in an ambiguous zone of contradiction, conjecture and potential; one that, to borrow a phrase coined by the artist Liam Gillick, may be defined as "what if? scenarios".

What if, then, artists were to take up the tools of academia and turn into professors? *A Short History of Performance: Part II* takes the pedagogical framework of the lecture as its starting point, not as a means of interpreting art, but as a medium of art in itself. Unlike the majority of performance art works, in which the artist appears as a neutral character, the artists brought together here inhabit a variety of different roles: art world professional, philosopher, historian, explorer, broadcaster or corporate CEO, dressing, behaving and speaking in character to explore their chosen field of enquiry. They range in temperament from the highly strung to the quietly enraged, the slickly professional to the faintly musty and pedantic. Fully immersed in character, the tools and methods of their trade are brought to bear on their exhortations. Nature observed is captured in hand-drawn illustrations; lessons in productivity explained in the flash of a power-point presentation. The faded documents of history resurface altered by the imprecise incidence of memory, or through a chemical reaction caused by a bomb blast. Elsewhere, the airwaves are brought to life with the fast-paced urgency of a political rally, or the simmering dangers of an unexpected culinary experiment.

These performances do not indulge in the spectacle of theatre, but deploy more minimal inflections to transform and make strange the hard facts of everyday life. As such they present a series of interventions, surgical incisions that open up a system to reveal the assumptions that lie beneath. These radiate out from the art work itself, to the exhibition and gallery within which it is presented, and the interpretative tools put in place to contextualise it. They expose the relations of gender, class and race, as well as the economic and social histories that underpin them. The role of knowledge is everywhere contested, as are its disciplines and methods. From the alphabet to the archive, through taxonomy and classification, general laws and principles become tools of the imagination, rather than rational observations. The traditionally passive relationship between teacher and pupil is replaced by open-ended dialogue and discussion, a complicit two-way flow in which the objective and the subjective meet.

Mind and body, far from distinct, are reunited, as the processes of the one are mapped onto and enacted through the behaviour of the other. The eye is no longer the tool which, by means of geometry or mathematics, constructs and controls real space; the body is engaged instead in a more phenomenal encounter with its surroundings. One point perspective gives way to a plurality of gazes, the humanist notion of an interior, universal essence to cultural and historical contingency. Just as conceptual art (to which the rise of performance art in the post war era is closely aligned) sought to dematerialise the object of art to explore its epistemological underpinnings, so too performance dematerialises the body as object, collapsing biological matter and social impersonations, subject matter and form, the artists and their work.

The artists brought together in *A Short History of Performance: Part II*, deploy performance as one among a variety of media in which art appears as a soft and leaky object, performative in its functions and its readings. Adopting the language and behaviour of their chosen personae, their performances subvert

the ideologies that they represent, creating a parallel academy with an able dose of wry politics, poetry and wit.

This season is the second in an ongoing series co-curated with Iwona Blazwick, which explores the impact and legacy of performance art from the 1960s to today. The first, held in April 2002 was something of an experiment, in which artists were invited to re-create for the first time works originally performed in the 1960s and 70s. The season would not have been possible without the enlightened support of The Felix Trust for Art. We are delighted that they have renewed their generous support this year, and would like to thank them for their commitment in helping us realise the full ambitions for both the project and this publication. We would also like to express our heartfelt thanks to The Elephant Trust, for their generosity towards the artists and contribution towards on-site production costs; and to The Henry Moore Foundation, whose enlightened support continues to expand the horizons of contemporary sculpture.

Page 46 lists the many individuals and organisations who have contributed their help, advice and support. We would especially like to thank Dr Reiner Speck; Gagosian Gallery, London; LUX, London; Tate, London; the National Galleries of Scotland, Edinburgh and the Solomon R. Guggenheim Museum, New York for agreeing to lend to the exhibition. Chris Hammonds joined the Whitechapel team to organise the season and contribute to the essays in this guide. We are deeply grateful for his help and commitment in shaping both. A special thanks goes also to Stuart Smith, who captured the spirit of this season in a beautiful publication.

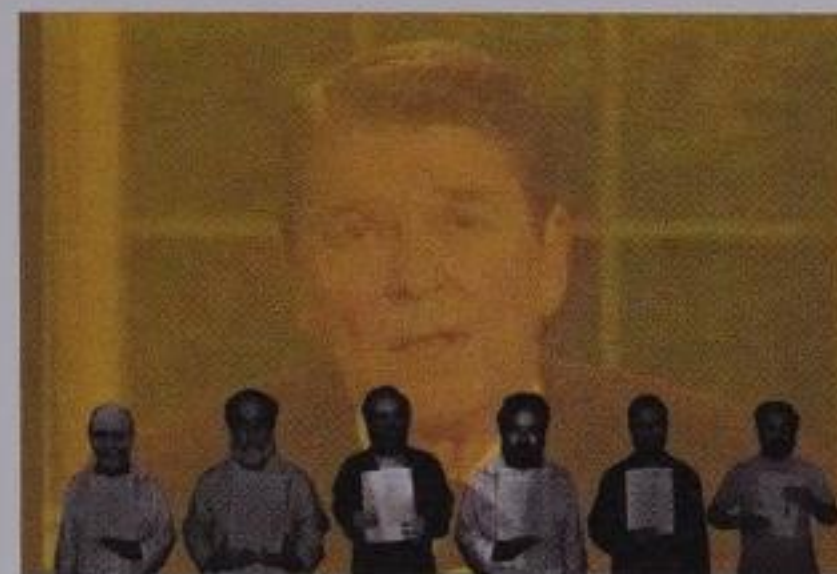
Above all, we are deeply indebted to the artists, for their generous engagement with the ambitions of this project.

Andrea Tarsia

Head of Exhibitions & Projects

THE ATLAS GROUP / WALID RAAD

The Loudest Muttering is Over, 2001



During the mid 1970s and throughout the 80s the Lebanese civil war regularly punctuated global news with car bombings and terrorist attacks, placing Beirut at the epicentre of unrest between political and religious factions within the Middle East. While the war ended in 1990, the repercussions of more than a decade of internal conflicts continues both in occasional terrorist attacks in the city, and more deeply in the psyche of its people.

The Atlas Group was founded to research and document the contemporary history of Lebanon, its archives seeming to contain a rich resource of notebooks, photographs and films compiled by scientists and philosophers, political prisoners and secret agents. These are made available to the public in gallery installations and in a series of lectures held by the Group's founder, Walid Raad.

Each of these files is a unique case study of everyday life within Beirut. Among them are the complete notebooks of the Lebanese academic and keen gambler Fadl Fakhouri, whose detailed observations recount scenes that range from popular leisure activities to terrorism. One of Fakhouri's notebooks, the *Missing Lebanese War*, meticulously records a number of horse races and an unusual betting system where academics wagered not on the outcome of the race, but on the race photographer's ability to capture the winning horse exactly as it crossed the finishing line. The notebook contains photographs of the finishing lines, annotated newspaper clippings and hand-written calculations of the winning times or the initials of the winning academic. Translated and presented as digital enlargements by The Atlas Group, the notebooks are accompanied by an explanatory text that recounts the factious system whereby Marxists and Islamists gambled together on races one to seven, while Maronite nationalists and socialists bet on races eight to fifteen.

Already Been in a Lake of Fire, another of Fakhouri's notebooks, documents the vehicles used as car bombs in Beirut between 1975 and 1990. An image of each car is pasted across the notebook's pages, as though flying through the air, annotated

Hostage: The Bachar Tapes (English Version)

1996/2003. Digital colour print. 114 x 131.5 cm. © the artist, courtesy Anthony Reynolds Gallery, London

OPPOSITE AND OVERLEAF. *Civilizationally We Do Not Dig Holes to Bury Ourselves*

1959-2003. Digital black and white print. 114 x 123 cm. © the artist, courtesy Anthony Reynolds Gallery, London

1. The Fakhouri file includes notebooks, films, videotapes, and photographs. The documents in this file are attributed to an imaginary figure, Dr. Fuad Fakhouri. Dr. Fakhouri represents a successful Lebanese American who investigated videotape, film and photographs in The Atlas Group upon his death in 1983.

2. The Atlas Group was project established in 1999 to research and document the contemporary history of Lebanon. One of our aims with this project is to locate, preserve, study and produce audiovisual, literary and other artifacts that shed light on the contemporary history of Lebanon. In this endeavor, we produced and found several documents including notebooks, films, videotapes, photographs and other objects. Moreover we organized these works in The Atlas Group Archive.

3. The only photographs of Dr. Fakhouri consist of a series of self-portraits he produced during his one and only trip outside of Lebanon, to Paris and Rome in 1977 and 1978.

Challengingly, We Do Not Dig Holes To Bury Ourselves!
Documents from The Fakhouri File¹ in The Atlas Group Archive²
The Atlas Group / Walid Saad

with its make, model and colour. A more urgent gambling system that Fakhouri was employing day to day, recalling Raad's own speculations and superstitions around White Mercedes in particular.

Within other files are films of ocean sunsets and obliterated photographs found in the rubble. Taken by a subtly errant surveillance cameraman, known only as Operator #17, the film *I Think It Would Be Better If I Could Weep* shows the Corniche, Beirut's seafront, where secret agents were said to congregate. A collage of sunsets recorded in a daily ritual of distraction from his duties, the film caused Operative #17 to be relieved from duty for his digressions. He was, however, allowed to keep his work.

Secrets in the Open Sea are a series of large format monochrome photographs, which have been turned shades of blue by a mysterious chemical reaction. After analysis a set of family portraits have been found in the apparently featureless images, an outline of each shown in the bottom corner of the records. Whereas it has been possible to identify the families as those found dead in the sea during the civil wars, the reason for this collection remains unclear.

If this all seems improbable it may well be. The authenticity of each of these files is questionable and some at least, are admitted by Raad to be fictional. Rather than documentary evidence they serve as allegorical instances for what may have occurred, based on real events which Raad warns should not be seen as "what happened"; instead they offer an image of what can be imagined". Raad brings his own experience to bear on their content and interpretation, moving between cultural archivist and psychoanalyst, investigative journalist and myth-maker. It is in these roles that Raad also presents the Group's findings through scholarly lectures, seemingly didactic presentations that reflect on the means through which contemporary events are mediated and preserved as history. Combining archival material with conjecture and memory, they provide an accurate, if not entirely factual, account of a tumultuous period in Lebanon's recent past.





