

ELENA BAJO

On Uncertain Terms

The Politics of the Everyday:
The Anarchy of Performance, Objects, Spaces and Situations
(Researching the Unarchived)

THIS IS AN UNCORRECTED PROOF

**It should not be quoted without
comparison with the finished book**

**FOR MORE INFORMATION
office@sametitled.org**

**s/t - contemporary art and culture
brunnenstrasse 158 * 10115 berlin**

2011

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edition

/ 300

INTRO TO BE COMPLETED

"On Uncertain Terms" can neither be considered a finished work of art nor an ongoing project; it is an investigation of work in process by and between an artist, a graphic designer and a curator. I invited Elena Bajo for an exhibition more than six months ago not being aware that the exhibition space would still be a construction site when she arrived to install the show and coordinate her performance. With respect to her conceptual work practice we decided to reflect upon the process of the making of the exhibition, the corresponding publication made by Ania Diakoff and the construction site of the exhibition space - extending the investigation to the entire building of brunnenstrasse 158 in berlin, where s/t is located, to it's physical presence and actual state in construction as well as to it's former tenants and their very personal history. Of course it is impossible to capture the process in it's full complexity with rather static medias like this publication or the installation of works in the different sites of the building, any serious approach would just be documental. Just as the exhibition developes by the workers of the construction and the interventions of Elena on site until the opening on the 3rd of november 2011, both interacting involuntarily, and just as the works will vanish with the constantly progressing completing of the building, the performance at the opening being inspired by the very moment and the knowledge gained so far about the site and it's history, this publication must be read as the instant image of the investigation in the moment of being printed and the work in progress of the designer being forced to adapt constantly to circumstances out of the control of any of the creative parties and 9h of time difference away from where it is happening to embrace the beauty and easiness of contemporaries and liberate ourselves from the need of completeness and perpetuity.

Dirk Lachmann
Berlin 27/10/11

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Universal Flag

On Uncertain Terms

s/t contemporary art and culture, Berlin

2011





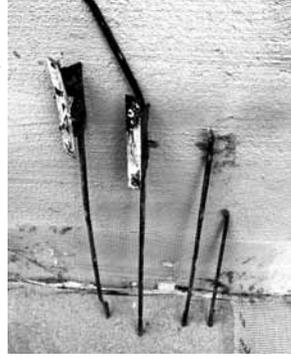
On Uncertain Terms

by Elena Bajo

the site is an old East Berlin building undergoing renovation at
158 Brunnenstrasse
the artist occupies the building and its present state of affairs,
the present situation
the building is a temporary reclaimed space
the building becomes a temporary studio
the building produces artwork
the artwork is the building and its processes, with references to the
past and relationships to the present-future
the artwork is in constant flux
the performance frames the moment
tomorrow will be another day

Process / Space as Given

[On Certain Terms]



On Uncertain Terms



On Uncertain Terms

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right and following pages:

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Grundriss

Bauherr:
 Maximaldau, Vorderhaus und Seitenflügelbau
 Aufhebung des Vorderhauses
 Brunnenstraße 156
 10557 Berlin

Bauherr:
 Trissan GmbH
 Kolwitzstraße 64
 10433 Berlin

Entwurfswissiger:
 Leutner Bauplanungsgesellschaft mbH & Co. GbR
 Lehnitzstraße 33
 10055 Berlin
 gero.leutner@leutner-bauplanung.de

Gegenstand der Zeichnung:
Ausführungsplanung

Referenzplan:
 Baupläne
DIN A3

Änderungen:
 Gewächshaus



Legende:

	Bestandsmaße
	Wärmegrenzwand
	Brandwand
	witterungsabdichtend gegen wNB
	Feuerständer
	Feuerständerwand
	Neubau
	Abbruch
	Feuerständer
	Feuerständerwand

On Uncertain Terms
 BW
 wNB
 witterungsabdichtend gegen wNB

- Anmerkungen:
10. Ergänzungsdetail Stiehlbügel (SB) weitzieren
 11. Sanitätskabinen mit Zubehör für das 1.OG bis 4.OG beschriftet
 12. Aufzugsgrünge detailliert
 13. Querprofile der Bstossmauer beschriftet
 14. Bstossmauerflöckchenabwärtig 2. OG um ca. 11cm in Richtung Flur verschieben
 15. Bstossmauerflöckchenabwärtig 2. OG 50 mm ca. 30cm in Richtung Treppenvorzeichen
 16. Aufzugsanweisung im EG
 17. Balkendeckel 3.OG auf 1.40m weitzieren
 18. Mithras Feuerständer, Fenster, durch Fenster mit Beschulung ersetzt
 19. Mithras Feuerständer, Fenster, durch Fenster mit Beschulung ersetzt

The Pervasive Element

Frieze Frame, London

2011



Monstrous Corporeality

by Tom Trevatt

Monsters are variously characterized by accident, indetermination, formlessness; by material incompleteness, categorical ambiguity, ontological instability. One may create monsters through hybridization, hypertrophy, or hypotrophy; through lack, excess, or multiplication; through the substitution of elements, the confusion of species, or the conflation of genders and genres.

(Ten Theses on Monsters and Monstrosity, Allen S. Weis 2004)

Things fluctuate, tessellate and become manifold, repeated patterns and unique forms dissipate. Exuding a powerful terror characterised by the monstrous void in the name of the thing, the thing in question recuperates itself into a value forming regime, making matter matter. In the redetermination of the thing as it traverses categories, as it lives and breaths through the environment, as it percusses against thought, against other things, the world is reproduced through itself, through the hinge of the thing. Substance, the formation of touchable, excitable matter into discreet parts, is expressive of this terror of the unnamable, as yet unknown or simple thereness of the thing as it compounds and conjoins elements into folded and repeated tentacular parts, each determined by and determining environment. Merely arresting these parts and redetermining them, Elena Bajo presents a sculptural work comprised of discarded cardboard used to cover the floor in the Frieze Art Fair as the walls are painted. These accidental paintings form the almost unlimited edition sculpture, as individual, singular units, at the same time sculpture and multiple rolled paintings, part of a whole and multiple fragments expressive of the infinite perseverance of matter.

This mere presentation of the accident as artwork, a repeated gesture in Bajo's practice, is contingent explicitly on the by-products of labour. Somehow both interrupted and allowed to continue, this labour, the act of constructing and installing the art fair, is supportive of the work but is also a reminder of the enormity of the commercial art scene in which Frieze partakes. Bajo's work exists in an interstitial space both inside the market place, but continually breaking from it. Neither explicit attack nor thoroughgoing critique, the project Bajo engages in is sympathetic towards a certain political anarchism. Acting as

witness to the construction of the art fair, slipping between the workers and engineers, Bajo is both complicit in the process and an antagonistic element. Distanced from the workers but at the same time thrust into their midsts, sharing a common but dislocated ground, Bajo performs a dual role that understands the contradiction at the centre of our relationship to the art fair.

Produced both for the fair and by the fair, by the fair's materials and by the work of the fair, the sculpture/painting is a recuperation of the mereness of things recognised as part of the aesthetic realm. The work is determined in the first instance by the site, but more than that it is shaped and formed by the materials of the fair's installation, the labour of the workers on site and their choreographies as they perform for no audience. It is made not only from the art fair itself, but by the art fair. Aesthetic formations are produced as by-products of erecting the tent frames, arranging lights to be installed or hauling the canvas over the roof. These formal arrangements inflect the construction site with elements of the studio, producing temporary assemblages or performances that percuss against Bajo's own work. She lightly frames these accidents of labour, witnessing the workers and claiming their superfluous products as her own work. Focusing her attention on the 'hard graft' of the build, on what comes by the way of the manual labour, on the poetic or sculptural qualities of work as such, Bajo presents the fair to itself by the slightest motion. The movement of this back on itself is important. The artist's materials are contingent on the production of the fair, she waits for fragments to be discarded and merely presents the real to itself as an abstraction of the making process of the fair itself rather than a response to it. As such the responsibility for production is distributed non hierarchically across the site, allowing chance operations and non-intentionality to determine the work.

As the body, the corpus, of the art fair rolls onwards, collecting, preserving and persevering, the excretion is discarded, laid to waste, collected, recycled or trashed. The corpus, so close to corpse, the abject, petrification of work into solidity, the object, temporarily halting the flow of work and then abandoning it back into the fluctuating marketplace, the fair is the attempt to arrest contingency or to produce value ex nihilo. It is the attempt to hold off the unknowns, the monstrous outsideness of that yet to come, both of art and commerce. To hypostatize. But at the same time to ascribe value to those same unknowns, the as yet uncreated work by an artist becomes a promise towards a futurity we must believe in to agree to the central conceit of the fair itself. We must believe in the value of the yet to be made. But the fair's by-products, the made but unthought of, are here reinserted into the scheme. The abject is bought to the fore, expressing itself without intention or

The Pervasive Element

telos, as the matter it simply is. Multiple, these sedimentations, an abstracted record of work done, stack and approach formlessness, singular, the painting/sculpture proposes a precarious minimalism characterised by an ambiguous relationship to the booth and the other exhibits in the fair.

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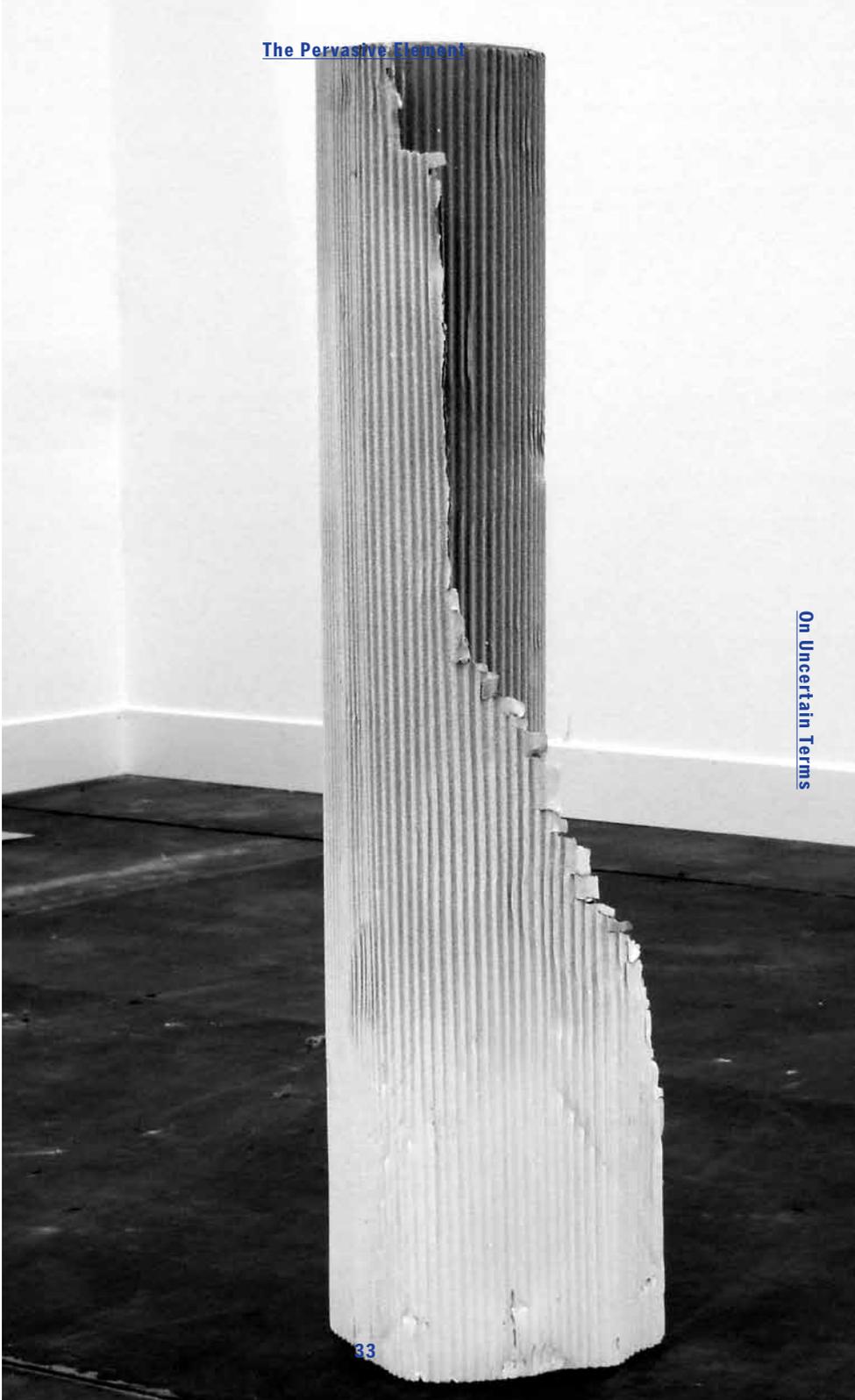
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The Pervasive Element



On Uncertain Terms





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Publication

[The Pervasive Element]



Thursday September 22 2011 | thetimes.co.uk | No 70371

594

May 1982

Mills
... and have served with notable success at the Army's director of operations



The Pervasive Element Elena Bajo

Essay by Tom Trevatt



[previous pages:](#)

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Record victory carries Wales step closer to knockout stage

The Pervasive Element

Wales have secured a record victory in their opening game of the 2011 Rugby World Cup, beating Ireland 19-13 at the Millennium Stadium in Cardiff.

The victory, which came in the form of a 19-13 win, was a significant boost for Wales as they look to progress to the knockout stages of the tournament.

Wales captain Iwan Tuk said: "It was a fantastic performance from the boys. We were really well organised and played some really good rugby. We were really happy to get a win in our first game and it gives us a real boost for the rest of the tournament."

The win was largely thanks to a superb performance from Wales' scrum-half, Iwan Tuk, who scored two tries and kicked all the goals. He also played a key role in setting up the other tries.

Wales' forward pack also played a crucial role in the victory, with the scrum and lineout both performing well. The scrum was particularly impressive, holding off Ireland's scrum for much of the game.

Wales' defence was also solid, with the back row playing a key role in stopping Ireland's attack. The full-back, Iwan Tuk, also played a key role in the defence, making several important tackles.

The victory is a significant milestone for Wales, as it marks their first win in a World Cup final since 1975. It also gives them a real chance of progressing to the knockout stages of the tournament.



Vicar shortage may leave 70% of parishes more than a sect

A shortage of vicars in England and Wales could mean that more than a third of parishes will be left without a priest to lead services, according to a report by the Church of England.

The report, which was published last week, says that the number of vicars in the country has fallen by more than 10% in the last five years. This has led to a shortage of vicars in many parishes, particularly in rural areas.

The Church of England says that the shortage of vicars is a major problem for the church, as it means that many parishes are unable to provide the services that their members need. This is particularly true in rural areas, where there are often only a few parishes in each area.

The report also says that the shortage of vicars is likely to get worse in the future, as more people leave the church and fewer people enter the priesthood. This could mean that many parishes will be left without a vicar for good.



Quitter put faith in Facebook

Harmordoggy looks to quarter-final and setting

Harmordoggy, the Welsh dog, is looking to progress to the quarter-final stage of the 2011 Rugby World Cup. The dog is currently in the semi-finals, where it will face a tough opponent.

Harmordoggy's performance in the semi-finals was impressive, as it scored two tries and kicked all the goals. This gives it a real chance of progressing to the quarter-final stage of the tournament.

Harmordoggy's captain, Iwan Tuk, says: "We were really well organised and played some really good rugby. We were really happy to get a win in our first game and it gives us a real boost for the rest of the tournament."

Harmordoggy's forward pack also played a crucial role in the victory, with the scrum and lineout both performing well. The scrum was particularly impressive, holding off Ireland's scrum for much of the game.

Harmordoggy's defence was also solid, with the back row playing a key role in stopping Ireland's attack. The full-back, Iwan Tuk, also played a key role in the defence, making several important tackles.



On Uncertain Terms

Nerve in India - again



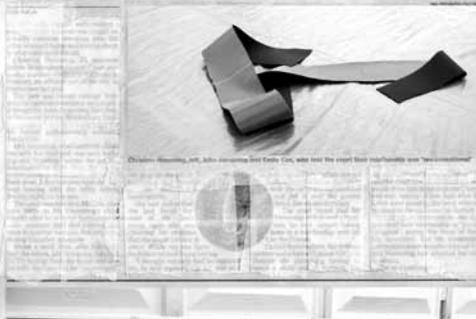
There can be no complaint about the way the Indian government has handled the situation in the north-eastern state of Assam. The government has acted quickly and decisively to deal with the crisis.

The Indian government has taken a number of steps to deal with the crisis, including sending in troops and police to maintain order. It has also set up a task force to investigate the situation and to identify the people responsible for the violence.

The Indian government has also taken steps to provide relief to the people affected by the crisis. It has set up a relief fund and has provided food, shelter and medical aid to the people in need.

The Indian government's actions have been widely praised by the international community. Many people believe that the Indian government has handled the situation in a very professional and effective way.

MP's wife is caught on CCTV sneaking into mistress's home and taking kitten



Amoro Festival Natural

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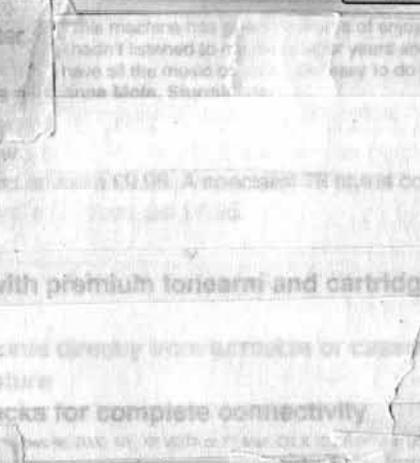
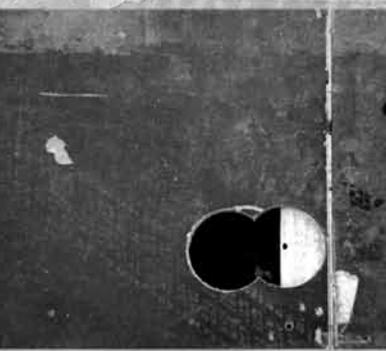
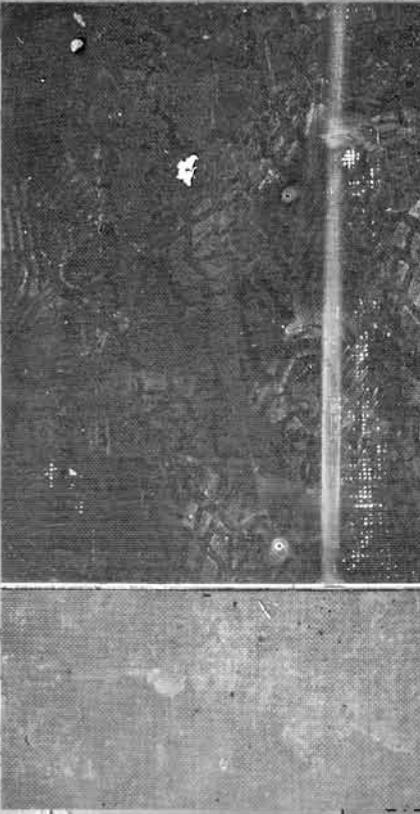
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Dragon village tops 2,400 postcodes

Ray Cressinger

When the village of Winkfield in Devon experienced a baby boom three years ago, estate agents ranged from the laudatory to the mocking.

Some said the sudden doubling of the number of pregnancies, from 14 seven and 15 in 1993 to 20 in 1996, was down to bad weather, encouraging

parents to stay in the village. Others blamed the boom on the fact that the village is a desirable place to live. Whatever the reason, the village's population has increased by 200 since 1993.

