~~Mr. Klein~~

~~This is an invitation, you can participate in two ways.~~

~~a) Fill in the formula and return. All returned material will be part of a print/show series.~~

~~b) Fill in the formula & tape.~~
~~The base of this work is a series of d p g a s, produced by participating artists.~~
~~The only condition: The a s must be done in a hotelroom.~~
~~If you want to participate, contact us, we will pay for the hotelroom (up to $ 10). All videotapes will be returned.~~

Tøm Elling & Lømhølt Førmular Press

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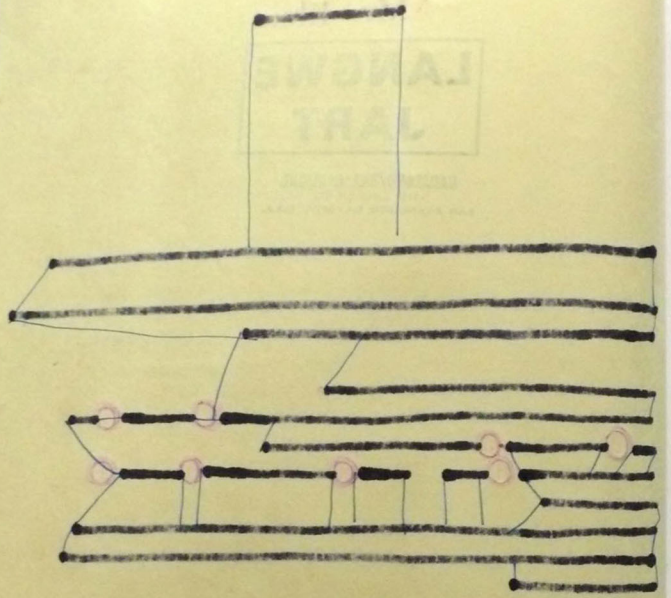
THIS IS A SPECIAL
RUBBER STAMP ART
ISSUE OF DAD(D)AZINE

LUNDADALAND



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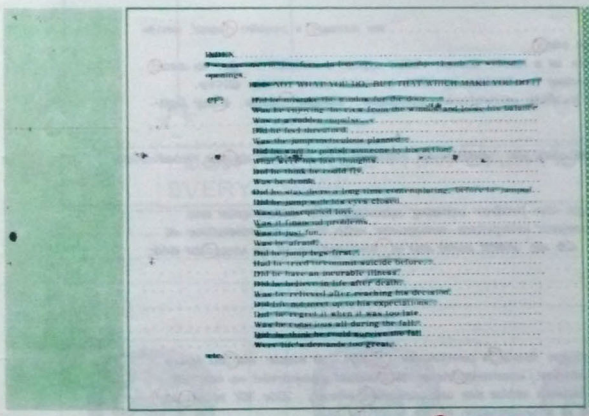
GAGLIONE 1940-2040

~~somewhere there is himself out of a window~~, ~~let us visualize the descent, self destruction, to glide is beautiful, a violent trembling~~ ..... ~~mr. Klein glided only for himself~~.

"~~formulae~~" ~~that is to say are opened after the principles of the formula~~. ~~The letters are a period of time with references to mr. Klein's development, in the final product, they become mr. Klein's background~~, his personality, ~~but a background and personality which can be altered by intervention in the formula-letters~~.

~~How about a photo-series where mr. Klein is dancing to the window, an infinite stream of photos, without appreciable differences, a moment drawn out to the utmost. Any part of the process will do. This kind of photo-series differs in its nature from slowmotion, it is more psychological.~~



~~Flight from the room/command of the room~~
~~meaningless clues (I miss clues in the air~~
~~during the fall).~~
~~Instead of jumping, he throws his tape~~recorder
~~out of the window.~~
~~He leaves his birdcage~~ /~~literary filter~~
~~The shower is on~~
~~possibly it is a weak moments giving in~~/
/ / / / / / / / / / / / / / / /
/ / / / / / / / / / / / / / / /
~~act belongs to the room and the individual~~/
/ / / / / / / / / / / / / / / /
/ / / / / / / / / / / / / / / /
/ / / / / / / / / / / / / / / /
/////////////////////////////////