Notebook Volume 72: Missing Lebanese Wars
 a historical notebook Volume 72 in The Arab Group's series

1. The following text includes symbols, lines and photographs. The document is attached to an historical notebook, The Arab Group, in Volume 72. The following represents a personal Lebanese historian who has provided symbols, lines and photographs to The Arab Group in 2003.

2. The following text represents a historical document from the Lebanese Wars. The document is attached to an historical notebook, The Arab Group, in Volume 72. The following represents a personal Lebanese historian who has provided symbols, lines and photographs to The Arab Group in 2003.

3. Appendix: It is a 2003 document for the Lebanese Wars. The document is attached to an historical notebook, The Arab Group, in Volume 72. The following represents a personal Lebanese historian who has provided symbols, lines and photographs to The Arab Group in 2003.

Historians' Initials and Bets:

1. KS +221
2. MM -801
3. FF -118
4. PH +247
5. HG -709
6. RO -109
7. AB -210
8. SK -007

Description of Winning Historian:

He was a man who presented himself as God-fearing, strict in his personal habits, a teetotaler, and a vegetarian.



The notebook page contains the following elements:

- Historians' Initials and Bets:** A list of initials and bets: 1. KS +221, 2. MM -801, 3. FF -118, 4. PH +247, 5. HG -709, 6. RO -109, 7. AB -210, 8. SK -007.
- Description of Winning Historian:** A handwritten note: "He was a man who presented himself as God-fearing, strict in his personal habits, a teetotaler, and a vegetarian."
- Handwritten Notes:** A list of initials and bets: 1. KS +221, 2. MM -801, 3. FF -118, 4. PH +247, 5. HG -709, 6. RO -109, 7. AB -210, 8. SK -007.
- Race Track Diagram:** A diagram showing a race track with a horse and rider. The diagram includes a vertical line labeled "31 cm" and a horizontal line labeled "1500 m".
- Small Photograph:** A small photograph of a horse and rider, with the text "H/O/1/2" written below it.

Winning Historian / Bet:
 AB 0.0216

Distance Between Horse and Finish Line:
 31 cm.

Race Distance:
 1500 m.
Winning Time:
 01:50
Average Speed:
 50 km/hr.

Date:
 16.5.1984

JOSEPH BEUYS

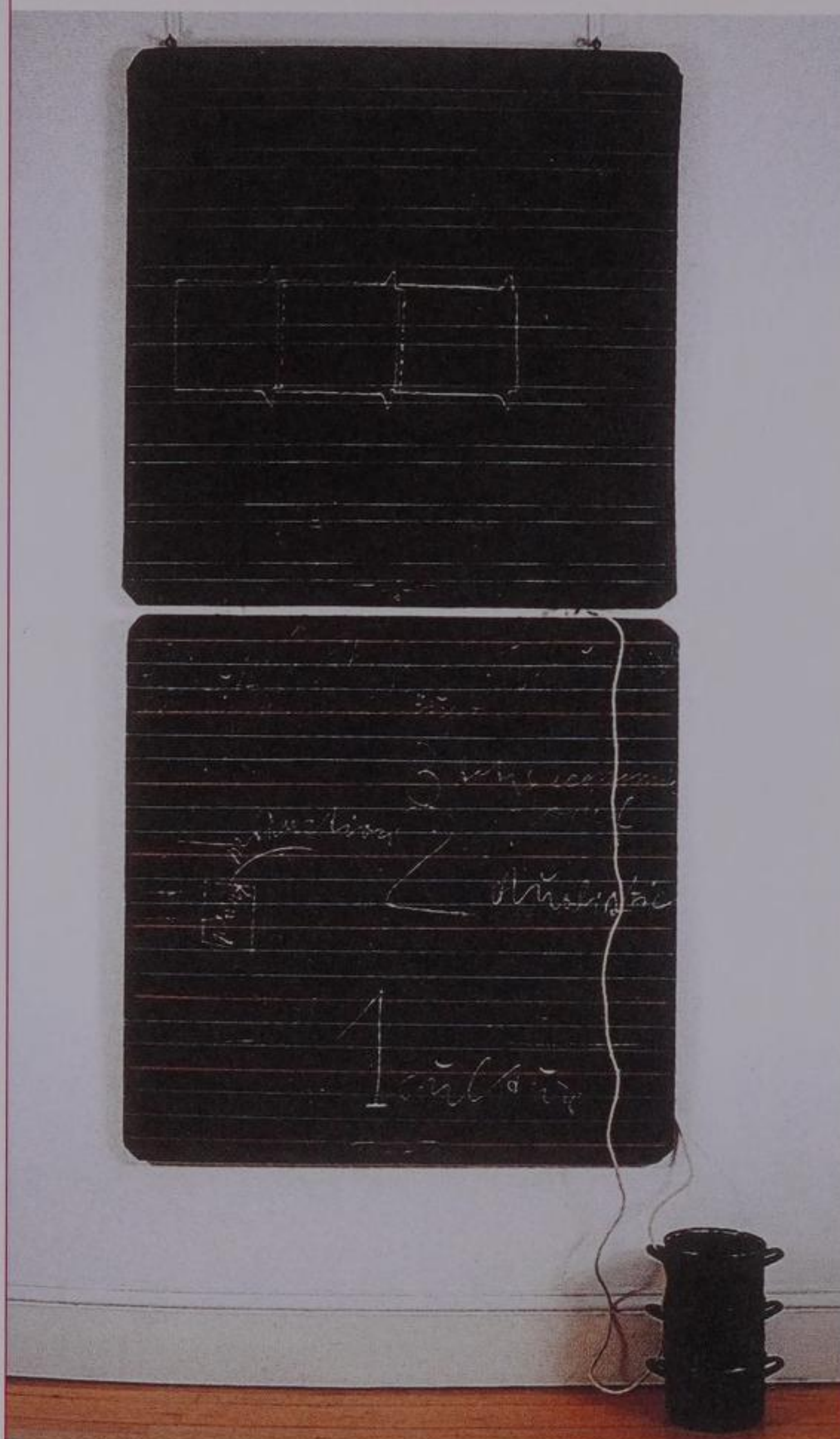
Lecture-Actions, 1972 - 1980

A prolific artist, controversial teacher and political activist, Joseph Beuys was one of the most influential European artists in the post war era. His tireless activities sought to define a social and political role for art, one that drew together elements of personal expression, political activism and scientific enquiry to expand the horizons of artistic possibility. Dressed in trademark fisherman's jerkin and broad-brimmed hat, he also cultivated a public persona that led him to become one of the most photographed and discussed personalities of his time.

Originally trained in sculpture, Beuys' materials comprised a range of discarded and found elements, as well as felt and fat: two materials that wove his purported personal history directly into his work. According to Beuys, both felt and fat were used by Tartar nomads to cure the artist's wounds during World War II, after his plane was shot down in the Crimea. Beuys' paintings and drawings, on the other hand, are characterised by the use of *Braunkreutz*, a mixture of hare's blood and rust devised by the artist. The notion of cure and cleansing, as well as the use of ritualistic materials, pointed to Beuys' belief in a spiritual role for art, and in the artist as a shamanistic presence capable of healing the rifts caused by violence and conflict.

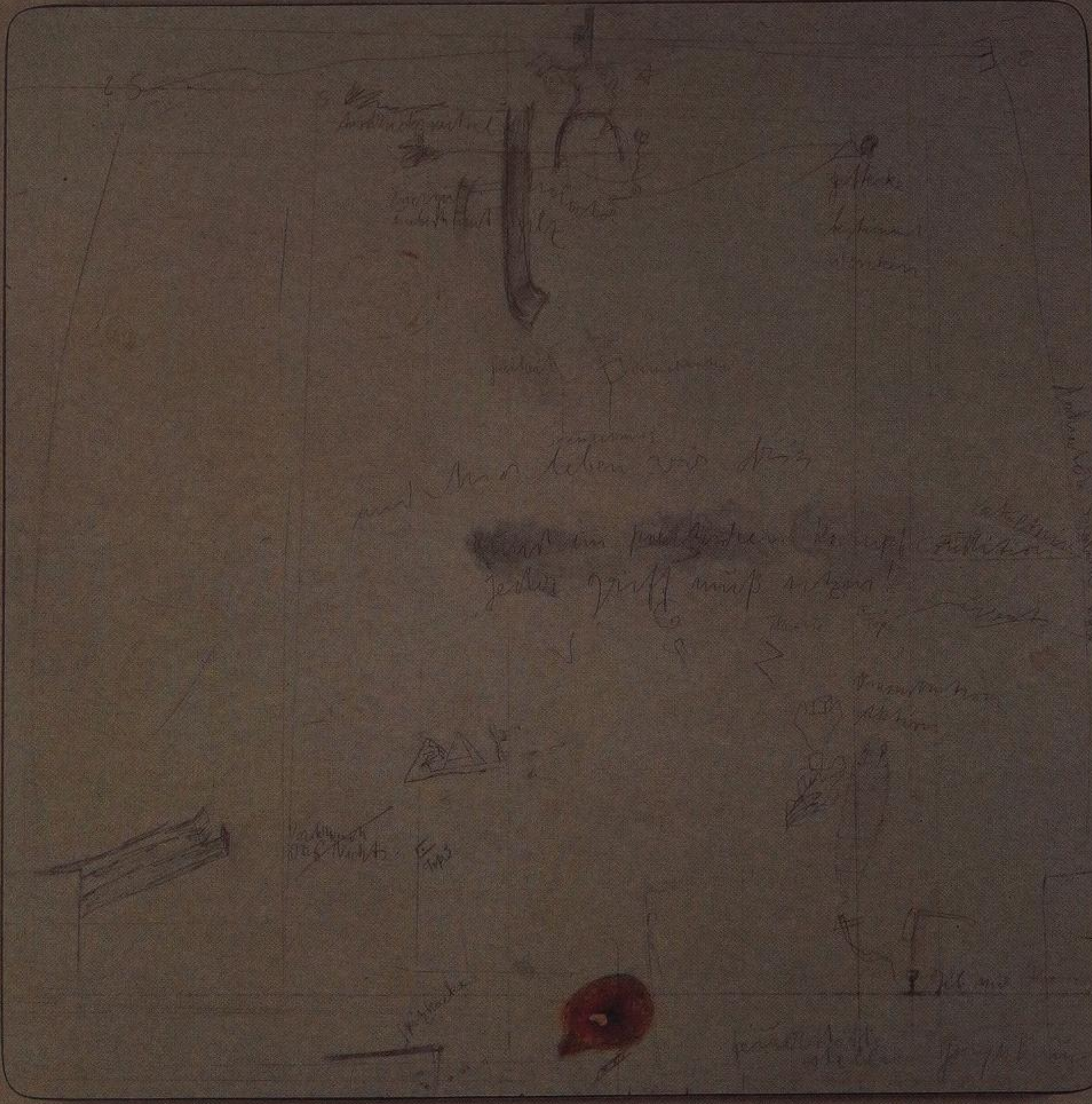
In 1962 Beuys became involved with Fluxus, adopting the movement's principles and becoming one of its foremost exponents. He was particularly drawn to a belief in the integration of different artistic disciplines - including music and theatre - into actions where the creative act took precedence over the art object. From the mid 1960s onwards, his practice focused on meetings and discussions as much as the production and staging of performances, sculptures and installations. In this context, it is impossible to separate Beuys' work from his role as professor of sculpture at Düsseldorf Academy of Art, which he joined in 1961. During his period of tenure, Beuys radicalised the process of learning, encouraging his class to establish the first German Student Party in 1967. He was removed from office in 1972, however, due to his increasingly political practices. These included championing the dissolution of all selection within