Top of the list

Winkfield, Devon, EX11
 2 Ferns, Tuffness, Tuffness, TA0
 25 Wigton, Lanchester, LA2
 21 Agincourt, The Dorset, Dorset, BH20
 2 Blenheim, Dorset, BH2
 2 Blenheim, Dorset, BH2

2 Blenheim, Dorset, BH2
 2 Blenheim, Dorset, BH2
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121

One in seven freshers can't even boil an egg, survey

Home staff

It may come as little surprise to many parents, but research has found that large numbers of university freshers are clueless when it comes to cooking.

A survey of more than 500 first-year students found that many lack basic life skills. Twenty per cent have never washed their own clothes and 15 per cent have never dyed their own

increased tuition fees, but many say when it comes to life skills, they are clueless. More than a quarter of the students surveyed have never washed their own clothes and 15 per cent have never dyed their own

The Pervasive Element

On Uncertain Terms



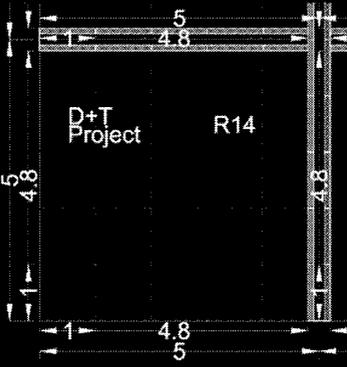
Obligatory Form
Return date 29 July 11

Stand layout

Please complete this stand layout with all additional walls, lights and light trusses, doors or curtains, and benches for clients or artist and phone outlets. Please return this form even if you are not making any additional order.

Key

	Walls		Door		Light truss		Light
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Your gallery details:

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Form Information Page 23

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FRIEZE ART FAIR

Frieze Art Fair
 Regent's Park, London
 13-16 October 2011
www.frieze.com

The Pervasive Element

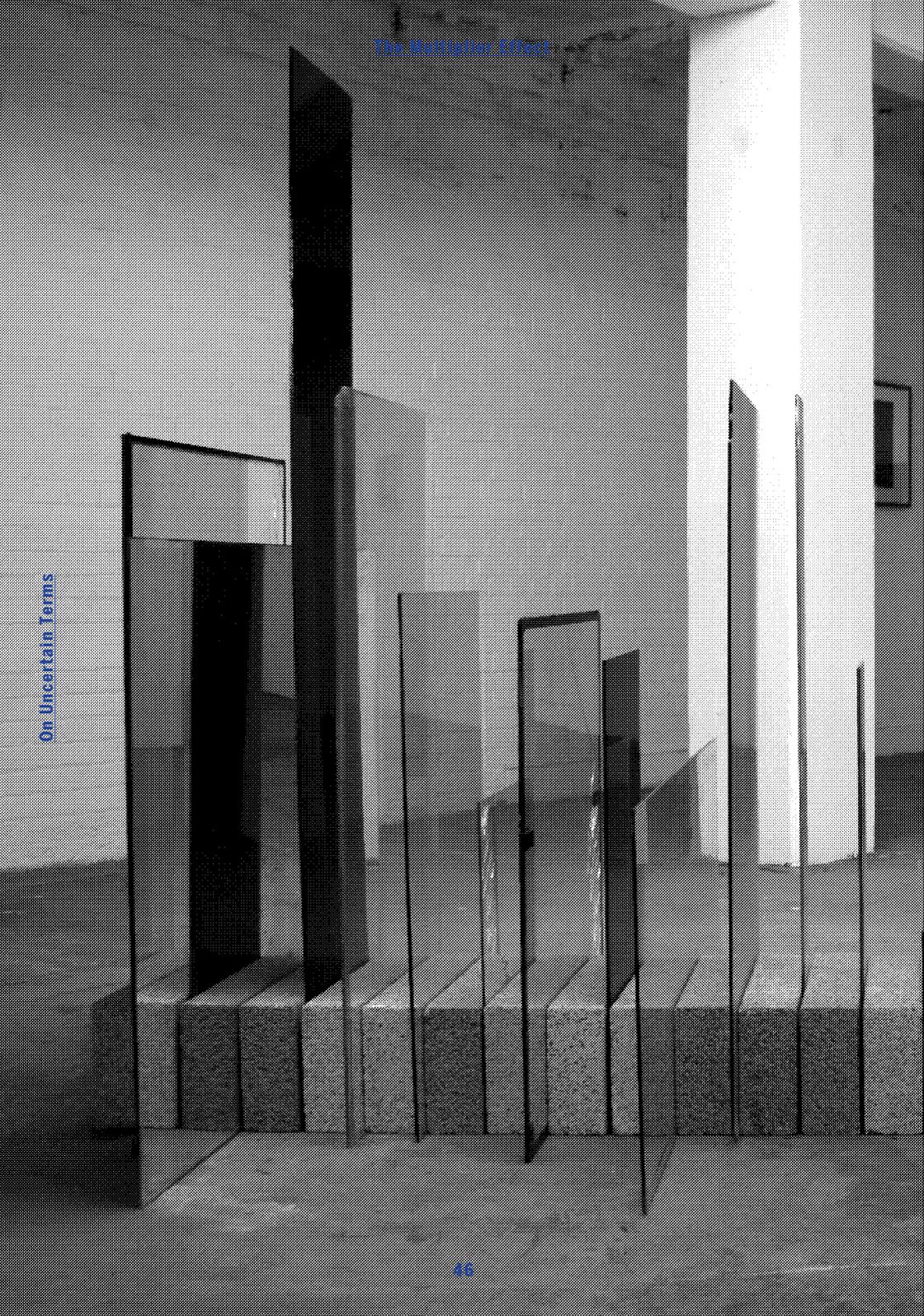


On Uncertain Terms

The Multiplier Effect

Vessel, Plymouth

2011





**the dimensions of the work are:
285cm x 122cm x 180cm**

Spectacle of a Foreboding Structure

by Carl Slater

As infrastructure shifts through phases of redevelopment, and as art continues to engage ideas beyond traditional boundaries, both structure and idea exist in parallel when addressing the form in Elena Bajo's sculptural assemblages. In an unorthodox approach to the intersecting of site histories and the performativity of art production, it's the materials and their conceptual frameworks that deliver a revised set of criteria for consideration. Featured in a show entitled 'Vessel', Bajo's site-specific work 'The Multiplier Effect' 2011, made in the old provincial of East Stonehouse, Plymouth, UK, finds itself within a building born from the result of heavy bomb damage from German Luftwaffe during the Second World War—yet in its present day now awaits its future demolition and contemporary renewal.

Within this derelict, post-industrial structure and between grid support networks of concrete pillars, the sculptural form sits directly below a pyramidal skylight. Receptive to light change, a platonic situation between the quality and quantity of incoming light mystifies the work's appearance and transparency as a visual spectacle. Physically, its materials are sourced from found objects and other detritus located within the immediate locale. These materials coupled with the linkage between formal and constructivist methods of arrangement, result in a curious combination of concrete blocks, a mirror, rubber tape, double glazed windows, single panes and tinted glass, all with semi-cleaned surfaces with residual traces of the past.

Equally as important as its construction, the ideas of the work cannot go unnoticed. In combination and as a segmented unit, the piece refers to the linear implication of time and its possibilities through conceptual adaptation. Present is what can be described as a sculptural marker in twenty four stages +1, marking to the standard western time frame of twenty four hours, but with the inclusion of one extra hour as an offering and addition to chance the contingency and dimensions of real-time. Acting as a threshold or unwritten space, it offers the receiver of the work, a playful and unassigned moment to contemplate from within their own cognitive parameters of time. At first instance it seems a hazardous and potentially dangerous, fragile construction that dominates an interesting space, though beyond its sharp edged yet minimal surface is a conception of thought done during a timely process within the historic and economic contexts of the site.

The Multiplier Effect

What 'The Multiplier Effect' does is reveals and questions the potential functions of art, resonating closely with Fluxus ideologies and the modification of political spaces. The containment and documentation of the work is important to enable the seizure of time and the commentary of the particularity in research based practice. Going with, but then going against a lineage of time suggests a degree of freedom that endorses orders of an anarchic system. It's these systems that are often inherent in Bajo's work, and here give rise to the lack of order and disarray of its post-industrial environment and the decline of local industry as an archive of potential ideas.

The work not only functions as a work of art but it also acts as an ephemeral monument in acknowledgment of the flux of localised architectural and economic change. The explanation of its being need not be obvious but in fact what should be said and what remains important, is the body of information, the ideas and the execution that happens within the space during and after its existence. Derelict industrial space provides a significant basis for the works initiation but Bajo's approach is direct and immediate in its form of site-response and in its articulation of existing materials. Unconfined by predefined means, Bajo exploits the boundary between the language of architecture and site-specific contexts in art, but it is only for a brief moment in time that the work and its location exist together, shortly to become disconnected from one another and their shared experience lost.

The Multiplier Effect

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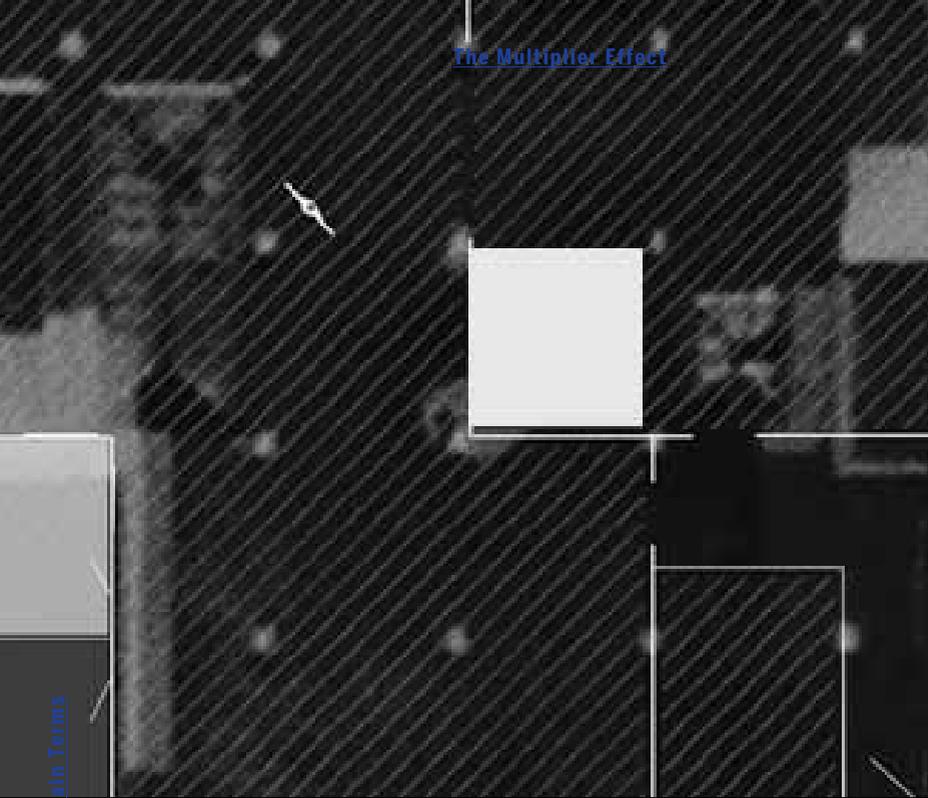


[The Multiplier Effect](#)



[On Uncertain Terms](#)





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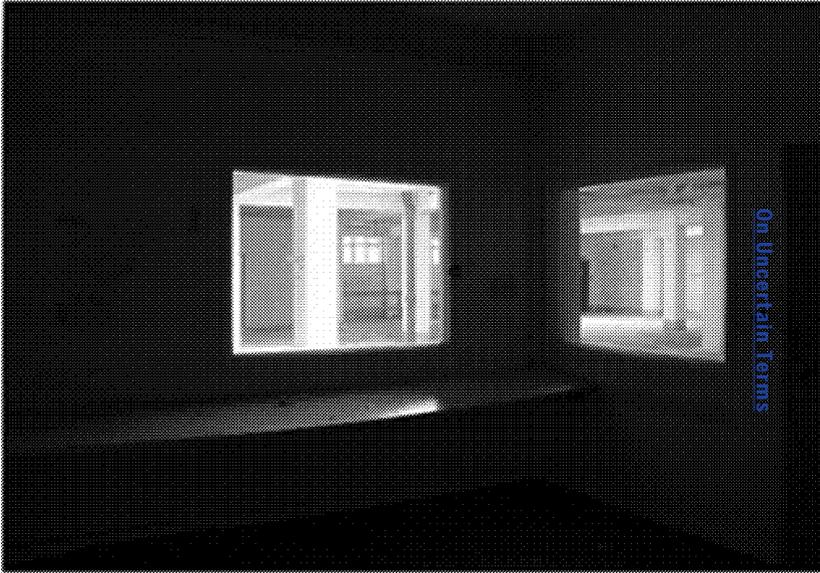
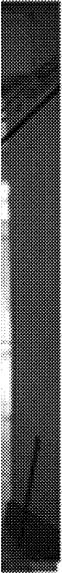
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Space as Given

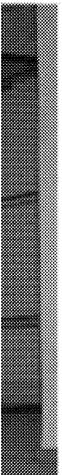
[The Multiplier Effect]



The Multiplier Effect



On Uncertain Terms



Illusion, Delusion, Allusion:
The Order of Anarchy
(Studies for a Movement at 66 rpm)

DRAF, London

2011

On Uncertain Terms





Illusion, Delusion, Allusion

On Uncertain Terms

**Illusion, Delusion, Allusion: The Order Of Anarchy
(Studies for a Movement at 66 r.p.m)**

Performance by Elena Bajo in collaboration with London based dancers Mariana Tarragano, Mara Domenici, Paola di Bella

'Illusion, Delusion, Allusion' is a site-specific performance piece that confronts an anarchist manifesto, movement, objects, time, and the everyday. The three performers are given an anarchist manifesto to read that will generate their individual movements. The music of the performance is generated by translating each word of the anarchist manifesto into musical notes. The performers have no knowledge in advance of the music that they will be dancing to or what the other dancer's movements will be. The process of not-knowing, indeterminacy and improvising is made visible, a free zone is created, a space to interact with each other's individual movements to build up a new movement, a new collective choreography. This performance is presented within the exhibition "Studies for An Exhibition" curated by Mathieu Copeland at The David Roberts Art Foundation, London. The exhibition brings together practices that explore the possibility of immateriality of an art object, institutional as well as everyday contexts of its making, exhibiting/performing and consuming.

below and right:

caption caption caption





Process

[Illusion, Delusion, Allusion]

Illusion, Delusion, Allusion

STUDIES FOR AN EXHIBITION curated by Mathieu Copeland
DAVID ROBERTS FOUNDATION, LONDON
OPENING APRIL 6, 2011

ILLUSION, DELUSION, ALLUSION (STUDIES FOR A MOVEMENT AT
66 RPM) THE ORDER OF ANARCHY BY ELENA BAJO

THE OBJECT IS A POINTER, IS A STILL IMAGE THAT REFLECTS
ON THE MOMENTARY LOCATION OF THE WORK IN ITS MOVEMENT
TRAJECTORY through PAST-PRESENT-FUTURE event

THE DANCER REFLECTS ON THE STEPS-MOVEMENT OF THIS
TRAJECTORY, IT FOLLOWS A SECRET CHOREOGRAPHY THAT FOL-
LWS A SECRET POLITICAL MANIFESTO

THE MANIFESTO IS THE SCORE FOR THE MUSIC

The music is generated by the text through a special system
that decodes words into musical notes. The text is music and
the dancers movements are generated by the text

SCRIPT FOR A MOVEMENT

Dear Mathieu,

...I'm still working in the generator of the flow of my work,
and thinking about how to show these stills of 'movements' ...?:

How the anarchy of thoughts become the order for a movement, is a work contemplating itself in the process of becoming (order and disorder), it is a series of studies developed through out the 66 days that the exhibition of "Studies for an Exhibition" is on, this easily could initiate 'an infinite conversation', if that might be the case...well, we will talk about it when the time comes

It could be through my Manifesto, which is not officially written yet, since it changes every-time i write it, perhaps this might be the nature of a 'Manifesto'...?

or it could be through the different definitions of the word ANARCHY or the different anagrams derived from it, this material will generate a different MOVEMENT, A SCORE that could be realized everyday...?,

This piece "Illusion, Allusion, Disillusion" (I realized now...not sure if it was Disillusion or delusion...or maybe both...? it will be about a series of ANARCHO-CHRONISMS, ANARCHO-GRAPHISMS, AND ANARCHO-SCULPTURES (just came up with these words...))
" the piece is made out of a series of events... it WILL BE an 'event' unfolding into a multiplicity of actions, different levels at different scales of manifestation, reflecting or having as a reference the relationship between politics of time, space, movement, objects, structures of power and the everyday in a theoretical or imagined, dreamed way....

best
elena

/

Dear Mathieu,

I now realize that all this thinking about the piece and all this back and forth, with you in this dialogue, and with myself, on proposing different aspects of a possible piece that flows, that moves and changes in time,
a piece that is dreamed...
a piece that is forgotten...
a piece that remembers all...
and a piece that you can never forget...
a piece that reminds you of another piece...

a piece that is not a piece but a kiss...
a piece that is invisible sometimes...
a piece that is a list...
and a piece that is made out of old cloth...,
a piece that is sewn...,
a piece that is sound...,
a piece that is a scream...,
and a piece that runs far away ...
a piece that you can see just from the distance...,
a piece that is just visible in the dark...,
a piece that is a song of just one note...,
and a piece that is a poem of just one word...,
a piece that is a book of empty pages...,
a piece that is a story never told...
a piece that is drawn on a wall...,
a piece that is erased...
a piece that keeps your secrets...
a piece that is written with fading ink...
a piece that is...
a piece that...
a piece..
a...

...

and so on and on and on for 66 days, the total duration of the exhibition

the piece by drawing on the wall, the piece by drawing on the floor, the piece by drawing on a paper, by writing on a canvas, by dancing a score, by drawing all this different scores, by dancing them, by saying them, by whispering them...all these different sides of a piece that is not there yet, the process of the piece, all these 'studies' on movement, studies on sculpture, 'studies of a piece for an exhibition that is a study in itself

...

THAT IS THE PIECE!!!

THE PIECE IS ALL THESE STUDIES. ALL THESE CHANGES OF THE PIECE, IMAGINED, THOUGHT ABOUT OR HAPPENED,

AND THE POTENTIALITIES OF THIS PIECE IN PROCESS...

THE PIECE IS SHOWING THE PROCESS OF BECOMING A PIECE...:
illusion, delusion, allusion...,

best
elena

/

Some Notes (scores) on Events for Movements Stills of Anarchy

I will try to make a list of some of these processes...the ones im thinking about and the ones i remember i thought about, the future ones will happen eventually and some of them will be accountable for...

