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— TITLE —

CASING THE JOINT

The behaviour of a medium — in *modo*

MARIA WALLS

A thesis submitted in partial fulfillment of the requirements for the degree of Doctorate in Fine Art,
The University of Auckland, 2011.



POSSESS – / Level 2, Alfred Nathan House, University of Auckland

I

— RESEARCH QUESTION —

Would it seem that the audience has never reasonably cleared the notion that art is art? What are the issues of un/seeing now?

This research investigates what it might, or might not mean to study (borrow, or steal) existing art and deliver this newly. It engages with art — itself — as a primary medium of practice. Its hypothesis is intended to close the distance between the work of art and how we see (around) it. Subsequently it sets out to contribute a device for better observing the subject and object of art. To do so: the main tool is a framework (named here as *un/mastery*). It is developed from an ongoing empirical review of historical and contemporary fine art and its incumbent surrounds.

It declares its location as *modo* – a multifarious view of time and space in a setting *after* postmodernism. Because seeing art in this light involves unseeing art, selective testing gamesomely conveys challenges specific to art practice in the present moment.

The proximity of the *Written* exegesis to the *Studio* project is also a key methodology - it aims to culture the reader by providing supplementary written materials that resonate (in content, form and tone) with the *Studio* component. Rather than formulating a systematic singular (or masterful) argument, the ancillary text unfolds in a series of short ‘takes’ or sections: it forms an enlarged series of reports. Providing an inspection of the idea through extended sub-headings, these chronicles are delivered as a *cut-up* interview. Continuously interspersing the roles of interviewer and interviewees, it attempts an adulterated yet consistent documentation of practice.

The eponymous *un/mastery* study is set against related practices, theories and cultural protocols across fine art. More specifically it surveys photography as dishevelled within philosophy’s business of essentially assigning its art as both essay and double. It finds that this rupture, which claims to allow the artist to be objective, is not possible. For the purposes of addressing this assertion the *un/photograph* empties out the image as anterior to both copy and notion.

The investigation outcomes range from calculated misinterpretation (the common understanding of art is primarily grounded in misrepresentation: the descriptions of art in text, the way its details are rendered in print or online), to outright larceny and possession. An image under this device finds itself infinite, in the sense that it is not possible to grasp nor to restrict all of the material on its surface. The findings encounter a threshold of presence and absence in art practice.

The research provides an outline, setting, explorations, evidence of findings and a reflective commentary — amalgamated within an unconventional system in order to avoid squashing the subject and object of the *un/making* at play. While its anthology provides a critical survey of *un/mastery*: its discourse, aesthetics, and practice, it does not act as an explanation. It concludes by recommending how the framework developed here might be uplifted for further use within the abridged and uneven intricate trajectories of fine art.

III

— DEDICATION —

For Grandma.

— ACKNOWLEDGEMENTS —

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Psychics can see the color of time it's blue. (01)

ART:21: Where are we right now? (02)

Well, un/mastery wants to un/exhibit work that has already been done.

Un/mastery transpires when the divergence of hypothesis and perception is prised open within the material. The word *moment* is derived from the Latin *mentum* and *movimentum* (i). This method is concerned with the timing of any art production - with its moment of creation. Conversely, un/mastery is out of the moment - it is a non/revival of sorts. Un/mastery situates in the present - in *modo* (ii).

Art Interview: I read somewhere that you were from Sweden and I was confused by that? (03)

Now has no definite measure for its own duration. That is because *present* is being in the place in question (as in: to be present); it is now existing, occurring or being as such; it is an offer or exhibit especially for public attention or consideration (to present); and it is a gift (a present).

The present contains nothing more than the past, and what is found in the effect was already in the cause (04)

Modo is a specific point in time, it is the present duration: it is an instant.

What stands out about living in Germany, and what is your daily schedule like? (05)

Modo encompasses the landmarks of art's always turning obsession with site and condition, with history and recollection. The un/mastery device stresses that it is only ever possible to glimpse at the parts of a thing (as setting and location disrupts any feasible view of a whole). Correspondingly, situation affects all sympathy by framing only a portion of any given item (and subsequently jamming any possible belief in a full picture).

Un/mastery must be eternally in the now. It is precisely because of its setting (within *modo*) that un/mastery has an ideological in-built slippage mechanism - constitutionally it can be renewed within any present moment.

To exist is to change, to change is to mature, to mature is to go on creating oneself endlessly. (06)

DC: I remember your work being poorly received in New York throughout the '80s. (07)

These are botched negotiations and this is/not copyright infringement.

AHL: It is now! (08)

Artwork nods powerfully to un/mastery - here is a camera/less image un/made by exposing art to light. Un/mastery's high-saturation studies are reflections, the close-ups of developing observation, taken at intervals. Un/photography is a useful tool for glancing at moving parts.

(i) *Mentum* and *movimentum* are also the Latin sources of *momentum*.

(ii) *Modo* is Latin for *just now*. The word *modo* led to the Late Latin *modernus* and the French *modern*.

What is the best moment of the day? (09)

The significance of art's enduring corrosion has led to the concepts of un/mastery. In undoing the terms of art, un/mastery essentially seeks to question what a great and masterful work might really amount to. To do so it possesses its ambiguous site in *modo* and un/forms private and collective reminiscence to un/establish a flash of afterlife for art.

Un/mastery's lens does/not seek to spotlight great moments in art history. There is always such obvious personal and political sway that impacts upon the moment of a thing - the very idea of it, or any subsequent relegation of the thing upward to the dizzying altitudes of *mastery*. Its job is to lampoon the actual notion of genius, to unpick it: moreover as a type of systematic corruption.

This not, however, to dismiss excellence and expertise entirely - synergetic working of the four pillars concerning quality (quality assurance systems, people, infrastructure and machinery) turns us into the leading company with regards to safety and total quality management. We are always one step ahead and we are proud to act as a pioneer in the field of technological quality support - offering high-class solutions to our customers.

Pocock: Why did photography become so important in the art world? (10)

High art leaks into the mainstream rapidly, or eventually - affecting everything. So we must ask - is art to blame? For every triumphant and acclaimed artwork, media magic or movement it seems, replicates - or worse precedes - another that evokes industrial and environmental corruption, blindness, stupor, human neglect and unacceptable horrors of violence. Art has (too much, too little) power - it visualises our *modo*. Using un/mastery we must pivot the dream by 180° - from nightmare to philanthropy. Free the art. Un/mastery is less an exploration of the art wreckage and more an un/proposal - steal it and make it your own.

Note: If an item goes missing or is misplaced in a house of nobility it is usually the servant who is blamed.

3) Which kind of photography do you like more? (11)

The idea of an *instant* is historically pertinent to photography. Henri Cartier-Bresson published, *The Decisive Moment*(i). It concerned the instant (of photography). It states,

Il n'y a rien dans ce monde qui n'ait un moment decisive. (There is nothing in this world that does not have a decisive moment.) (12)

If an instant is an indeterminately short but significant period, then un/mastery also applies timing to its products and services - yet in a way that contrasts to Cartier-Bresson's *decisive moment* (ii). Cartier-Bresson declared that he saw photography as,

(...) simultaneously and instantaneously the recognition of a fact and the rigorous organisation of visually perceived forms that express and signify that fact. (13)

As much as it does seize, un/mastery cannot / not see photography as a *fact-grab*.

SKP: When you select an image to capture in a photo, is it important to know where you are? In the political pictures you are looking at something that is weighted with political content. I can almost read a headline into some of the images. For example, in the series "My Life in Politics" (2002-2004) there's an image of a man seated with a bumper sticker stuck on the back of a man's shirt that reads, "PALESTINIAN STATE NOW," with a ketchup packet splattering its red contents in the foreground ... You can put a tagline to that. But others have a pure aesthetic sense... (14)

This project tests the impulse, the un/pulse differently. Through its activities and method (studying a swathe of differing artworks, from a range of art and other contexts - as footnoted in the *Case Studies* appendix of this omnibus) this device un/measures the varying fevers of art.

Again, although in a divergent sense, un/mastery links to Cartier-Bresson as these too are, "*images on the run*", or more crucially here, "*stolen images*".

(i) Henri Cartier-Bresson published, *Images à la sauvette*, under the English title, *The Decisive Moment*, in 1952.

(ii) *ibid.*, Cartier-Bresson

AG: So how did you start in the space six years ago? (15)

* *Photographs in this section either have a natural explanation or are deliberate forgeries.*

This research operates in-between spaces, more, it may *only* occur in a void (which strategically affects its legroom). It all started when un/mastery (represented as a photograph of an un/photograph ogling back at the viewer) began un/calling on the traits of postmodernism to render it as a more purposeful prank: as un/photography appears to permanently fix the exact and fleeting instant. Therefore the decisive moment of un/mastery as such is when, where and how art is un/made - that moment when an un/work becomes newly decided. Jean-Paul Sartre theorised that every historical moment is in fact a product and thus contains traces of all the moments leading up to it. He called this *totalization*. (i)

Such *totalization* is noticeable when un/mastery audaciously manoeuvres time - when it un/dates and times-out, in time and out of time (which is why this writing style recurrently switches times and dates for example). This is to say that the device recognises time as a (ridiculous and fascinating) problem in art-un/making. This device can propel a work rearward: taping over history, inserting itself into previous events, delving into the canons. At other times might take a vertical slide by (for example) logging an item with today's date, ten, fifteen, one hundred and thirty two years ago - or by forward-dating of course. Sometimes numerology and other systems are inaudibly employed.

Describe one of those moments please (16)

Enchanted by the seasons of styles and tides of conceptual favouritism, this method underscores the fact that art has traditionally progressed in movements (from *romanticism* to *realism*, *cloisonnism* to *synthetism*, *vorticism* and *stuckism* (ii) (contentiously, un/mastery would also hypothesise that post modernism - itself - was a movement). In its attempts to bend up and mangle the genre, styles and meanings of existing art un/mastery is confronted over and again by an intriguing glitch - in that the new work (that it makes from old art) is (every time) intensely forced back into the trend mode and historical (movement) setting of the *original*. This anomaly is further examined in these supplementary written materials and within the work itself.

AG: How is the space now? (17)

Un/mastery highlights that the concept of movements is a rapidly obsolete way of reading arts' motions. René Descartes debated that without physical objects, space would be empty (because space is the structure upon which we understand how actual objects are related to each other). In opposition, Sir Issac Newtown suggested that there would remain, *absolute space*. Later, Albert Einstein argued for a concept of, *relativity* (iii). The flow of time was denied in ancient times by Parmenides and in an essay, "*The Unreality of Time*" declares the very concept of time as "*insufficient*". (iv) Michel Foucault was one of the first to deprecate the fixation that the 19th Century (and most of the 20th Century) had about history and time, declaring that this age was the age of space,

The age of near and far, of side to side, of dispersal. (18)

The point is that while there is a debate over absolute versus relative space, time presents particular problems of its own.

We photographers deal in things that are continually vanishing, and when they have vanished, there is no contrivance on earth that can make them come back again. We cannot develop a print from memory. (19)

Un/mastery does not only contest photography's assertion of space and time but also that of fine art.

(i) An example of Sartre applying Hegelian *totalization* with Existential thought and Marxian social critique can be found in his (incomplete) musing on the life of writer Gustave Flaubert: *L'Idiot de la famille*.

Cosman, C. (1993) *The Family Idiot*. Chicago: University of Chicago Press. Translation of Sartre, J-P. (1971) *L'Idiot de la famille*. Paris: Gallimard.

Also see: Flynn, T. (2004). *Jean-Paul Sartre*. Retrieved 18/03/2009, from <http://plato.stanford.edu/entries/sartre/>

(ii) "Romanticism (or the Romantic Era or the "Romantic Period") was an artistic, literary and intellectual movement that originated in the second half of the 18th century in Europe, and gained strength in reaction to the Industrial Revolution.[1] In part, it was a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature."
Romanticism. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Romanticism>

"Realism in the visual arts is a style that depicts the actuality of what the eyes can see. The term is used in different senses in art history; it may mean the same as illusionism, the representation of subjects with visual mimesis or verisimilitude, or may mean an emphasis on the actuality of subjects, depicting them without idealization, and not omitting their sordid aspects which continued the values placed always on the traditions of genre painting. Works may be realist in either of these senses, or both. Use of the two senses can be confusing, but depending on context the second sense is perhaps more common."
Realism. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Realism>

"Cloisonnism is a style of post-Impressionist painting with bold and flat forms separated by dark contours. The term was coined by critic Edouard Dujardin on occasion of the Salon des Indépendants, in March 1888.[1] Artists Émile Bernard, Louis Anquetin, Paul Gauguin, Paul Sérusier, and others started painting in this style in the late 19th century. The name evokes the technique of cloisonné, where wires (cloisons or "compartments") are soldered to the body of the piece, filled with powdered glass, and then fired. Many of the same painters also described their works as Synthetism a closely related movement."
Cloisonnism. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Cloisonnism>

"Synthetism is a term used by post-Impressionist artists like Paul Gauguin, Émile Bernard and Louis Anquetin to distinguish their work from Impressionism. Earlier, Synthetism has been connected to the term cloisonnism, and later to Symbolism.[1] The term is derived from the French verb *synthétiser* (to synthesize or to combine so as to form a new, complex product)."
Synthetism. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Synthetism>

"Vorticism, an offshoot of Cubism, was a short-lived modernist movement in British art and poetry of the early 20th century.[1] It was based in London but international in make-up and ambition."
Vorticism. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Vorticism>

"Stuckism is an international art movement founded in 1999 by Billy Childish and Charles Thomson to promote figurative painting in opposition to conceptual art."
Stuckism. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Stuckism>

(iii) "Originally introduced by Sir Isaac Newton in the *Philosophiæ Naturalis Principia Mathematica*, the concepts of absolute time and space provided a theoretical foundation that facilitated Newtonian mechanics. According to Newton, absolute time and space respectively are independent aspects of objective reality."
Absolute space. In *Wikipedia*. Retrieved 18/04/2010, from http://en.wikipedia.org/wiki/Absolute_space

"General relativity or the general theory of relativity is the geometric theory of gravitation published by Albert Einstein in 1916.[1] It is a widely accepted description of gravitation in modern physics."
General relativity. In *Wikipedia*. Retrieved 18/04/2010, from http://en.wikipedia.org/wiki/General_relativity

Note: Albert Einstein's *Theory of Relativity* is of particular interest to this research because, like photography, it is about how light behaves (in a cosmos that is ever expanding).