the institution by opening classes to anyone who wished to learn, and allowing anyone who felt they had something to teach to do so.

Pedagogy nonetheless remained an important element for Beuys, who continued to believe in learning as essential to social change. From 1970 the *Organisation for Direct Democracy* incorporated an office for public debate on matters of social change, and instigated a number of demonstrations and actions in the streets. In reaction to his removal from office in 1972 the *Free International University* was inaugurated with the aim of "the encouragement, discovery, and furtherance of democratic potential, and the expression of this potential". Branches now operate around the world, continuing to encourage interdisciplinary approaches to learning and social change.



Once again, Beuys was able to feed different roles and activities into each other, using the alternative institutions that he helped set up and run to contribute to works for exhibitions. In 1982 the *7000 Oaks* project was begun under the auspices of the *Free International University* as part of *Documenta VII*, a project completed a few months after the artist's death. In the five years between *Documenta VI* and *VII*, 7000 striplings were planted around the city of Kassel, each accompanied by a basalt column. As a sculpture, it continues to operate an ever-changing balance between living and geological matter. Seen in a social context it also served as a marker of regeneration, and a reminder of the environmental issues Beuys helped to champion as a founder of the German Green Party, now one of the most influential ecologically-driven political parties world wide.

During the 1970s Beuys performed and led a series of lecture-actions, demonstrations and participatory discussions in which the artist elucidated his ideas by making elaborate diagrams on blackboards. *Information Action*, the first to be held in the UK, took place as part of *Seven Exhibitions* at the Tate Gallery, London in 1972. This emphasised Beuys' ideas on learning, the relationship between teacher and pupil, and the role of creativity in relation to democracy and grassroots politics. Beuys further expanded his discussion the following day, 27 February 1972, at the Whitechapel.

Beuys' blackboards occupy a space that lies between residual drawing and sculptural presence. For the period of one day, *A Short History of Performance* brings together a number of these blackboards, including those produced at Tate and Whitechapel, alongside transcripts, photographs, films and videos. Among these is Ken McMullen's *Documentary on Beuys' Work in London: The Discussion*, filmed during Beuys' two London lecture-actions.

MARK DION

Notes Towards a Dystopian Dictionary, 2003



Mark Dion appears more as an archaeologist, ecologist or field historian than a conventional artist. His approach reflects the naturalist's emphasis on exploration and direct observation, deployed as a means of understanding the world around us. Donning the white coat, overshoes and hardhats of the field scientist, he often enlists teams of amateurs or professionals on exploratory missions that have led him through the jungle, the city and the museum.

Dion presents his findings in displays that fuse the 18th century collector's *wunderkammer*, the 19th century National History Museum and the contemporary white cube. Flora and fauna are displayed alongside archaeological and geological relics. Dioramas, hand-written notes and the tools of his research complete his installations, tableaux and vivariums that transpose the natural world into the realm of culture.

The artist's stated aim has been to "to explore how a subjective understanding of nature becomes established as history by a particular group of people at a particular point in time". In the early 1990s, Dion created a number of works inspired by the eccentric evolutionary theorist Alfred Russel Wallace, a scientist who shared the discovery of natural selection with Darwin, yet was overshadowed by his more famous colleague. Retracing Wallace's steps, and travelling only with a Victorian tool kit, Dion spent three weeks in the Amazon rainforest ostensibly in search of 'the most magnificent butterfly'. Throughout this period he communicated with museum staff by leaving his discoveries in a box along the river, which he later reconfigured in the installation *The Delirium of Alfred Russel Wallace*, 1994.

The work presents a 'Disneyfied', electronically activated display that casts the scientist as an embalmed fox, replete with gold-rimmed spectacles, as he lies musing in the shadow of some trees. A pre-recorded voice narrates his life and work, telling of the many contradictions that shape the naturalist's (and the artist's) endeavour: "He has abandoned his environment, his friends and his habits, spent a considerable amount of money

The Great Chain of Being
1998. Red and blue pencil on paper. 34 x 44cm. © the artist, courtesy Tanya Bonakdar Gallery, New York



The Great Chain of Being

M. Diaz 98



The Delirium of Alfred Russel Wallace

M. Dorr 94



and time, and compromised his health. And the only apparent results are a few hundred specimens and a pocket full of theories to be aired to the dull ears of a handful of specialists in a bleak museum auditorium... At times I can lose myself in the pleasure of the quest, and become focused. Yesterday I found a perfectly new and most magnificent species of butterfly. The beauty and brilliancy of this insect are indescribable... my heart began to beat violently, blood rushing to my head, and I felt like fainting. Even in taking its life, there was the thrill that in death this creature's beauty would last forever".

Round Up: An Entymological Endeavour, 2000 found Dion eeking out more common or garden insects living in cracks between the Smart Museum's walls. Surveying the real ecosystem that moves around 'enclosed' museum displays, Dion suggests an alternative fascination with nature, employing the latest image technology to make detailed photographs of each spider, bug and mite.

If throughout his practice Dion has meticulously focused on the official subjects of scientific enquiry, many projects weave the discarded and excluded into his displays. *Two Banks (Tate Thames Dig)*, 1999, saw Dion and a team of volunteers sifting through the detritus along a stretch of Thames' beach, unearthing an everyday history of London in the silt. Over a period of three months they picked along the shoreline opposite Tate Britain, cleaning and cataloguing each find in field tents pitched in the gallery's gardens. Later presented in conventional display cases, fragments of old china, rusted chains or plastic toys amplified the museum's national art collection with the sediments of urban life.

Dion's installations bring together the wonders of discovery with a lucid understanding of the functions that they serve. Writings and lectures further expand his themes with a mix of playfulness and critique. For *Notes Towards a Dystopian Dictionary*, 2003, developed for this series, the artist will take the guise of a professor to present an illustrated talk on ecology and politics.

ANDREA FRASER

Official Welcome, 2001

1989. © the artist, courtesy Friedrich Petzel Gallery, New York
 OPPOSITE AND OVERLEAF UPPER. **Little Frank and His Carp**
 2001. Video. © the artist, courtesy Friedrich Petzel Gallery, New York

Working within her own definition as an 'institutional critic', Andrea Fraser's projects expose the often hidden power relations between artists, collectors, galleries and museums, reflecting on the values and desires that are invested in them. Using herself as medium, Fraser's work destabilises these relationships by adopting official institutional roles, turning them on their head in often provocative ways.

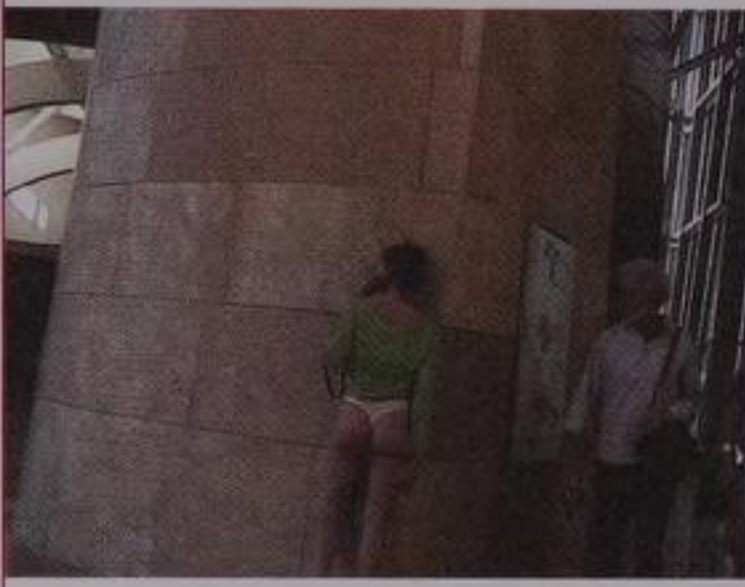
Fraser came to prominence with her mischievous *Gallery Highlights*, 1989, a guided tour of Philadelphia Museum of Art. Presenting herself as the prim gallery guide Ms Castelton, the artist led an unsuspecting public around the building. Speaking with an air of authority she mused on art in grand hyperbolic statements, but concentrated on peripheral areas such as the museum's canteen rather than its collection. "Now this is a beautiful work", she muses in front of an anonymous drinking fountain. "You know, what counts for me, first of all, is the beauty of the thing. The value isn't what counts". Enshrouded with the vaguely neurotic assertion from Ms. Castelton that she was indeed a qualified guide, Fraser constructed the talk using the museum's own public information as her source, augmenting it with references to other 19th century institutions, such as prisons and poorhouses; and incorporating references to class, sexual and cultural difference that are generally elided by official histories.