THESE EVENTS CAN TAKE PLACE IN ANY ORDER & FREQUENCY,
THROUGHOUT THE TOTAL DURATION OF THE EXHIBITION
THEY CAN HAPPEN OR NOT,
IMAGINE OR NOT,
DREAMED OR NOT,
WITNESSED OR NOT,
ANNOUNCED OR NOT,
REPORTED OR NOT,
TALKED ABOUT OR NOT,....

chronogram

time/drawing

PIECES/DEVICES TO KEEP TRACK OF TIME, WHILE THEY REFLECT ON THE STATE OF ORDER OF AFFAIRS IN THE SPACE:
ANARCO-CHRONISM AND ANARCHO-GRAPHISM,
CHRONO-SCULPTURES (TIME-SCULPTING,
SCULPTING TIME TARKOVSKY),
CHRONO-DRAWINGS (TIME-DRAWING),
CHRONO-GRAMS (AS IN TELEGRAMS,
SHORT, SIMPLE, AND STRAIGHT TO THE POINT)

-chronogram

time/drawing
time/drawing

SOME of these events ARE VERY PRIVATE AND SOME ARE VERY PUBLIC, BUT ALWAYS

THINK ABOUT CREATING A SPACE FOR EXCHANGE TO BE TAKING PLACE, ALSO SOME THINGS LOOK VERY OBVIOUS BUT THEY ARE NOT, AND SOME THINGS LOOK VERY UNCLEAR BUT THEY ARE TOTALLY OBVIOUS...JUST TALK ABOUT SOMETHING DIFFERENT FROM WHAT THE THING IS AND YOU WILL GET TO KNOW MORE ABOUT IT...

1. FOR LACK OF VISION TRY PINK GLASSES

2. With the leftovers of rugs or old car tyres set up a floor piece with the shape of the letter A (as in ANARCHY) inscribed in a circle, the order of disorder, the infinite conversation

3. DRAW "AN INTERRUPTED LINE THAT INSCRIBES ITSELF WHILE INTERRUPTING ITSELF" (Blanchot)

4. MAKE A CHRONOGRAM (TIME-DRAWING) PICK UP A CARDBOARD BOX EVERYDAY FROM THE TRASH BIN, OPEN ONE SIDE, FLATTEN IT UP, TRACE THE CONTOURS OF THE CARDBOARD BOX ON THE WALL OR ON THE FLOOR, MAKING A HOLE IN THE MIDDLE OF THE BOX AND PLACING THE HOLE EXACTLY IN A NAIL ON THE WALL AS A GUIDELINE. THIS NAIL IS THE CENTER OF CIRCLE IN WHICH THE 360 DEGREES CIRCLE, IS DIVIDED INTO THE NUMBER OF DAYS OF THIS EXHIBIT 66 DAYS, 66 DIVISIONS, 66 CARDBOARDS. YOU WILL PRODUCE THEN THE SHAPES OF TIME. YOU CAN REPEAT THIS WITH ANY 3 DIMENSIONAL OBJECT THAT YOU CAN FLATTEN UP INTO 2 DIMENSIONS, TIME IS MULTIDIMENSIONAL. TRACE THEM EITHER STRAIGHT OR IN CIRCLE OF TIME LIKE IF IT WAS A CLOCK

5. MAKE A MOVABLE SCULPTURE, WITH A LONG PIECE OF METAL, IN A CIRCLE, ON THE FLOOR WITH 66 SLOT- POSITIONS, CHANGE THE POSITION OF THE PIECE OF METAL EVERYDAY.

6. WRITE ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME: ANARCHY OF TIME / TIME OF ANARCHY

7. WRITE ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME: PATTERNS OF TIME / PATTERNS IN TIME

8. WRITE ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME: I AM THE ONLY OWNER OF THE USE OF MY TIME / I AM AN AGENT OF MY TIME

9. KEEP AN OPEN LINE FOR PEOPLE TO SEND FEEDBACK ON HOW THEY ADMINISTER THEIR OWN TIME...- ENCOURAGE THEM TO MENTION IF ANY, SUBVERSIVE ACTIONS AGAINST TIME STOLEN BY CAPITALISTIC SYSTEM

10. THIS EVENT INTENTIONALLY LEFT BLANK

11. INVITE DANCERS TO CREATE A SOLO CHOREOGRAPHY GENERATED BY A POLITICAL TEXT, LET THEM CHOOSE 3 IDEAS. PRESENT THE DANCE WITH 2 OTHER DANCERS. THE 3 DANCERS DON'T KNOW IN ADVANCE WHAT THE OTHER DANCERS WILL DO OR THE MUSIC THEY WILL BE DANCING TO. THE MUSIC IS THE POLITICAL TEXT DECODED INTO MUSICAL NOTES

12. INVITE ACTORS TO CREATE A SOLO MONOLOGUE GENERATED BY A POLITICAL TEXT, LET THEM CHOOSE 3 IDEAS. PRESENT THE MONOLOGUE WITH 2 OTHER ACTORS. THE 3 ACTORS DON'T KNOW IN ADVANCE WHAT PARTS THE OTHER ACTORS HAVE MEMORIZED, hopefully a cacophonous conversation will be initiated

13. TRANSLATE THIS LIST OF EVENTS INTO MUSIC AND HAVE IT PLAYED IN THE BATHROOM AS A SOUND PIECE

14. THE PIECE IS THE TITLE, THE TITLE IS THE PIECE

15. THIS IS A VERY PARTIAL COMPILATION OR LIST STUDIES OR SCORES and remixed text, related to politics of space, history of manifestos, revolutions, PROTESTS, rallies, how these anarchic events GENERATE PATTERNS of order.

THIS LIST OF ACTIONS, PERFORMANCES AND EVENTS TAKING PLACE WILL GENERATE MOVEMENTS GENERATED BY POLITICAL PATTERNS AND MATERIALS, OBJECTS

16. CREATE AN AREA TO DISCARD NON WANTED MATERIAL

17. INVITE A DANCER TO DANCE "ANARCHY" WORD, EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

18. INVITE A DANCER TO DANCE "PRODUCTION OF SPACE" EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

19. MAKE a A Sculpture made out of muLTIPLE elements, A PARTICIPANT CAN BE INVITED to take out just one of these elements, ONE AT A TIME, EACH DAY OF THE EXHIBITION, DISPLAY THE PROCESS

20. THIS EVENT INTENTIONALLY LEFT BLANK

21. "WE WANT BREAD BUT WE ALSO WANT ROSES" write this on a piece of cardboard and display it

22. "WE WANT BREAD BUT WE ALSO WANT ROSES" ask 1, 2 , MORE people to repeat it sequentially CUMULATIVE, one first and next the other AT LEAST 66 TIMES

23. Play the song by the Beatles "REVOLUTION" 1968 IN THE BATHROOM, if possible from a vinyl record on an old record player at 33 rpm (revolutions per minute)

24. Have the lyrics OF "REVOLUTION" available, ask somebody to sing IT OR TO READ THE SONG

25. PRINT THE BEATLES 'REVOLUTION' SONG IN LEAFLETS AND DISTRIBUTE THEM, HAND THEM OUT

lyrics of 1968 The Beatles song Revolution I, written by John Lennon, after he watched the news about the student riots in Paris in May of 1968:

You say you want a revolution
Well, you know
We all want to change the world
You tell me that it's evolution
Well, you know
We all want to change the world
But when you talk about destruction
Don't you know that you can count me out
Don't you know it's gonna be all right
all right, all right
You say you got a real solution
Well, you know
We'd all love to see the plan
You ask me for a contribution
Well, you know
We're doing what we can
But when you want money
for people with minds that hate
All I can tell is brother you have to wait
Don't you know it's gonna be all right
all right, all right
Ah

ah, ah, ah, ah, ah...
You say you'll change the constitution
Well, you know
We all want to change your head
You tell me it's the institution

Well, you know
You better free you mind instead
But if you go carrying pictures of chairman Mao
You ain't going to make it with anyone anyhow
Don't you know it's gonna be all right
all right, all right
all right, all right, all right
all right, all right, all right

26. "The beginning of a movement, of a revolution has to do with a gesture". INVITE A PARTICIPANT TO WRITE IT ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME. YOU CAN REPEAT IT AS MANY TIMES AS YOU WANT

27. INVITE A DANCER TO DANCE THE WORD "MOVEMENT", EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

28. INVITE A DANCER TO DANCE THE WORD "REVOLUTION", EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

29. INVITE A DANCER TO DANCE THE WORD "SPACE", EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

30. THIS EVENT INTENTIONALLY LEFT BLANK

31. INVITE A DANCER TO DANCE THE WORD "DREAM", EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

32. PRINT ON A LEAFLET AN INCOMPLETE LIST OF definitions of anarchy AND DISTRIBUTE THEM, HAND THEM OUT

33. Write down ONE DEFINITION of anarchy everyday on THE WALL OR A LARGE PIECE OF PAPER OR FABRIC. ERASE it next day and write OVER IT a new definition and so on for the 66 days

34. INVITE THE VISITORS TO ADD THEIR OWN DEFINITION OF 'ANARCHY' WILL COMPILE ALL THE 'ANARCHY' DEFINITIONS ON A BOOKLET

35. ON A WHITE PIECE OF PAPER INVITE VISITORS TO WRITE DOWN, ANONYMOUSLY, AN EXAMPLE OF A SITUATION AT WORK IN WHICH THEY FELT POWERLESS

36. ON A WHITE PIECE OF PAPER INVITE VISITORS TO WRITE DOWN, ANONYMOUSLY, AN EXAMPLE OF A SITUATION AT WORK IN WHICH THEY FELT EMPOWERED

37. CREATE AN "AREA OF EXCHANGE", ANYBODY CAN EXCHANGE ANYTHING, ONLY RULE ONE FOR ONE ALWAYS. DOCUMENT IT

38. DESIGNATE WITH A SIGN AN AREA IN THE GALLERY FOR A 'SPEAKER'S CORNER' ANYBODY CAN COME IN AND SPEAK ANYTIME.

39. INVITE for a lecture at the gallery A PSYCHOLOGIST EXPERT IN THERAPY TO TREAT MENTAL PROBLEMS CAUSED BY CAPITALIST JOBS. ANNOUNCE IT AND TAKE RSVP. Document it.

Thinking about -stills of 'movement' ?:

40. THIS EVENT INTENTIONALLY LEFT BLANK

41. A found piece of canvas as the object following a trajectory

42. A script with scores dictating trajectory on a canvas/ on the floor/on the wall

43. Photograph 66 different 'sculptures' made with a found canvas in advance, as the way i find them on the streets and on the dumpsters and artists studios and that will be the score to follow by the crew/dancer/audience at the space

44. "Revolution is not something fixed in ideology, nor is it something fashioned to a particular decade. It is a perpetual process embedded in the human spirit."

-Abbie Hoffman. American Activist and Writer. 1936-1989

45. INVITE THE VISITORS TO ADD THEIR OWN DEFINITION OF 'REVOLUTION' WE WILL COMPILE ALL THE 'REVOLUTION' DEFINITIONS ON A BOOKLET AT THE END OF THE EXHIBITION

46. Write down ONE DEFINITION of 'REVOLUTION' everyday on THE WALL OR A LARGE PIECE OF PAPER OR FABRIC. ERASE it next day and write OVER IT a new definition and so on for the 66 days

47. 'ILLUSION',

INVITE A PARTICIPANT TO WRITE IT ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME. IT COULD BE REPEATED OR NOT

48. 'DELUSION',

INVITE A PARTICIPANT TO WRITE IT ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME. IT COULD BE REPEATED OR NOT

49. 'ALLUSION', INVITE A PARTICIPANT TO WRITE IT ON A WALL, A DOOR, THE FLOOR, OR SAY IT LOUD, EVERYDAY AT THE SAME TIME. IT COULD BE REPEATED OR NOT

50. THIS EVENT INTENTIONALLY LEFT BLANK

51. GO ON THE STREET AND ERASE AT LEAST ONE ADVERTISEMENT SIGN. DOCUMENT IT

52. CROSS OUT AT LEAST ONE ADVERTISEMENT IN A MAGAZINE OR NEWSPAPER. DOCUMENT IT.

53. OPEN WIDE ONE OF THE BOOKS IN THE EXHIBIT AND SMELL IT INTENSELY WITH YOUR EYES CLOSED

54. WITH THE HELP OF A BROOM, SWEEP A SMALL AREA OF THE FLOOR. DOCUMENT IT

55. SMASH ANY OBJECT. DOCUMENT IT

56. SUBMERGE A PIECE OF A WRITTEN PAPER OR A PAGE FROM A BOOK YOU LIKE IN A GLASS OF WATER. KEEP IT THERE UNTIL THE WORDS ARE IN THE WATER

57. INVITE VISITORS TO WRITE THEIR SECRETS IN SMALL PIECES OF PAPER THAT WILL BE FOLDED, KEEP THEM IN A CARDBOARD BOX.

58. EVERYDAY AFTER YOU READ THE TIMES, TAKE THE FIRST PAGE AND BURN IT...DEPOSIT THE ASHES ON DISPLAY

59. GO TO AN ARTIST'S STUDIO AND DO A 'TRASH STUDIO VISIT' GO THROUGH HIS TRASH, DO HAVE THE TRASH AS THE INITIATOR OF THE CONVERSATION

60. THIS EVENT INTENTIONALLY LEFT BLANK

61. INVITE VISITORS TO EXPRESS WITH WORDS AS DESCRIPTIVE AS POSSIBLE WHAT THEY HAVE SEEN IN THE EXHIBITION. COMPILER IT INTO A BOOKLET

62. GIVEN A PIECE OF SILVER MYLAR MATERIAL, A FAN AND A LIGHT SOURCE, INVITE A PARTICIPANT TO USE IT AS A FLAG TO BLOW IN THE WIND

63. INVITE A DANCER TO DANCE THE WORD "TIME", EXTRAPOLATING THE WORD AND EACH LETTER TO THE SCALE OF THE ARCHITECTURE OF THE EXHIBITION SPACE, THIS WILL BE THE TRAJECTORY MARKED IN THE SPACE FOR THE DANCE

64. A body as an object following a trajectory/score on a piece of paper/s executed by crew/dancers/audience?

65. SWITCH OFF THE LIGHTS FOR ONE MINUTE A DAY

66. EVERYDAY COLLECT SOME DISCARDED/UNWANTED OBJECTS, ORDER THEM INTO GROUPS BASED ON THE MATERIALS THEY ARE MADE OF. DOCUMENT IT

Performance

[Illusion, Delusion, Allusion]

Illusion, Delusion, Allusion



On Uncertain Terms

above and right:

caption caption caption





left and below:

caption caption caption



Illusion, Delusion, Allusion

**PLEASE WRITE YOUR OWN DEFINITION OF ANARCHY AND
EMAIL IT TO:**

defininganarchy@elenabajo.com

**SOME DEFINITIONS OF ANARCHY FOR EVERYDAY PRACTICE,
THE ORDER OF ANARCHY**

1.
“A political theory holding all forms of governmental authority to be unnecessary and undesirable and advocating a society based on voluntary cooperation and free association of individuals and groups.”
2.
“The advocacy of anarchist principles: “one who rebels against any authority, established order, or ruling power.”
3.
“The theory or doctrine that all forms of government are oppressive and undesirable and should be abolished.”
4.
“Rejection of all forms of coercive control and authority.”
5.
“Doctrine rejecting government: an ideology that rejects the need for a system of government in society and proposes its abolition.”
6.
“Resistance to all forms of authority or control.”
7.
“The political belief that there should be little or no formal or official organization to society but that people should work freely together.”
8.
“A theory that advocates the abolition of all forms of government as a necessary step towards achieving political and social liberty.”
9.
[From Greek anarchos: lacking a leader.] *”Anarchism is inspired by the moral-political ideal of a society untouched by relations of power and domination among human beings. This ideal has most often expressed itself in a doctrine advocating the total absence of government as the only firm basis for individual liberty and societal progress...”
10.
“An array of philosophical and political positions arguing that human societies function best without government or authority, and which suggest that the natural state of people is one of living together harmoniously and freely, without intervention.”

11.

“ANARCHISM (from the Gr. , and , contrary to authority), the name given to a principle or theory of life and conduct under which society is conceived without government— harmony in such a society being obtained, not by submission to law, or by obedience to any authority, but by free agreements concluded between the various groups, territorial and professional, freely constituted for the sake of production and consumption, as also for the satisfaction of the infinite variety of needs and aspirations of a civilized being.”

12.

“Cluster of doctrines and attitudes centered on the belief that government is both harmful and unnecessary.”

13.

“Political concept and social movement that advocates the abolition of any form of State, which is regarded as coercive, and its replacement with voluntary organization.”

14.

“Political theory that is opposed to all forms of government”

15.

“Anarchism is the view that a society without the state, or government, is both possible and desirable.”

16.

“theory that equality and justice are to be sought through the abolition of the state and the substitution of free agreements between individuals.”

17.

“Since the Industrial Revolution, anarchists have also opposed the concentration of economic power in business corporations.”

18.

“Anarchy means an absence of law. Sociologically it is the modern theory which proposes to do away with all existing forms of government and to organize a society which will exercise all its functions without any controlling or directive authority.”

19.

“Anarchism is inspired by the moral-political ideal of a society untouched by relations of power and domination among human beings. This ideal has most often expressed itself in a

doctrine advocating the total absence of government as the only firm basis for individual liberty and societal progress— a doctrine that some argue animates even Marxism (since Marx believed that eventually the state would wither away). Anarchism differs from political libertarianism in upholding a lack of government rather than limited government. There are several variants of anarchism, usually categorized by whether the variant is collectivistic (e.g., anarcho-syndicalism) or individualistic (e.g., anarcho-capitalism) in orientation. In popular usage, the term is often colored by the sometimes-violent anarchist political movement that was especially active in the years around 1900.”

20.

“Anarchism is not a romantic fable but the hardheaded realization, based on five thousand years of experience, that we cannot entrust the management of our lives to kings, priests, politicians, generals, and county commissioners.” (A Voice Crying in the Wilderness (Vox Clamantis en Deserto): Notes from a Secret Journal, 1990)

21.

“It simply means opposed to the arbitrary rule of self-elected usurpers outside the Individual.” (The Boston Anarchists, 1886)

22.

“As the word “anarchy” etymologically signifies the negation of governmental authority, the absence of government, it follows that one indissoluble bond unites the anarchists. This is antagonism to all situations regulated by imposition, constraint, violence, governmental oppression, whether these are a product of all, a group, or of one person. In short, whoever denies that the intervention of government is for human relationships is an anarchist.”

23.

“Modern Anarchism...is primarily a tendency—moral, social, and intellectual. As a tendency it questions the supremacy of the State, the infallibility of statute laws, and the divine right of all authority, spiritual or temporal. It is, in truth, a product of Authority, the progeny of the State, a direct consequences of the inadequacy of law and government to fulfill their assumed functions. In short, the Anarchist tendency is

a necessity of progress, a protest against usurpation, privilege, and injustice.” (The Anarchist Spirit, 1906)

24.

“Anarchism is “stateless socialism.”

25.

“Anarchy is the true nature of all things. Monarchy, democracy, communism, all useless forms to control the human mind. But a mind cannot be controlled. It cannot be restrained. It has no boundaries. It has its will. Anarchy is the true nature of all things.”

26.

“Anarchism means you should be free; that no one should enslave you, boss you, rob you, or impose upon you. It means you should be free to do the things you want to do; and that you should not be compelled to do what you do not want to do. (...) That is to say, that there should be no war, no violence used by one set of men against another, no monopoly and no poverty, no oppression, no taking advantage of your fellowman. In short, Anarchism means a condition or society where all men and women are free, and where all enjoy equally the benefits of an ordered and sensible life.”

27.

“...anarchism means voluntary co-operation instead of forced participation.” (“Is anarchy possible?” from ABC of Anarchism 1927)

28.

“Certainly the worker has nothing to lose by a change from government and capitalism to a condition of no government, of anarchy.” (“Is anarchy possible?” from ABC of Anarchism 1927)

29.

“Terrorism is tempting with its tremendous possibilities. It offers a mechanical solution, as it were, in hopeless situations.