(iv) "The *Unreality of Time* is the best-known philosophical work of the Cambridge idealist J. M. E. McTaggart. In the paper, first published in 1908 in *Mind* 17: 457-73, McTaggart argues that time is unreal because our descriptions of time are either contradictory, circular, or insufficient. To frame his argument, McTaggart identifies two descriptions of time, which he calls the A-series and the B-series. The A-series identifies positions in time as past, present, or future; the B-series, as earlier than or later than some time position. Attacking the A-series, McTaggart argues that any event in the A-series is past, present, and future, which is contradictory in that each of those properties excludes the other two. He further urges that describing an event as past, present or future at different times is circular because we would need to describe those "different times" again by past, present, or future, and then again describe that description by past, present, or future, and so on. Attacking the B-series, McTaggart argues that time involves change, but because earlier-later relationships never change (e.g. the year 2010 is always later than 2000), the B-series must be an inadequate account of time."
The Unreality of Time. In *Wikipedia*. Retrieved 02/02/2008, http://en.wikipedia.org/wiki/The_Unreality_of_Time

BS: A record of the moment? (20)

Michel de Certeau would say that as an individual moves through an urban space, s/he crafts personal itineraries that s/he infuses with meaning. Therefore if art's contemporary audience is over-exposed - does it still, in reality, require a rational understanding of what it is that it might be seeing? Recall those esteemed works of the exalted masters that were unexpectedly exposed as the workings of other (less acknowledged) artists (iii). In generating its own from other art un/mastery selects to question the fidelity of art - often specifically by using photography and text (or copy). These media are chosen to give notice to the economic driver that oversupplies the imagery and voice in this Western commercial atmosphere.

Rather than inventing an immaculate moment of resurgence (claiming an art conquest, or building a shrine) un/mastery hijacks the art. It is a terrorist lobby.

"When you cut into the present the future leaks out." (iv)

(i) NASA selected manufacturer *Hasselblad's* large-format cameras to document the inaugural visit (by American spacecraft *Apollo 17*) to the Moon in 1972.

(ii) See Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, 1984), pp. 115 – 30.

(iii) *"Moreover, many paintings, such as those of Peter Paul Rubens (1577-1640), were workshop products. In this situation, the primary artist may have painted no more than the most important parts of the work, leaving filling in and minor detail to assistants. It has sometimes probably happened that workshop assistants have falsely signed their own work with names of their famous employers. To add to the complexities, Rubens often used as assistants artists of the stature of Van Dyck, Teniers, and Jan Breughel. The tradition of the workshop continues in our time, with Andy Warhol and the contemporary artist Jeff Koons among those who use assistants to produce work in to which they have applied little or no hands-on effort."* Dutton, D., *Forgery and Plagiarism* (1998) Encyclopedia of Applied Ethics, 4 vols. ed. Chadwick R. San Diego: Academic Press, 1998. Retrieved 23/03/2010, from http://www.denisdutton.com/forgery_and_plagiarism.htm

(iv) William Burroughs quoted in Burroughs, W. S. and B. Gysin (1978). *The Third Mind*. New York, Viking Press.

H.K.: While the New Order paintings were very seductive - many of them very beautiful - they were not a series. It wasn't a resolved group of images but a kind of therapy. How did that, in your mind, translate into the Figures in Light? There's a paradox, surely? You came back and painted Mt Eden, which said 'Where are all the people, Mum?', plunged into the kind of Pacific iconography, the light, the colour and so on, and then suddenly popped up with the first series in New Zealand painting based on images of people integrated with the landscape? (21)

Is there an idiosyncratic art at play here? Why study "New Zealand art"? How have artists characterised subjects in Aotearoa? What are the art relations between Māori and European? Is "art" an in/appropriate term of reference? Whose territories are these? Art history conventionally (and quite incorrectly) has and still generally classifies works of art by country as well as period.

By un/making an artist's work - without consent - in a way, holds art history methodology to task and ultimately secures art's release from tight classification. It is also a nonentity. The art realm has wrestled with notions of legitimacy and validity and its contravention since the idea of art was invented.

Nevertheless this device is unique. Un/mastery is an irrational response to academic order (to contrivance and control). Its proposition is/not engrossed in the swaying beliefs of a particular period and this does/not influence the resultant works of un/mastery. As such it is/not at all interested in "New Zealand art" per se - the influence of its aesthetic is negligible in terms of inspiration as the project looks to different arenas for that. Yet say, for example, un/mastery elects to produce new un/work from a *Fluxus* (ii) work or, all right, from a contemporary New Zealand artwork - the resulting un/art immediately presents as if it is sitting exactly within that *Fluxus* or contemporary New Zealand art register. Correspondingly, switching a source material can completely alter the audience's read - despite the fact that the un/mastery methodology has been applied by the same un/artist.

Sometimes this is amusing. At other junctions it is intriguing that people's responses are so unwitting, or accordingly predictable. It is almost as if the stolen components have in-built alarms that are tripped when un/mastery attempts to un/assign them. Therefore it is imperative that un/mastery artworks both look like, and are new un/ art - in that they differ, in some way, from whatever they source as fabric. Stunning mixed media on stretched canvas: 455w x 620h (photos do not do it justice - ready to hang on its own or with others).

Un/art imposes its own aspect to greater or lesser degree depending on the project at hand. The project is difficult. It can be oblique, or precariously direct - both approaches are edited in and out of the doctoral *Studio* component and more appositely within this official research (which notably is conducted within an institution that thoroughly blanket warns against all types of plagiarism). This is a subsequently relevant and contemporary controversy to push here.

(i) *Aurora Australis* is the Latin name for *The Torch Of Tawhaki*, commonly called the *Southern Lights*. For further information see: *Aurora*. In *Wikipedia*. Retrieved 06/09/2011, from [http://en.wikipedia.org/wiki/Aurora_\(astronomy\)](http://en.wikipedia.org/wiki/Aurora_(astronomy))

(ii) *Fluxus*—a name taken from a Latin word meaning "to flow"—is an international network of artists, composers and designers noted for blending different artistic media and disciplines in the 1960s. (...) *Fluxus* is sometimes described as intermedia. *Fluxus*. In *Wikipedia*. Retrieved 10/08/2011, from <http://en.wikipedia.org/wiki/Fluxus>

Steven Brower: Why are you so interested in New Zealand art, rather than just art per se? Why is The Big Picture such a Big Issue for you? (22)

Un/mastered objects un/translate and un/appropriate un/iconic symbols creating frictions between haughty high art and its un/commonplace subjects. This device uses art as a cast-off material (as favoured rubbish) in order to commence a global collaborative project of counterfeit high-end consumer un/art: un/photographing the un/acclaimed - inventively un/making it from other photographic stock in a searching for the fragments of the un/masterpiece in its immediate surroundings. This is an attempt to un/visit the moment of capitalism's (supposed) global triumph in this small country. Bargain shopping New Zealand. Find thousands of quality discounted products including fashionable clothing, home and interior.

HV: Now your Free Shop project is very challenging, in that it removes the monetary aspect of commercial exchange from the equation by surprising people with a bill for their purchases that always equals zero. Can you tell me about that? (23)

There are a number of dilapidated, or lowly approaches, within the broader field of appropriation: one specifically is ongoing colonial plunder: the ready availability of hyper-coloured plastic *Taonga* (i) - made in China - from a *\$2 Shop* (ii) is cheap evidence. Many artefacts thrive in retrospective myth-making, it is the political boundaries and cultural precincts that are decidedly intricate and unstable in *modo*

(i) *Taonga* meaning a sacred treasure or person. For further information on *Taonga*, refer to: http://www.waitangi-tribunal.govt.nz/doclibrary/public/wai262/matauranga_maori/Chapt06.pdf

(ii) *\$2 Shop* is a store that sells items under a \$2 dollar price. For further information on *The \$2 Shop* refer to: <http://www.2dollarshop.co.nz/>

JM Did you do any actions there, or simply present them in the form of documentation? (24)

Questions of identity, policy and exchange do make it increasingly difficult to determine the place of art, unless fine art is an invention: a set-up in its mystified spaces where authenticity is suppressed behind cloaks of dogmatic artifice. Fortunately un/art itself results from conflicts within geography and culture. Un/mastery's final product is an un/new image that depicts the art outside its context. In spawning what might seem to be a double it is the un/photograph that is the nearest and furthest thing to the *real* art. For that reason un/mastery mounts its un/authorised retrospective.

Prince: From "action painting" to "speed painting" . . . what is it about painting fast? (25)

There is much research and theory that underpins un/mastery's ideology in this regard. For Jacques Derrida, *structure* (i) inhabits an unworkable and a perfect position at the same time - it declares a total centre that binds the whole thing together and a meta-perspective that this centre attributes to. In as much as where Derrida believes structure is defined by a *double law* (ii) - in which it is at once bound and unbound - such is the very possibility (or impossibility) of a structure's existence. Un/mastery hyperbole portends that a structure can exist only in as much as it re-does and un/does itself with some ongoing sense of un/awareness. It was philosophy. It was that hyper-theoretical moment where art was a tick drawing blood from poststructuralist philosophers. There were these transfusions of aesthetics and thought.

Did you experience any uncomfortable moments during the making of this?

- Many, but never on set.

HV: How does that viral aspect impact your work? Do you plan for it now? Does it impact the production of the work? (26)

This is organised by an un/photographer - intent on showing how the medium might be properly un/integrated into un/contemporary art. In 1957 some of the most exciting things for un/art happened in photography (iii).

The destiny of photography has taken it far beyond the role to which it was originally thought to be limited: to give more accurate reports on reality (including works of art). Photography is the reality; the real object is often experienced as a letdown. (27)

(i) Derrida's lecture, "*Structure, Sign, and Play in the Discourse of the Human Sciences*," was first delivered in 1966 (at John Hopkins University). It is extensively outlined in his subsequent *Writing and Difference*

Derrida, J. (1978) *Writing and Difference*. trans. Alan Bass; Chicago: University of Chicago Press, Chicago

(ii) *Writing and Difference* Derrida outlines his belief that *structure* is defined by a *double law*. See chapter: "*Structure, Sign and Play*"

(iii) "The first digitally scanned photograph was produced in 1957. The digital scanning process was invented by Russell A. Kirsch, a computer pioneer at the National Institute of Standards and Technology. He developed the system capable of feeding a camera's images into a computer. His first fed image was that of his son, Walden Kirsch. The photo was set at 176x176 pixels." *History of photography*. In *Wikipedia*. Retrieved 10/08/2011, from http://en.wikipedia.org/wiki/History_of_photography

JM Could you imagine doing 'remakes' of the original actions today? (28)

If this is a brave new world of circulating spaces and roving time, then, Nicolas Bourriaud would likely say of his super-curation that,

Altermodernity, arises out of negotiations between different agents from different cultures and geographical locations. (29)

By this assessment art has become itinerant - a transient network of outsiders within an immense globalised social order - selecting content from roughly the same visual and metaphorical vernacular. But, then again, un/mastery is/not set in New Zealand. Environmental qualities cannot resolve a national *bona fide* (i) art and accordingly un/mastery asks: is New Zealand art not mostly a hatched concoction amid a desperate quest for New (Zealand) social capital? Donna Awatere suggests that,

(...) in this country white people have no real identity of their own apart from that which exists in opposition to Māori ... the Pākehā has got nothing and has never realised it. (30)

(i) *bona fide* is Latin for *good faith*.

When did you first come across the structure? (31)

Social conflicts, economic crises and urban restructuring (not to exclude the globalisation, exuded by the reach of the internet and its related communications technologies) have shifted all possible perceptions of space and place. Yet this is only partially why the un/mastery method is behaving in the way it does.

When Foucault proposed the term *Heterotopia*, he described it as,

(...) the space in which we live (...) is a heterogeneous space. In other words, we do not live in a kind of vacuum within which we locate individuals and objects. (...) we live in a network of relationships that are irreconcilable with each other and absolutely impossible to superimpose. (32)

The concept of a heterogeneous space of places and relationships is imperative to the contemporary un/mastered artwork itself. Where Foucault's work (i) is filled with implications and insights concerning spatiality, then this research develops some of these issues in its workings too. This occurs, for example, either through a sustained analysis of space and timing, or through the application of a range of other areas, including its research into 1960s conceptual, site-specific and performance art practices, which some shared artistic and geographical interest in questions of place, documentation and un/mapping: *Google* (ii) van runs over street barricade (+446, 262 votes); Sun bathing girls in a park (+422, 289 votes).