Fraser has continued to inhabit different public roles within art institutions, combining parody and humour with a critical exposure of their underlying discourses. *Welcome Speech*, 1997, saw Fraser rise from docent to equally effusive director. Taking the podium unannounced during the opening of the triennial art event in San Diego, inSITE, Fraser surprised the crowd with an oration that thanked funders and private donors. The speech went well beyond the limits of accepted protocol, weaving references to the NAFTA trade agreement into the exhibition's rhetoric about supporting cross-cultural activity. The real inSITE director was then required to take to the stage and, rather awkwardly, deliver the real speech in a very similar vein.









In other works, Fraser's performative intervention into the public language of institutional promotion is played out on a more physical level. In *Little Frank and his Carp*, 2001 a hidden camera records Fraser as she visits the Guggenheim Museum in Bilbao, designed by the celebrated architect Frank Gehry. Her path through the museum is determined by an audio guide, which describes in lyrical and sensuous terms the building's deconstructed architecture, as much as the collection on display within. Fraser acts out the seductive commentary, rubbing against the curvaceous walls and exposing herself to fellow visitors who, unaware of the words that shape her actions, stare bemused or hurry by.

Sexual politics lie close to the surface in much of Fraser's work, most provocatively in one of her recent performances, *Untitled*, 2003. Fraser took the radical step of selling herself for a sexual encounter to comment on the desires of collectors towards the art and the artists they collect. Rather than simply making visible this often problematic relationship, Fraser also literally exposes the collector by requiring him to perform to camera. A video of the encounter from the moment the couple enter the hotel room to when they leave around one hour later is now shown in museums, while other collectors can pay for a voyeuristic glimpse of this one-off affair by purchasing the editioned tape.

Official Welcome, 2001 again finds Fraser taking the role of artist, as well as director and curator, in an emotional outpouring of mutual congratulation that soon becomes irrational, continuing her persistent questioning and undermining of the museum's authority from the inside out.

INVENTORY

Endless Sonic Mania, 2001

Endless Sonic Mania

2001. Live Radio Broadcast at Cell Project Space, London. © the artists, courtesy The Approach, London

OPPOSITE. A Short Treatise on Methomania

2000. Park bench with original texts by the artists. © the artists, courtesy The Approach, London

Inventory was originally founded in 1996 as a journal on contemporary urban life, under the rubric “losing - finding - collecting”. Inventory has since evolved into a collective of artists, writers and theorists working in a variety of media. Together they have made interventions in public space through radio broadcasts, posters and events, as well as exhibiting in galleries. They also continue to publish their journal on an irregular basis.

Endless Sonic Mania, 2001 takes the form of a radio broadcast mixing political texts with music and ambient sounds, heard through a wall of radios within the gallery. For this catalogue Inventory have asked not to be interpreted, but instead have chosen to make their own statement about their practice and its relation to performance art.

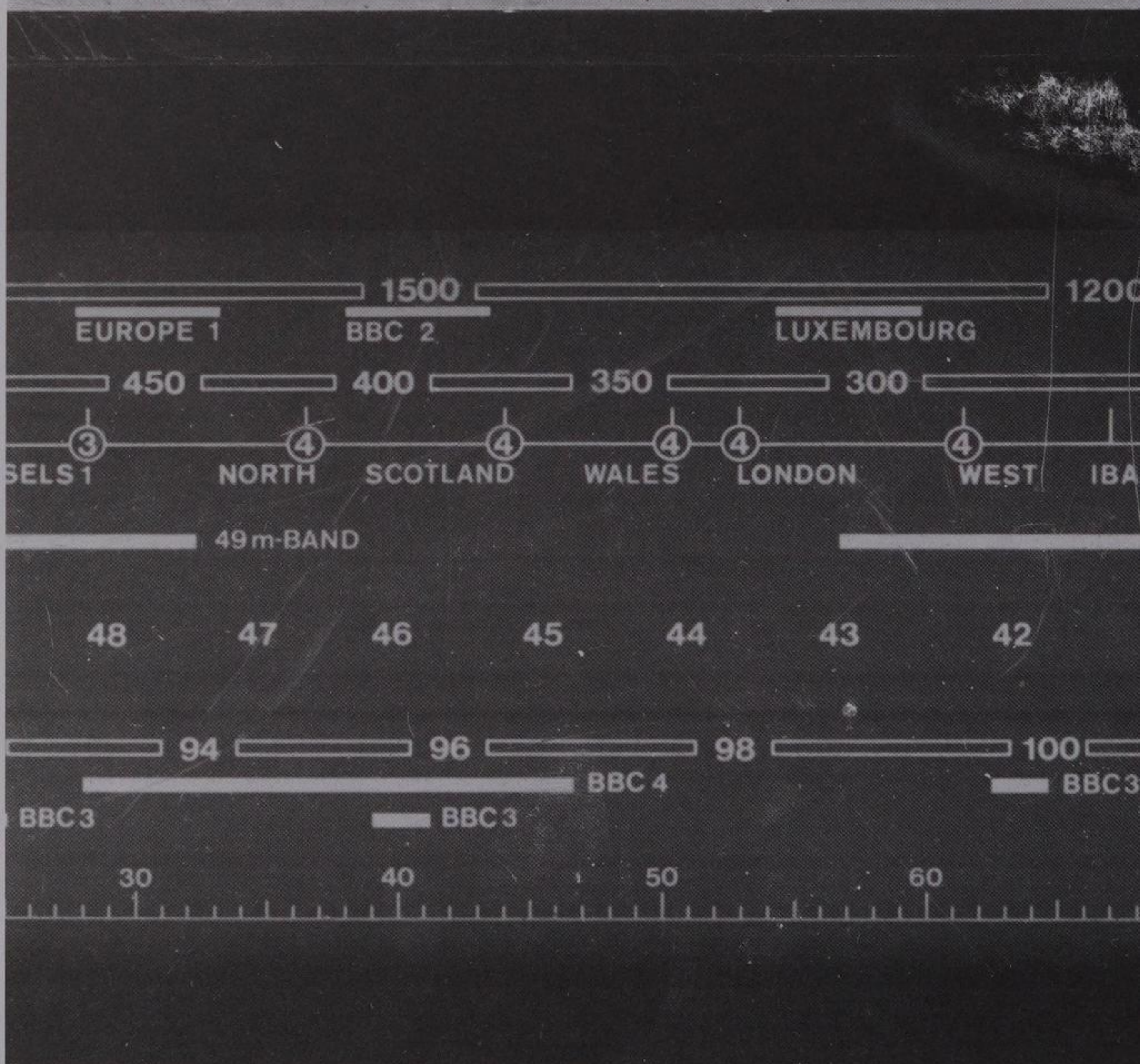




ENDLESS SONIC MANIA - Inventory

Let us make one thing clear from the very beginning, Inventory are not performance artists and have no sympathy for, or empathy with, the history or "tradition" of performance art. However, for a number of years now, we have actively engaged with small-scale forms of pirate radio broadcasting and with computer-based sound manipulation, sampling and composition'. Moreover, when organising launch party events for a new issue of INVENTORY, we have delivered live readings of texts from the journal along with unpublished writing, sometimes combined with other audio material.

We believe that broadcasting the spoken word (via a sound system or radio transmitter), sonorous to our Inventory publication, offers us a modular, serial, portable and disposable form from which to communicate with others. It is simultaneously intimate and expansive. Therefore what will occur at