30.

“... the principles of terrorism unavoidably rebound to the fatal injury of liberty and revolution. Absolute power corrupts and defeats its partisans no less than its opponents. A people that knows not liberty becomes accustomed to dictatorship: fighting despotism and counter-revolution, terrorism itself becomes their efficient school.

31.

“Once on the road of terrorism, the State necessarily becomes estranged from the people.” (The Bolshevik Myth in Anarchism: A Documentary History of Libertarian Ideas (Vol. 1) by Robert Graham, ed. (Montreal: Black Rose Books, 2005), p. 312)

32.

“Anarchism is the doctrine that government should be abolished.” (Henry Bool’s Apology for His Jeffersonian Anarchism, 1901)

33.

“While the popular understanding of anarchism is of a violent, anti-State movement, anarchism is a much more subtle and nuanced tradition than a simple opposition to government power. Anarchists oppose the idea that power and domination are necessary for society, and instead advocate more co-operative, anti-hierarchical forms of social, political and economic organisation.” (The Politics of Individualism, p. 106)

34.

“Anarchism is a theory of political science and is opposed to government in the political sense.”

35.

“...anarchism can be conceived as a kind of voluntary socialism, that is, as libertarian socialist or anarcho-syndicalist or communist anarchist, in the tradition of, say, Bakunin and Peter Kropotkin and others. They had in mind a highly organized form of society, but a society that was organized on the basis of organic units, organic communities. And generally, they meant by that the workplace and the neighborhood, and from those two basic units there could derive through federal arrangements a highly integrated kind of social organization which might be national or even international in scope. And these decisions could be made over a substantial range, but by delegates who are always part of the organic community from which they come, to which they return, and in which, in fact, they live.”

36.

“Anarchism, to me, means not only the denial of authority, not only a new economy, but a revision of the principles of moral-

ity. It means the development of the individual as well as the assertion of the individual. It means self-responsibility, and not leader worship." (A speech in defense of Emma Goldman) 37.

"Anarchists work towards a society of mutual aid and voluntary co-operation. We reject all government and economic repression." (Mission Statement for Freedom) 38.

"Anarchism is that political philosophy which advocates the maximization of individual responsibility and the reduction of concentrated power—regal, dictatorial, parliamentary: the institutions which go loosely by the name of "government"— to a vanishing minimum." (Barclay, Harold (1982). People Without Government. London: Kahn & Averill. ISBN 0900707755, p 7) 39.

"Anarchism: The philosophy of a new social order based on liberty unrestricted by man-made law; the theory that all forms of government rest on violence, and are therefore wrong and harmful, as well as unnecessary." 40.

"Anarchy stands for the liberation of the human mind from the dominion of religion; the liberation of the human body from the dominion of property; liberation from the shackles and restraints of government." 41.

"John Burroughs has stated that experimental study of animals in captivity is absolutely useless. Their character, their habits, their appetites undergo a complete transformation when torn from their soil in field and forest. With human nature caged in a narrow space, whipped daily into submission, how can we speak of its potentialities?" 42.

"Anarchism is a philosophy of freedom. It is a body of revolutionary ideas which reconciles, as no other revolutionary concept does, the necessity for individual freedom with the demands of society. It is a commune-ist philosophy which starts from the individual and works upwards, instead of starting from the State and working downwards. Social structure in an anarchist society would be carefully and consciously

kept to a minimum and would be strictly functional; where organisation is necessary, it would be maintained, but there would be no organisation for its own sake. This would help to prevent the hardening of organisations into institutions - the hard core of government." (published in Freedom in 1970, included in The State is Your Enemy)

43.

"Anarchism is really a synonym for socialism. The anarchist is primarily a socialist whose aim is to abolish the exploitation of man by man. Anarchism is only one of the streams of socialist thought, that stream whose main components are concern for liberty and haste to abolish the State." (Anarchism: A Matter of Words)

44.

"Oh, judge, your damn laws: the good people don't need them and the bad people don't follow them so what good are they?"

45.

"From my point of view the killing of another, except in defense of human life, is archistic, authoritarian, and therefore, no Anarchist can commit such deeds. It is the very opposite of what Anarchism stands for."

46.

"For, what is Anarchism? It is logical human liberty. It is the ideal of human life without a master." (Anarchist Socialism)

47.

"Anarchy is a word that comes from the Greek, and signifies, strictly speaking, "without government": the state of a people without any constituted authority." (Anarchy: a pamphlette)

48.

"Anarchists generally make use if the word "State" to mean all the collection of institutions, political, legislative, judicial, military, financial, etc., by means of which management of their own affairs, the guidance of their personal conduct, and the care of ensuring their own safety are taken from the people and confided to certain individuals, and these, whether by usurpation or delegation, are invested with the right to make laws over and for all, and to constrain the public to respect them, making use of the collective force of the community

to this end.”

49.

“... violence is the whole essence of authoritarianism, just as the repudiation of violence is the whole essence of anarchism.”—“Anarchism, Authoritarian Socialism and Communism” in *What Is Anarchism?: An Introduction* by Donald Room, ed. (London: Freedom Press, 1992, 1995, p. 59)

50.

“Anarchism as a political philosophy seeks to dissolve all forms of authority and power, and if possible, wishes their complete abolition.” (*Demanding the Impossible: A History of Anarchism*, p.47)

51.

“Anarchism means first and foremost freedom from all government.” (*The Social Monster*, 1890)

52.

“Anarchism is, fundamentally, an ethical critique of authority—almost an ethical duty to question and resist domination in all its forms.” (*From Bakunin to Lacan*, p. 166)

53.

“There is something radically wrong, [the anarchist] declares, in a system of society that functions and maintains its existence by the impetus of violence and force. He sees nothing praiseworthy in political society which has recourse to periodic wars, or need of jails, gallows and bludgeons--and it is because he is aware that these brutal weapons are the instruments of every government and State that he works for their destruction. ...

54.

“Unlike the politician, he does not regard dishonesty, brutality and avariciousness as natural characteristics of human nature, but as the inevitable consequences of coercion and frustration engendered by artificial law, he believes that these social evils are best eradicated not by greater penalties and further legislation, but by the free development of the latent forces of solidarity and sympathetic understanding which government and law so ruthlessly suppress.

55.

“Freedom will be possible when people understand and desire

it—for man can only rule where others subserviently obey. Where none obey, none has power to rule.” —“The simplicity of anarchism” in *What Is Anarchism?: An Introduction* by Donald Room, ed. (London: Freedom Press, 1992, 1995, p.40) 56.

“Anarchy, — the absence of a master, of a sovereign.” (*What is Property*, 1840) “ANARCHY, or the government of each man by himself —or as the English say, self-government...” (*The Federal Principle*, 1863) “The notion of anarchy...means that once industrial functions have taken over from political functions, then business transactions and exchange alone produce the social order.” (*The Federal Principle*, 1863) “Anarchy is... a form of government or constitution in which public and private consciousness, formed through the development of science and law, is alone sufficient to maintain order and guarantee all liberties...” (*Correspondence*, 1864) 57.

“Laws: We know what they are, and what they are worth! They are spider webs for the rich and mighty, steel chains for the poor and weak, fishing nets in the hands of government.” 58.

“Violence, contrary to popular belief, is not part of the anarchist philosophy. It has repeatedly been pointed out by anarchist thinkers that the revolution can neither be won, nor the anarchist society established and maintained, by armed violence. Recourse to violence then is an indication of weakness, not of strength, and the revolution with the greatest possibilities of a successful outcome will undoubtedly be the one in which there is no violence, or in which violence is reduced to a minimum, for such a revolution would indicate the near unanimity of the population in the objectives of the revolution. ...” 59.

“Violence as a means breeds violence; the cult of personalities as a means breeds dictators—big and small—and servile masses; government—even with the collaboration of socialists and anarchists—breeds more government. Surely then, freedom as a means breeds more freedom, possibly even the Free Society! To Those who say this condemns one to political sterility and the Ivory Tower our reply is that ‘realism’ and

their 'circumstantialism' invariably lead to disaster. We believe there is something more real, more positive and more revolutionary to resisting war than in participation in it; that it is more civilised and more revolutionary to defend the right of a fascist to live than to support the Tribunals which have the legal power to shoot him; that it is more realistic to talk to the people from the gutter than from government benches; that in the long run it is more rewarding to influence minds by discussion than to mould them by coercion." --"Anarchism and violence" in *What Is Anarchism?: An Introduction* by Donald Rooum, ed. (London: Freedom Press, 1992, 1995 p. 50-60)

"I am an anarchist not because I believe anarchism is the final goal, but because there is no such thing as a final goal."
61.

"People forgot that industry is not an end in itself, but should be only a means to insure to man his material subsistence and to make accessible to him the blessings of a higher intellectual culture. Where industry is everything and man is nothing begins the realm of a ruthless economic despotism whose workings are no less disastrous than those of any political despotism. The two mutually augment one another, and they are fed from the same source." (Anarcho-Syndicalism, 1989 Edition, Pluto Press, p.10)
62.

"Anarchism is opposed to states, armies, slavery, the wages system, the landlord system, prisons, monopoly capitalism, oligopoly capitalism, state capitalism, bureaucracy, meritocracy, theocracy, oligarchy, governments, patriarchy, matriarchy, monarchy, oligarchy, protection rackets, intimidation by gangsters, and every other kind of coercive institution. In other words, anarchism opposes government in all it's forms." (What is Anarchism?, ISBN 0900384662)
63.

"Anarchists are extreme libertarian socialists, "libertarian" meaning the demand for freedom from prohibition, and "socialist" meaning the demand for social equality. /../ Complete freedom implies equality, since if there are rich and poor, the poor cannot be permitted to take liberties with

riches. Complete equality implies freedom, since those who suffer restrictions cannot be the equals of those who impose them." (What is Anarchism?, ISBN 0900384662)

64.

"All anarchists believe in worker's control, in the sense of individuals deciding what work they do, how they work, and who they work with. This follows logically from the anarchist belief that nobody should be subject to a boss." (What is Anarchism?, ISBN 0900384662)

65.

"There are self-styled "anarcho-capitalists" (not to be confused with anarchists of any persuasion), who want the state abolished as a regulator of capitalism, and government handed over to capitalists." (What is Anarchism?, ISBN 0900384662)

66.

"I define anarchist society as one where there is no legal possibility for coercive aggression against the person or property of any individual. Anarchists oppose the State because it has its very being in such aggression, namely, the expropriation of private property through taxation, the coercive exclusion of other providers of defense service from its territory, and all of the other depredations and coercions that are built upon these twin foci of invasions of individual rights." (Society Without A State 1975)

67.

"We must therefore turn to history for enlightenment; here we find that none of the proclaimed anarchist groups correspond to the libertarian position, that even the best of them have unrealistic and socialistic elements in their doctrines. Furthermore, we find that all of the current anarchists are irrational collectivists, and therefore at opposite poles from our position. We must therefore conclude that we are not anarchists, and that those who call us anarchists are not on firm etymological ground, and are being completely unhistorical." (Are Libertarians 'Anarchists?')

68.

"Anarchism [is] the doctrine that all the affairs of men should be managed by individuals or voluntary associations, and that the State should be abolished."

69.

“Anarchism is for liberty, and neither for nor against anything else.” (Liberty V March 10, 1888)

70.

“... the genuine Anarchist looks with sheer horror upon every destruction, every mutilation of a human being, physical or moral. He loathes wars, executions and imprisonments, the grinding down of the worker’s whole nature in a dreary round of toil, the sexual and economic slavery of women, the oppression of children, the crippling and poisoning of human nature by the preventable cruelty and injustice of man to man in every shape and form.”—“Anarchism and homicidal outrage” in *What Is Anarchism?: An Introduction* by Donald Room, ed. (London: Freedom Press, 1992, 1995, p. 43)

71.

“A system of social thought aiming at fundamental changes in the structure of society, and particularly—for this is the common element that unites all its forms—at the replacement of the authoritarian state by some form of non-governmental cooperation by free individuals.”

72.

“Anarchism means no government, but it does not mean no laws and no coercion. This may seem paradoxical, but the paradox vanishes when the Anarchist definition of government is kept in view. Anarchists oppose government, not because they disbelieve in punishment of crime and resistance to aggression, but because they disbelieve in compulsory protection. Protection and taxation without consent is itself invasion; hence Anarchism favors a system of voluntary taxation and protection.” (*Our Revolution; Essays and Interpretations*, p. 80)

73.

“Anarchism is the attempt to eradicate domination. This includes not only such obvious forms as the nation-state, with its routine use of violence and the force of law, and the corporation, with its institutionalized irresponsibility, but also such internalized forms as patriarchy, racism, homophobia. Also it is the attempt to expose the ways our philosophy, religion, economics, and other ideological constructions perform their primary function, which is to rationalize or nat-

uralize—make seem natural—the domination that pervades our way of life: the destruction of the natural world or of indigenous peoples, for example, comes not from the result of decisions actively made and actions pursued, but instead, so we convince ourselves, as a manifestation of Darwinian selection, or God's will, or economic exigency. Beyond that, Anarchism is the attempt to look even into those parts of our everyday lives we accept as givens, as part of the universe, to see how they, too, dominate us or facilitate our domination over others... Most fundamentally, I would see Anarchism as a synonym for anti-authoritarianism." (Running on Emptiness, p. 67-68)

ANARCHY DEFINITIONS BY:

1. Merriam-Webster Dictionary
2. Merriam-Webster Dictionary
3. American Heritage College Dictionary
4. American Heritage College Dictionary
5. Encarta World English Dictionary
6. Encarta World English Dictionary
7. Cambridge International Dictionary
8. Wordsmyth English Dictionary
9. The Ism Book
10. The Oxford Dictionary of Sociology, 2nd edition
(edited by Gordon Marshall)
11. Encyclopedia Britannica, 1910, written by Peter Kropotkin
12. Encyclopedia Britannica
13. MS Encarta Encyclopedia (UK version by Carl Levy)
14. MS Encarta Encyclopedia (North American version)
15. The Shorter Routledge Encyclopedia of Philosophy, 2005
16. Columbia Encyclopedia
17. Columbia Encyclopedia
18. Catholic Encyclopedia
19. The Ism Book (extended def)
20. Edward Abbey
21. Henry Appleton
22. Emile Armand
23. William Bailie
24. Michael Bakunin
25. Alex Battig
26. Alexander Berkman
27. Alexander Berkman
28. Alexander Berkman
29. Alexander Berkman
30. Alexander Berkman
31. Alexander Berkman
32. Henry Bool
33. L. Susan Brown
34. Steven T. Byington
35. Noam Chomsky
36. Voltairine de Cleyre

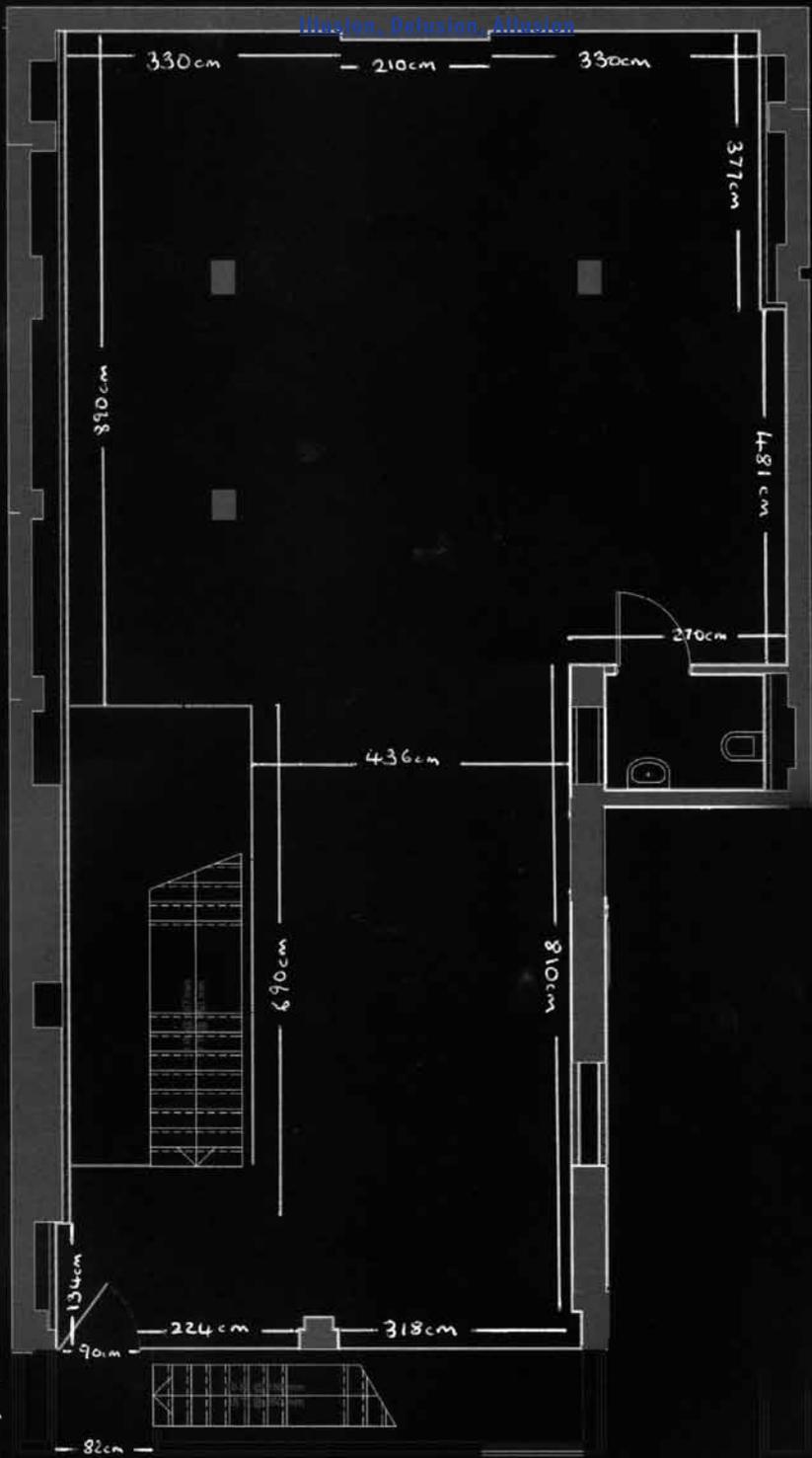
37. Voltairine de Cleyre
38. Alex Comfort
39. Emma Goldman
40. Emma Goldman
41. Emma Goldman
42. Bill Christopher, Jack Robinson,
Philip Sansom and Peter Turner
43. Daniel Guerin
44. Ammon Hennacy
45. Joseph Labadie
46. John William Lloyd
47. Errico Malatesta
48. Errico Malatesta
49. Errico Malatesta
50. Peter Marshall
51. Johann Most
52. Saul Newman
53. George Nicholson
54. George Nicholson
55. George Nicholson
56. Pierre-Joseph Proudhon
57. Pierre Joseph Proudhon
58. Vernon Richards
59. Vernon Richards
60. Rudolf Rocker
61. Rudolf Rocker
62. Donald Room
63. Donald Room
64. Donald Room
65. Donald Room
66. Murray Rothbard
67. Murray Rothbard
68. Benjamin Tucker
69. Benjamin Tucker
70. Charlotte Wilson
71. George Woodcock
72. Victor Yarros
73. John Zerzan

On Uncertain Terms

ceiling
height
333cm



Door
Height
236cm



Illusion, Delusion, Allusion

left:

caption caption caption

The Object of a Movement

D+T Project, Brussels

2010

SECTION TO BE COMPLETED

SECTION TO BE COMPLETED

The framing obsession

By Caroline Soyez-Petithomme

Is music the essence of words? has recently been travelling from Lyon to Brussels, and before then from London to Lyon... Tracing back this course echoes the backwards effect that directs Elena Bajo's practice. It is through this artwork, which generates its own autonomous system, but functions as a micro-entity of the whole organization, that I started understanding Bajo's tautological art practice.