INDEX

This or . . . . . or principle can, as in the photo-series, be employed on any part of the action-sequence, and in this way make the present relative (make the "present" contain a series of "presents")

This "expansion" of the moment (explosion of the present) I see as something very important - yes, I see the actual jump as a symbolic attempt at exploding the "present" (flight from time and the limits of the room). A mythological clash/confrontation with the boundaries of existence.

What does this tell you ? Mr. Klein took a picture of a window where he had considered jumping, while he thought about the consequences, he touched up the photo. A picture detail from the reality it represents, brought back via touching-up, a sensual, carnal detail, the which dreams are made of.

INDEX. . . . . we manage by the detail while we consider the idea

We have put him in a hotel room. How about a helper ? fx. to read about revolutionary problems by Mao or such as a library killer.
What about the hotel's corridors, elevator, closed doors, heavy lighting. . . . . .
. . . . . .
now that you mention the individual captured in limited space, explosion of the present.

We could fix. tape the letters leaving openings for comments and connect an automatic telephone-answerer with the phonenumber of the exhibition. Or we could send out a description of an unreal bed, or - no. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
Another possibility: A slide projector, a TV . A serie slides from the expanded moment/investigations of details projected on the TV. Direct transmissions from the constructed room. The TV is placed in the room and is a repetition of its own details.

A noteworthy thought: While the history of science exhibits progress, the history of art does not. No work of art can supersede another. In fine every successful new work of art takes its permanent place in the tradition.

ANDEN

Analytic draft

Lettering & typefaces: Normalsans

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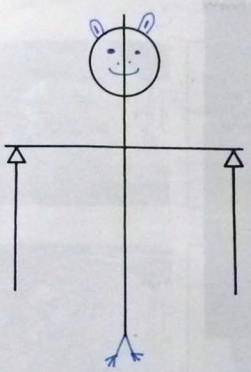


We ought to extend the structure to also include the preliminaries - the rational decisions & actions which led mr. Klein to the magical moment - the fall - to descend one must first ascend

X - the magic point where line and circle meet - in one point.
fx. pressure of the finger on the trigger reaches the point where the shot is fired.

irrational	rational
future	past

I DON'T BELIEVE THAT DADA IS EVERYWHERE.

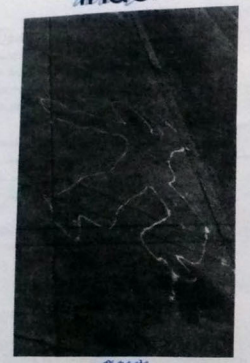
DADA 1

DADA 2

DADA 3

The structure can in the manner by dividing two poles - i.e. - sensual and rational - (inhaling) construction - anonym - whole - symmetrical - from without - odd - position - the dream - the wish of freedom.
(exhaling) destruction - organic - dismantling - movement - fragment - result - suggestion - the dream - total - man.

Index



Dear Tom

[illegible]

GAGLIONE 1940-2040

Process for a room where an action has happened: the room disappears outward; its boundaries are annulled; the situation of the objects remains.

[illegible]

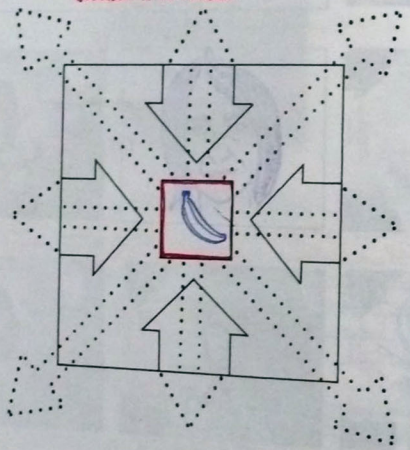


Fig. 4

[illegible]