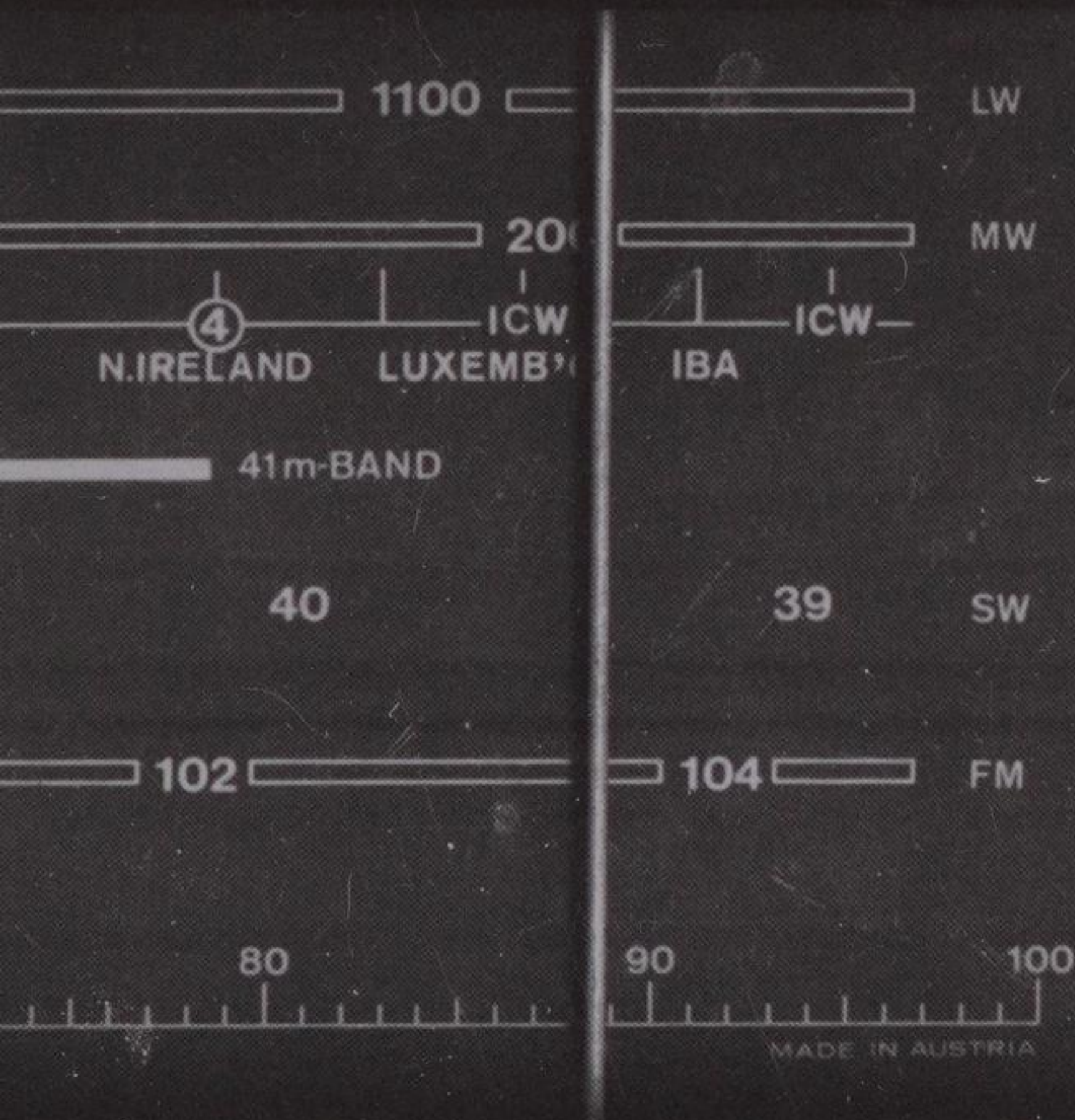


the Whitechapel will be a "performance" only in as much as all speech, if understood anthropologically, is performed.

Thus ENDLESS SONIC MANIA has little to do with the ocular and is more aimed at the auditory, the act of listening. It is an incantation, a legion of intimate signals, a sound clash of thought and frenzy, a consonance of contemplation and cacophony cast into the desolate ether.

Notes

1 Previous radio broadcasts have been conducted from an undisclosed location in Dalston in 2001. At the Cell Project Space, London as part of the exhibition TEETH & TROUSERS, 2001. At Casco Projects in Utrecht as part of the exhibition UNIDENTIFIED THEORY OBJECT, 2001. From the Prohlis housing estate on the outskirts of Dresden (as part of the Inventory exhibition SONICSCHNELLPRESSENFABRIK at Info Offspring, 2002 organised by Christiane Mennicke, Eva Hertzsch, Adam Page & Inventory). At Cubitt, London as part of BROAD CAST, 2002 organised by Polly Staple, Anthony Iles and Craig Martin. And at the local radio station of Oldenburg, Germany (as part of the group exhibition TOTAL ÜBERZOGEN at the Edith Russ Site for Media Art organised by Rosanne Altstadt).



ROBERT MORRIS

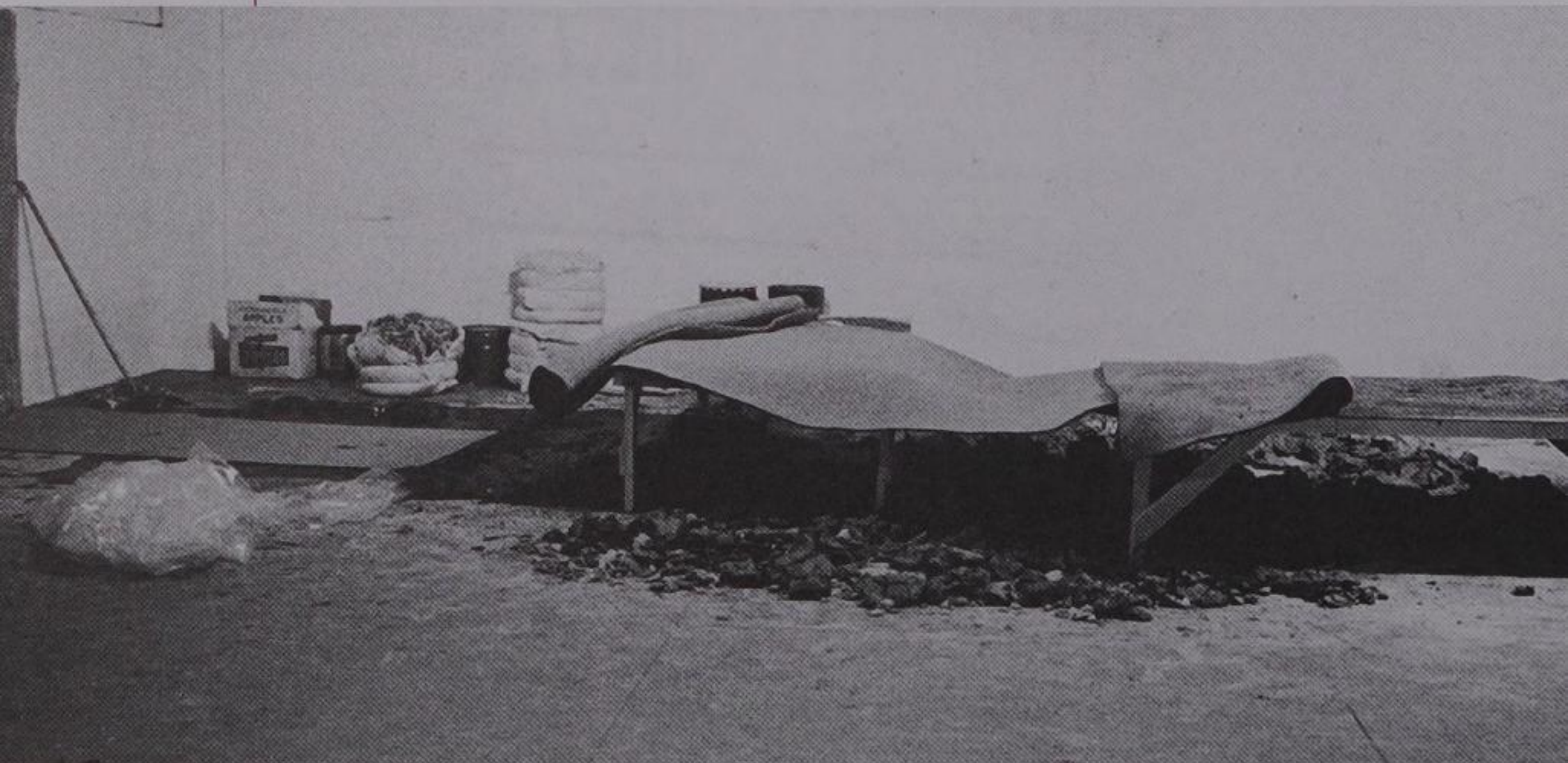
21.3, 1964/94

As an artist and theorist, Robert Morris has played a key role in the development of American art since the 1960s. At the forefront of minimalism, Morris's monumental sculptures used industrial materials such as concrete, steel or mirrors to experiment with pure geometric forms within the gallery, confronting the viewer with an impassive presence. His work and theories defined an art in which "the sensuous object, resplendent with compressed internal relations, has to be rejected". He proposed instead an external, phenomenological relationship between a unitary object and the viewer's perceptual field. The frequent use of 'untitled' as a linguistic referent for his work further emphasised its deliberate lack of reference outside pure gestalt.

Morris' three essays entitled 'Notes on Sculpture', published in *Artforum* between 1966 and 1967, were seminal in the critique of sculptural form. Combined with the adjunctive text 'Notes on Sculpture 4: Beyond Objects', 1969, they theorised the development away from sculpture as object into Process and Land Art. His writings paralleled a shift in Morris' own work towards amorphous materials, including the use of felt sagging from walls, which were visibly effected by their own weight and environment.

Throughout his practice Morris has remained concerned with the relationship of the human body to art, while challenging preconceptions about how the viewer encounters the object. Early sculptures were deliberately made to sit between the monument and the ornament, a scale akin to the human. His later exhibition at the Tate Gallery in 1971 made this relationship even more tangible. Ropes and wooden structures were assembled to suggest an assault course, which visitors were encouraged to climb across in a more direct comparison between their bodies and the sculpture than the visual alone. The large volume of visitors to the exhibition led to its closure after only five days, for fear of injury to the public, irreparable damage to the works and the adverse effects on the decorous behaviour expected in a museum.





Some of Morris' early sculptures were made for more organised performances, while his early films focused on the connections between human and sculptural form. In *Neoclassic*, 1966, Morris's constructions are moved by nude female models, combining conventional ideas of proportion and the figure with a conscious reference to the masculine gaze of the unseen artist. In a sculptural performance with Carolee Schneeman, *Site*, 1964 Morris's face also remains masked, while he deconstructs a minimalist box to reveal Schneeman in the pose of Manet's *Olympia*, connecting form, scale and contemporary art to history.

Performed while involved with the Judson Dance Theatre collective, *Site* was one of a number of live works choreographed by Morris from 1964-65. Judson Church, where the group was based, became a crucible for contemporary dance and performance art throughout the late 1960s and 70s as part of the burgeoning avant-garde art scene in New York. Central to their ethos was the refusal to project or attempt to convey emotional content through their work, instead emphasising the direct experience of the events.

21.3, 1964 combines elements of live action, film and philosophical critique. For the performance, Morris stood on stage and lip-synced to a filmed projection of Erwin Panofsky, in which the celebrated art historian and theorist delivers his seminal lecture *Studies in Iconology*, 1939. Collapsing distinctions between the historian, the artist and the (performed) work, Morris' simple gesture ably short-circuits Panofsky's famous differentiation between subject matter, or meaning, and form. Originally performed by Morris at Judson Church, *21.3* was recreated to camera for Morris's retrospective exhibition at the Guggenheim Museum, New York in 1994, with an actor taking his role.

MARTHA ROSLER

32

Semiotics of the Kitchen, 1975

Throughout the 1970s Martha Rosler was one of a number of pioneering American women artists who tackled political issues, particularly those involving sexual stereotypes as portrayed in the media and everyday life. Images have become a powerful currency in the accelerating economy of the USA and Rosler's writings, installations, collages and video works served to recontextualise the roles that women inhabited in magazines, billboards and television, and to connect these to wider socio-political issues.