The current piece is made with found canvases from which the artist has created a sculpture. She has only appropriated and kept the stretchers, and the traces of the painted cloth remain on some of them. These are small and barely visible details, offering an interesting and self-reflexive entry into Bajo's labyrinthine work. *Is music the essence of words?* plays with the idea of recycling materials, but not any kinds of materials. This sculpture deals with the deconstruction of the painting, and in a wider sense with the disappearance of the image. We are reminded of these pictorial surfaces, which no longer exist except in our imagination, by their own absence, by the void that they structure. This radical gesture of deconstruction consists in deleting the central focal point and drawing attention to the margins.

Roughly held together with scotch-tape, the frames create a transparent and three-dimensional grid within which the surrounded space remains visible, so that it occupies as well as liberates space. Set up as a mirror of Bajo's creative process, *Is music the essence of words?* attempts to organize space, whether it is the physical and architectural space or the virtual one, where thoughts, comments and speeches take shape. As the artist herself explains: "*I show parts of the creation process, I always show the work before it is finished, the aim is to exhibit a flux: when it is becoming something and still contains a 'potential energy'. All this array of potentialities could go one way or another, and under these circumstances I think the work is alive, active and has more points of entry for viewers. The same thing happens when I approach another artist's work, and my question is: "Do I have room in this work, do I have space, is this inspirational to me, is it opening new ways of looking, or sensing the world?" I am referring to John Cage, who always considered the fact that anybody could come in and out of his music at any time. This, according to me, reflects a distribution of power without a hierarchical structure, but it is still a presentation of specific elements with just a suggested trajectory (...)*".

Similarly to the viewer walking around Bajo's sculpture in the exhibition space, the writers (Tom Trevatt, Mathieu Copeland, Daniel Miller and myself), like actors in an immaterial and improvised composition, are based in different locations, temporarily linked by Bajo's work. Time and the superimposition of temporalities are the essence of the artist's practice, as is the current printed object. Soon, at least, when these words will be printed, they will refer to a situation that will already belong to the past. The protagonists are currently working together, virtually looking at the work, without knowing what the others are writing. However, *Is music the essence of words?* is neither the centre of attention, nor the crucial point of this current artistic endeavour, and maybe the gathered texts are not so essential. What we are all probably looking forward to is seeing how Elena Bajo will then distribute our thoughts...

SECTION TO BE COMPLETED

The circulation of *Is music the essence of words?* from one exhibition to another is definitely a part of the creation process of the piece itself, and this is how it resists its own limitations, its status as a finished object. Its title itself seems to have generated its own content: a composition for four voices, a polyphonic piece is randomly taking shape on this sheet of paper. And this may be one of the most coherent forms that a tribute to John Cage could take. The frame of the invitation that the artist sent us is one of the frames through which we are looking at her work. I was not so surprised when I received some fragments of the pieces the artist was working on while preparing her new show at D+T Project. They were mainly black and white images of emptied frames, compositions made with used frames and the scratched surfaces of papers and other materials that she collected during her recent journeys to Madrid, Berlin and Brussels.

The motivation to take part in this project and extend my collaboration with Elena Bajo probably comes from what I call the 'framing obsession', fitting a frame into another and producing a form that physically and metaphorically liberates space – underlying boundaries, which, depending on their angles, offer many different points of view and perspectives. The space of the work and the space between the work and the viewer consist in a void, which anybody can occupy and interpret. The various speeds of circulation and distribution of the work are also part of the process.

What Elena Bajo has been creating until now can be compared with the position of a photographer without a camera, collecting found objects and organizing performances that play with aimless physical actions with a strong symbolic content. Using silver material as a 'universal flag', the artist demonstrates in the desert. In this performance, she brandishes a banner bearing no message and which reflects the light. This idea of sending messages and receiving no answer, like the figure of a jester or a mentally insane person screaming out to the world, brings us back to the absurdity of the carefully moved found frames, shown in various locations. Like empty shells, the found objects collected by the artist bear the evidence of a previous existence, but their initial purpose and use are deliberately intended to be forgotten. The economical logic of recycling materials enables Bajo to reload these objects according to their new status and to the questions that they raise and encourage.

Paris, October the 28th 2010

"Caroline Soyez-Petithomme was born in France in 1983. She is a curator and writer who lives and works in Paris and Lyon. She is interested in the cross-disciplinary relationships between popular music, anthropology, architecture, dance and contemporary art. She graduated from Goldsmiths College (MFA Curating) in June 2008. She runs the not-for-profit t la Salle de Bains in Lyon, France (www.lasalledebains.net) in collaboration with Jill Gasparina."

SECTION TO BE COMPLETED

The Object of the Revolution

'The island of Oahu is divided by a mountain range. Honolulu is on the southern side. I was staying with friends on the northern side. The mountain range is of course tunnelled. But at it's ridge I noticed each day crenelations as on a medieval castle. What are those, I asked. I was told that formerly, actually not so long ago, the tribes on one side of the mountain were at war with those on the other side. The crenelations were used for self-protection when shooting poisoned arrows at enemies. Now the tunnel exists and both sides of the island share the same utilities. The idea of fighting one another is out of the question. This change was not bought about by a political agreement. Buckminster Fuller believed and I follow him, that politicians are of no good use. They could be sent to outer space and left there without matters getting worse for humanity here on earth. We don't need government. We need utilities: air, water, energy, travel and communication means, food and shelter. We have no need for imaginary mountain ranges between separate nations. We can make tunnels through real ones. Nor do we have any need for continuing division of people into those who have what they need and those who don't [...] We must give all the people what they need to live in any way they wish. Our present laws protect the rich from the poor. If there are to be laws we need ones that begin with the acceptance of poverty as a way of life. We must make the earth safe for poverty without dependence on government.'

(John Cage, *Anarchy*)

Just as the Honolulu tunnel in Cage's description creates the conditions for peaceful negotiation between two opposed tribes, so too do many non-human entities act on the human world in ways that no human could. Resources and communications create divisions, but also provide the basis for a shared understanding that brings peace quicker than political discussions. What Cage seems to be proposing here is a new politics based not on democracy but on the negotiation of trade agreements. Inadvertently he seems to side with free market capitalists, making way for a neo-liberalism that basis it's foundations not on principles or truth but on the bedrock of human desire. The text is riven with internal contradictions, on the one hand Cage is protecting a very American dream of giving people what they wish, yet on the other wanting to abolish laws that protect the rich from the poor. Proposing the replacement of government with the ambiguous self-regulation of capital as proponents of the 'tunnels' that create peace, Cage makes way for a very different form of power, the repercussions of which are all too evident now. The tunnels, the pipelines, the roadways, the undersea telecommunications, the networks; the objects that make communication possible between nations are objects created to produce mutually beneficial conditions for international trade agreements. The 'big other' of Cage's government is excluded for the sake of anarchist freedom but this very exclusion heralds in a new age of neo-liberal democracy that, as we have seen, produces not the conditions of equalisation, but the exact opposite, the use of natural resources to create wealth for the few and poverty for the many.

Cage's worldview seems naïve not just politically but also in light of recent ecological threats. If, as he proposes "Anarchism stands for a social order based on the free grouping of individuals for the purpose of producing real social wealth; an order that will guarantee to every human being free access to the earth and full enjoyment of the necessities of life, according to human desires, tastes and inclinations" then Anarchism comes to stand for a human centric, non-political, 'desires' based movement. Cage's de-politicisation of Anarchy here threatens the movement itself, but also our life-world. The subject oriented anarchist in Cage's telling is focussed only on the freedom of the human, giving little pause for thought to the ecological impact of his/her actions.

SECTION TO BE COMPLETED

The philosophy Cage begins the long quote above with, a philosophy where objects outside of the human subject have influence over human affairs, seems to leave him when he confronts anarchism. The realism of the mountain range, it's political implications, the affect of the tunnels, the objects that contort and percuss the human need to be tallied with Cage's anarchism. The human centre needs to be expanded to include again the objects so vital to Cage's eradication of politicians, otherwise we risk the arrogant dismissal of objects in favour of a return to the very state Cage wishes to overturn, replacing the politicians, instead, with tycoons. Only when we can account for the objective reality beyond finitude can anarchism exist not just for the selfish human subject, shaking off the shroud of neo-liberalism but become an object-oriented anarchism allowing an ethical engagement with the world.

This realist stance accounts for the objectivity of the world beyond the human in a way that Cage's philosophy seems to necessitate when discussing real 'things'; the objects with so much political affect, yet it's final abandonment in favour of abstraction returns Cage to a position where the active subject has power over the inactive object. In the case of the revolution Cage's politics are a matter of replacement rather than anarchism per se. Anarchism would call for the eradication of government *tout court*, but by locating a human desire at the centre of his philosophy and the utilisation of objects in service to humans Cage re-institutes a government by another name, capital.

Tom Trevatt, 2010

“Tom Trevatt is a curator, writer and artist based in London. In 2009 he co-founded The Woodmill, a large-scale studio and gallery complex in Bermondsey, South London where he is currently Curator of Public Programmes.”

SECTION TO BE COMPLETED

Text

**

I met H in London in her last week in the city. She was drinking coffee, and reading a slim book of poetry, that she had been lent by a lover, and had never returned.

He saw the book, leaned over, and struck-up a conversation. He didn't know too much about it, he explained, except one sentence.

- *Memory is a sick Jewish girl, who steals away to the Saint Nicholas station at night, hoping that someone will come, and carry her off.*

Someone had told him that years ago.

- *Who?*

Someone he met.

- *A woman?*

He supposed she would be now. They had met when they were young. But they'd lost touch. Last time they talked she said that she was going to Madrid. But that was years ago.

She smiled.

- *Life goes fast.*
- *But where?*

They had dinner in a Russian place in Soho. They sipped soup and split the bill, and then walked to his apartment.

She looked at his bookshelves, then they listened to records, drank some whisky, and smoked grass.

- *Have you ever been in love?*
- *Four times.*

They went to bed. When he woke-up the next morning, she was gone. He searched his apartment for a note; but couldn't find one. He shrugged, and let it go. Weeks went by. He went to work, came back, went back, bought new records, chased distractions, and forgot her. Until one night he returned home late, and found a package waiting. It was a copy of the book, wrapped in a note.

- *Today I have so much to do: I must kill memory once and for all.*

Mon, November 1, 2010 1:22:58 AM

Re: Text

From: Daniel Miller <dmilleruk@yahoo.com>

To: elenabajo@gmail.com

OK, standby...

From: Elena Bajo <elena@elenabajo.com>

To: Daniel Miller <dmilleruk@yahoo.com>

Sent: Mon, November 1, 2010 12:40:45 AM

Subject: Re: Text

Dear Daniel,

I need a text that supports the work, in a smart way, but it can't be too abstract, it cannot be another mysterious work. This text is beautiful and I like it a lot, but it forces the audience to interpret your work instead of my work, which makes things more complicated...So I would like to include the rationalization, to support and open up the work. The deadline is tomorrow morning...

SECTION TO BE COMPLETED

On Sun, Oct 31, 2010 at 8:41 PM, "Daniel Miller" <dmilleruk@yahoo.com> wrote:

I'd be inclined against it, but it's up to you. The question is whether you think it needs to be explained in writing. In the event it did (at least... by e-mail) but I still think that the question is open, and that the statement is stronger without the rationalization.

From: Elena Bajo <elena@elenabajo.com>
To: Daniel Miller <dmilleruk@yahoo.com>
Sent: Sun, October 31, 2010 5:21:54 PM
Subject: Re: Text

I have to submit the finished file to be published tomorrow morning. What do you think about publishing besides the text your response to my email also...? I think it adds a lot... your email sending the text, my response about the confusion and your response to my confused email...

On Fri, Oct 29, 2010 at 1:42 PM, "Elena Bajo" <elena@elenabajo.com> wrote:

Hi Daniel,

You touch some of the most intricate aspects of the work, and point at its intangibility, which opens up the work to the place of abstraction, this short story of a brief encounter, beautiful in its simplicity, suggestive and wide open to a multiplicity of interpretations, and to silence. Its sensuality comes from the absence of style.

No to Introductions, no to presentations and re-presentations, no to illustrations, no to judgments ... I couldn't agree more.... The word love never appears in a poem about 'love'...

'The object of a movement' for me is like an everyday 'mantra' which resonates in some parts of the work, which gives it 'speed' and situates its interference with the average speed of production. There is a lot to be read between these two words, object and movement, and it becomes so intense that I have to stop for a while and return to it later, indirectly, through another medium and with other people...

What you say about presenting an unresolved mirror to people, I can see that you are aware of the audience's presence...

On Thu, Oct 28, 2010 at 7:09 PM, "Daniel Miller" <dmilleruk@yahoo.com> wrote:

I was thinking of ideas of frames, ideas of movement. There's a sense of space and silence in your work, which is poetic, romantic, but minimal. This was what I was trying to capture. I understand that these texts normally employ a different style and approach. A more conventional approach, made-up of political-theoretical language and concepts, claims about some relationship to a political project, frames borrowed or stolen from a social and political context. I never trust these texts. They read like lies. They are the enemies of art. They suggest that art should be talked about in a particular style, a style that obeys a set of grammars, laws, codes. So it becomes about the code, and the reiteration of the code. The artist only features in the context of some other argument. There is this social and political phenomenon... and the artist contributes to our understanding of it, or intervenes in it, in a commendable way. So the truth is always with the critical intelligence, its reserves of critical-intellectual capital, its judgments, and its projects. I would like the way that we encounter art critically to change, to become more poetic, and less pretentious.

At the heart of this text is a fleeting encounter. It means very little, almost nothing, but it is framed, and I think there is beauty to it... And this was how I wanted to set-up your exhibition. The phrase 'the object of a movement' seemed to me extremely enigmatic. I remembered Zeno's paradox of the impossibility of movement. But then it seemed to me that the greater theme wasn't that movement was impossible, but that objects moved at their own speeds, randomly, but logically, from echo to echo and context to context. As in the quotations from Mandelstam and Akmatova, two long dead lovers, who find their dialogue continued.

What I wanted was to offer another kind of introduction to the exhibition, where the connection was indirect,

SECTION TO BE COMPLETED

and the relationship was unresolved. So that people who were interested could think about the exhibition in the context of the text, and the text in the context of the exhibition, and think about their own relations between these mirrors to their lives.

Let me know your thoughts,

Daniel

From: Elena Bajo <elena@elenabajo.com>
To: Daniel Miller <dmilleruk@yahoo.com>
Sent: Thu, October 28, 2010 5:03:55 PM
Subject: Re: Text

Hi Daniel,

It's so funny what happened... I received a file which you must have written for somebody else...and for whatever reason got mixed up with my name on it... That happens sometimes...

Anyway, I can't wait to read your text. But if you need more time please let me know. The design is being made now and it will be helpful to know how many words your text will have (more or less) so we can do the layout already, even if you send the text later...

Are you still in Istanbul?

On Thu, Oct 28, 2010 at 12:11 AM, "Daniel Miller" <dmilleruk@yahoo.com> wrote:

Hi Elena,
Attached is the text...

Best wishes,
Daniel

Daniel Miller, 2010
"Daniel Miller is a writer."

SECTION TO BE COMPLETED

Is music the essence of words?

Elena Bajo's "*Is music the essence of words?*" is both the title of her personal exhibition at D+T Project – Brussels in November 2010, and the name of a piece realised for her solo exhibition at Woodmill – London, in the spring of 2010. The piece is a fragile assemblage of found canvass stretchers, and is in itself an art of recuperation – the sine qua non of Bajo's practice.

Elena Bajo's work echoes a long history of temporary re-adjustment of reality as the means for art to be, a history that includes, among many others, Gustav Metzger, who for his "Cardboards" 1959's exhibition at 14 Monmouth Street – London, hung on the walls television cardboard boxes that were picked up in the street, temporary sculptures who were recycled from their reality until the artist returned them to the street once the show was over; Alan (Suicide) Vega, who for a solo show at OK Harris gallery in NY in 1975 used found TVs and garbage, turned them into artworks for the time of an exhibition and then took them back to where he found them; Laurie Parsons, who for her 1988 solo show at Lorence-Monk Gallery in New York City, collected and displayed detritus from the Hudson river bank, that she later disposed of; or again Emma Bjornesparr, who for her 2010 masters' degree show at Central Saint Martins in London – coincidentally where Elena Bajo also studied in 2005 – and just before being evicted from the refuge that she occupied, decided to encapsulate her own reality in storing all of her belongings in the school galleries, prior to returning these after the show to their reality, hers.

"*Is music the essence of words?*", in its own wording, is an invitation to consider the fleeting nature of a word over a crystallised thought. As sculptures put together with fragile tape, these empty paintings (the canvas having been torn away from the stretchers), become both a very modernist form (squares on squares – a composition of voids) and an encouragement to reflect on the waste created by our society.

Elena Bajo's recent body of work includes "pieces taken from trash at a framers shop, art school and flea market", all *un-wanted* pieces of art that were destroyed by artists "in the process of making their art", discarded papers "used by framers to paint frames for other artwork", or again a print that a "flea market vendor broke in pieces in order to make it unsalable". Through this constant re-use of materials that originated from various fields of art-making, this contemporary structuralist recycling is that of a system feeding itself with its own constituting material. So to say, a necrophagous and cannibal art that is only composed of the remains of past artworks and fragments once produced by its own work force.

"*Is music the essence of words?*" reminds us of an art industry where overproduction is the norm. It is a celebration of the transient nature of our lives, of the world that we inhabit, and of the detritus it constantly generates – yet through art, temporarily re-arranged.

Mathieu Copeland, October 2010.

A previous version of this text appeared on www.cataloguemagazine.com

"Mathieu Copeland is an independent curator born in 1977 in France, living in London, who has been developing a practice seeking to subvert the traditional role of exhibitions and to renew our perceptions of these. www.mathieucopeland.net"

SECTION TO BE COMPLETED



TEXTS CHOSEN BY PERFORMERS

Marta Kosieradka performed in the room with the sculpture made out of discarded stretchers:

“Day after day I came
back Step after a step
run eternal circles
without weariness or fainting
Time became a cage”.

“Amatophobia. Fear of dust.”

“It was her walking what I
heard, and I heard it like
a silent Moan”.

Boglárka Börcsök performed in the space between the smaller room with window and the main room:

1) A specific mental disorder or obsessive preoccupation with

SECTION TO BE COMPLETED

something; a madness,
frenzy; obsession, fascination,
or an abnormal desire for or
with something or someone,

2) Step after a step run
eternal circles without
weariness or fainting
Time became a cage

3) First say NO, with all your
Body

Paola Zampierolo performed in the main room:

SIX

NOTES ON
PUBLIC
SITUATIONS,
PHILOSOPHICAL
MODELS

Keine Macht für
Niemand (No Power for
Nobody), Berlin, 2008

BEAR With BEAR
WITH ME
It was her walking what I
heard, and I heard it like
a silent
Moan,
It was her eyes beating,
that made me stop,
To look, to see more
her circular movement
transformed into a clock
Day after day I came
back
Step after a step run
eternal circles without
weariness or fainting
Time became a cage

NINE

BEAR'S

CONSPIRACY:
Backwards Walk

Last Sunday two bears
who live in the Bear
Pit (BŠrenzwinger) in
the Koellnische Park
started to walk in
circles and backwards.
After what it seemed an
isolated event, similar
situations have been
reported happening in
other cities of the world.
Sociologists, scientists
and Architects are
trying to decipher this
mysterious behavior

are bears performing a
secret ritual? without any
purpose?
are bears performing a
secret ritual? without any
purpose?