POST KUNST

ARTE CORREO

POST KUNST

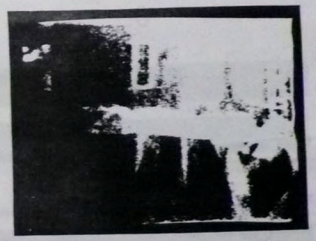
ARTE CORREO

POST KUNST

ARTE CORREO

POST KUNST

ARTE CORREO



LUNDADA BANK
DEC 77.12.15

LUNDADA BANK
DEC 77.12.15

LUNDADA BANK
DEC 77.12.15

a blank page

Retouch

Text

cue 1:

[redacted]

Cue 1:2

[redacted]

Clue

[redacted]

Object

[redacted]

[redacted]

LANGWE
JART

MIT LUFTPOST
PAR AVION

FLYGPOST
PAR AVION

[redacted]".

[redacted]

The hotel-room with clues: Unmadebed - running shower - litter in ash-tray etc.
The act: A serie of photos without different worth mentioning (from here to there).
The monument: Figure made of plaster, placed in the yard under the window, with a photolamp for lighting the scenery.
Or: - Contours of a person (like photo) made in neon, placed in the yard under the window.

Video: 8 monitors placed in the hotel room.

"the dialectic is based on the conviction of the relarization or the constant union of the two-sided contrast uniting, which again gives dualities, but let us now imagin a complete new kind of soccerground, where instead of two teames and two goales, we find three teames and again three goals. What will happen when the three teames start playing against each other"
(Joan)

Method - by taping the material on video-tapes.

1. The epic method. The material is split up according to, of. titles of divisions of action and played in sequences.

THE ROOM	THE ACTION	THE MONUMENT
First box	Second box	Third box
Hammer, nail and wood	the nail is driven into the wood with the hammer.	the result of the action for example the cross.

Fig. 1

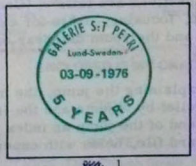
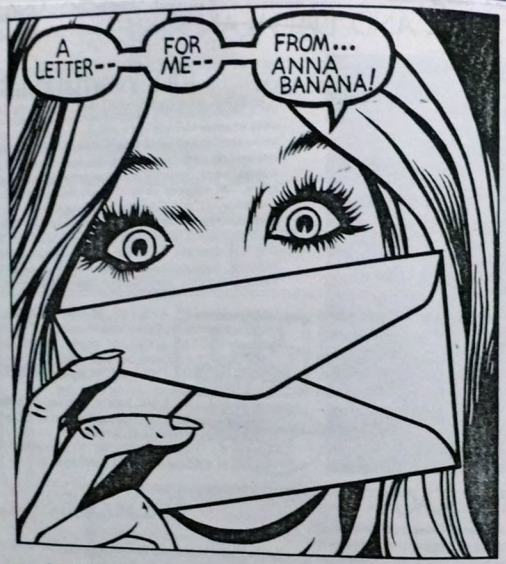


Fig. 1

Fig. 1



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VILE International No. 6, FE-MAIL ART issue is a 112 page, 7 x 10" perfect bound, limited edition, numbered and signed. The contents are broken down into three categories; Postal Art, Postcard Art and Correspondence Art. This documentation was gleaned from The Museum of Contemporary Postal Art and the Banana Archives in San Francisco.