For her installation *Monumental Garage Sale*, held in San Diego in 1973, Rosler displayed a collection of objects, trinkets and clothing carefully selected to suggest a low income, single mother clearing out her belongings. The elaborate installation foregrounded newer clothes and desirable objects, such as unused toys and paintings. Falsified love letters, hand-written notes and old magazines inhabited the darker recesses of the space, revealing more personal elements at odds with the presentable, public image displayed up front. Simultaneously advertised in local papers and the art press, the work brought together two discreet groups with contrasting behaviours and sets of expectations.

Rosler's collages also play one media group against the other, combining pornography with advertisements, ideal homes with global unrest. One of her most iconic series, *Bringing Home the War*, 1967-72, depicts instantly recognisable tropes of modern American aspirational homes, fully equipped with the latest appliances. However, through the windows and doors white picket fences have been replaced by images of the Vietnam War. The contrast between comfortable interiors and the violence outside raised a number of open-ended questions about the traditionally safe, feminised domestic sphere and its supposed isolation from political issues.

Throughout the 70s, Rosler created a number of video works centred around cookery as another area of inquiry within the domestic sphere. For *The East is Red the West is Bending*, 1977 Rosler demonstrates an electrical wok manufactured in New



Apron

Bowl Blender, broiler

Cup Can-opener Cleaver, Chopper, cutting board

Dish

Eggbeater

Funnel, Fork

Grater

~~Hotpot~~? hamburger press

Icepick

Juicer

Knife

Ladle

Mixer, Meas. spoons, Meas. ^{cup} ~~cup~~ ^{mixing} implements

Nutcracker

~~Queen~~? Opener

pot, potholder, pan, peppermill

→ quart bottle

Range, roaster, rotisserie, refrigerator, rolling pin

Saucepan, stove, sharpener Spoon, sieve, strainer

T. tenderizer

U

V

~~Whisk~~ (whisk, wire whisk)

X ~~crossed~~ forked knives

Y raised knives

Z Zorro gesture



Jersey promising, in sharp contrast to US foreign policies in South East Asia, to bring the orient to the American kitchen. *Kitchen Economics: The Wonder of (White) Bread*, 1975 takes the form of a conversation between a young girl and her grandmother, unravelling a history of this staple dietary requirement that takes in the French Revolution as well as the current, heavily subsidised flour surplus, which properly managed and re-distributed would alleviate famine in poorer countries. Likewise, a mock philosophical disquisition lies at the centre of *The Art of Cooking*, 1974, a collage of excerpts taken from cookery books and magazines which collapses notions of artistic and culinary taste.

For *A Short History of Performance* Rosler re-interprets the best known of this series, *Semiotics of the Kitchen*, 1975. Originally performed to camera, the work casts Rosler as a domestic housewife come cookery-show presenter, blending public and private personae. The work plausibly begins with a demonstration of various kitchen implements, selected sequentially to represent the letters of the alphabet. As the performance progresses, Rosler's gestures become more extreme, combining expressions of repressed violence with elements of almost slap-stick humour. A meat knife represents the letter K, its sharp blade resounding ominously as Rosler slams it into the chopping board before her. A nutcracker stands in for the letter N. Rosler lifts this up and stares straight at the camera before, with deadpan delivery, snapping it shut. Graters, meat mallets and cleavers are in this way transformed into possible tools of torture. At once a self-help guide and inciting sales pitch, the work encapsulates the complex of domestic violence, while reflecting an increasing frustration with women's enforced roles in society. For the Whitechapel, Rosler re-presents the work as a live audition, converting it from camera to stage production and updating it for a contemporary audience.

Throughout her work and theoretical writings, Rosler has created strong political statements derived from wholly subjective views. With a characteristic deadpan wit, her works ask pointed questions about social issues from a feminist perspective.

CAREY YOUNG

Optimum Performance, 2003

Everything You've Heard is Wrong

1999. Production still from video, 6.35 mins. © the artist

OPPOSITE. I am a Revolutionary

2001. Production still from video, 4.08 mins. © the artist

Carey Young draws on the languages of corporate culture and contemporary art to examine correlations between both spheres. Employing interventionist strategies, enacted through live performances and filmed works, her recent practice critiques both art and commerce by revealing underlying and often shared ideas of success, as well as the methods used to achieve and define it. Where the institutions of contemporary art are increasingly adapting to the language of corporate businesses, corporations are in turn fetishising creativity and appropriating familiar terminology from the artistic avant-garde. Young's practice invites us to consider what the implications might be if, in Beuysian terms, everyone is indeed to be considered an artist.

Young first came to prominence with *Everything You've Heard is Wrong*, 1999, a filmed performance in which the artist took to Speakers' Corner in Hyde Park. Dressed in a professional business suit, and surrounded by the location's usual miscellany of religious and political soapbox speakers, Young delivered a corporate-style 'presentation skills' training session to the randomly-assembled crowd. If her presentation has a comedic air of vulnerability, with the artist finding it hard to hold her audience, the absurdity of her actions draws together the polemics of radical political thinking and those of the boardroom into a self-reflexive core.

In the video *I am a Revolutionary*, 2001 Young became the student, here depicted in a gleaming corporate office whose window opens up to a cinematic back-drop of identical working spaces. Coached by a presentation skills trainer more typically employed by politicians and CEOs, the artist repeatedly struggles to convincingly deliver the line 'I am a revolutionary'. Both Young and her trainer are caught suspended in a continuum of repetition, effort and belief that positive change may still be possible. To her trainer Young's words seem unproblematic, as he offers constructive criticism that convinces Young to believe what she is saying: "Just linger on 're-vo-lu-tio-na-ry' - it's a lovely word".