(i) *Google* is a popular web search engine. It claims to offer search access to over three million web documents in over 30 languages.

AfN: What are currently - from your point of view - the most interesting places in matters of art? (33)

The project is also about a sort of supervision aspect: space is an imperative divide - a battle for control and surveillance of individuals - it is combat but should not be a question of domination. What results is that the geography of art (as a subject) forces us to reconsider assumptions about the place of art that underlies the longstanding narratives of art history. The glittering special effects of digital photography symbolise an era of excess. The task here is to open up the historical role of visual imagery in shaping material spaces and visa versa.

It is the spatial turn of the late twentieth-century that impacts upon what is called art practice. Un/mastery's subject matter flips the canonical in a way that is not simply a U-turn. In part it is a study about the relationships between art and place. It is applied to the both New Zealand condition and beyond; the proposals here look to the cultural crossings of indigenous mores, alongside artistic dissemination and transmission, transfer, circulation, subversion, centre and periphery. It is most concerned with the specious, with humans and our products and un/invested notions of place.

JM In this respect time has quite a particular status. In the act of documentation, you're calling attention to something that happened earlier: the action without an audience. (34)

The timing of the term *place* is intangible and subtle. Subsequently un/mastery aims in its various ways (through collapsed geographical reviews for example) to expose the advantages to and pitfalls of thinking about art in terms of place and time (which, as outlined, is still the paramount fall-back when cataloging art products (i)).

An artist who socially networks history, fiction and topical occurrence is Stephen G. Rhodes. His noisy wired videos, photographs, drawings and installation are enlivened as gyrating non-sense narratives (which rebound from subjects such as American history, to shoddy films, to *Hurricane Katrina*). His recruitment of many mediums and their fierce interactions serve to make the technicalities of continuing repetition seem especially scrambled and menacing. Artist Jonathan Messe makes similar, but more mess in and about Germany.

Still, un/mastery must be implicated in a world that rates *uniqueness* a chief selling-point - perhaps to offset rampant mass-production. The device asks how art can claim originality and produce items that collectors, curators, critics and other artists will recognise as art? Even mainstream art photography feels fatigued: what remains to be done? More prominently, un/mastery asks what is (the) art? This device playfully un/trends and un/forecasts art to develop its sideways un/mapping; it occupies the space of imagination and shared thought; it is a poem: *ut pictura poesis*. (ii)

Between June and August, he returned to the artist's rite of passage: the road trip, in a form that deliberately dares the art convention: 19 slim volumes with different covers. Pigmented inkjet prints mounted in frames are paraded in a correspondingly nonconformist means - one photo or five - arranged in a nonlinear fashion on the wall. These items play with notions and are often quite funny. She introduces the colour into compositions - it constructs an idea. It might be a plea to consider merits as separate from that final flourish, that moment of closure. It might even be an arch challenge to the viewer - asking how many of us actually get to the end?

(i) See *Methodology* section here:
Art History. In Wikipedia. Retrieved 10/10/2011, from http://en.wikipedia.org/wiki/Art_history

(ii) *Ut pictura poesis* is Latin for "As is painting so is poetry". It is most famously quoted throughout the Classical treatise, *Horace's Ars Poetica*. Thanks to Dr. Peter Shand for this specific suggestion.

HOLLIDAY: I love the gay rainbow flag in the lobby. (35)

Throughout its diverse manifestations the art entwines two contradictory elements: its aspiration for a better world with its paradox, an acknowledgment that its form may only ever live in our imaginations. Contemporary art reflects a general ambivalence. One avenue of un/mastery investigates a retreat back to the art: make photograms, revive the process, explore the world of cheap photography and other magic-boxes.

With reference to a multi-lens hand-made pinhole camera,

Designed for maximum control with 17 sets of evenly spaced pinholes. Consecutive exposures were made so the picture of the landscape produced a continuous, uninterrupted image covering an angle of view of approximately 340°. Images a little too formal and controlled. Only used seven times. (36)

Un/mastery raids the art-hole (borrowing large-scale saturated-colour prints, light-box displays, electronic manipulation) works that mimicked (even occasionally trumped) the grand traditions of the easel.

Charlie Robin Jones: Do you think what you do is completely genre-irrelevant? Or do you think of yourself as working in a continuum, that there is a stream of artists like Arthur Russell who are doing interesting things with Noise, Indie, Dance, Pop even? (37)

As un/mastery well knows it is the nonlinear part that gets tricky (because every time a few photos are stuck onto the wall - even just one photo - suggestions of narrative dominate). But what is happening in these photos? The answer: everything and nothing. A series of images taken in 2015 shows art audiences going about their business on a sunny day outside a gallery. It is not made clear, in fact, it seems to be consciously unclear, whether these were taken before, or after, the master.

The un/mastery evokes era widely, it offers a novel solution, joining a social documentary of art with a stagey narrative - a union that would have been unthinkable even a ("postmodern") generation ago, when theorists (consider, for example, Susan Sontag's *On Photography* (38) treatise) were reasonably, but also fixatedly, suspicious of photography's ability to deliver any kind of evidentiary truth.

If un/mastery intentionally negates time and space, then the retroactive advertising quip, *World Famous in New Zealand* (i) sings true. Physical and cultural solitude has caused phenomena unique to this place and as such is crucially relevant to un/mastery's enquiry. Earnestly this nation repeatedly, curiously, raises its copies to the level of (new world) master. English artists, Thomson and Craighead have custom-made time with their *Flipped Clock* (ii).

Un/mastery's images are strident in their primary quest - what does it actually mean to photograph the art?

(i) *World Famous in New Zealand* was the 1994 advertising slogan of a soft drink manufacturer (*Lemon and Paeroa*, known colloquially as *L&P*).

For more information refer to: http://en.wikipedia.org/wiki/Lemon_&_Paeroa

(ii) English artists, Thomson and Craighead custom-made time with their *Flipped Clock* that, "(...) is a modified digital clock display, where each individual digit is rotated by 180 degrees. The result is a fully functioning and accurate clock but one which de-familiarizes us from 'clock time'."

Craighead, Thomson (2009) *Flipped Clock* Retrieved 09/05/2010, from <http://www.thomson-craighead.net/docs/flippedclock.html>

To access the online version of *Flipped Clock*, by English artists Thomson and Craighead, refer to <http://www.thomson-craighead.net/docs/flippedclock.html>

AC But you're also transforming it? (39)

The fashions of art and its genres move in a type of *wheel of fortune* (i). The *Tarot's Wheel of Fortune* (ii) card features the image of a moving wheel. This wheel indicates cycles and revolutions, but its centre is fixed (like a core nature, or essence). It is a fitting metaphor for the seasons of art and taste - feasibly a direct sketch of the *cool hunt* (iii) itself, as undertaken by corporations' advertisers and used to *discover* the next great find (while the previous is relegated to *old hat* (iv) before it gains *retro chic* (v)). Beyond an enthrallment with this cycle itself, un/mastery is attracted to redundancy: to the *b-grade* (art) items those seemingly past their *use-by dates*.

Fine art is one of the activities most sensitive to (and largely revealing of) an ego-enthused rotation of time - which is why its imperative that un/mastery prudently inspect it. More, un/mastery, in its derisive recipe, is candid about the fact that contemporary art is often diets on its own kind, incinerating and regurgitating in order to rationalise itself (or even to be understood as art at all). The pride and joy of this can read like a table: explaining a view of art as something of a congested classification that is unable to really go forward on, but is (in spite of everything) enchanting. These are up-front musings on an ever-changing value.

(i) "wheel of fortune n (...) (in mythology and literature) a revolving device spun by a deity of fate selecting random changes in the affairs of man." Free Dictionary, The. "wheel of fortune" Retrieved 12/09/11, from <http://www.thefreedictionary.com/wheel+of+fortunes>

(ii) "Wheel of Fortune (X) is the tenth trump or Major Arcana card in most Tarot decks. It is used in game playing as well as in divination. A common aspect to most interpretations of this card within a reading is to introduce an element of change in the querant's life, such change being in station, position or fortune: such as the rich becoming poor, or the poor becoming rich. (...)
In this Mythopoetic approach, which views the Major Arcana as a journey through life taken by the character of the Fool (the Fool being the first card, or the zero card, of the Major Arcana), the Wheel of Fortune represents the intercession of random chance into the Fool's path. The card represents the forces that can help or hinder the querant suddenly or unpredictably. It can also represent the underlying order that the Magician attempts to master." *Wheel of Fortune (Tarot Card)*. In Wikipedia. Retrieved 12/10/2011, from [http://en.wikipedia.org/wiki/Wheel_of_Fortune_\(Tarot_card\)](http://en.wikipedia.org/wiki/Wheel_of_Fortune_(Tarot_card))

(iii) "Coolhunting is a term coined in the early 1990s referring to a new breed of marketing professionals, called coolhunters. It is their job to make observations and predictions in changes of new or existing cultural trends. The word derives from the aesthetic of "cool"."
Coolhunting. Retrieved 02/09/2007, from <http://en.wikipedia.org/wiki/Coolhunting>

(iv) *old hat* is a colloquialism meaning that something is no longer fashionable.

(v) *retro chic* is a colloquialism meaning that something that was no longer fashionable, has now returned to fashion.

(vi) *b-grade* is a colloquialism suggesting that something is low-budget, or not up to a full standard; it is derived from the concept of a *b-movie* (which is a low budget yet commercial film that was traditionally coupled with bigger budget double-feature films).

(vii) *use-by dates* are those dates listed on products by manufacturers who recommend that their product is consumed on or before the date specified.

ROBINSON: That's not a rainbow flag. That's an Ellsworth Kelly Spectrum Painting from 1961. (41)

In 1978 Nelson Goodman was provocatively asking, "When is art" (42) in a time, when his Modernist contemporaries, including Robert Hughes (i), were battling the relentless, "What is art". The un/mastery show also attempts to provoke a future presence by un/changing the semantics of the conversation. This device is a foil for the gilded age: its un/photography sets a new age of austerity. Here is a discrete extraction: a multi-genus operation. It is un/doing un/self-conscious, un/self-styled social critique. It slips in and out of time. However, as deliberated, it does sometimes locate itself on a small set of islands in the *Antipodes* (particularly when thinking about second-hand copy works).

Un/mastery seeps into the formal level - but what was it (these un/photographs might make one wonder) that modernism and postmodernism failed to dispense?

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The observer is the observed. (1)

Kim: You release it to the public? (02)

Un/mastery draws to attention the un/presence of art. Far from letting it remain the subject of vision, un/mastery brings the play of un/seeing back to the condition (the apparition) of art. Refusing to step back and admire the big picture this manifestation is art close-up.

Let us start then with a television viewing of art. Broadcasting history was made early by the milestone series *Civilisation* (i). It told a story of *Western* art and ideas (peculiarly selecting its starting point as the *Dark Ages* (ii)). John Berger's, *Ways of Seeing* (iii) followed it in 1972, as a *BBC* television series (iv). The scripts were adapted into a book of the same name.

(i) Sir Kenneth Clark's *British Broadcasting Corporation* series *Civilisation*
Clark, K. (1969). *Civilisation: A Personal View by Kenneth Clark*. British Broadcasting Corporation.

(ii) *Dark Ages* was a period in Europe after the fall of the Roman Empire (approximately 5th to 10th Century). It is widely depicted as a bleak time characterised by cultural and economic deterioration.

(iii) John Berger's, *Ways of Seeing* four-part television series of thirty-minute films
Berger, J. (1972). *Ways of Seeing*. British Broadcasting Corporation.

(iv) The *BBC* stands in for *British Broadcasting Corporation* a television broadcaster in the United Kingdom

BS: In her statement about it, Marina referred to you as a master. When I read that, I thought to myself, 'Yes, he's a master', but if someone asked me, 'What is he the master of?' I wouldn't know how to explain it to them. What do you think the answer would be? (03)

Berger's series and publication critique traditional *Western* aesthetics. He queries the clandestine meanings in its images. Robert Hughes continues this made-for-television approach to art and culture in his grandiloquent release of *The Shock of the New*. (i)

The gazes of those who do and those who do not watch are quite the same to all extent. While always a compromised mode of expression, photography (and this term is extended to include all types of imaging, including television) plays a prominent role in this research. It most directly enables the ensnaring of fodder for study purposes. Here un/photography is ultimately a medium of *contemplation* and memory: the accomplishment and the familiarity, the audience as the master spectator of the encounter. The mute brawn of art becomes a contravention, a crime of onlooking.

On the contrary, un/mastery does not omit the view instead it appears (and un/appears) in order to see right through it. This triggers a field of scale - a tipping point of optical magnitude. By transfiguring - in the sense of rotation - the broadcasting of art, the props and assets under *study* are un/introduced to the (ongoing) episodes of un/art.

How did the gallery experience relate to the book experience? (04)

To recuperate the un/seeing for photography un/mastery uses a range of cameras and other recording appliance to collect and contemplate the presence of literally the stuff on and off the walls, in and around the gallery - from the art and its advertising (not that it is regularly acknowledged as advertising, hiding behind the vernacular of industry jargon: *art catalogue*, *exhibition poster*, *companion essay*, for example), to wall labels and signage.