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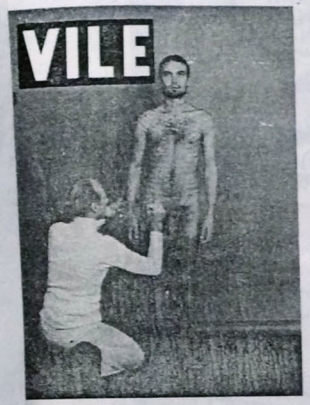

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VILE International is a magazine devoted largely to documenting the activities of artists involved in the mail-art network. Included are both mail-art works such as post cards, letters, collages, rubber stamp works and add-to- and send-on pieces; and photos, diagrams and written accounts of performances, events, shows or individual projects by these artists in their home towns. The magazine varies with editorship; Gaglione presenting selected mail-art works only (4th and 6th editions), while Ms. Banana's issues include coverage of the local activities along with fiction and poetry that maintain the vile, iconoclastic theme with which she began the magazine (1st, 2nd, 3rd, and 5th editions). Works included come from Argentina, Australia, Belgium, Brazil, Canada, Czechoslovakia, England, Germany, Holland, Hungary, Italy, Poland, Spain, Uruguay, USA and Venezuela.

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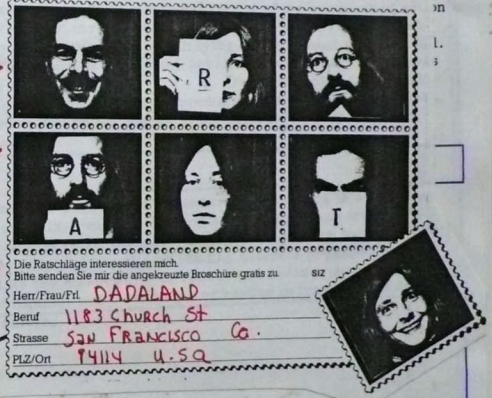
You suggest the weight in the exhibition moved from the subject mr. Klein, and to rather extend to include our private [illegible] in connection with the project. This uncertainty leads to a higher level of abstraction, and in this I see a danger. [illegible] a picture of a concept derived from a picture of [illegible] I think it is important that we always keep the [illegible] to the starting point, in order not to end in a claustrophobic universe of form, a swarm of information, about real possibilities of choice, like in a labyrinth.

Imagine that



[illegible] video and [illegible] Imagine the [illegible] universe, guided by formula [illegible] in the room [illegible].

CUE: The structure is [illegible] structure and strategy. [illegible] to know where [illegible] open for all ideas [illegible] in order [illegible] to [illegible] to [illegible] to [illegible] to [illegible] the structure [illegible] not [illegible].

DO
NOT
OPEN

Tom Elling & Lomholt Formular Press

the photo. A man a monument.
is
(see fig. 1)

13 okt. 77

A correspondance

fig. 1

The form we choose can be an expression in the same way, an additional
of the
course.

BANAN - OLOGIE

Einführung zum 1. Teil

"In einer Bananenschale ist die BANANOLOGIE ein Vorgang, der viele Leute dazu bringt, ihre jeweilige eigene Mythologie jenseits der allgemeinen Lebensmythologie, die uns von den Massenmedien vorgeschrieben werden, zu realisieren. Meistens wird sich der Teilnehmer einer derartigen Vorstellung kaum dieser Tatsache bewußt; ihm geht es dann jeweils nur darum, ob nun der Gewinner den "100 m Rückwärtslauf" auch richtig in seinem Sinne gewinnen wird oder ob der Sieger im "Bananen-Nach-Hintenwerfen" auch "richtig" geworfen hat; es geht letztenendes darum, ob auch derartige Disziplinen olympische Disziplinen werden könnten. Sicherlich fallen den Zuschauern noch weitere verrückte Wettkämpfe ein. Auch so kann man den Geist aktivieren.

Alle meine Anregungen haben eine Aufforderung zum Mitmachen. Alle können dabei mitmachen, was mir sehr wichtig erscheint! Die Verantwortung jedes einzelnen liegt in der individuellen Aktivität jedes einzelnen.

is to is to

is. 2.

Meine Aktionen sollen den "Wettkampfcharakter" in Frage stellen (auch wenn es manchmal so aussieht, als ob es ein Wettkampf ist) obgleich auch von "Siegern" gesprochen wird, jedoch sind diese keine besonderen Leute mit besonderen Leistungen, sondern einfach Leute, die für ihr Dasein belohnt werden. So kommen denn auch alle, die mit mir zusammen etwas machen, auch wenn das nur in der Form des Zuschauens geschieht, das "Bananen Diplom", das verliehen wird, weil man eben da ist. Dieses Zertifikat beurkundet keine auserwählte Leistung, sondern die Teilnahme an einem Spaß.