FIFTEEN

suffix -mania. A mania is: (1)
A specific mental disorder or
obsessive preoccupation with
something; a madness,
frenzy; obsession, fascination,
or an abnormal desire for or
with something or someone,
or (2) Excessive enthusiasm
or fondness for something
that could be related to a
variety of psychiatric
disorders; such as frenzy,
hysteria and delirium. In
other words, an abnormal
attraction or obsession.

SECTION TO BE COMPLETED

The image displays ten systems of musical notation for piano. Each system consists of two staves, a treble clef and a bass clef. The notation is minimalist, featuring a variety of note values including quarter, eighth, and sixteenth notes, along with rests. The piece is in common time. The first system begins with a treble clef and a bass clef. The second system continues with similar notation. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef. The fifth system has a treble clef and a bass clef. The sixth system has a treble clef and a bass clef. The seventh system has a treble clef and a bass clef. The eighth system has a treble clef and a bass clef. The ninth system has a treble clef and a bass clef. The tenth system has a treble clef and a bass clef.

P22 Music Text Composition Generator

1

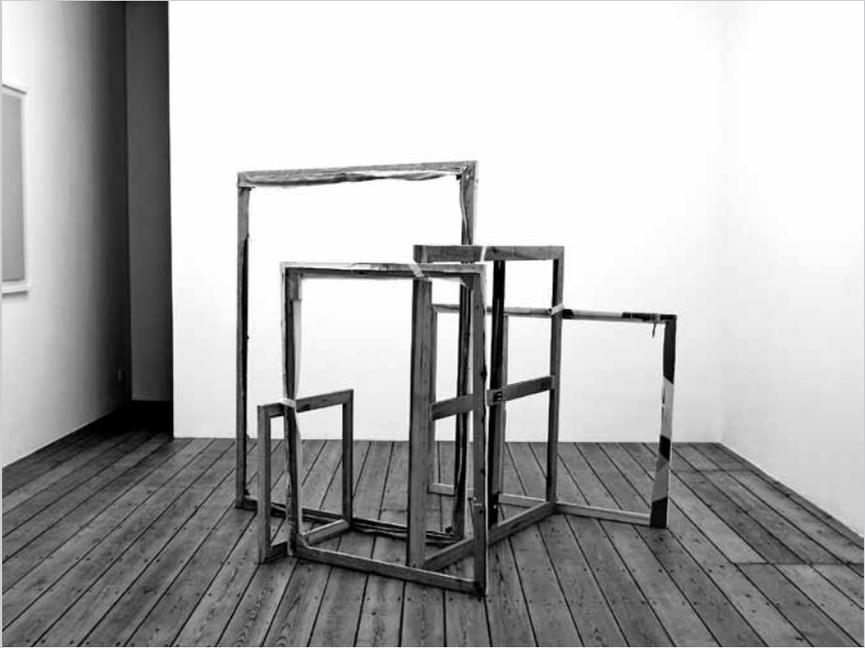
SECTION TO BE COMPLETED

The image displays a musical score for piano, consisting of ten systems of staves. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is composed of various note values including quarter, eighth, and sixteenth notes, as well as rests. The piece appears to be a short, simple composition.

P22 Music Text Composition Generator

3

SECTION TO BE COMPLETED



SECTION TO BE COMPLETED



The Moon is a Harsh Mistress

The Woodmill, London

2010

Uncertain Terms

NO SMOKING

BOOK BY
PARKING BUS
TECHNICAL
WOLLY



**Even bare walls look barer now, it's not as though they
got less full of matter in just one day**

by Tom Trevatt

CONCRETE

Solid, dark and dead, concrete lies in exigency. Adopting the forms of its casting material, be it plywood or timber frames, concrete repeats the grain, offering a surface that exposes the material processes involved in its construction. More recent forming boards have smoother surfaces flattening the appearance of the finished slabs, but centuries of concrete constructions spread across the globe tell rich histories. Roman and Modernist architects are conjoined by their use of the material. Dams, skyscrapers, hotel lobbies, nuclear bunkers, car parks, bridges and homes all rejoice in concrete's efficacy. Easy to make, difficult to destroy, moldable, pourable and solid, manufactured close to the building site, proficient at absorbing CO₂ during its lifetime and requiring a comparatively small area of land to manufacture, concrete is surprisingly energy and environmentally efficient despite it accounting for 5% of all human CO₂ emissions.

The concrete bunker is part relic of past conflict, part ruin of a future that never materialised. Speed and time have congealed into a dank concrete subterranean folly; the cold war threat of devastation that came hand in hand with the promise of increased mobility precipitating the construction of a rash of underground refuges has all but disappeared. The future ended somewhere between the fall of the Berlin Wall and the turn of the millennium. Our future lies in the past extractions of sand, limestone, aggregate and silica; ingredients forever in waiting. The bunker reawakens the future, but brings with it not just the dreams of space rockets and unlimited air travel, but the apocalyptic nightmares of nuclear fission.

The Brutalist architecture, like that on the Southbank, strong, severe lines, bold shapes and unforgiving surfaces, displays an unapologetic double lie. From distance these walls are wooden planks. Slats, greyed with the years, here a grain, a knot, there the mark of a saw. Approaching the surface you are convinced you are looking at wood, these constellations of buildings bare their late modernist credentials with ease, yet the surface appearance is one of a timber house left out in the rain. A swift knock on the wall is enough to convince you otherwise, but for a second this revealing material had you fooled.

LIGHT

On the moment of death, when, as Blanchot might say, one is hung between existence and non-existence by the merest of threads, will the crossing be perceptible? Will the transcendental moment, the cut between two states be marked by a sublime experience? The 'white light at the end of the tunnel' as the imperceptibly thin plane that is passed through, just a few photons thick, reduced to a point by our position within it. In his seminar at the Whitechapel in 2007 Robert Linsley picked out G. Spencer Brown's idea that "when the frame is noticed it is crossed", and suggested that "with reference to art we can probably also observe the opposite, namely that to cross the frame is to render it visible". His suggestion, that the very process of the crossing makes visible the boundary, and the imperative in Spencer Brown that one must cross the boundary once it is noticed come to act doubly on the discursive limits of art. A working through of its own presuppositions necessarily involves an investigation of its boundaries, as it is the boundary of the system that is the precise definition of it. This double movement, to notice the frame is to cross it, and to cross it is to render it visible, has the figure of the cleave. That to cleave is to both to cut apart and to bring together. In the crossing of the boundary one is both marking it and passing beyond it. The path breaking, then, that renders what is broken through perception also joins the inside to the outside. At the moment of my death then, I am not only crossing the Styx, I am a bridge across it.

TIMBER

Art is always two things as one. As the material properties of its construction, paint, bottle racks or soup cans, it is fully actualised. It is those things and will remain those things, a bottle rack does not lose its bottle rack-ness because it becomes art. Yet art is always one plus one to equal one. Art is the first thing, its fully actualised component parts, and its composite nature as an art object. The gestalt formulation of its artness is the potentialised form contained within its materials plus the status of it as art. Art does not contain anything and is not reducible to anything else. The artness of an art object potentialises matter into the sphere of abstraction. Through abstraction the art object performs itself as an actor within a network of other actors that is separated from the actors and networks that the actualised base materials partake in only by a matter of degrees. The artness of the art object is what determines its engagement in certain networks. Whilst the art object is a self sufficient autonomous object, its 'meaning' is narrativised relationally as it interacts with other objects and sets of objects, be they human objects, art objects, or

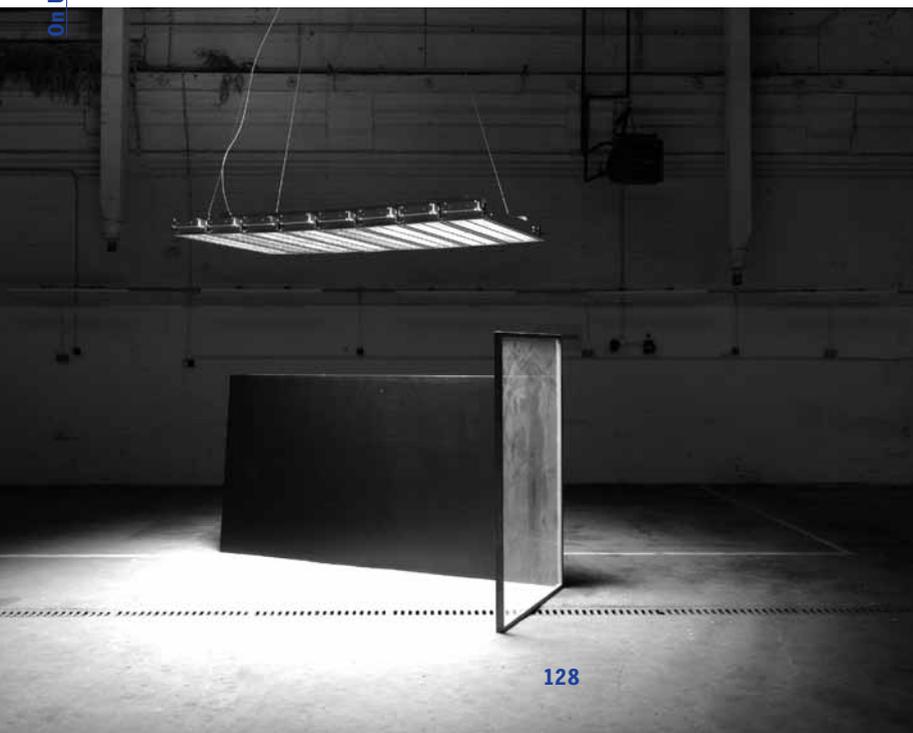
building objects. This meaning is never imminent in the work of art, but is produced as its properties, qualities, moments, materials and forms express themselves on the world, as it acts within its network and is acted upon by other objects. However, the object is always more than its relations, and this is true of the art object (to suppose otherwise is to suggest the work only comes into being at the moment of perception). The art object will always overflow its relational narrativisation, in fact the narrativisation is only a partial account of the art object that pre-supposes a subject-object distinction. Instead, we can suggest that the art object partakes in a relationality where its properties always exceed our access to them.

Where we can argue the radical non-correlation between thought and being, that un-reason or absolute nothingness is our starting point, instead of counting from one, we count from zero, we can see the truth of the situation. The art object is not conditioned by our access to it, it always overflows social determination, and yet meaning is not contained within it, it adheres to the principle of un-reason in that there is no 'behind' the surface, no inner depths of meaning. So the art object is not determined by its relations solely nor by any internal reason or meaning, its qualities are expressed without recourse to an observer, yet it affects, its action, and the affects and action of other objects on it produces the relational affect of meaning.

WISA

Wisa-Form is a forming board used in the production of concrete casts, a plywood coated with phenolic film, which aids the easy removal of the board once the concrete has set. The plywood is most often Wisa Spruce which is economical and lightweight, but very strong. Wisa is a trademark of the forest industry group UPM. The phenolic film is a deep plum colour under some lights, smooth and reflective it adopts different qualities with the changing light conditions. In the pale morning it is bluer, under halogen redder.

Plywood is made by peeling a rotating log, the long thin veneer is cut into the desired lengths and bonded, pressed and sawn to make the sheets. The pattern of grain on the wood is determined by the proximity to the core of the tree that veneer was cut from. Often a repeating pattern of knots appears which indicates that the veneer was stripped from the centre of the tree. As the pattern spreads out, as the knots are further apart, we can see that this veneer was taken from nearer the outside of the tree.



The Moon is a Harsh Mistress



On Uncertain Terms



[previous pages:](#)

[caption](#) [caption](#) [caption](#)

Performance

[The Moon is a Harsh Mistress]





[previous pages:](#)

[caption](#) [caption](#) [caption](#)

Diagram for an Exhibition

by Naomi Pearce

1. THE RIVER

Underneath the tarmac of Neckinger runs a subterranean river. A natural means of transportation, carved through the earth over centuries, continues to flow. This veiled waterway, as unstoppable as the concrete that flattens its banks is an absent vein belonging to the body of another time; a London whose ground was soft and spongy. A physical manifestation of the passing of time, the river ebbs and flows irrelevantly through the city, swirling with stories fixed in the past.

2. BURNT DOG

'BARBARIC'

Horrified Bermondsey residents have spoken of their shock at finding a puppy sadistically tied to a fence and burnt to a cinder. Southwark's RSPCA inspector told the 'News' the wicked act of cruelty was like nothing she had seen before. The young dog was covered in a flammable liquid on Thursday last week, had its legs woven into the top of a 6ft fence on the corner of Page's Walk and Mandela Way, and was then set alight. RSPCA inspector Rebecca London said the charity was appealing for anyone with any information about the cruel end to the dog's life to come forward and help catch the savages. (Extract from article by Oliver Pugh for the Southwark News 18th March 2010.)

3. THE MODEL

Stuart and Elena found the model on Lausanne Road sometime in late February. I couldn't really understand how a fridge motor (at least that's what they thought it was) could be so exciting or why they were calling it 'the model' but the way they described it to me, the tone in their voices, made me think it was something important. They had been walking for two hours or so, it was the first time they had really spoken. They'd spent the

morning in scrap yards around Deptford and had walked from there round the back of New Cross to Nunhead. As they walked down Lausanne Road Stuart pointed out number 77, the house he used to live at the previous year. They continued until the Swiss Tavern, where, lying on its back, discarded in the road, they saw 'the model'. Stripped of its domestic coating, fragmented in this way, the fridge motor held only traces of a previous functionary existence. Up close, the maze of yellow and grey mechanical eruptions lacing its surface resembled an architectural landscape; mimicking the interlocking structures of the city's endless streets. It seemed to be both a scaled down proposal for an organization or system of sorts and a dormant organ separated from a more complex whole. This defunct cast off once whirled and chugged to keep the food of a working household edible and now it too had been consumed for one reason or another.

Elena stops, 'This is the model for the exhibition, its perfect. We must have it'. Being almost a meter long and half a meter wide it was difficult for Stuart to carry alone. He was strong enough, but it was an awkward shape and with Elena being quite small and slight they decided to hide the model and collect it later. Lausanne Road is a residential street; its pavements are flanked by small strips of lawn and lined with trees. Stuart bent down behind the trees and hid the model against one of the wooden fences that marked the perimeter of a back garden.

Stuart and I returned that evening with Loz, Emily's brother who drives a van that's painted with white Dulux household paint. It's late, perhaps 11 and we pull up behind one of the many cars parked up the street now that the working day has finished. Immediately Stuart notices that the trees have gone. Broken stumps, sawn crudely sprout from the turf. Spindly branches litter the lawn. Stuart checks the hiding place, but the model's gone.

4. BERMONDSEY BOY

<http://www.bermondseyboy.net/> (Online forum for people associated with Bermondsey, for people who are looking for information about past family and friends and for people to find out a bit about the history of Bermondsey)

<http://www.amazon.co.uk/Bermondsey-Boy-Memories-Forgotten-World/dp/0718149726> (Tommy Steele Memoirs. Steele is widely regarded as Britain's first teen idol and rock 'n' roll star. Born Thomas William Hicks in Mason Street, Bermondsey, his cheeky Cockney image and boy-next-door looks won him success as a musician, singer and actor.)

<http://ftvdb.bfi.org.uk/sift/title/459622?view=synopsis> ('FROM WIMPS TO WARRIORS: Bermondsey Boy' Film focusing on Dave from Bermondsey, in which he reveals his attitudes and views about his masculinity, and the importance to him of strength and respect. His job consists of evicting squatters and doing repossessions and debt-collecting. His main present worry is the prospect of going to court on a charge of GBH, which he sees as potentially threatening to the things that characterize his masculinity - his freedom, image, strength, and his "empire". The film also shows the way in which a culture of violence and the idea of what makes a 'real' man are passed down through the generations.) <http://www.bbc.co.uk/ww2peopleswar/stories/11/a2283211.shtml> (A Bermondsey Boy's War. Part 1 1939 – Evacuation to Worthing. An archive of World War II memoirs written by the public, gathered by the BBC)

5. SOLARIUM

'Was it possible to capture the sunshine for the benefit of the sick people of the Borough? The Council instructed the Health Department to find the best way of adapting the treatment to Bermondsey conditions. In 1926 the first municipal solarium in Britain opened in Grange Road. Direct sun was supplemented by ultra-violet light. Under the treatment delicate children grew rosy and lively, strengthened to resist the germs and infections to which they were exposed in their own homes and streets.' (Extract from Riverside Story: The Story of Bermondsey commissioned by Bermondsey Council to record the work and achievements of the Borough of Bermondsey during the years of its existence 1900–1965)

The Solarium has now been converted into 'Solarium Court', a block of shared ownership flats.

Southwark Council moved into a new building at 160 Tooley Street last year.

'The move to Tooley Street is about creating efficiencies, being greener and fostering a more innovative approach to the way we work. The building itself is a mixture of modern and traditional. The facades have been retained so that the building blends with its surroundings. Behind which new offices have been built over five floors to offer an open plan environment with a variety of flexible workspaces.' (Southwark Council press release 2009)

The interior of 160 Tooley Street is made from glass and concrete. The marble floored

reception leads onto a glass atrium that reaches up through the center of the building. The floors of offices that line the walls of this glass shaft look down onto a foyer of colourful bubble chairs. Light beams streak through this rectangular green house. Staring up through the ceiling at the sky I think about the word 'transparency'.

There's much more light in Bermondsey, now that all the buildings have gone.

6. WHEELWRIGHT

A wheelwright is a person who builds or repairs wheels. The word is the combination of "wheel" and the archaic word "wright", which comes from the Old English word "wryhta", meaning a worker or maker.

Lathe
Tapered Reamer
Hub Boring Tool
Chisel
Leg Lift
Traveler
Hammer
Sledge

7. THE BUNKER

----- Original Message -----

From: Elena Bajo elena@elenabajo.com

To: Naomi Pearce naomi@woodmill.org, Tom Trevatt tom.trevatt@hotmail.com, Stuart Middleton stuartmiddleton1@googlemail.com

Sent: Sat 03/04/10 12:44 PM

Subject: Fwd: Entrance to the old 1950s bunker at Spa road 15 by the Irish Pensioners
Entrance to the old 1950s bunker

Irish Pensioners (was 1 stop shop here too)
Rear of 15 Spa Road is to the left here

This is the area to the east and to the rear of 15 Spa Road. I think this is a former depot - it is now used by Southwark Irish Pensioners and has a separate entrance on Neckinger. You used to be able to cut through to the right of 15 Spa Road but that gate has been closed following the sale of that building.

Several years ago the building was used as the Bermondsey One Stop Shop but a new funkier building was built on Spa Road.

The white door at the front with the ivy is not part of the depot building. It is separate and behind the door there is a flight of stairs down to the left. You can see the roof of the stairs with the ivy!

I went down here in 2001 with *Subterreanea Britannica*. It was the 1950s Civil Defence Corps era nuclear control centre for the then Metropolitan Borough of Bermondsey. At the bottom of the stairs there was a spine corridor running North-South under the depot. I think some of the ventilation around the depot/back of 15 Spa Road may be connected.