We see it as we turn a page, as we turn a corner, as a vehicle passes us. Or we see it on a television screen while waiting for the commercial break to end. Publicity images also belong to the moment in the sense that they must be continually renewed and made up-to-date. Yet they never speak of the present. Often they refer to the past and always they speak of the future. (...) We are now so accustomed to being addressed by these images that we scarcely notice their total impact. (05)

(i) Hughes, R. (1980). *The shock of the new : art and the century of change*. London: British Broadcasting Corporation.

Note: a year later he released his book on the same topic -
Hughes, R. (1981). *The shock of the new* (1st American ed.). New York: Knopf : distributed by Random House.

Do you 'curate' the videos? For example would you consider bypassing a major exhibition of a world-renowned artist just because you do not like his or her work? Or do you give more space to young talents in the hope that the visibility you give them will boost their career? (06)

The Art of Seeing, by Aldous Huxley, concerns the author's lifetime experience with badly impaired eyesight. Huxley investigated his issues with sight utilising a contentious and unconventional treatment called the *Bates Method* (ii). Huxley found that adhering to this *Method* (iii) greatly improved his vision and his book therefore unpicked the actual procedure of seeing and vitally, of perceiving.

Huxley researched the work of esoteric philosopher C.D. Broad (iv) on the subject. In summary, his central notion was that seeing and sensing are separate things: the eyes sense while the mind perceives (but that the mind is tainted by its memories of events). For that reason if perception is improved then it tends to be accompanied by an improvement in physical sight. Instead of attempting to remedy his corporeal eyesight Huxley followed this method in an attempt to "correct" his thinking. His pursuit also extended into adventures supplied by chemical hallucinogens - he chronicled an afternoon on mescaline in his publication, *The Doors of Perception*. (v)

Pertinently to these studies, is that Huxley noted that his eyes became strained whenever the conscious "I" (which un/mastery takes to be the human ego, rather than a subconscious, as such) interrupted his *instinct* (by his trying too hard, for example). He noted that this conscious "I" can obstruct seeing and is the crucial issue that requires surmounting. Consequently un/mastery is as much about the resource of perception as the seeing of assembly, or the even connotations supplied by the art objects themselves. The un/photograph becomes an operational document, depicting un/art in its living form.

(i) Huxley, A. (1942). *The Art of Seeing*. New York: Harper.

(ii) Bates, W. H. (1943). *The Bates Method For Better Eyesight Without Glasses*. New York: H. Holt and Company.

(iii) *ibid Bates Method*

(iv) For purposes here: Broad was an English writer on the philosophical aspects of psychical research.

(v) Huxley, A. (1954). *The doors of perception*. New York: Harper & Brothers.

PHILLIPS: What element created the most pressure in making the exhibition? The artists? The dealers? The press? (07)

The research notes that it is the commanding participant of these times who frequently issues content and arranges its sequence. This contemporary spectator feels regularly important and central. However these audience productions are rather short-lived, or even momentary (in the case of mobile *txt* (i) voting as case in point). This realm is edgy, it is hyper-ephemeral and volatile; things cannot be easily revisited, in fact, a repeat might well be redundant in the case of a television show requiring audience participation (consider *Big Brother*) (ii). These are observers observed: un/observed.

The group previously understood by postmodernism to be *the audience* now designs their own way through an audio *playlist* (iii) - becoming the *DJ* (iv) and *pod-caster* (v), the music station, the conductor and the composer. Despite the established interactivity of *call-ins* (vi) to radio stations we may now watch, chat to, comment on, even direct the announcer via *webcast* (vii) and other media. We read virtual *ebooks* (viii) through online text or on *reading tablets* (ix). This register exists beyond of art objects un/created by the un/artists from images of art found on the *Internet* and in exhibition catalogues. Link to us on *Facebook*. (x)

(i) *Txt* refers to the exchange of brief written messages between fixed-line phone or mobile phone and fixed or portable devices over a network.

(ii) *Big Brother* is a reality television show in which a group of people are living together in a large house, isolated from the outside world but continuously watched by television cameras.

(iii) A *playlist* refers to an ordering of media tracks, such as audio.

(iv) A *DJ* refers to a disc jockey, also known as DJ (or *deejay*), is a person, or a machine, who selects and plays recorded music for an audience.

(v) A *pod-caster* is person who broadcasts a series of digital media files, generally audio or video over the web.

(vi) In broadcasting a *call-in* is a programme format in which viewers or listeners are invited to air their live comments by telephone, usually in respect of a specific topic selected for discussion on the day of the broadcast.

(vii) A *webcast* is the broadcast of a media file that is distributed over the Internet.

(viii) An *ebook* is an electronic book (also e-book, ebook, digital book) is a text and image-based publication in digital form produced on, published by, and readable on computers or other digital devices.

(ix) An *electronic reading tablet* is tablet computer, or simply tablet, is a mobile computer integrated into a flat touch screen and primarily using stylus, digital pen or fingertip input along with a virtual onscreen keyboard in lieu of a physical keyboard – current examples include the *Kindle* and *iPad*.

(x) "Facebook is a social networking service and Web site launched in February 2004, operated and privately owned by Facebook, Inc.[1]" *Facebook*. In *Wikipedia*. Retrieved 17/10/2011, from <http://en.wikipedia.org/wiki/Facebook>

Conkelton: How do you choose your subjects for the individual pictures. Do you have an actual (existing) film image or photograph in mind? Are you working from a typological model (for which you might have a list of types of images that you are trying to exhaust)? Or is it more intuitive and experiential? (08)

"Traffic" (i) was the exhibition that showcased Nicolas Bourriaud's (seemingly fresh) concept of *Relational Aesthetics* (ii). It was articulated at a promising moment in the technological crest of art in the late 1990s. Given its limelight on art and the social networks and interaction more broadly, it would be fair to say that in writing *Relational Aesthetics*, Bourriaud was seriously influenced by a focus on the sphere of art's reception. Yet, rather, this was clearly further evidence of art's ongoing romance with connectivity (ponder the *happenings of performance and participatory art* of the 1960s and 1970s, to the *Black Mountain College* where artists such as Allan Kaprow and John Cage were engaging with connectivity in their respective practices (iii), or, less exclusively [in terms of a *Western* definition of fine art] the countless activities of connectivity undertaken in folk and tribal art across the world). Conspicuously set within a late 1990s milieu of *Internet* boom and hype around user interactivity, *Relational Aesthetics* already seems rather dated.

Un/mastery rallies art to examine how the act of seeing (or experiencing) interlinks the item under study with everything surrounding it. Un/mastery continues beyond the visual, into the item's past and it unpacks a future potential for it as well - unhinging not only what the item *has been* or meant, but what it *could* mean (or be).

(...) *In short what both of these anecdotes share is the occurrence of an insurmountable parallax gap - and my entire work circulates around this gap that separates the One from itself, for which the Lacanian designation is the Real.* (09)

A thorough riffle through the buttresses (of what the meeting voted in as the art) reveals that the predominance of the object appears to vanish under the application of an un/mastery system. Physics in general (*Quantum Theory* (iv) in particular) began as the study of objective reality - a search for a reality that exists regardless of whether or not it is being observed. Yet this device does/not forsake the object, its mode, nor even its aesthetic - this un/work is truly odd (and subsequently more hopeful than ever).

(i) Nicolas Bourriaud curated an exhibition called, "Traffic" which was held, in 1996, at the *CAPC Musee d'Art Contemporain* in Bordeaux, France.

(ii) Bourriaud, N. (2002). *Relational aesthetics*. Dijon: Les Presses du réel.

(iii) "Allan Kaprow first coined the term "happening" in the spring of 1957 at an art picnic at George Segal's farm to describe the art pieces that were going on'citation needed'. The first appearance in print was in Kaprow's famous "Legacy of Jackson Pollock" essay that was published in 1958 but primarily written in 1956. "Happening" also appeared in print in one issue of the Rutgers University undergraduate literary magazine, *Anthologist*. [1] The form was imitated and the term was adopted by artists across the U.S., Germany, and Japan. Jack Kerouac referred to Kaprow as "The Happenings man", and an ad showing a woman floating in outer space declared, "I dreamt I was in a happening in my Maidenform brassiere".

Happening. In *Wikipedia*. Retrieved 03/07/2010, from <http://en.wikipedia.org/wiki/Happening>

"In art <http://en.wikipedia.org/wiki/Happening> is a performance presented to an audience, traditionally interdisciplinary. Performance may be either scripted or unscripted, random or carefully orchestrated; spontaneous or otherwise carefully planned with or without audience participation."

Performance art . In *Wikipedia*. Retrieved 03/07/2010, from http://en.wikipedia.org/wiki/Performance_art

“Participatory art is an approach to making art in which the audience is engaged directly in the creative process, allowing them to become co-creators of the work. Its intent is to challenge the dominant form of making art in the West, in which a small class of professional artists make the art while the public takes on the role of consumers, i.e., buying the work of the professionals in the marketplace. Commended works by advocates that popularized participatory art include Augusto Boal in his Theater of the oppressed, as well as Allan Kaprow in happenings. “
Participatory art. In *Wikipedia*. Retrieved 03/07/2010, from http://en.wikipedia.org/wiki/Participatory_art

(iv) *“Quantum mechanics, also known as quantum physics or quantum theory, is a branch of physics providing a mathematical description of the wave–particle duality of matter and energy.”*

Quantum mechanics. In *Wikipedia*. Retrieved 03/07/2010, from http://en.wikipedia.org/wiki/Quantum_mechanics

Art Interview: Did your mother show in galleries? (10)

I wish to convey to you some feedback from the audience - there were a large number of attendees, nearing 140, at the production - thank you for your excellent presentation on Friday evening. Jean-Paul Sartre proposed in *Being and Nothingness* (i) that, as do other *objects*, we also have a physical nature, (naming this part of humanity as *being-in-itself* (ii)). But he elaborates that at the same time we are *subjects* because we also have the capacity to decide what we do with our bodies (he calls this *being-for-itself* [iii]). Our course participants were inspired! Members of the audience (1982 and 1987) were invited to send their comments to us by post or e-mail - a great team effort and a very pleasing evening was had by us all.

Sartre believed that a person is in a constant flux of being either an *object*, or a *subject* (iv). This highly rational point of view likely failed to include the multifarious layers of metaphysical and other aspects that may constitute what it is to be as a human. However, the essence of Sartre's concept is phenomenological - it consists of objects and events as they are perceived or created by human consciousness (which is interesting to an un/mastery process).

(i) Jean-Paul Sartre, referencing the philosopher Georg Hegel, proposed in *Being and Nothingness* Sartre, J. P. (1956). *Being And Nothingness; An Essay On Phenomenological Ontology*. New York: Philosophical Library.

(ii) ibid

[iii] ibid

(iv) ibid

What aspects of the Toi Te Papa exhibitions make them unique to Te Papa? (11)

The un/objective subjective practices of un/mastery contemplate *the way in which the item under study is un/stated.*

Many artists and artisans have understood that the practice of drawing, and engagement in creative encounters in the visual arts, can - by making explicit one's conditioned responses - open the mind to another way of seeing, a way that transcends habitual dualistic assumptions. Nondual awareness occurs when consciousness is no longer divided into subject and object; when an inexplicable wholeness pervades and one's actions flow seamlessly from and as that Oneness. Yet we have no language with which to speak of this seamlessness - even to use the phrase "encounters with nondual awareness" invites confusion, for, within the encounter there is no entity separate from that nonduality. Logically and experientially it is clearly meaningless to speak of 'subject' and 'object', and yet speak one must. (12)

If the intrinsic (indispensable) properties that serve to characterise or identify a thing are at its essence, then un/mastery meditates upon the inherent, unchanging nature of a thing (or class of things). Žižek exemplifies Spinoza as an effective example of dual 'essence',

(...) the 'position of enunciated', the one that speaks from radical self-doubting, since, even more than Descartes, Spinoza spoke from the interstice of social space(s), neither a Jew nor a Christian (...) a double outcast (...) which is why one should use him as a paradigm enabling us to discover the traces of a similar displacement (...)(13)

Un/mastery uses art to un/condition the memorable (whilst distorting or un/purposing it). This is because the history of art works (with a designed obscurity) to actually screen the art itself. Exhibition mostly veils artwork. Un/mastery queries why the viewer is not able to observe the art more plainly: is it not the very legacy of art and the exhibition itself that *is* the artwork? The answer may well be located within the unchanged question itself - in that the exhibition *is* the work and that it only masquerades the art. However, as an un/artwork, un/mastery continues to ask what it is that is still absent in the schema of the exhibition as such? With his head covered, the artist spent three hours explaining his painting to a dead hare.

Abstraction in art is a non-lifelike portrayal of real world objects, people and scenes that are usually difficult for other people to see (See Reference A).

Art Interview: Which galleries are currently representing you? (14)

It is rather the particulars of a thing, its attributes, shape, size and location that have commonalities with other items - and therefore present properties as universal. This highlights an ensuing problem in stating universals - in that it is surely the nature of a thing that is particular, but potentially also universal. Essence can be located the relationship between particulars and the essence of a thing, and is therefore subject to *motion* (see *Report 0.7*).

Contemplating an artwork, using an un/mastery treatment is likely to produce subsequent enquiry into: poor translation, un/intentionality, misapprehension, parody, juxtaposition, the *voice*, the incorporation of snippets, pastiche, incompleteness, authenticity, identity, authorship, subjective documentary, notions around merit, celebrity and endless replication.