Der UNSINN bekommt einen SINN in einer Zeit, in dem rationales Tun Prinzip geworden ist, obgleich eine menschliche Eigenschaft, nämlich einmal etwas Unsinniges zu tun, ebenso wichtig ist. Viele

Private problems the problem is this

Let us physical

own the

2:1
2:2
2:3
etc
3rd box

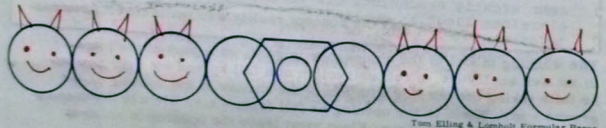
möchten an vielen Plätzen ihres täglichen Lebens einmal etwas Unsinniges tun, hier hat jeder die Möglichkeit, es wenigstens zu probieren. Der Teilnehmer meiner Aktionen soll einmal für eine Zeit aus der Konsumentenrolle des Massenmedienbenutzers herausgelöst werden, der individuelle Spaß soll einmal ernst genommen werden.

Für jede individuelle Entwicklung ist dieser Aspekt im Leben sehr wichtig. Unsere Gesellschaft wäre in vielen Dingen gesünder, wenn dieser Aspekt eine größere Bedeutung bekäme. Der Mensch kann auch lachen, der Mensch kann auch spielen.

Meine Kunst versucht, wenn auch in einem bescheidenen Maße, die verschütteten menschlichen Qualitäten des Spielens und des Sich-Freuens wieder zu aktivieren. Ich möchte Anregungen geben, damit möglichst viele mitmachen. Das ist meine Kunst".

ANNA BANANA AUS EINEM INTERVIEW MIT KLAUS GROH, ÜBERSETZT VON KLAUS GROH.

CLAWS GROW



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[redacted]

[redacted]

[redacted]

[redacted]

OR.
OR.
etc)

[redacted]

The converse of the plot - and the corridors of the hotel, the elevator, closed doors, and sluggish light.....
as I see it, this is about the need to set the plot (the jump) in relief.....
.....
I have toyed with the notion of expanding the room.
fx. instead of renting one room, we could rent, two or perhaps three rooms in the same hotel, fx. one on the first floor, one on the second floor and one on the third floor - the rooms should be one above the other and identical (like chinese boxes).
The rooms could serve as the "boundaries" for the various stages of the act.

fx. 1st room (1st floor) the scene of the action.....
.....
.....
.....
action/deeds could take place here with video recordings.

2nd room (2nd floor) the scene of decision.....
.....
.....
.....
.....
Here the theoretical material formulas etc., do.....
.....don't material can be found (video with transmissions from the scene of the action).

3rd room (3rd floor) the scene of monument.....
.....
.....
.....
.....
clues from the act (the jump)etc.

As well as having this "limiting function", the rooms must also express, illustrate, their function.
fx. What does a "scene of action" room look like.....
What does a "scene of decision" room look like.....
What does a "scene of monument" room look like.....

Analytical draft

As formula fx.: Over the bed is a picture which can be seen in the mirror when you sit in the chair by the window.

A hotel-room on taperecorder/corrections to a hotel-room.

The eternal ring of necessities made a creative process impossible, it had to end with a jump. The necessary always returns and become intolerable in the end. (The creative is a final form).

THE REAL ROOM
THE UNREAL ROOM
The reconstruction of feeling the room.
A room have an *inclination* for claiming - through its objects - that it is invariable - that it is eternal like a monument in stone. It leaves a person a feeling of own value.

Petrified room that stands (to be born in a tent - what does it mean to the feeling of the eternal and own value).

The room judges the person. The person could not live up to eternity of the room, the objects sentenced him to a jump/squeezed him out.