To the left of this photo there is a small alleyway through to the Woodmill which used to need your Southwark id card to open. This seems to have been locked following the sale of 15 Spa Road.
entrance

----- Forwarded message -----

From: Chris x-chris

Date: Fri, Apr 2, 2010 at 11:32 PM

Subject: Re: your book on Cold war bunker at Bermondsey, TownHall at Spa Road/Neckinger

To: elenabajo@gmail.com

Hello there Elena

Everything I found out about the bunker I put in the book, Sorry but even though I did read a lot of Bermondsey Council minutes from the 50s and 60's there was no wall measurement to put in the book (as I did for Peckham Rd).

This is the area to the east and to the rear of 15 Spa Road. I think this is a former depot - it is now used by Southwark Irish Pensioners and has a separate entrance on Neckinger. You used to be able to cut through to the right of 15 Spa Road but that gate has been closed following the sale of that building.

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It's funny as Nick Catford from SUBBrit actually went on a trip down the bunker at Spa Rd with some other people and made some measurements and so on. This was about 6 years ago. I'm sure this is written up by him somewhere. I will have a look around for it. I asked him if I could reproduce this for my book but he was not forthcoming. Don't know why.

Tell us more about the show and the Woodmill. What's the work in relation too and how did you decide to work up a show based on the bunker?

best
xchris

--- On Fri, 2/4/10, Elena Bajo <elena@elenabajo.com> wrote:

From: Elena Bajo <elena@elenabajo.com>
Subject: your book on Cold war bunker at Bermondsey, TownHall at Spa Road/Neckinger
To: Chris x-chris
Date: Friday, 2 April, 2010, 22:43

Dear Christopher,

I came across your book 'Subterranean Southwork' while doing research at the Southwark library.

i am an artist researching the Woodmill building and the bunker that was built underground the Town Hall at Spa Road.

I am working on an art exhibition at The Woodmill building, now has been re-converted into artists studios and 3 exhibition spaces. Part of the work I am exhibiting is a concrete casting that has the standard measurements of the concrete walls of the bunker, like the thickness, length and width, or maybe they were building slab by slab and these slabs of concrete have certain measurements?. We, the co- directors of the Woodmill, Naomi Pearce and Tom Trevatt and myself have tried to get inside the bunker and get more infor-

mation from the Council, such as architectural floor plans or technical specifics that refer to the real measurements of the walls but we haven't been successful. We have contacted Subterranea Britannica and they don't know either.

Today I was so desperate, the show opens on the 21st of April, and the concrete takes a while to dry... so I went to your book again and I saw your email and I thought that you may have an idea of these wall thickness or you might be able to guide me in where to go to find floor plans or these specifics...?

thanks a lot
all the best

elena

Elena Bajo
Artist in Residence
The Woodmill
Neckinger Depot
Neckinger
London
SE16 3QN
(Click here for map)

<http://www.woodmill.org>
www.elenabajo.com

Publication

[The Moon is a Harsh Mistress]

Process / Space as Given

[The Moon is a Harsh Mistress]

The Moon is a Harsh Mistress, In the Company of Voices

PLAN FOR A MOVEMENT, script for a sculpture, the music of thoughts

*Unwritten Manifesto, (Notes)
'You say You want a Revolution'*

*Envoi
Imprisoned by four walls
(to the North, the crystal of non-knowledge
a landscape to be invented to the South, reflective memory to the East, the mirror to the West, stone and the song of silence)
I wrote messages, but received no reply
Octavio Paz*

*Sculpture as political practice, the social sculptural, the state of affairs
the suspension of political space and time
the spatial practice of Capitalism,
one of several template studies
Unwritten Manifesto, CAPITALIST SPATIAL PRACTICE,
Template studies
Foundation studies for an unwritten manifesto,
An event on appropriation,
Contingent Suspension:
A political event of Appropriation is the moment of possibilities, of potentialities, of becomings, (yes, Agamben, Deleuze)
If I am using sculpture the piece has to reflect on all these different layers
A movement against authority in terms of gesture of resistance
An amusing telepathic revelation aiming to*

*a non-hierarchical production of space
in response to capitalistic production of spatial structures of power, the social manifestation of value, of money,
of DAS KAPITAL
MISBEHAVED SCULPTURE AS
A SPATIAL PRACTICE,
First say NO, with all your body
The beginning of a movement, of a revolution has to do with a gesture,
The sound of resistance is closer to an animal's grunt, Than to human reasoning*

Nothing more than a theatre of fluctuating ideas and echoes of future moments (A New Refutation Of

Time) modified

ONE

*You should start your act now.
I am timing it.
It should last 15 minutes.
No more than that.
We are all busy.
We like things that are fluid and to the point.
15 minutes is enough
If it was enough for Andy Warhol, it has to be enough for you.
It is enough.*

Friend, this is enough.

Should you wish to read more.

Go and yourself become the writing, yourself the essence.

(Music plays for 49 secs)

TWO

Introduction

This is a book which I have made no plans for

This is a book that is written as it goes

This is a book about thinking

This is a book about making no sense

This is a book about putting things in perspective

This is a book that tells me about what I should be doing next

Is this a book or it is a book that became part of a performance and a sculpture and then became musical notes and then I have to recover it again as the printed page?

DON'T FORGET YOU HAVE JUST 15 MINUTES

*(PIANO MUSIC PLAYING)
....around 15-20 secs*

THREE

*I have been warned, this words I am reading now will leave me soon to become music, when I think I have them they will leave me to become more ethereal, more free, I will try to grasp them and they will not be there anymore
This is happening as I speak, chance is of*

essence, time is of essence

When I want to recall them they will not be there, remember you have 15 min

(PIANO MUSIC PLAYS) FOR AROUND 60 SECS

FOUR

I am not interested in dry economic socialism. We are Fighting against misery, but We are also fighting against alienation. One of the fundamental objectives of marxism is to remove interest, the factor of individual interest, and gain From people's psychological motivations. Marx was preoccupied both with Economic factors and with their repercussions on the spirit. If communism isn't interested in this too, it may be a method of distributing goods , but it will never be a revolutionary way of life Ernesto 'Che' Guevara

DON'T FORGET YOU HAVE JUST 15 MINUTES

(Piano Music Plays) 40-49 secs

Don't forget you have just 15 minutes

Five

I have been warned, these words I am reading now will leave me soon to become music, when I think I have them they will leave me to become more ethereal, more free, I will try to grasp them and they will not be there anymore This is happening as I speak, chance is of

essence, time is of essence

When I want to recall them they will not be there, remember you have 15 min

SIX

NOTES ON PUBLIC SITUATIONS, PHILOSOPHICAL MODELS

Keine Macht für Niemand (No Power for Nobody), Berlin, 2008

BEAR With BEAR WITH ME

It was her walking what I heard, and I heard it like a silent

Moan,

It was her eyes beating, that made me stop,

To look, to see more her circular movement transformed into a clock Day after day I came back

Step after a step run eternal circles without weariness or fainting Time became a cage

Remember 15 minutes is enough

SEVEN

And yet, and yet . . .

“To deny temporal succession, to deny the self, to deny the astronomical universe, appear to be acts of desperation and are secret consolations.

Our destiny (unlike the hell of Swedenborg and the hell of Tibetan mythology)

is not terrifying because it is unreal; it is terrifying because it is irreversible and iron-bound. Time is the substance of which I am made. Time is a river that sweeps me along, but I am the river; it is a tiger that mangles me, but I am the tiger; it is a fire that consumes me, but I am the fire.

The world, unfortunately, is real; I, unfortunately, I am Borges.”

JL Borges, *A New Refutation of Time*

15 min is all you have

EIGHT

NOMADODOLOGY, NOMADIC RESISTANCE AS production of space “Social space is a social product - the space produced in a certain manner serves as a tool of thought and action. of production but also a means of control, and hence of domination/ power.” Henri Lefebvre “The Production of Space”

NINE

BEAR'S CONSPIRACY: Backwards Walk

Last sunday two bears who live in the Bear Pit (Bärenzwinger) in the Koellnische Park started to walk in circles and backwards. After what it seemed an isolated event, similar situations have been reported happening in other cities of the world. Sociologists, scientists and Architects are trying to decipher this

mysterious behavior are **bears** performing a secret ritual? without any purpose?

Bear Pit (Bärenzwinger)

A **bear** pit was historically used to display **bears**, typically for entertainment and especially **bearbaiting**. The pit area was normally surrounded by a high fence, above which the spectators would look down on the **bears**. The most traditional form of maintaining **bears** in **captivity** is keeping them in pits, although many zoos replaced these by more elaborate and **spacious** enclosures that attempt to replicate their natural habitats, for the benefit of the animals and the visitors.

Ten

Dear Andrew.
Dear Andrew.
Dear Andrew.
you are the best! it is so interesting how our communication paths are always intertwined, and how we are so receptive to each other's work, the last time I saw your work this year,

I thought, well you have it all, just the world is waiting for the right moment to embrace you, when that happens the time will get compressed in one glimpse and all your life will become an image for you and for the rest of humanity. I always thought we have to work together, like we can produce together more or different work, the work that we can't produce in solitary, it is good what we did with writing and I would like to continue it, I don't know how, though. I am preparing a project that I came up with **about multi-level writing, it is about presenting non-linear narratives incorporated in what it seems a simple narrative, so it becomes a text full of fragments, ideas that have been rejected and that they talk about rejected spaces, rejected buildings, rejected people and where they inhabit, abandoned spaces, in different parts of the world with different voices, not only in text but in images,** every time I start, it is so much the information I have to incorporate that I stop for a while because a get a lost in the maze, it is deeply Borgessian.

Eleven

"The form of the appearance of the will is only the present,

not the past or the future; the latter do not exist except in the concept and by the linking of the consciousness, so far as it follows the principle of reason. No man has ever lived in the past, and none will live in the future; the present alone is the form of all life, and is a possession that no misfortune can take away. . . . We might compare time to an infinitely revolving circle: the half that is always sinking would be the past, that which is always rising would be the future; but the indivisible point at the top which the tangent touches, would be the present. Motionless like the tangent, that extensionless present marks the point of contact of the object, whose form is time, with the subject, which has no form because it does not belong to the knowable but is the precondition of all knowledge."

JL Borges, *A New Refutation of Time*

TWELVE

I might reflect on things that I have done in the past looking at them through the present tense

In reality I will not be speaking about the past since I am but expressing what I feel about that past, how I see that past activity in relation to how I would like to see it, in reality I am talking in a future voice, in the voice of a possible future, I would contemplate just some possibilities among the

thousands, millions of possibilities

I can say I would like to investigate about the process itself, for whatever reason I feel very free writing anything that comes to my mind, text as a medium to improvise

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes" - Marcel Proust

Are thoughts processes the intangible part of objects? Is music the essence of words?

If so, could a thought be played? I propose to focus on this

THIRTEEN

I am calling my sister in New York, today is mother's day, the 11th of May, amazing weather in Berlin, 25 degrees centigrades, i can feel the global warming, as anybody can see i am totally obsessed with environmental worries, OH NOW I REMEMBER I HAVE MADE NOTES OF A LIST OF MANIAS AND THEIR NAMES, I HAVE KEPT THE LIST IN ONE EMAIL I HAVE SENT TO MYSELF.... WHY? I CAN NEVER FIND ANYTHING WHEN I NEED IT, IT TAKES ME A WHILE, I WILL GO TO LOOK FOR IT...

BE RIGHT BACK

GONE FISHING...!~

Fourteen

Some time later:

Phobias (from Wikipedia)

The following is a collection of Phobia words, words that end in -phobia, from the Greek for fear or hatred. A phobia is an excessive, unreasonable or irrational fear of an object, place or situation. Phobias are extremely common, and anyone, no matter how well adjusted they are, can fall prey to them. Sometimes they start in childhood for no apparent reason; sometimes they emerge after a traumatic event; and sometimes they develop from an attempt to make sense of an unexpected and intense anxiety or panic. Alarmingly, for just about every object or situation imaginable there seems to be an associated phobia; though fortunately, in most circumstances they are easily cured.

However, the object of this page is reference and entertainment, not medical. Neither is it in any way meant to poke fun at or ridicule those unfortunate enough to suffer such a problem. The following (long) list is merely intended to catalogue the often weird and wonderful names given to phobias and their attendant (sometimes surprising) fears.

(To see the opposite of phobias, go to manias.)

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z

~ A ~

Abibliophobia. Fear of running out of reading material.

- Achluophobia. Fear of darkness.
- Acousticophobia. Fear of noise or sound.
- Agoraphobia. Fear of open places.
- Agyiophobia. Fear of streets or of crossing the street.
- Algophobia. Fear of pain.
- Algraphobia. Fear of opinions or beliefs
- Allodoxophobia. Fear of criticism.
- Alophobia. Fear of speech.
- Amathophobia. Fear of dust.
- Ambulophobia. Fear of walking.
- Amnesiophobia. Fear of amnesia.
- Anthropophobia. Fear of people
- Apeirophobia. Fear of infinity
- Chromophobia. Fear of colours
- Chronomentrophobia. Fear of clocks
- Chronophobia. Fear of time

Hypophobia Absence of fear, IT SHOULD NOT BE IN THE LIST?

FIFTEEN

Dromomaniac, the irresistible impulse to leave, This is not in the list because is not a phobia , but I am definitely a dromomaniac

HERE IS A LIST OF MANIAS (From Wikipedia)

Manias

The following is a collection of mania words, words formed by root words from Latin or Greek with the added

The Moon is a Harsh Mistress

suffix -mania. A mania is: (1) A specific mental disorder or obsessive preoccupation with something; a madness, frenzy; obsession, fascination, or an abnormal desire for or with something or someone, or (2) Excessive enthusiasm or fondness for something that could be related to a variety of psychiatric disorders; such as frenzy, hysteria and delirium. In other words, an abnormal attraction or obsession.

Note that this, as with phobias, is simply a catalogue of intriguing words, not a medical reference.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z

chronomania Obsession
with time

dromomania Uncontrollable
impulse to wander or travel

verbomania Excessive
fondness for words

chronomania Obsession
with time

dromomania Uncontrollable
impulse to wander or travel

verbomania Excessive
fondness for words

chronomania Obsession
with time

dromomania Uncontrollable
impulse to wander or travel

verbomania Excessive
fondness for words

(PIANO MUSIC PLAYS)...
30 SECS

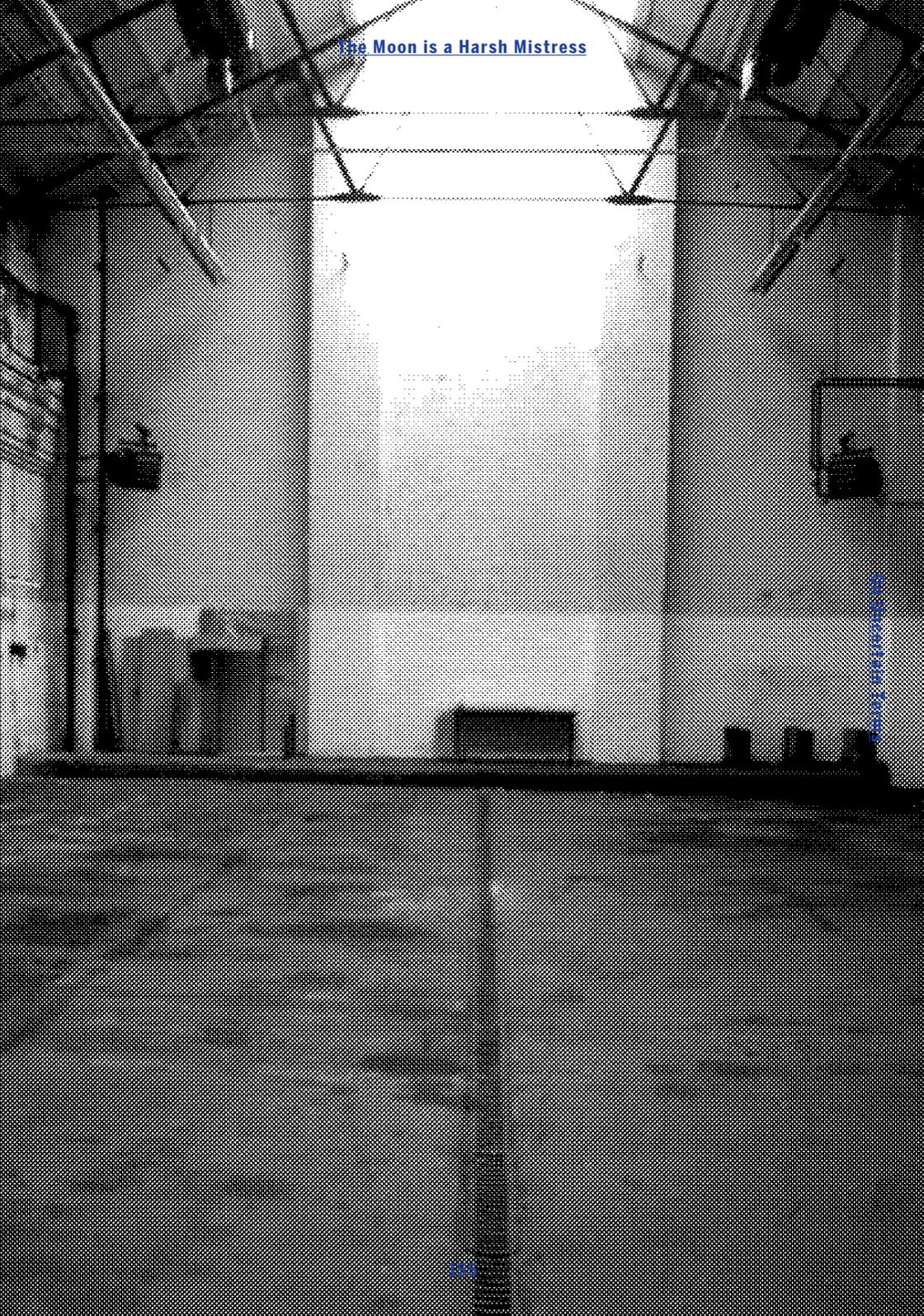
**/// The End of Script for a
total of 20 min 01 sec
Performance ///**