With items, tools and approaches becoming so rapidly obsolete and hastily replaced, or rather, *up-graded*, it seems that this age suffers a sort of systematic forgetfulness - *it is un/mastered*. This evanescence is reflected in the increasingly curt issues of material technology (take XBox (i) games that are out-of-date rapidly) and other products. Un/art could be seen as possessing an almost mystical shade - its capacity to slip art personae on and off at will shows a lack of concern with self. A viewer, however, can ultimately come to see that such a facility cannot be un/mastery acting alone and that instead perhaps we are all housing the crowd.

(i) The *XBox* is a sixth-generation video game console manufactured by *Microsoft*.

SUBJECT OBJECTING?

SKP: Do you find yourself testing the temperature of the argument when you group the images together? (15)

To engender a new way of seeing is, it seems to me, the most urgent human task. Seeing and being are closely aligned. For, it is when we see clearly that we truly are. We are then not what we think we are - which is, to put it briefly, a thought-world of conditioning - but we discover that what we thought we were - and what we are in terms of thought - is just a fiction of circumstances, one more image making its appearance in the hall of mirrors we call reality. Trouble is, it has no substance; to attribute, as we do, such importance to it is to lose ourselves in an endless, painful game. When we wake up, the game is over. We are now looking down a different track or, to put it more accurately, down the same track seen differently. Here, words can take us only so far because the act of seeing transforms the reality. We are seeing, literally, with eyes made new: the seer is the seen, instantaneously. (16)

What you see is not what you get - by common sense (and physics) it is a likeness.

1. jpegs versus slides? (17)

Whether as a dialogue, or even in its level of sociability, art has always been contemplative in aspects. This rests on a conjecture, however, that artists must have some type of pre-gauged understanding of their audience (a supposition about the *auteur* surely). It is un/mastery's role less to debate the merits of vogue art movements, special individuals (or maybe *masterful* curation) but to instead deliberate why and under which conditions, conceptual, relational or other art might become *meaningful* (or better still, *un/meaningful*).

Seeing is a form of intimacy, sometimes involving two or more people. It may or may not be sexual.

If a contemporary audience does not wish to inactively contemplate art in its previous ways, if instead it wants to participate in the art, then un/mastery provides this opportunity in the form of reflexion.

Q: How many artists did you approach for this project? (18)

Un/mastery is a not a full remedy to the gallery experience.

*Our conviction that we are free to choose what we make of a photograph
hides the complicity to which we are recruited in the very act of
looking. (19)*

Hopefully, this device behaves as a grill (as an asymmetrical curative) to the broader dominion of viewing in itself. The un/commissioned here is/not site-specific and thus often/refuses to appoint to those aspects of the seeing - the display, the dealer factors, the ambient light and the temperature controls, for example.

You're cheating the reader and the reader's God! You can't cheat God." (20)

The accurate declaration of un/mastery practice is *study*, not *copy*, not *appropriation*, nor anything else. Un/mastery is a thought upon these proposals by absolutely not being any of them.

It would seem that the audience has never reasonably cleared the notion that art is art. Un/mastery is running against the voyeurs - purging the leeway of art in total.

James Hyde: Your identity as an artist is very interesting, in part because it is so illusive. Though your production is very conceptual, there is often a seductive quality of hand and object at odds with the image of an icy conceptualism. Could you speak about your modes of working? (21)

There is learning by osmosis that occurs when a viewer beholds (and mentally records) something. Often this results in a type of subconscious *imitation* of some aspect of that thing - be this the style of a photograph (how frequently it is possible to see through a previous photographer's eye when faced with the same or a similar subject) or the motifs often shared between local painters (Christchurch artists W.D. Hammond and Tony De Latour for example). This research considers such oblique coincidence less as theft and more as a class of sharing - sometimes it may even be a participation in some sort of un/conscious collaboration.

There is an ensuing and constant reference to resonance in this project's output. Is this the contemplation effect in play, or does this actually continue to affect - even sans observation? Here is a rhetorical enquiry, however. Like art, un/mastery attaches to and mutates memories, although it does this warily and it guides this aspect of its un/production to elucidate such. Its modifications do not really involve the art itself, but rather the settings in which the un/pieces un/appear. This is the practice of engendering new stock - which is, to varying degree, weirdly un/infected by the eminence of its first object.

MATTHEW EVANS: The quotation on the front of your new book reads, "Every lie creates a parallel world, the world in which it is true." You like alternatives. (22)

The encounter of art can be digested over and over. However what works well on a gallery wall might easily look insignificant (or perhaps improved) upon a flat-screened computer, for example. Relatively you could go to the Internet to locate and print the art yourself. However, neither your print-out nor un/mastery's *study* are what the art bazaar regards as an original (for this would spoil the conjecture of the sale and that of many *valued* collections).

So as a result, the combinations of ostensibly dissonant know-how in art must now include an unpredictable exchange of thoughts through the distortions of a potentially vast range of modes. Žižek writes of a *parallax gap* and *temporality* (i). He provides a description of this *gap* by contrasting of the occurrence of Leninist politics with that of modernist art - each transpired at the same time, but were not related, as such,

(...) *two sides of the same phenomena, which precisely as two sides can never meet. It is more than a historical accident that, in matters of art, Leninists admired great classic art, while many modernists were political conservatives.* (23)

As an aside - un/mastery is at odds with the outmoded binary (heterosexual) politics of left and right - in *modo* it envisages a neoteric paradigm altogether.

If it is not art *criticism* (which examines the supposed critical value of an artwork), nor art *theory* (this being a philosophical pursuit), yet it extracts from both at times, then the un/method is not to contemplate the literal questions of a work (such as: where was the artist from / who trained her/him / what was happening politically at that time?). The history of art is constructed as a timeline of masterworks - it is a story of the very favoured - not an accurate tracing of the larger occurrence of art making (let alone creativity, as such). Un/mastery pencils a diaphanous line between the act of bombarding pre-existing art (which somewhat distinguishes its practice) and its own richer practice of un/displaying works by another artist.

These are the issues of un/seeing.

(i) Žižek, S. (2006). *The Parallax View*. Cambridge, Mass.: MIT Press. P.8

What do you make of the fact that so many people became emotional? (24)

The field of vision is something open, but its openness is not due to our looking. (25)

In due course everything here is about a procedure of un/account. The Italian collective *Les Liens Invisible* engages (online) culture as a platform for enquiry (i). These artists provide audience access to software that mimics official sites (like news and government agencies) and enables the participant to their own statements. The un/mastery take on recurrence has to do with the snowballing consequence of incessant application too. What does this do? Un/mastery becomes a type of dynamically structured pattern in itself and this in turn is the way into a type of trance - opening a chance for seeing.

(i) *Les Liens Invisible* Their lampoon intermingles art, advertising, and activism. For example *Les Liens Invisible's*, "*Peking2008*", is a website that looks exactly like the 2008 *Olympics* homepage - but is instead an environment where the audience can discuss China's human rights abuses.

See: Invisible, L. L. (2008). *Peking 2008*. Retrieved 28/06/2010, from <http://www.peking2008.com/>

JS: Do you think the audience for visual art understands your musical practice and vice versa? (26)

Technology has made an omnipresent practice of reproduction. In spite of that and because the art market *needs* the ironic familiarity of the original un/mastery studies become plucky acts of iniquity. Under this procedure materiality merges and swells because of its chronological and placement dissociation.

Multitudes of people paint, but few can draw, and far fewer still can see a drawing... The rare ones who do not look-at a drawing as a thing but see it for what it is, a process, a happening. (27)

In this kind of *study* every un/render is *an original* and every un/issue sole - and detrimental. Importantly un/mastery is an attempt at a more pure observation. Its *study* of art attempts to fuse the division between the observer and what is detected - and any separation thought to exist between these states is rendered as artifice. Its aim is to bring about a profound un/presence in the mind.

Yellow, purple or green? Find out if she's the right artist for you by reading his aura - using these tips:

AC Does it matter to you how critics define your work or is ambiguity a definition in itself? (28)

Un/mastery tracks the ambiguity of art's apparition - its phantom aura. It also breaks code to enquire: is fine art's aura somehow bigger, more significant, than that of a second-hand ornament purchased at a charity shop or that item won on an internet auction site? If so, how so? All the same un/mastery attests through its activities that the original, the source itself, is a ghoul from the outset. *Silence is Golden* (i) also a work by *Les Liens Invisible*; this work is a perpetual twitter status updating intervention. Like the band Depeche Mode, it declares: "enjoy the silence". Un/mastery is multi-genus in pursuit of observation through contemplation - un/defying and un/perpetuating art's presence.

Abstraction (ii) might be prescribed as a synonym for reflection,

Nothing exists until or unless it is observed. An artist is making something exist by observing it. And his hope for other people is that they will also make it exist by observing it. I call it 'creative observation. (29)

The un/make is more seditious and inventive than it might first seem: it is almost as if this device is an attempt to cancel out the lost sight required to disclose the art. Indeed, while the un/exhibition does flaunt imitation, sooner or later, it opens a new gateway into a wide range of un/well-known works of art. A surgeon of nomination, segregation and un/assemblage un/mastery is what is glimpsed and un/distinguishable. It is what triggers an un/seen assessment and lapses in consciousness.

(i) Invisible, L. L. (2010). *Silence is Golden*. Retrieved 28/06/2010, from <http://twitter.com/liensinvisibles>

(ii) The word *abstraction* comes from the Latin *ab*: meaning from, and *trahere*: to remove, or remove from.

What are your plans for this series of paintings? (30)

A note at this juncture: even if un/mastery had unlimited funds it would still choose to steal the art - it would invest its finances in the most efficient technologies and materials in order to make this possible. It would also spend its boundless budget on the dissemination of its method and the un/education of its audiences.

So un/mastery presents works by other artists - as never seen before. For now, what could be more insubordinate than the suggestion that if you can't buy a work of art, then you can simply copy it? But does anyone in the rational art carnival - where worldly possessions possibly constitute the greatest good and highest value in life - actually confess to believing in mystical auras anyway?

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Research Report 0.2 A guide to better seeing

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One summer afternoon Mrs. Oedipa Maas came home from a Tupperware party whose hostess had put perhaps too much kirsch in the fondue to find that she, Oedipa, had been named executor, or she supposed executrix, of the estate of one Pierce Inverarity, a California real estate mogul who had once lost two million dollars in his spare time but still had assets numerous and tangled enough to make the job of sorting it all out more than honorary. (01).

The interconnectedness of art and real estate is tangible in the 798 precinct. The transformation and rehabilitation of raw real estate by artists and the effect of this gentrification on property values are not lost on developers and landlords. (02)

Art is a blood sport.

AfN: Hello Mr Schürmann. Where do you position yourself in the art world? Is there still a clear differentiation between gallery owner, collector, curator, artist, auctioneer? (03)

As wall space is limited most galleries have more art matter than will be ever presented to the audience at any one time - although there are exceptions (i). The growing event of online archives is changing this (to some degree), however, most public galleries and museums still only provide a highly discriminatory access to their anthologies. This is in essential contrast to many other public cultural service providers (such as libraries - which, despite their often similarly constrained physical architectures, seek to make a significantly fuller admission to all of their assets). The art institutes' ongoing (and too often Augean) development of multiple - and densely layered - bureaucratic procedure around exhibition and its related territories further restrain art's accessibility.

One might believe that, by removing the works from this private parallel market to "nationalize" them, the museum returns them to a sort of collective ownership and so to their "authentic" aesthetic function. In fact, the museum acts as a guarantee for the aristocratic exchange. It is a double guarantee:

- just as a gold bank, the public backing of the Bank of France, is necessary in order that the circulation of capital and private speculation be organized, so the fixed reserve of the museum is necessary for the functioning of the sign exchange of paintings. (04)

The outing of art in this domineering context is, by design, also very much required to fit within the establishment's approved paradigms of selective commentary and opinion. Under the institutions' auspices the nomination of material for display and preservation (almost always) infers *its* masterful verdict about the supposed value and eminence of *its* items. This often reinforces (or conceivably creates) the industry's cult protagonists (consider the institutional esteem within which New Zealand's super-heroic -in more than literal scale - artist Colin McCahon is revered, for example). Simultaneously its industrial machine knocks others out of a match where (popularity) stakes are capricious and actually the outcome of often highly personal *hit-lists* (ii) - led by persuasive ostensible institutional authorities.

Museums play the role of banks in the political economy of paintings: - not content to act as an organic guarantee of speculation in art, the museum acts as an agency guaranteeing the universality of painting and so also the aesthetic enjoyment (a socially inessential value, it has been seen) of all others. (05)

Accordingly, un/mastery takes it upon itself to un/concierge the art miasma-unevenly playing out expectations of conduct.

(i) *The University of Auckland Art Collection* is a display collection - most of its content is distributed across its campus sites with only a small (generally less than 5%) amount of work being held in storage at any one time.

(ii) A *hit-list* is a inventory defining a objective for attack or elimination

Old forms of containment are still disintegrating but they continue to act upon us (work, family, fatherland, prison, psychiatric hospital...) (06)

But is it the art that drags the civic gallery policy line - whose contribution furnishes the asylum - that un/mastery wishes to criticise here? While *Institutional Critique* (i) is a topic directly addressed through critical theory, structuralist and post-structuralist philosophy, for example, in irony this type of investigation is frequently wound and absorbed almost unswervingly back into the institute itself - metamorphosing into its essential supporting struts (much like a calculated business analysis of strengths, weaknesses, opportunities and threats). No, instead un/mastery conducts its eternally un/finished inquiry to gaze - over duration - to measure the possibilities of un/controlled distribution and the un/housing of contemporary un/production. Its interest in the rings of influence, is largely ambivalent - regardless of whether these are mercantile or political.