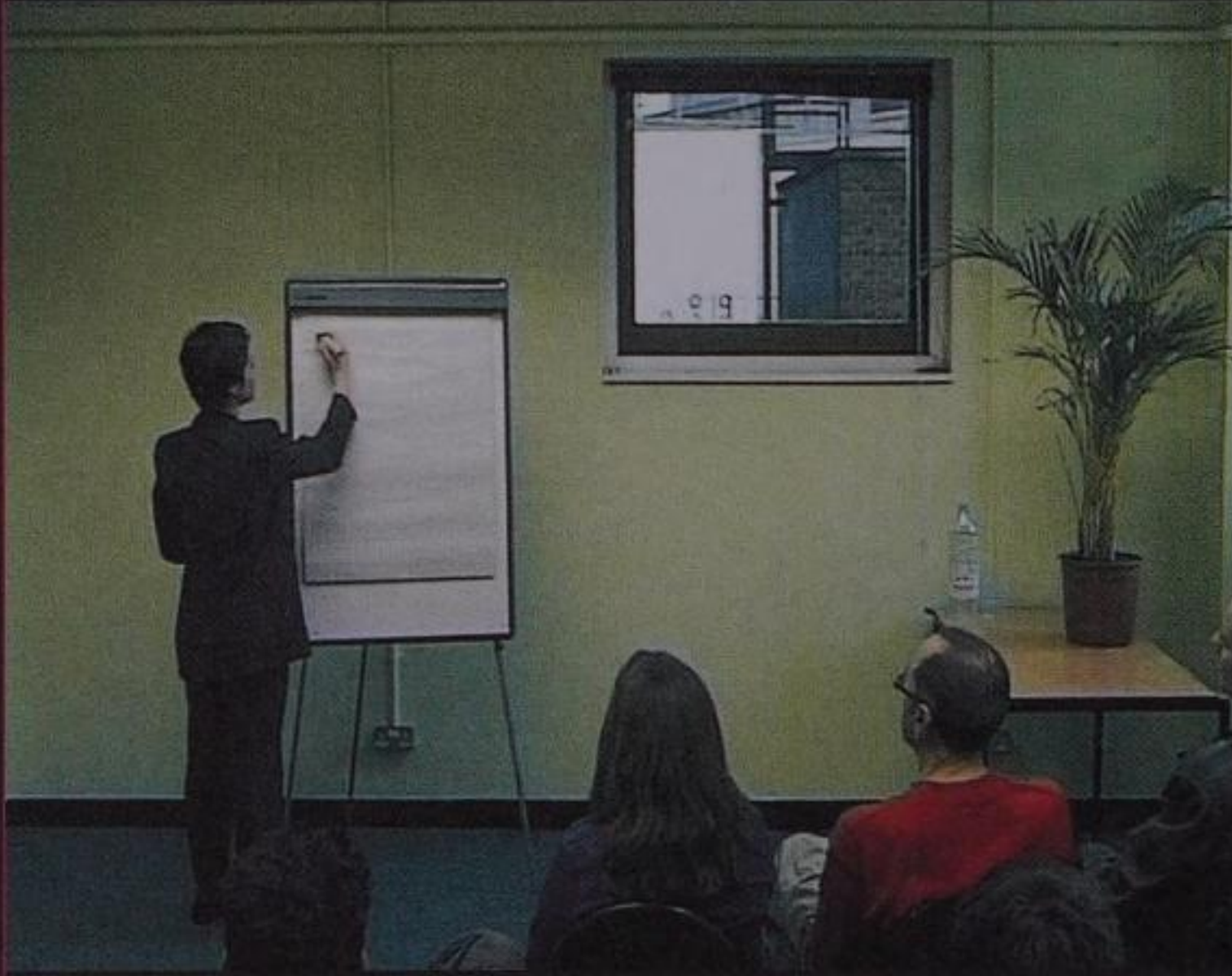


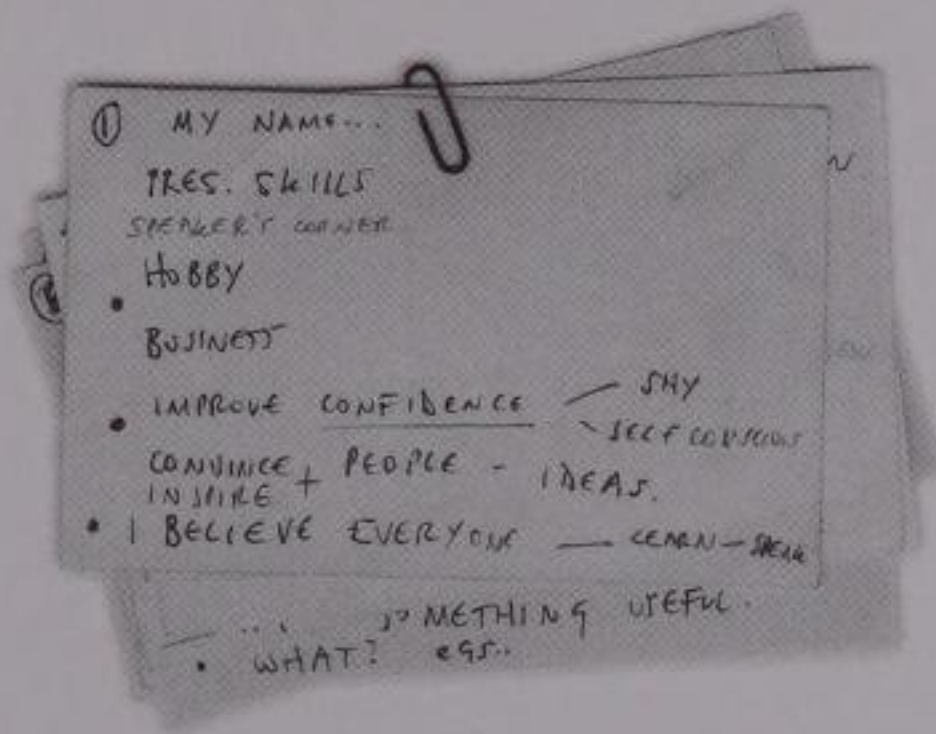
Buy-in

2001. Still from video of performance by the artist at Virgin Megastore, 26 minutes. © the artist

OPPOSITE. Prompt cards from **Everything You've Heard is Wrong**

1999. Courtesy the artist





In the documentary video installation *Incubator*, 2001 corporate business and the art market confront each other more directly. Two London gallery directors are placed in a brainstorming session with a venture capitalist, in order to consider strategies for raising the profile of the gallery's artists, reaching a wider public and increasing profitability. Despite the seemingly shared goals, the antagonisms between the gallery system and mainstream market are soon revealed in the discussion. While franchising and promoting artists' visual styles to increase 'brand awareness' seems inappropriate to the directors, the gallery system is exposed as obsolete from the perspective of contemporary business practices, unwilling to adapt, or to adopt new ideas in a service-driven economy.

Young's method generally consists in devising a series of simple propositions that overlay a minimum register of artistic activity onto a commercial situation, allowing the similarities and paradoxes between the two to surface. Rather than attempting to radically attack or transform her chosen field of enquiry, her works act as temporary disruptions that create a space in which the intrinsic values that often remain unspoken are allowed to emerge. This finds powerful elucidation in her slide projection sequence *Lines Made by Walking*, 2003. Echoing Richard Long's performative markings of the rural landscape, Young documented herself repeatedly walking backwards and forwards over London Bridge at rush hour. As she walks, looking straight ahead and with determined gait, she succeeds in opening up a temporary path amongst a sea of uniformly dressed commuters, whose behaviour and appearance she replicates. The path only remains long enough for her to move through, yet opens up again every time she turns back.

Young's Whitechapel commission *Optimum Performance*, 2003 takes the form of a speech which launches a system of staff incentives. Delivered by an actor in the role of a middle manager within a large, un-named organisation, the speech directs behaviour towards an optimal outcome that blurs distinctions between the artistic and business concepts of performance.

Founded in 1999 in New York by Walid Raad. Born in 1967 in Chbanieh, Lebanon, Raad holds a Ph.D. in Visual and Cultural Studies from the University of Rochester, and is Assistant Professor of Media and Cultural Studies at Queens College of the City University of New York. He lives and works in Beirut and New York.

Items from The Atlas Group Archives have been presented at *Documenta 11*, Kassel, 2002; *Whitney Biennial*, Whitney Museum of American Art, New York, 2002; *Witness*, Barbican, London, 2003; *Global Priority*, University of Massachusetts, 2003; *Contemporary Arab Representations*, the Venice Biennale, 2003 and Anthony Reynolds Gallery, London, 2003.

Raad is also a member of the Arab Image Foundation with whom he co-curated the exhibition *Mapping Sitting*, which has been shown at the Palais des Beaux Arts, Brussels, 2002; Kunsternes Hus, Oslo; and Video Brasil, Sao Paolo.

Further reading on The Atlas Group includes *Interactive: Archival Practices and Sites in the Contemporary Art Field*, Verlag der Buchhandlung Walther König, 2002; David, Catherine, *Tamass*, Fundacio Antoni Tapes, 2002; and *Cream 3*, Phaidon, 2003.

Born in 1921 in Krefeld, Germany. Died 1986 in Düsseldorf. Beuys began to study medicine in 1940, but his studies were interrupted when he joined the army and served as a fighter pilot. After the war Beuys studied art and graduated in 1952 from the Düsseldorf Art Academy. He became professor there in 1961 while his first action, *Sibirische Symphonie 1. Satz*, was performed at the Academy in 1963.

Beuys' first solo show took place in Kranenburg in 1953. Other solo exhibitions included Mönchengladbach Museum, 1967 and Museum of Modern Art Oxford, 1974. Major retrospectives have been held at the Guggenheim Museum, New York, 1979 and Centre George Pompidou, Paris, 1994.

Beuys also exhibited in the international group exhibitions *When Attitudes Become Form*, Kunsthalle Bern and ICA, London, 1969 and *Seven Exhibitions*, Tate Gallery, 1972. He helped organise the *Festum Fluxorum Fluxus*, Düsseldorf Art Academy, 1963; took part in *Documenta III*, 1964; *V*, 1974; *VI*, 1977 and *VII*, 1982; and represented Germany at the Venice Biennale in 1976 and 1980.

Further reading on Beuys includes De Domizio Durini, Lucrezia, *The Felt Hat: Joseph Beuys a Life Told*, Distributed Art Publishers, 1997; Borer, Alain, *The Essential Joseph Beuys*, Thames & Hudson, 1997; Friedman, Ken, *The Fluxus Reader*, John Wiley & Sons, 1998; Rosenthal, Norman and Bastian, Heiner, *A Secret Block for a Secret Person in Ireland*, Art Books International, 2000.

Born in 1961 in New Bedfordshire, USA. Lives and works in Beach Lake, Pennsylvania. Mark Dion studied on the influential Whitney Museum Independent Study Programme, New York in 1984-85, received the 9th Annual Larry Aldrich Foundation Award in 2001 and became a Doctor of Art at the University of Hartford School of Art in 2003.

He has shown internationally with solo exhibitions and projects that include *Two Banks (Tate Thames Digs)*, Tate Gallery, London, 1999; *New England Digs*, Fuller Museum of Art, Brockton; 2001; *Mark Dion: Encyclomania*, Villa Merkel, 2002; and *Full House*, The Aldrich Museum of Contemporary Art, 2003. Dion is currently artist in residence for the Centre for Surrealist Studies, Manchester and is working towards a site-specific installation at the Manchester Museum in 2005.

Major group exhibitions include *The Museum As Muse*, Museum of Modern Art, New York, 1999; *inSITE 2000*, San Diego and Tijuana, 2000; *Museum as Subject*, National Museum of Art, Osaka, 2001; and *The House of Fiction*, Sammlung Hauser und Wirth, St. Gallen, Switzerland, 2002.

Further reading includes: Corrin, Lisa Graziose, Kwon, Miwon, and Bryson, Norman, *Mark Dion*, Phaidon, 1997; and Coles, Alex, and Dion, Mark, *Archaeology*, Black Dog Publishing, 1999.

Born in 1965, in Montana, USA. Lives and works in New York. Andrea Fraser studied on the Whitney Museum Independent Study Programme, New York from 1984-85.

Her solo exhibitions include *Welcome to the Wadsworth*, MATRIX, Wadsworth Atheneum, Hartford, 1991; *El Museo*, a project for Basque television developed with Consonni, Bilbao, 2000; *Official Welcome*, The MICA Foundation, New York, 2001; Vancouver Museum of Art, Vancouver, 2002; and her recent survey show *Works: 1984 to 2003*, Kunstverein Hamburg, 2003.

She has also participated in group exhibitions including *Collected*, The Photographers' Gallery and The Wallace Collection, London, 1997; *The Museum as Muse*, Museum of Modern Art, New York, 1999; *SIGHT/SITE: Objects Subject to Change*, Institute of Contemporary Art, Philadelphia, 2001; and *Economies of Time*, Museum Ludwig, Cologne, 2002.

Further reading includes *Works: 1984 to 2003* (cat), Kunstverein Hamburg, 2003; and Townsend, Melanie, *Beyond the Box: Diverging Curatorial Practices*, The Banff Centre, 2003.

Founded as a journal in 1995 by a group studying on the Art and Art Theory MA at Chelsea College of Art and Design, Inventory is a collective based in London.

Solo exhibitions and projects include: *Requiem For The Empty Quarter*, The Approach, London, 2002; *SonicSchnellpressenfabrik*, Info Offspring, Dresden, 2002; and *Inventory*, British Council Gallery, Prague, 1996.

Group exhibitions include *Life/Live*, Musée d'Art Moderne de la Ville de Paris, 1996; *Hiroshima Art Document*, Hiroshima, Japan, 1999; *Protest and Survive*, Whitechapel Art Gallery, London, 2000; *Century City*, Tate Modern, London, 2001; *The Galleries Show*, Royal Academy, London, 2002; *Independence*, South London Gallery, 2003; and *Beck's Futures*, ICA, London, 2003.

Further reading on and by Inventory can be found in *Cream: Contemporary Art in Culture*, Phaidon, 1998; *Inventory*, *Smash This Puny Existence*, Book Works, 1999; *Pandaemonium* (cat), Lux, 2001; and Russell, John (ed), *Frozen Tears*, 2003. The journal *Inventory* is in its 5th volume.