1st room. Gets attracted, lured inside by the objects - or just placed.....
.....
.....

2nd room. Trying to see.....
.....
.....

3rd room. Gets squeezed out - the objects have judged.....
.....
.....

Both are the shell around the action that belong to the person who did not participate. If you have jumped, these rooms are superflous, they have melted together into some other substance. The room is the existence material of the spectators.

The room of enclosement: Incomprehensible in its simplicity, making - shadows on the walls. Just-prints without purpose, the slower rate.

JOURNAL OF A JUMP: Conviction not. Klein of the value and necessity of the jump in present circumstances. The jump has been executed before, on the jump. Somewhere it has lurked, in the shadows, in the corners, it exists as a truth, dogma, or science. It argumentation of the necessity of making is the proofs are adjusted to the circumstances. The argumentation consists of references to the authority of the dogma.

Person who observes while waiting to jump.

Tom Elling & Lomholt Formular Press

A sketch for is pour la reconstruction'.

The pictures: Swarming activity - the "specialist" arrives to the scene of action - his expression in close-up - he sizes up the situation - with a professional challenging air makes his way to the center - the magical circle of theurgism - the display of the intimate - questions - measuring - notes - finger prints - details gathered like bits of puzzles - the course is reconstructed - but what is the method?

This "Saturday-night on TV" - vision I imagine as a, not visible, but urgent picture-puzzle, like a transparent stage set for the "on the spot" - exhibition. There are the following strata:

The room: We rent a suitable hotel-room in the city - the room must face the back and be situated on 3rd or 4th floor - in the room I imagine 'traces' of the previous tenant, fx. indentation of a body in an unmade bed - litter in the ash-tray - used soap in the wash-basin etc. (these things may be obtained by booking a room without cleaning after a former tenant. Otherwise we must - in the service of art help ourselves ...) - the room must also have a suitable window that the opened and from which a possible jump will seem likely.

By choosing a hotel room as starting-point we obtain among other things the [illegible]. A room where the problem private public is [illegible] together in the function of the room - where the [illegible] movers in the atmosphere of the room - where reality may be described without quotationsmarks - where the tainted past of the galleries is avoided - and where the conditions for identification of the spectator with the "story" is ideal.

The act: Here the problem is the marking of the lapse of action from here to there and besides the already suggested solution, I could imagine the problem solved by using fx. Little electric bulbs hanging from the ceiling like points, cues in the lapse of action in the room - outlines of foot-prints drawn with chalk on the floor - outline of the floor - photo-cells connected with bulbs which give a sound.

The choice of these, or other possibilities, depends on other mediaformula: Will it be appropriate to use the sections of the room as points in a formula? (like in a architecture-drawing where the printed points in the construction may be supplied with notes - suggestions of alternative solutions - choice of material - calculations - coordinates - marks or the like)

The monument: The result of the act - mr. Klein lying on the ground after the fall: -
Figure in scale 1:1 made in plaster, dressed in clothes - placed in the yard under the window with a single photo-lamp for lighting the scenery (Imagine the "action" itself carried out at the night)
The spectator should only be able to see the scenery in the yard from the open window in the hotel-room - the "falling feeling" from the descence down to the scenery, together with the compelling effect will then become a part of the view/the experience from the window.

The intention: The above mentioned sketch is the result of making a "as realistic as possible" starting point for a working model "the Chinese box" for the project mr. Klein's great air-leap.

The error: It is possible that you find the idea of the hotel-room far fetched. It will lose a danger which it has in regard to the complex of problems round the choice of form - including the conventional concerns for the sake of the "story" - or as a combination of both. Your attempt with the casting/the expectations should be the complex of problems in a good way, I don't see any meaningful solutions besides an "estimate" where the demands of the story ought to be given the top priority, Klein as regard choice of material and choice of form.

Note

Something which is carefully considered

Because of outside circumstances

Result of progress or development

A sudden act

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