Un/mastery behaves with a component-based modularity. Its research unpacks as a kit-set of sorts - with unit portions un/configured to suit - packing down for convenient storage and collection archive while scaling up in response to each un/display environment and concept. Un/mastery (because it may be delineated primarily as a study of the structures an art experience, or even its consciousness) must be circumspect about the tangible appearances of art things and the meanings that un/art may have in its viewer's encounter. These are studies in the lunacies of art - with its yield un/gagged.

(i) "*Institutional Critique* is an art term that describes the systematic inquiry into the workings of art institutions, for instance galleries and museums (...) In more technical terms, *Institutional Critique* is an artistic term meant as a commentary on the various institutions and assumed normalities of art and/or a radical disarticulation of the institution of art (radical is linguistically understood in its relation to radix which means to get to the root of something). (...) *Institutional Critique* seeks to make visible the historically and socially constructed boundaries between inside and outside, public and private. *Institutional Critique* is often critical of the false separations often made between distinctions of taste and supposedly disinterested aesthetic judgement, and affirms that taste is an institutionally cultivated sensibility that may tend to differ according to the class, ethnic, sexual and gender backgrounds of art's audiences."

Institutional Critique. In Wikipedia. Retrieved 19/04/2010, from http://en.wikipedia.org/wiki/Institutional_Critique

H.K.: Looking back now, there was a lot of talk then about light. We'd put the Great New Zealand Light on the front of our bicycles - for illumination we thought. Did that have any influence? (07)

Un/institutional conduct is an un/art term that describes this un/systematic inquiry into the workings of art institutions - for instance, galleries and museums. In more technical terms un/mastery is /not deliberated as a remark on the countless kleptocractic tacit routines of art / establishments.

Procedurally it bares wide some misleading separations - those made between differences in taste and purportedly fair-minded aesthetic assessment, for example - in an attempt at art sustaining itself as a cultivated thing when in all reality it diverges ever widely across a broad swathe of perspectives.

Such conduction works to reveal the constructed margins connecting the public and private - the insides and the outsides.

Here the task is an outpouring - the filching - of anything that flows through the contemporary art and culture media stream. It is (never, in the strict sense) un/mastery's objective to supply a chain of galleries or collectors with archival fine art. Un/mastered events and material (often crooked versions of work from the *post/modernist* canons) are the deliberate riggings of membership, often presented as transient gestures and proceedings. These extend beyond critique of the gallery industry alone and further into larger *Western* (socio-economic) belief systems. Un/mastery is part of the group's overall effort to dispense with the post/modern and popular market culture split. It is intended to designate the promotion of meaningfully transgressive reinscription.

When I speak of the "conspiracy of art" I am using a metaphor, as I do when I speak of the "perfect crime. (08)

AfN: According to you, art is produced by extraordinary artists and targeted at the markets. Apart from the artists, are there also producers in the art world, comparable with Frank Farian who stage-managed a band, Milli Vanilli that could not actually sing but only dance and look good? (09)

Art authorities construct compilations of enduring chronological denomination and perceived cultural worth; then commences the development and amassing of commanding (often capacious) records on discrete pieces to service researchers, experts, and more commonly now, legal authorities who may seek to question the territory of certain material. Thus the staging of these artworks to the public is not usually delivered as per individual patron but is rather set within the lexicon of an exhibition, catalogue, or other event taxis that is intended for a wide cluster of viewers.

In fact, what is called the "psychology" of the art lover is also in its entirety a reduction from the system of exchange. The singularity that he asserts – that fetishist passion for the object lived as an elective affinity – is established on his recognition as peer, by virtue of a competitive act, in a community of the privileged. He is the equal of the canvas itself, whose unique value resides in the relation of parity, of statutory privilege, which, as a sign, it maintains with the other terms of the limited corpus of paintings. (10)

To study the art is quite a task! Un/art has difficult access. The official archives of art are (peculiarly) restricted annals where one may view the display (but only wander through specific segments of the collection *if*, in fact, one is authorised to do so). Even then, it is only tiers of openness that subsist, so to most, much remains remote.

Due to its understanding of *modern art* and society (and as part of a privileged discourse like that of any other specialised mode of familiarity) un/mastery often leave an artist, a gallery, an audience estranged. One of the (pleasing) criticisms of un/mastery is its calm un/involvedness. After all, it is a practice in which only un/advanced artists, un/theorists, un/historians, and un/critics may partake.

Q: State the title, artist and all details of original works: (11)

Right of entry is accentuated whenever un/mastery seeks to make its art studies – accessing the art (especially if overtly sporting a camera) can be curiously problematic (and, as a consequence, frequently renders the study itself as a highly relevant mission). Un/mastery research has necessarily developed techniques and approaches to order to study under such a ranging entrée, these spanning outright risk-taking professional camera grabs, through to spy-cam (i) technologies and necessarily cunning adaptations.

For this un/assignment the act of *permission seeking* is only ever pursued for particular outcomes, such as when the parameters of its specific project call for this. Un/mastery is designed to selectively stress, test and rattle the militaristic-like hierarchies surrounding fine art (see Report 0.4). The ongoing durability of the administering of public art collections, in these ways, obviously requires an intricate scaffold of regulation, degree and procedure – a structure that has actually widened over time (see the ever-expanding, continually sophisticating *fine print* (ii) of *intellectual property* (iii) conditions, disclaimers and warnings listed on many gallery websites for example). This is notably despite the many strands of *Institutional Critique* that have occurred. The mercurial un/structure of un/mastery attends askance to these topics of custody, removal, admittance, and supervision of precious chattels – it pierces the eyes of the art museum.

(i) “A Spy Cam is a type of micro DVR which is built into a deceptive package and made to resemble a small object, such as a key fob, a wrist watch, or a lipstick case. Known by numerous terms such as cam stick, gum cam, thumb cam, etc., these devices will often function according to their apparent purpose, as in a pen cam that actually writes.”
Spy-cam. In Wikipedia. Retrieved 07/10/2011, from http://en.wikipedia.org/wiki/Spy_cam

(ii) “*Fine print, small print, or "mouseprint" is less noticeable print smaller than the more obvious larger print it accompanies that advertises or otherwise describes or partially describes a commercial product or service.[1] The larger print that is used in conjunction with fine print is ingeniously used by the merchant in effect to deceive the consumer into believing the offer is more advantageous than it really is, via a legal technicality which requires full disclosure of all (even unfavorable) terms or conditions, but does not specify the manner (size, typeface, coloring, etc.) of disclosure.*
Fine print often says the opposite of what the larger print says. For example, if the larger print says "pre-approved" the fine print will say "subject to approval." [2]
Fine print. In Wikipedia. Retrieved 07/10/2011, from http://en.wikipedia.org/wiki/Fine_print

(iii) “*Intellectual property (IP) is a term referring to a number of distinct types of creations of the mind for which a set of exclusive rights are recognized—and the corresponding fields of law.[1] Under intellectual property law, owners are granted certain exclusive rights to a variety of intangible assets, such as musical, literary, and artistic works; discoveries and inventions; and words, phrases, symbols, and designs. Common types of intellectual property rights include copyrights, trademarks, patents, industrial design rights and trade secrets in some jurisdictions.*
Intellectual property. In Wikipedia. Retrieved 07/10/2011, from http://en.wikipedia.org/wiki/Intellectual_property

MORRISSEY: A chef does not give away his or her recipes, so how can you, Linder, ever explain the construction of your art, whether by lecture or otherwise, in a way that avoids the stripping of mystery? (12)

Duplicates of an un/artwork may be freely made, broadcast across the web roughly instantly to an unrestrained quantity of consumers, and accessible to a global audience 24/7(i). Each item may be stockpiled *ad infinitum*, without being taxed, nor running the jeopardy of commercial deterioration. Of course the peril of alteration, can be entirely hazardous. You can get rich! No obligation! You may already be a winner! This will only hurt a little. This will hurt me more than it does you. I'm doing this for your own good.

Again the exhibition in itself is a making - even, or especially, when uploaded. Of course art registered in a digital format opens it to the potential of perfectly enchanting misconduct. Online, art is well unfastened for un/mastery's study. Although art works are regularly uploaded at only thumbnail scale or at meagre screen resolution un/mastery has developed technologies to combat such, using an assortment of handmade lenses and other specialised tools. Art assets of a better technical quality tend to be available only within constrained settings that are open to restricted persons - such locations might consist of sites accessed by password and syndicate catalogues of works that are circulated with a license for example. So hacking is, by extension, a legitimate route for un/mastery.

(i) 24/7 is slang for a *full week* in time - this being the 24-hour period of a seven-day week.

JM I'm very interested in the transition that occurred between the performance of your actions and their translation into documentary photographs. There are no audiences present at some of your actions. The only people who know they're art are you and the photographer. But the resulting photograph isn't the art work, it's the action, isn't it? (13)

Proposed as an aggravation to the art ideal un/mastery uses un/commercial capital to speak for the art in a gallery where all outward appearances of public advertising are hypothetically prohibited,

The Bernadette Corporation has been operating as a fictional corporation since 1994. (...) In the beginning the group organized spontaneous, purposeless events in public space. (...) Working from behind the blank façade of its logo reorganize their internal structure on an ad hoc basis, frequently collaborating with others. In 2001 anti-capitalist protest Genoa for the demonstrations at the G8 summit. The resulting movie, Get Rid of Yourself (2002), centres on the accounts of the Black Bloc (...) Footage of violent clashes between armed police and activists is interspersed with glossy fashion images of 'radical noir', juxtaposing the bland passivity of high-capitalist fashion with a carnival of destruction and looting. (...) A series of intercut vignettes feature Chloë Sevigny alone in an apartment, falteringly rehearsing statements made by the Black Bloc. (...) Like Godard's strategy of casting of Jane Fonda in his 1973 film Tout va bien to popularize his post-1968 message of class struggle, Bernadette Corporation employ a well-known actor to disseminate their cause. (i)

Similarly, un/mastery can contravene cultural values of decorum. The un/creation of the past can be provocative to specific factions, and objects with loaded connotation, or association can be thought of as improper (or in even bad taste) if exhibited outside the proscribed settings of the establishment.

Concerns about social conduct are far and wide: art is used-up. Un/mastery's study is the only contest remaining. Click to zoom. Buy or license this image. The new image will be added automatically to this order. Please check the boxes that show how you intend to use the image(s): research or private study (unpublished thesis, report, essay).

(i) Pethick, E. *Bernadette Corporation*. *frieze Magazine*, Issue 89 March 2005). Retrieved 12/11/2008, from http://www.frieze.com/issue/article/bernadette_corporation/

Kurjakovic & Lämmlli: The immediate impact of your work has to do with the "pictographic" quality of the actual elements in the gallery. Any relation can be established between the different elements in the exhibition itself, but then also with the outer space, with the space just in front of the window, with the mental space, i.e. with the concepts you have about these elements. (14)

Like any un/good artist, un/mastery must look for a balance between form and content - appearance is not always a sticking point. There is, however, significance within the form of every work of art. Art now needs to occupy territory even beyond *New Media* (i). A strong example of this is *Tableau vivant TV* (ii), It reflects upon the creation of art, journalism, and the media-spectacle of large cultural events such as biennale,

In my latest project "Tableau vivant TV" I use this motionless artform to put the media in a tricky situation. I was interested to have no direct dialogue with the media, but to confront them with an image to which they could give a meaning by delivering an interpretation to the TV audience. (iii)

Jankowski's artwork consisted of television journalists reporting on the production of an artwork - *that became the artwork itself.*

Un/mastery un/diplomacy is what is truly needed in *modo* - for it quizzes the institutions that now seem to linger (like sinister minders) over the production of creativity (and over art schools, which might well be grooming corporates in the rig of artists and curators). What type-combination makes the copyright symbol © or ® ™? Use this link to make those and more! Un/mastery asks a question - who rightly is the proper thief here?

(i) "New media is a broad term in media studies that emerged in the latter part of the 20th century. For example, new media holds out a possibility of on-demand access to content any time, anywhere, on any digital device, as well as interactive user feedback, creative participation and community formation around the media content. Another important promise of new media is the "democratization" of the creation, publishing, distribution and consumption of media content. What distinguishes new media from traditional media is the digitizing of content into bits. (...) Wikipedia, an online encyclopedia, is an example, combining Internet accessible digital text, images and video with web-links, creative participation of contributors, interactive feedback of users and formation of a participant community of editors and donors for the benefit of non-community readers. Facebook is an example on the social media model, in which most users are also participants. Most technologies described as "new media" are digital, often having characteristics of being manipulated, networkable, dense, compressible, and interactive.[1] Some examples may be the Internet, websites, computer multimedia, computer games, CD-ROMS, and DVDs. New media does not include television programs, feature films, magazines, books, or paper-based publications - unless they contain technologies that enable digital interactivity.[2]

New media. In *Wikipedia*. Retrieved 08/10/2011, from http://en.wikipedia.org/wiki/New_media

(ii) *Tableau vivant TV* is a video and performance work by Christian Jankowski. It was exhibited at the 17th *Biennale of Sydney* in 2010

(iii) *Tableaux Vivant TV. Living Ethics* (Issue 80 Winter 2010). Retrieved 10/11/2010, from <http://www.ethics.org.au/living-ethics/tableaux-vivant-tv>

ME: Would you say that The Book of Scotlands is a utopia or a dystopia? (15)

It is perhaps unsurprising that art forms that arise from some form of reproduction are still the hardest to validate. Un/mastery conducts its own substantiation of an artwork. This is a beguiling problem - un/art is subjected to a countless array of procedures - which are not only typified by contradictory influences of manufacture but also the owning and dispensing of them. So if the possession of art has become twisted into a contest of sorts, this device accordingly conducts a progressive un/appropriation.