[previous pages:](#)

caption caption caption



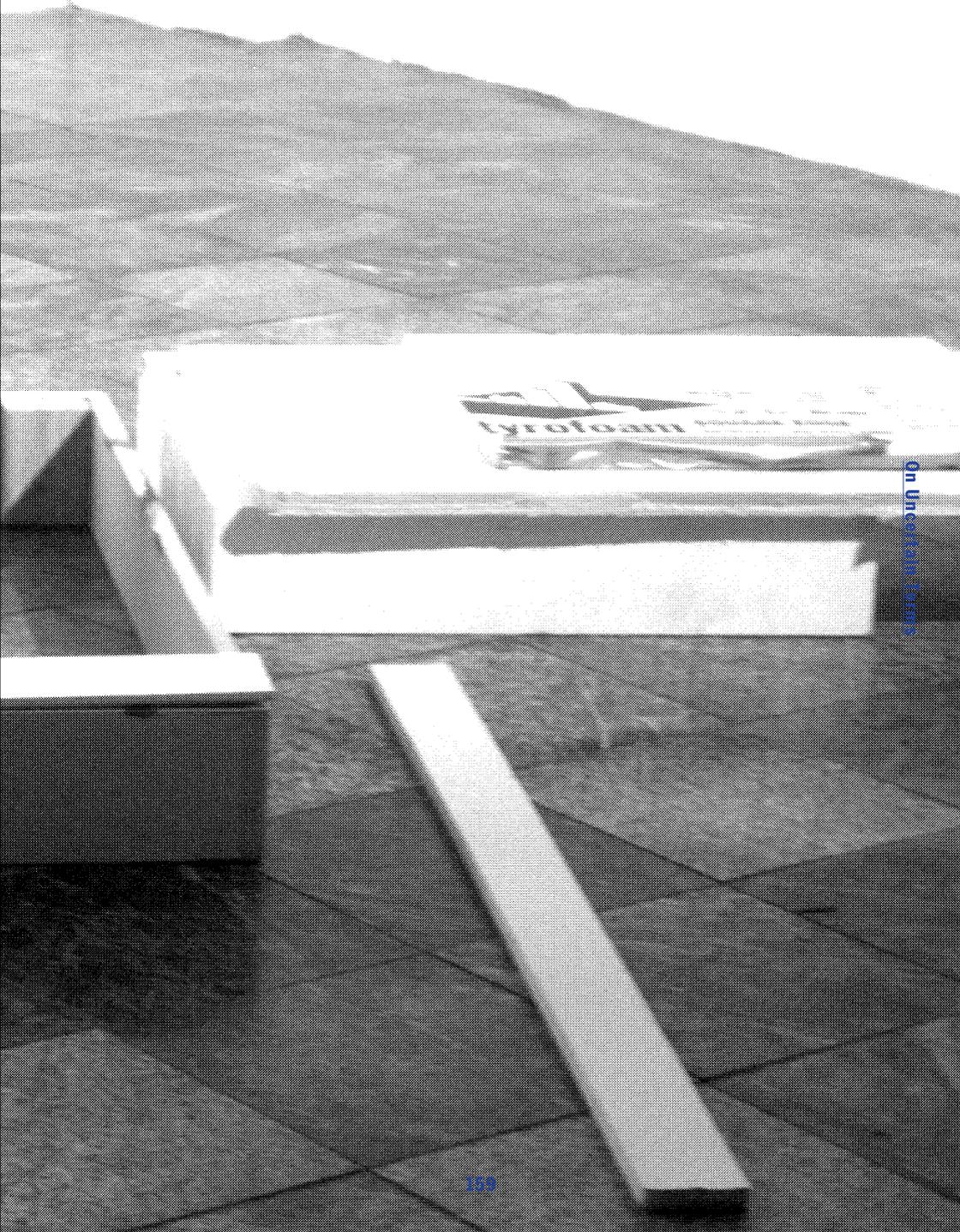
above and right:
caption caption caption



A New Refutation of Time

179 Canal / Freies Museum, New York / Berlin

2009



A New Refutation of Time

Performance by Elena Bajo at Freies Museum, Berlin and 179 Canal St, 2nd Floor, NYC

Dear Friends,

I will be performing the New York premiere of “Nothing More Than a Theatre of Fluctuating Ideas and Echoes of Future Moments (A New Refutation of Time),” an experimental, itinerant, ever unfolding, site-specific performed sculpture, an abstract ensemble of philosophical texts de-coded into musical notes, improvised actions and choreographed movements.

It will be great to see you.

Cheers,
Elena

right:

caption caption caption

[The Moon is a Harsh Mistress](#)



[On Uncertain Terms](#)

Performance

[A New Refutation of Time]

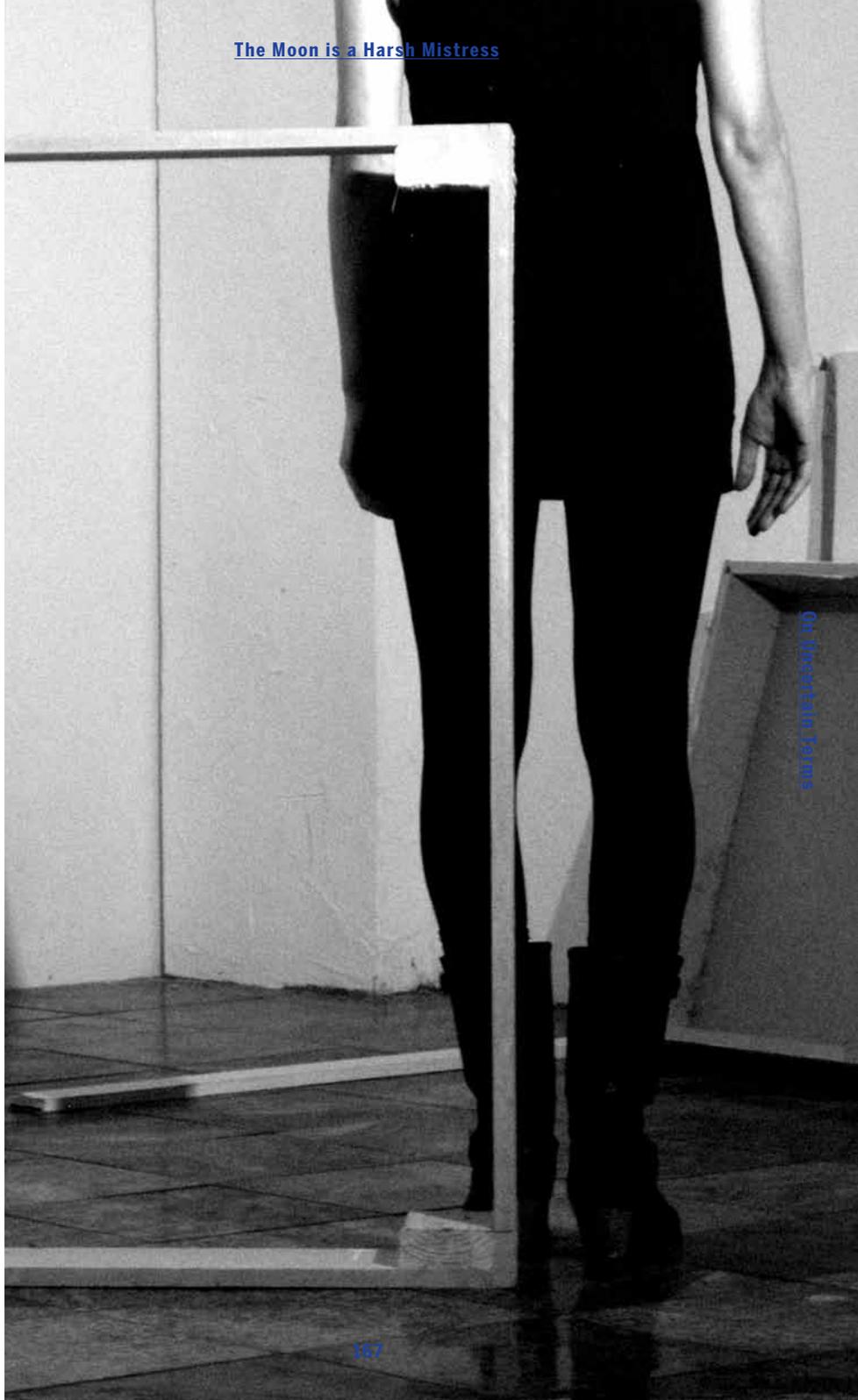
The Moon is a Harsh Mistress



On Uncertain Terms

above and right:

caption caption caption



Process

[The New Refutation of Time]

The Moon is a Harsh Mistress

right:

caption caption caption

The Moon is a Harsh Mistress

Nothing more than a theatre of fluctuating ideas and echoes of future moments
(A New Refutation of Time) by Elena Bajo for Acoustic Grand Piano

The image displays a musical score for an acoustic grand piano. It consists of nine systems of music, each system containing two staves (treble and bass clef). The notation is minimalist, featuring a series of notes and rests that create a rhythmic and melodic pattern. The notes are primarily eighth and sixteenth notes, with some longer rests. The overall impression is one of a sparse, contemplative piece. The score is presented in white on a black background.

On Uncertain Terms

Universal Flag

The Desert, Morocco / California

2007



Universal Flag

by Caroline Soyez-Petithomme

A series of performative actions and demonstrations in the deserts of Morocco and California since 2007 with a piece of mylar, a silver reflective material used as an emergency blanket. On-going.

What Elena Bajo has been creating until now can be compared with the position of a photographer without a camera, collecting found objects and organizing performances that play with aimless physical actions with a strong symbolic content. Using silver material as a 'universal flag', the artist demonstrates in the desert. In this performance, she brandishes a banner bearing no message and which reflects the light. This idea of sending messages and receiving no answer, like the figure of a jester or a mentally insane person screaming out to the world, brings us back to the absurdity of the carefully moved found frames, shown in various locations. Like empty shells, the found objects collected by the artist bear the evidence of a previous existence, but their initial purpose and use are deliberately intended to be forgotten. The economical logic of recycling materials enables Bajo to reload these objects according to their new status and to the questions that they raise and encourage.

right:

caption caption caption

Universal Flag



On Uncertain Terms



SECTION TO BE COMPLETED

CORRECTIONS

SECTION TO BE COMPLETED

PAG 5 The Object of A Movement

add Universal Flag and the excerpts from other authors?

PAG 38 CORRECT COCTOBER TO OCTOBER

PAG 59 ADD: THE DAVID ROBERTS ART FOUNDATION, FITZROVIA, LONDON

pag 61the image here is an image of process but i kind of like it here. This was not exhibited because when I move the piece from the studio to the exhibition space didn't work in this configuration and then i had to change it into its final presentation pag 64 and 65

pag 63 Text placed in pag 63 should be placed in pag 75 (performance)

pag 68 Text placed in pag 68 should be placed in pag 63

pag 127 Full title of A New Refutation of Time is: Nothing More Than a Theatre of Fluctuating Ideas and Echoes of Future Moments (A New Refutation of Time)

CAPTIONS

pag 9 Building facade 158 Brunnenstrasse, Berlin October 2011

Photo by Elena Bajo

pag 14 (above) Leftovers saved by Dirk Lachmann, images emailed to the artist in advance

(left and right) Building interior, general view of different apartments in the building undergoing partial demolition
Photos by Dirk Lachmann

pag 16 (right) General view of exterior of back side of the building

Photo by Dirk Lachmann

Folowing pages

pag 17, 18, 19 Building interior, general view of different apartments in the building undergoing partial demolition

Photos by Dirch Lachmann

pag 20 (right) and pag 21, 22, 23. 24, 25 Floor plans brun-

nenstrasse 158, 10115 berlin, update 06/2011, courtesy ju-lieta benito ~~Sanz and Perlestein~~ COMPLETED

pag 28 and 29 General View of Frieze Fair Tent One undergoing white spray painting on booth walls, corrugated cardboard covering floor, London October 2, 2011
Photo by Elena Bajo

pag 33,
34,

Elena Bajo, Detail View, discarded corrugated cardboard roll use to catch the painting drips from spray painting of the booth walls, The Pervasive Element, Frieze Frame Art Fair, with D+T Project, booth R13, selcted by Cecilia Alemani and Rodrigo Moura

35

Elena Bajo, Detail View, artist's book, journal/newspaper published and handout free at the fair. The Pervasive Element, Frieze Frame Art Fair, with D+T Project, booth R13, selcted by Cecilia Alemani and Rodrigo Moura

pag 38, 39,

Elena Bajo, Detail View, artists book, journal newspaper unique original piece made by the artist using pages from the London Times of each day of the fair she worked on site. Total 13 days, from 22 of oct to 4th of nov, 53 pages of collages made by replacing the images of the newspapers with the images from the process of the project at the fair. She stopped at day 13th since her process of collecting discarded materials from the fair finished the 4th of nov. Also the sequence of days is reversed the personal time and the timing of the process is reversed in relationship to the time of the world, of The London Times. The piece is the 13 pages of collages compressed and placed in a frame, only the front page is visible, a secret diary. The Pervasive Element, Frieze Frame Art Fair, with D+T Project, booth R13, selcted by Cecilia Alemani and Rodrigo Moura

Photos by Sebastien de Lire, courtesy of D+T Project

pag 42 above

Detail View, Floor Plan of Booth R 14 (after was changed to R13) D+T Project provided by Frieze Art Fair to participating Art Galleries, Elena Bajo, Frieze Frame with D+T Project, 2011

pag 43

General View, Floor plan of Frieze Art Fair, courtesy of Frieze Art Fair, Elena Bajo, Frieze Frame with D+T Project, 2011

SECTION TO BE COMPLETED

pag 51, 52, 53

Elena Bajo, The Multiplier Effect, discarded pieces of glass from glass workshop next door, pieces of concrete, VESSEL curated by Carl Slater and Glen Johnston - The Stonehouse, Fringe BAS 7 Plymouth, UK Exhibition Sept 23- October 30th, 2011

Photos by Carl Slater, 2011

pag 54

Floor Plan Exhibition space, VESSEL curated by Carl Slater and Glen Johnston - The Stonehouse, Fringe BAS 7 Plymouth, UK Exhibition Sept 23- October 30th, 2011

Courtesy of Carl Slater

pag 55, 56, 57

Exhibition space - The Stonehouse, Fringe BAS 7 Plymouth, UK Exhibition Sept 23- October 30th, 2011

Photos and Courtesy of Carl Slater

pag 61

Elena Bajo, process work in studio, discarded frames, stretchers and metal and glass pieces found in artists studios around London, Studies for an Exhibition curated by Mathieu Copeland at The David Roberts Art Foundation Fitzrovia, London April 6 - June 11, 2011

Photo by Elena Bajo

pag 64

-Studies for an Exhibition Curated by Mathieu Copeland at The David Roberts Art Foundation Fitzrovia, London April 6 - June 11, 2011 ILLUSION, DELUSION, ALLUSION (STUDIES FOR A MOVEMENT AT 66 RPM) THE ORDER OF ANARCHY Installation, discarded piece of glass and metal sheet, metal pieces.

Photos by Luke Banks, Courtesy of The David Roberts Art Foundation

pag 65

-Studies for an Exhibition Curated by Mathieu Copeland at The David Roberts Art Foundation Fitzrovia, London April 6 - June

11, 2011 ILLUSION, DELUSION, ALLUSION (STUDIES FOR A MOVEMENT AT 66 RPM) THE ORDER OF ANARCHY Installation discarded painting stretchers from painter studios in London, discarded metal stand, found white piece of wood

Photos by Luke Banks, Courtesy of The David Roberts Art Foundation

pag 76, 77

-Studies for an Exhibition Curated by Mathieu Copeland at The David Roberts Art Foundation Fitzrovia, London April 6 - June 11, 2011 ILLUSION, DELUSION, ALLUSION (STUDIES FOR A MOVEMENT AT 66 RPM) THE ORDER OF ANARCHY Performance by Elena Bajo in collaboration with London based dancers Mariana Tarragano, Mara Domenici, Paola di Bella

Photos by Luke Banks, Courtesy of The David Roberts Art Foundation

pag 78, 79

-Studies for an Exhibition Curated by Mathieu Copeland at The David Roberts Art Foundation Fitzrovia, London April 6 - June 11, 2011 ILLUSION, DELUSION, ALLUSION (STUDIES FOR A MOVEMENT AT 66 RPM) THE ORDER OF ANARCHY Performance by Elena Bajo in collaboration with London based dancers Mariana Tarragano, Mara Domenici, Paola di Bella

Photos by Luke Banks, Courtesy of The David Roberts Art Foundation

pag 89

Floor Plan, ground floor, The David Roberts Art Foundation Fitzrovia, London 2011 Courtesy of The David Roberts Foundation

pag 97

ELENA BAJO, Installation View at the hangar, found piece of framed glass door, damaged wisa form, The Woodmill London, april 21-June 2010

Photos Installation by Michael Heilgemeir

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(Right)

top

ELENA BAJO, The Moon is a Harsh Lover, The Woodmill, London (PDF DOWNLOAD) 2010 (Left) Is Music the essence of Words? Discarded painting stretchers

botton

ELENA BAJO, The Moon is a Harsh Lover, The Woodmill, London

(PDF DOWNLOAD) 2010 (Left) Untitled Reclaimed framed glass and wya board, found office lights in basement of building pag 103

SECTION TO BE COMPLETED

Top

ELENA BAJO, The Moon is a Harsh Lover, The Woodmill, London (PDF DOWNLOAD) 2010 The Moon is a Harsh Mistress, The Woodmill, 2010 Broken Mirror Sculpture piece made unintended, Detail

Bottom

ELENA BAJO, The Moon is a Harsh Lover, The Woodmill, London (PDF DOWNLOAD) 2010 Untitled Concrete piece casted from the measurements of the concrete wall of a cold war bunker, built in 1951,found underneath the Woodmill building

Pag 106, 107, 108

PERFORMANCE "PLAN FOR A COMPOSITION IN THREE MOVEMENTS" by Elena Bajo in collaboration con London based actors Jessica Manley, Kasha Bajor, Joyia Fitch, Lowry James, T Davar, Lucy Thanés, Irene Fuma, The Woodmill, 2010 script generated by a politicaal Manifesto generated by ideas found within the Woodmill worker's historical activities

pag 124, 125

-ELENA BAJO,The Woodmill Galleries and Hangar (6,000 SQ feet) London, 2010

pag 128, 129

Elena Bajo, Performance "A new Refutation of Time: othing More Than a Theatre of Fluctuating Ideas and Echoes of Future Moments", 179 Canal, New York, 2009 Photo courtesy of the artist.

Pag 132

(right)Elena Bajo, Installation "A new Refutation of Time: othing More Than a Theatre of Fluctuating Ideas and Echoes of Future Moments", Found materials in storage space of Museum and around, wood bed frame, glass door, old fridges, Freies Museum, Berlin 2009

Photo by Elena Bajo

Pag 136, 137 above and right

Elena Bajo, Performance "A new Refutation of Time: othing More Than a Theatre of Fluctuating Ideas and Echoes of Future Moments", 179 Canal, New York, 2009 Nothing more than a Ttheatre of Fluctuating Ideas and Echoes of Future Moments (A New Refutation of Time), Installation and Performance, Materials found in the storage of the exhibition space, text read by a standard computer voice, music (grand piano generated by text using software translates text into musical notes, movements borrowed from everyday 'work'movements, martial arts and 1926's Czech collective and choreographer Milca Mayerova's Abeceda an experimental, itinerant, ever unfolding, site specificperformed sculpture,

an abstract ensemble of philosophical texts de-coded into musical notes, improvised actions and choreographed movements
Photo courtesy of the artist.

Pag 140

Right

Elena Bajo, Performance, Print of musical partiture generated by translating a political text into musical notes. This music was played by piano in the performance as well as the text Materials found in the storage of the exhibition space, POLITICAL text-Script read by a female standard computer voice, music (grand piano generated by text using a system that translates text into musical notes, movements borrowed from everyday 'worker's' movements, martial arts and 1926's Czech collective and choreographer Milca Mayerova's Abeceda an experimental, itinerant, ever unfolding, site specific performed sculpture, an abstract ensemble of philosophical texts de-coded into musical notes, improvised actions and choreographed movements

"A new Refutation of Time: othing More Than a Theatre of Fluctuating Ideas and Echoes of Future Moments", 179 Canal, New York, 2009 and Freies Museum Berlin, 2009

Print courtesy of the artist.

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Universal Flag, Film Still of performance in (Left)the Californian Dry Lake Desert, 2010, b/w photo, wooden frame, cm 27 x 36, ed.1/3

Courtesy Galleria Umberto di Marino, Napoli

Pag 148, 149

Top

Universal Flag, Film Still of performance in the Morocco Desert, Essahaira (2011)

Bottom

Vaast Colson performing Elena Bajo's "Universal Flag" MUHKA, Antwerp, Belgium 2011

Pag

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BACK COVER TO BE COMPLETED

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