Born in 1943 in Brooklyn, New York. Lives and works in New York. Martha Rosler took her MFA from the University of California, San Diego in 1974, where she made some of her earliest performances and installations including *Monumental Garage Sale*, 1973 and *A Gourmet Experience*, 1974. Rosler now teaches at the Mason Gross School of the Arts at Rutgers University, in New Brunswick, New Jersey.

Her solo exhibitions and projects have included *If You Lived Here...* Dia Art Foundation, New York, 1989; *Martha Rosler: Positions in the Life World*, Ikon Gallery, Birmingham and Generali Foundation, Vienna, 1998 and touring; *Martha Rosler: Video*, Kiasma Museum Of Contemporary Art, Helsinki, 2000; and *Spacing the Line: Performativity and Passage Zones*, Academy of Visual Arts, Leipzig, 2002.

Rosler has also taken part in the group exhibitions *Documenta VII*, Kassel, 1982; *Inside the Visible*, ICA, Boston, touring to Whitechapel, London, 1996; *Playing Amongst the Ruins*, Royal College of Art, London, 2001; and *Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001*, Whitney Museum of American Art, New York, 2002.

Further reading includes Wallis, Brian, *If You Lived Here... The City In Art, Theory, and Social Activism*, Bay Press, 1991; Rosler, Martha, *In the Place of the Public*, Cantz Verlag, 1994; and de Zegher, Catherine (ed.), *Martha Rosler: Positions in the Life World*, Ikon Gallery and MIT Press, 1998.

Born in 1931 in Kansas City, USA, Robert Morris studied engineering before graduating in art and art theory from Hunter College, New York, in 1966. He is currently Professor in Sculpture, Combined Media, Theory and Criticism at Hunter College, New York.

Major monographs and retrospectives include those at the Whitney Museum of American Art, New York, 1970; Tate Gallery, London, 1971; Guggenheim Museum, New York, 1994; Centre George Pompidou, Paris, 1995; and a series of 3 major exhibitions exploring his oeuvre at the Musée d'art contemporain de Lyon, between 1998 and 2000.

Morris has also exhibited in group exhibitions such as *When Attitudes Become Form*, Kunsthalle Bern and ICA, London, 1969; *Documenta VI*, 1977 and *Documenta VIII*, Kassel, 1987; and *Objects of Desire: The Modern Still Life*, Museum of Modern Art, New York, 1997.

Further reading includes Berger, Maurice, *Labyrinths: Robert Morris, Minimalism, and the 1960s*, Icon, 1990; Morris, Robert, *Continuous Project Altered Daily: The Writings of Robert Morris*, MIT Press, 1993; Krauss, Rosalind, *Robert Morris* (cat), Guggenheim Museum, 1994; Alberro, Alexander and Norvell, Patricia (ed), *Recording Conceptual Art: Early Interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner*, The University of California Press, 2001.

Born in 1970, Zambia, lives and works in London. Young graduated in MA Photography at the Royal College of Art in 1997, having previously studied at the University of Brighton.

Her solo exhibitions include *Nothing Ventured*, fig-1, London, 2000; *Business as Usual*, John Hansard Gallery, Southampton and touring, 2001; *My Megastore*, Virgin Megastore, London, 2001; and *Ibid Projects*, Vilnius, 2003.

Young has also participated in the group exhibitions *Media City Seoul*, Metropolitan Museum of Art, Seoul Biennale, 2000; *The Communications Department*, Anthony Wilkinson Gallery, London, 2001; *Exchange and Transform*, Kunstverein Munich, 2002; and *Beck's Futures*, ICA, London, 2003.

Further reading includes Young, Carey, *Incorporated*, Film and Video Umbrella, 2002; and Stallabrass, Julian, *Internet art: The Online Clash of Culture and Commerce*, Tate Gallery Publications, 2002.

NOTES

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**A Short History of Performance:
Part II**

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18-23 November 2003

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Useful Information

CONVERSION TABLES

LENGTH

1 meter (m)	=	100 cm	=	1,000 mm
1 millimeter (mm)	=	.001 m		
1 centimeter (cm)	=	.01 m		
1 decimeter (dm)	=	.1 m		
1 decameter (dkm)	=	10 m		
1 hectometer (hm)	=	100 m		
1 kilometer (km)	=	1,000 m		

CAPACITY

1 liter (l)	=	100 cl	=	1,000 ml
1 milliliter (ml)	=	.001 l		
1 centiliter (cl)	=	.01 l		
1 deciliter (dl)	=	.1 l		
1 decaliter (dkl)	=	10 l		
1 hectoliter (hl)	=	100 l		
1 kiloliter (kl)	=	1,000 l		

WEIGHT

1 gram (g)	=	100 cg	=	1,000 mg
1 milligram (mg)	=	.001 g		
1 centigram (cg)	=	.01 g		
1 decigram (dg)	=	.1 g		
1 decagram (dkg)	=	10 g		
1 hectogram (hg)	=	100 g		
1 kilogram (kg)	=	1,000 g		

METERS	YARDS	INCHES
1.000	1.093	39.37
.914	1.000	36.00

CENTIMETERS	INCHES	FEET
1.00	.394	.0328
2.54	1.000	1/12
30.48	12.000	1.000

KILOMETERS	MILES
1.000	.621
1.609	1.000

GRAMS	OUNCES	POUNDS
1.00	.035	.002
28.35	1.000	1/16
453.59	16.000	1.000
1,000.00	35.274	2.205

KILOGRAMS	OUNCES	POUNDS
1.000	35.274	2.205
.028	1.000	1/16
.454	16.000	1.000

LITERS	PINTS	QUARTS	GAL.
1.000	2.113	1.057	.264
.473	1.000	1/2	1/8
.946	2.000	1.000	1/4
3.785	8.000	4.000	1.000

MULTIPLICATION TABLE

1	2	3	4	5	6	7	8	9	10	11	12
2	4	6	8	10	12	14	16	18	20	22	24
3	6	9	12	15	18	21	24	27	30	33	36
4	8	12	16	20	24	28	32	36	40	44	48
5	10	15	20	25	30	35	40	45	50	55	60
6	12	18	24	30	36	42	48	54	60	66	72
7	14	21	28	35	42	49	56	63	70	77	84
8	16	24	32	40	48	56	64	72	80	88	96
9	18	27	36	45	54	63	72	81	90	99	108
10	20	30	40	50	60	70	80	90	100	110	120
11	22	33	44	55	66	77	88	99	110	121	132
12	24	36	48	60	72	84	96	108	120	132	144

Table of Time Measure

60 seconds	=	1 minute
60 minutes	=	1 hour
24 hours	=	1 day
7 days	=	1 week
30 days	=	1 calendar month
12 months	=	1 year
365 days	=	1 common year
366 days	=	1 leap year
100 years	=	1 century

Table of Dry Measure

2 pints (pt.)	=	1 quart (qt.)
8 quarts	=	1 peck (pk.)
4 pecks	=	1 bushel (bu.)
1 cord	=	128 cu. ft.

Table of Liquid Measure

4 gills (gi.)	=	1 pint (pt.)
2 pints	=	1 quart (qt.)
4 quarts	=	1 gallon (gal.)
31 ¹ / ₂ gallons	=	1 barrel (bbl.)
2 barrels	=	1 hogshead (hhd.)

Table of Paper Measure

24 sheets	=	1 quire
20 quires	=	1 ream
10 reams	=	1 bale

Table of Linear Measure

12 inches	=	1 foot
3 feet	=	1 yard
16 ¹ / ₂ ft. (5 ¹ / ₂ yds.)	=	1 rod
660 feet	=	1 furlong
320 rods (5280 ft.)	=	1 mile

Miscellaneous Measures

12 units	=	1 dozen
12 doz.	=	1 gross
12 gr.	=	1 great gross
20 units	=	1 score
1 hand	=	4 inches
1 fathom	=	6 feet
1 knot	=	6086 feet
3 knots	=	1 league
1 bu. potatoes	=	60 lbs.
1 barrel flour	=	196 lbs.
1 cu. ft. of water	=	7.48 liquid gals. and weighs 62.426 lbs.
Diameter of circle x 3.1416	=	circumference
Diameter of circle squared x .7854	=	area.
Atmospheric pressure is 14.7 lbs.		per sq. in. at sea level.
13 ¹ / ₂ cu. ft. of air	=	weighs 1 lb.

Table of Cubic Measure

1728 cubic inches	=	1 cubic foot
27 cubic feet	=	1 cubic yard
128 cubic feet	=	1 cord of wood
24 ³ / ₄ cubic feet	=	1 perch of stone

NOTE- A cord of wood is a pile 8 feet long, 4 feet wide and 4 feet high. A perch of stone or brick is 16¹/₂ feet long, 1¹/₂ feet wide, and 1 foot high.

Table of Avoirdupois Weight

16 drams	=	1 ounce (oz.)
16 ounces	=	1 pound (lb.)
100 pounds	=	1 hundred-weight (cwt.)
2000 pounds	=	1 ton (T.)
2240 pounds	=	1 long ton (L.T.)

Table of Troy Weight

24 grains (gr.)	=	1 penny-weight (dwt.)
20 penny-weights	=	1 ounce (oz.)
12 ounces	=	1 pound (lb.)

Table of Circular Measure

60 seconds (")	=	1 minute (')
60 minutes	=	1 degree (°)
360 degrees	=	1 circumference

A degree of the earth's surface or a meridian = 69.16 miles at the equator.

Table of Apothecaries' Weight

20 grains (gr.)	=	1 scruple ()
3 scruples	=	1 dram ()
8 drams	=	1 ounce ()
12 ounces	=	1 pound (lb.)

Table of Surface Measure

144 sq. in.	=	1 sq. ft.
9 sq. ft.	=	1 sq. yd.
30 ¹ / ₄ sq. yds.	=	1 sq. rod
160 sq. rods	=	1 acre
640 acres	=	1 sq. mile

An acre measures 208.71 ft. on each side.
A section of land is 1 sq. mile.
A quarter section is 160 acres.
A township is 36 sq. miles.

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