Tenure is now achieved (and executed) upon an increasingly wobbly foundation. This is not what was previously understood to be an unwavering series of perpetually legitimate regulations that defined conventional concepts of straightforward ownership over chattels. Because the conduct of possession has become such a heated ongoing - a give and take of statement-making - un/mastery's undertaking reflects this in its constant un/invention and renegotiation of even its own un/handling.

Does un/mastery's achievement with its projects therefore rely closely on the emergence of a conclusive record? Its use of the photographic document, along with its eerie ability to hit a posture, is partially what persuades an audience that it seems (on some deep-seated level) to fit in. But un/mastery is a flummox technology.

As a collection, or simply collated, these projects un/support and un/define the conduct of art in a larger sense. As enlarged framed art works in a gallery context its studies reveal the intangible underpinning of the un/mastery device. Anecdotal evidence, for example, is by definition less statistically reliable than other sorts of evidence and explanations and does not carry the weight of authority.

(i) *"Dada or Dadaism is a cultural movement that began in Zurich, Switzerland, during World War I and peaked from 1916 to 1922.[1] The movement primarily involved visual arts, literature—poetry, art manifestoes, art theory—theatre, and graphic design, and concentrated its anti-war politics through a rejection of the prevailing standards in art through anti-art cultural works. Its purpose was to ridicule what its participants considered to be the meaninglessness of the modern world. In addition to being anti-war, dada was also anti-bourgeois and anarchist in nature. Dada. In Wikipedia. Retrieved 19/10/2011, from <http://en.wikipedia.org/wiki/Dada>*

(ii) *"Fluxus—a name taken from a Latin word meaning "to flow"—is an international network of artists, composers and designers noted for blending different artistic media and disciplines in the 1960s. (...) Fluxus is sometimes described as intermedia."*
Fluxus. In Wikipedia. Retrieved 19/10/2011, from <http://en.wikipedia.org/wiki/Fluxus>

Kim: So it will be an installation? (17)

Creativity is under-funded: it is the management and guardianship of collections that expends the bulk of funds and exertion of most Western museums. The role of such public art galleries is the conservation, construal and exhibition of art - its mergers and acquisitions.

However, its artefacts are now also extended (and executed) through electronic mode. Up in virtuality the art is densely clogged with traces of the system's detritus - its citations, audio tracks, additional images (including decorative marketing graphics) and copy texts. Undertake a *Google* (i) search for almost any artist and witness as reproductions of work materialises. *Original* art is reinstalled, re-made on gallery sites and well embedded further into other - random and multiple - locations. Each new view of these works is cast into the web-master's latest arrangement and becomes freshly associated with more peripheral brandings (framing the work into ever-novel situations and relations).

So in 2003 when an artist printed some art off the internet for an exhibition (ii), he arrived at rather a pivotal point. Printed at same dimensions as the *originals*, Yang Zhenzhong selected works by Cindy Sherman, Jeff Koons, Matthew Barney and Rineke Dijkstra.

Was his a knowing and satisfying move? Not necessarily: only two (Sherman and Koons) of these four are convincingly characteristic of art practices that concern issues of appropriation and originality.

Online, the system is leaking profusely - it is exposing itself. It risks not only its assets, but also those of *its* artists.

(i) *Google* is a popular web search engine. It claims to offer search access to over three million web documents in over 30 languages.

(ii) Yang Zhenzhong showed at *ShanghART Gallery* in Shanghai in 2003.

JM In this respect time has quite a particular status. In the act of documentation, you're calling attention to something that happened earlier: the action without an audience. (18)

This is no white-walled gallery. It is hard to develop systems of un/conduct (which are less penetrable, harder to see, or reconcile) so this research is attempting to cultivate deliberate *un/masterability* (in un/supplying the scaffold for aficionado). The multiple digital prints from many editions are now on view simultaneously.

This investigation of how to un/conduct un/art through the systems also notes the elegant simplicity in works from some artists (such as Felix Gonzales Torres gifts of sweets and endless copies of small paper works). (i)

Relational art's poster-boy Rikrit Tiravanija diverts (some of the many) *Free Dinners* (ii) of the institution to the public - well, to some of the people. But do such actions comprehensively transform the audience from viewer to guest, and the institution from gatekeeper to service provider?

(i) For example: Felix Gonzalez-Torres, "*Untitled*", 1991. Silkscreen on paper, 161 parts. 16 1/2 x 21 3/4 inches each. 16 1/2 x 21 3/4 x 3 5/8 inches overall, unique stack. Solomon R. Guggenheim Museum, New York 2008.41 © The Felix Gonzalez-Torres Foundation, Courtesy Andrea Rosen Gallery, New York

DG You tell yourself that the audience is why you're doing everything? (19)

The potential for illegal copying (on tap) amid the haphazard dispersal of digitised art images lays organisations open to actual legal implication for any breaches of copyright, as well as other imposition on intellectual estate. Free clipart pictures - all free clip art - animals, school, sports, transportation, holidays, food, western, education, teacher and dozens of other categories. The *Internet* viewer is a varied, chance - and not necessarily invited - community of users. Such flimsy borders mean that the web distribution of artworks will not be easily policed (even if meticulous procedures of acquiring individual permission seeking continue to be imposed).

Corso: Do you feel there has been a definite change in man's makeup? A new consciousness? (20)

The enterprise of un/mastery at this point is potentially subject to these perils too and therefore conducts the dilemma in diverse ways. It may, for example, choose to embargo portions of its production, or to restrict close duplicates to petite, rough resolution display images and *maquette* (i). At other times it flaunts the jeopardy. Again, however, this becomes a question of un/audience, of un/fair trade. A display of contravention and encroachment can be selectively un/exhibited or un/catalogued by this apparatus.

(i) A *maquette* is a small scale model mock-up or testing of an artwork.

Kim Hill: "...and you are using inkjet on cotton rag paper?" (21)

The data fastened to the digital file is correspondingly an attractive study material for un/art. It is basically un/fastened by the device. In upshot, electronic facilities rework the economy of art conduct, especially the master art that has so often been the preferred demonstration of opulence and reach for an establishment's stable album. The conduct of un/mastery is a life cycle.

E: What do you mean by glamour? (22)

Un/mastery's entrance, or mimeograph, is a contemporary variant of the traditional *catalogue raisonné*.⁽ⁱ⁾ It entails the assemblage of art collections of un/related items, which are retrieved from the property of multiple institutions, libraries and beyond. This shared approach successfully steals large bodies of artwork and the like, where the numerous issues of an object or documents are held by separate institutions. In catalogue mode the un/mastery prototype conducts as an original un/holding method.

In 1984 Acker published *Algeria: A Series of Invocations because Nothing Else Works* ⁽ⁱⁱ⁾. This is a reference to un/mastery.

(i) A *catalogue raisonné* is a monograph that publishes a comprehensive catalogue of works by an artist.

(ii) Acker, K. (1984) *Algeria: A Series of Invocations because Nothing Else Works*. London: Aloes Books

PIERS DAVIETitle: Specialist, Old Master Paintings Area of Expertise: British Paintings 1530–1900, Sporting Art, Maritime Art Would Love to Own: George Romney’s drawing of a dancing figure in two positions (lot 148). “It shows his superb abilities as a draftsman using a technique of blotted ink smeared over pencil. It probably took less five minutes to execute and is a world away from the stiff, formal portraits of the English meritocracy for which he is best known.”
Contact: pdavies@christies.com (25)

Institutions that once appeared as permanent have since become itinerant, opposing, linked, associated and accessible. In a time before the *Internet* everything might have seemed so in place, but now un/observation and un/mark is truly urgent: un/mastery develops as an essential thwart to the ascetic singularity of art pictures. The digital realm not only discloses a margin to this practice it also takes art itself into commission. Un/mastery’s conduct is/not an attempt to behave more like a source and less like a depot.

At least the idiom *un/mastery* sounds entirely too ungainly to be urbanised into a multi-national brand.

End Notes and References

Research Report 0.3 Conduct – a study

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Once a guy stood all day shaking bugs from his hair. The doctor told him there were no bugs in his hair.
(01)

RJG: Artforum has said about your Fools and Madmen performance “The viewer is the performer.” How is the viewer a performer? (02)

Clearly, *copy that* is a useful dilemma - it is formally promoted as a crux strategy of un/mastery. Colours slide across their gamut, space is squashed and perverted by the crosshairs of lens technology and context vamooses or is improbably replaced by clear-cutting, or the decisions within framing itself. May not be exactly as shown, photo is indicative only, not to scale - representation is continually an erroneous mandate. Publication and digital communications supply copies of duplicates of inaccurate details lifted away from (yet frequently still purporting to represent) *actual* artworks, amongst many other items. Even within the most definitive and *contemporary* of art history texts *true* colour drains in the palate of reference images. The meaningful and the expressionless are wedged together in this way.

JS: Is it because it is a performance? (03)

If an art intervention is,

(...) an interaction with a previously existing artwork, audience or venue/space (i)

Then this research could be straightforwardly un/defined as *art intervention* through its reconnaissance with existing artworks and their surrounds. However, if that art intervention,

(...) has the auspice of conceptual art and is commonly a form of performance art (ii)

Then certainly un/mastery's actual character - the artist - must be something of a performance. This is a command appointment. A routine could be rightly viewed as a subset of a genre according to this statement - because of the conceptual parameters that some of its projects apply (together with the acts it undertakes). For example, in obtaining its source material,

Intervention can also refer to art, which enters a situation outside the art world in an attempt to change the existing conditions there. For example, intervention art may attempt to change economic or political situations, or may attempt to make people aware of a condition that they previously had no knowledge of. Since these goals mean that intervention art necessarily addresses and engages with the public, some artists call their work "public interventions. (04)

LOUISE NERI: Take Care of Yourself is not the first time you've created a work that involves a large social response. Can you describe the difference in your approach to works that involve you personally constructing a story—such as Suite Vénitienne [Please Follow Me, 1983], where you followed a man through the streets of Venice; L'Homme au Carnet, where you contacted all the people in an address book that you found and published their impressions of its owner in weekly entries in a newspaper; Où et Quand? [Where and When? 2008], where you obeyed the advice of a clairvoyant—and your broader pieces that incite any number of unimagined responses? (05)

Un/mastery's tactics vary per artwork and/or series, yet can re-occur in part, or whole. This intervention is a deviated telescopic reflection of production - arcane within the dissemination of art itself. The formulas for un/imaging the source material are the cycles of procedure and technique utilised to make a decipherable un/consistency across products. Un/mastery has un/formed a number of projects - some of which were materially carried out and some that were not - implying the rules with/out engagement.

Un/mastery interrupts as a heterodox aspiration: calling for a makeover, un/compromise - and emancipation. Although it does / not impinge into existing sequences and it does direct to provide new accounts of the art. There is conceivably an un/curatorial position here, although this is/not exclusively reflexive. At this point the device soars in and out of tidy classification. Un/mastery's tactical involvements are always, no matter how quiet, or how classified *un/public* un/interventions - due to its theories around un/collectivity - the troupe - as such.

The un/procedure does/not seek to situate source work in a constitutive network of relations to disclose how a work came to be included in the territory of the art world, for instance; it does/not consider which institutions and which art-world containers define/d the work and how the work/artist is/was received in the art-world. Instead, un/mastery un/considers artworks in the terms of conditions: those of production and un/reception. There are routes to engage the position: the research un/builds a scenario.

Note 1 - Inspection may be un/welcome. This is an installation without permit, *"In theory now you could curate a whole Venice Biennale using only the Internet"* (06)

There are ways to un/discuss un/mastery.

(i) *Art Intervention*. In *Wikipedia*. Retrieved 06/04/2010, from http://en.wikipedia.org/wiki/Art_intervention

(ii) *ibid.*

BS: As a critic in the '90s, you began to speak of what you called "relational aesthetics." Was this a critical strategy, or was it more a reflection of a zeitgeist? (07)

A procedural bureaucracy existed (i) to bestow opinion about the authenticity of works of art allegedly by Andy Warhol,

The Andy Warhol Art Authentication Board, Inc. is a private corporation which certifies the authenticity of works by artist Andy Warhol. (...) This board does not have first hand knowledge of Warhol's working methods and apparently refuse any information supplied by those closest to the artist. (...) The Board does not discuss how they operate, citing privacy concerns. (08)

In suggesting that artworks (beyond their initial settings) critically change (and sometimes entirely purge) any sense of the art, un/mastery modestly wishes to deliver to a string of symbolic case studies, with no airs to register art's vast and broken mass.

Recently, the board has re-authenticated 100 Brillo Box sculptures, which they have admitted were made in a local shop in Sweden 3 years after Warhol's death. These boxes were made without any materials supplied by Warhol or his estate. The boxes were made by a powerful dealer and one is owned by a former director of the Warhol Foundation. There is no evidence that Warhol authorized these boxes, which have a current value of \$78 million dollars. (09)

Think that you may own a work by un/mastery?

(i) A breaking update: "The Board of Directors of The Andy Warhol Foundation for the Visual Arts, Inc. announced on October 19, 2011 that the Foundation will dissolve the Andy Warhol Art Authentication Board, Inc. in early 2012. The Foundation's decision to dissolve the Authentication Board was informed by a strategic review of the Foundation's core programs (...) The Authentication Board will honor all requests for review received prior to October 19, 2011; but will no longer accept requests for review after that date."

Retrieved 18/10/2011, from http://www.warholfoundation.org/legacy/authentication_procedure.html

MW: Is it really soy milk or is this a fiction conjured by the photographer? Does your camera lie? (10)

Under analysis, an un/strategy, is the accumulation of micro-worlds and sub-communities - harvested to create a net. As a result it un/mastery may present an immoderate scope of material and concepts, as an excess, or equally, it may present as a paired back minimalist concept. It might also, for example, salvage *blockbuster*(i) series of works, from the canons, master art retrospectives, re-enacting, un/enacting, or messing up institutional glory, its tip-offs and promotion of its rising stars. It may equally un/insert itself and its artworks into power institutions, or contrastingly, into low-fidelity scenarios. There are actually no restrictions on the art (or the artists) that this company takes up (or off).

As it often assumed to have some bond with the source objects' chronicle and history - un/mastery can claim a type of success here (as murk around its classification and positioning rolls in).

(i) "*Blockbuster, as applied to film or theatre, denotes a very popular and/or successful production. The entertainment industry use was originally theatrical slang referring to a particularly successful play but is now used primarily by the film industry. The term blockbuster in film generally speaks to the size of both the narrative and the scale of production*"
Blockbuster. In *Wikipedia*. Retrieved 09/10/2011 from [http://en.wikipedia.org/wiki/Blockbuster_\(entertainment\)](http://en.wikipedia.org/wiki/Blockbuster_(entertainment))

What do you think a curator is? What do you think a curator should do? Do you have a list of ideal curator qualities/archetypes? (11)

This is a redraft of the surplus, outmoded and disused. It sifts half-life and notions about expiry, replacement and advancement in order to commission originality through the fusion of the latest techniques muddled with products and processes now free of viable claim, in its revision of used art assets.

Nevertheless, un/mastery is/not a true curatorial campaign: it only casts un/arrangements of the cultural, historical and human understandings (and the limitations) that terrorise the objects. When the wit in conferring an art-value upon a non-art object - the art found, since Marcel Duchamp's *Fountain* (i) - has been diluted by over-exposure un/mastery undoes the policy. It states more provocatively that un/art should be found in the retrieval of perceived value within and around an art object.

Where practitioners like Alan Kaprow saw this a setback,

(...) the problem with artlike art, or even doses of artlike art that still linger in lifelike art, is that it overemphasizes the discourse within art. (12)

This un/mastered camp tackles sanctified postulation on creativity, professional expertise, individuality, genius and the alleged worth and role and denotation of fine art itself. This is an incendiary, but it remains an applicable enquiry (exactly because it prises open the fast-changing art discourse in *modo*).

Information is not acquaintance - un/mastery, tackles the impenetrability of eyewitness.

(i) "Fountain is a 1917 work by Marcel Duchamp. It is one of the pieces, which he called readymades. In such pieces he made use of an already existing object. In this case Duchamp used a urinal, which he titled *Fountain* and signed "R. Mutt". Readymades also go by the term *Found object* (French: *objet trouvé*).[2] The art show to which Duchamp submitted the piece stated that all works would be accepted, but *Fountain* was not actually displayed, and the original has been lost. The work is regarded by some as a major landmark in 20th century art.[3] Replicas commissioned by Duchamp in the 1960s are now on display in a number of different museums." *Fountain*. In *Wikipedia*. Retrieved 09/10/2011, from [http://en.wikipedia.org/wiki/Fountain_\(Duchamp\)](http://en.wikipedia.org/wiki/Fountain_(Duchamp))

Ottmann: How do you manage to get all the legal rights? (13)

The real dispute has already taken place over what is to count as the original gesture. Slavoj Žižek would argue that it would rather depend on which facts are relevant. He provides a useful explanation of this concept when describing the vacillating understanding of *ecology*, for example, which he shows changes with every ideological system applied,

There is feminist ecology the exploitation of nature is seen as masculine; socialist ecology, in which the exploitation of nature is seen as the product of capitalism; conservation ecology, which urges us to get back to the cycles of nature; and even capitalist ecology, which sees the free market as the only solution to our current environmental problems (...). The same would apply to the terms, 'feminism', 'socialism', 'conservationism' and 'capitalism' themselves. (14)

Accordingly an ideology is the struggle over which of these elements (is not only defined by its relationship with the others, but) also allows the relationship that is the very medium through which they are organised. This can be compared candidly to whichever art system, and/or medium, and/or personalities, and/or concepts any artwork is filtered through. We hope our site can help and generate some leads - pawnshops, police and regular people are starting to use popular search engines to check if property that has come into their possession is stolen. We wish you the best in recovering your stolen items.

If the art world is a land under dispute, strategically structured as an inter-reliant group of accomplices, who liaise, often inadvertently, to ratify and perpetuate the art world in a competitive manner - then a counter tactic is to sift this.

The Invisible Generation is a collection of artistic interventions that spread virally across the continents of our globe. It used the artistic and curatorial network of Vision Forum as a platform to multiply and make its way into the perception of people in unexpected spaces of selected cities around the world (...) (15)

Your flipbook performance is something rather intimate. How do people react to your invitation to that kind of tête-à-tête? (16)

Comparable to Žižek's illustration of the contextual-dependent meanings of ecology the multiparty conjecture between organisational review and curatorial procedure is also volatile. Systems arranging the art - more than ever before - are undergoing a siege of a continuous and rapid un/organisation. Examples of the establishment's (increasingly desperate) response, can be located the current and increasing outbreak of arbitration - which is regularly designed for the purposes of political dominion - such as, the escalating flood of institutional publication, biennials, conferences, symposia. Successively, at this point, these un/official studies of the stables are a crucial line.

If intervention must always refer to that which is unreconciled - no matter how mediated - then it is fundamental that un/mastery chooses to intervene in partially un/filled artworks. It un/searches within the corpse of the very system - and moreover that it sets this within an eternal *immediate*, in *modo*.

But what is the art world now? What in the world is art now? Since un/mastery is not an institutional critique, it boldly proposes that the art world is, rather, a medium in itself - manifesting as a lengthy mutating and shared install. The research here takes up and works this elaborate, rich and problematic media.

NP In *The Conspiracy of Art*, the book you collaborated on with Jean Baudrillard in 2005, you talk about the devil's pact between art and markets, and how it's no longer possible to separate them? (17)

A contention may be that these projects are simply another diversion, or spectacle, that is incidental to a larger set. However un/art is a demonstration (offered in addition to a main attraction) and it does, on occasion, connect with the cavalcade of the market. Further, by un/engaging with it, un/mastery might well appear in the market's uniform - but this does not denote that they are the same thing (at all).

If all art is reflexive then un/like every art production, un/mastery is an un/portrait. A greasy type of portraiture appears in Candida Höfer's series, *On Kawara, Date Paintings In Private Collections* (i). Here she photographs the locations in which artist On Kawara's artworks are installed - which are mostly the elite quarters of wealthy collectors. She delivers these as *her* works - as her portraits in a way - even en/titling her book with his name, *On Kawara*, which un/comfortably un/embeds characteristics and iconography specific to its un/maker. Contrastingly, Chris Marker (ii) is not his real name. He does not seek traditional celebrity. He allows confusion over his biographical details to remain in the public sphere. Accordingly, when un/mastery messes with used art there is an unmistakable and disconcerting layering of trait and affect: of portraiture.

The surging celebrity pedigree of some major artists also reveals as un/dead - and vampyric - when examined within the con/structures of mastery. Capitalism is born of bust and boom, in an undulation pattern. In time, out of time, out of fashion and highly fashionable, instead of dying, mastery has only ever hibernated until its next revival - as announced by a rolling art market. So this is more of a relay race. The inheritance of a genre can be passed through generations and a big-ticket international example of this time, as already indicated, is the Warhol's market-driven derring-do, taken up by Koons and Murakami.

Collateral damage is reported by un/mastery when it absorbs *precious* local and national content. This line ambiguously flirts with the elemental symbols of the *West* - this is a sidelong outing of the dialogues between art, artists and culture. Un/mastery is never about sentimentality: it is rather more about the intercession caused by observation. Beyond the mastery mantles creativity is a *collective* thought. It is a *friendly fire* (iii)

(i) Höfer, C. (2009) *On Kawara, Date Paintings In Private Collections*. König, Köln

(ii) Chris Marker is the *nom de plume* of French film director Christian François Bouche-Villeneuve.

(iii) "Friendly fire is inadvertent firing towards one's own or otherwise friendly forces while attempting to engage enemy forces, particularly where this results in injury or death. (...) The term friendly fire was originally adopted by the United States military." *Friendly fire*. In *Wikipedia*. Retrieved 10/10/2011, from http://en.wikipedia.org/wiki/Friendly_fire

6. And if The Master has got performance art down pat then she's got language poetry licked too, check the following preface to one of her treatises:

Note: Master's new terminology for God so that they represent both sexes are as follows: (18)

The constitution: _____, _____, _____.
What are the protocols of participation? _____.
Who is in, and who is out (*Be specific*)? _____.
Quality assurance?

Is the asset a paper tiger? Y / N (circle one)

Emma Bugden, then director at Artspace, “asked me to treat it as a space to try out new things”, says Shin. (19)

Fine Print: Un/picked, it appears that seemingly sophisticated art worlds are surprisingly rudimentary, effectively and fundamentally “tribal”. (i)

(i) Bonito Oliva, A. (2002). *Art tribes : Galleria d'Arte Moderna e Contemporanea*. Milan, New York: Skira Editore

V: What are your criticisms of increasingly fashionable interventionist projects, which have a cathartic function, such as the representational 'Homeless' art you refer to on your web site? (20)

Un/mastery's canvas is set in the middle, neither at a beginning nor at an end. Subsequently everything in its realm dangles - incomplete. Un/mastery is a statement of un/completion. There is however, differentiation.

Looking to the un/mastery manifesto for a criterion for inclusion is inconclusive. This un/finish is indispensable, as such decisions are determined to be at the discretion of the un/maker. Why does Kathy Acker include some verses from *Don Quixote* (i), in her own work, *Don Quixote: Which Was a Dream* (ii) and yet not others? Because this is the essence of cut-up: the decisive moment remains the un/maker's whim (iii). Framing, expurgation, what is integrated and what is rejected results directly from the (ever important) imprecision and intuition of the un/artist.

(i) Cervantes S. (1902) *Adventures of Don Quixote de La Mancha*. Routledge, London

(ii) Acker, K. (1986) *Don Quixote, which was a dream*. Grove Press: New York

(iii) "Jorge Luis Borges's celebrated story, "Pierre Menard, Author of Don Quixote," presents an odd thought-experiment to help illustrate Danto's position. In it, a modern poet produces passages of prose that are word-for-word identical with passages in Cervantes's seventeenth-century novel. Despite this identity (which is not plagiarism, since Menard acknowledges it), there are important aesthetic differences between the two texts, with the later one "almost infinitely richer," as described in the story. For instance, in the two texts, history is called "the mother of truth.""
Dutton, D., *Forgery and Plagiarism* (1998) Encyclopedia of Applied Ethics, 4 vols. ed. Chadwick R. San Diego: Academic Press, 1998. Retrieved 23/03/2010, from http://www.denisdutton.com/forgery_and_plagiarism.htm

See also: Borges, J. (1964). *Pierre Menard, Author of Don Quixote*, trans. James E. Irby, in *Labyrinths*, Donald A. Yates and James E. Irby, eds. New Directions, New York.

SKP: Does the writing ever intervene? (21)

The primary function of un/mastery is to persistently un/define, un/validate and un/maintain the cultural categories of art - to un/build the sanction. In his intervention, *Stolen History*, artist Daniel Knorr (i) captured public art in Copenhagen (by placing balaclavas over the heads of monuments of historical and contemporary figures) and later released it (by removing the headwear at a designated time).

An un/institutional approach to understanding is valuable - the art world is part an interdependent system of professions: its networks are decidedly careerist. Its marketplace issues its approved theories of art (and pressures its members to be continually up-to-date with the latest of these). This assignment opens up an analysis of the artwork itself as being constituted by a complex party of powers that are not (at first) visible within object itself. Instead they lie waiting in the damp of possibility from where un/art must emerge.

If an individual does not need to know that s/he is contributing to the art world in order to underwrite its principal cultural purposes, then un/mastery holds an un/constitutive view. It eliminates the solitary individual agency of the artist (and/or viewer) from the very question of art: what is (good) art? Consequently, a source artist does not need to know that they are donating to the un/mastered artwork.

(i) To further map Copenhagen, Knorr also collected and installed street rubbish into pages of books and embossing the objects into the paper.

With Burning Car, obviously you also chose an iconic brand, the Mercedes. With recent images of events in Athens [below] in mind, this seems to be far more about social unrest? (22)

Un/mastery's are studies of still life. Models are traditionally utilised both to hone the skills of both the art student, and practicing artists. In advertising and other media, corporations also use (alluring) models to motivate sales for their products and services. *Figure studies* (i) may be drawn from models. These are often quickly drafted and rough in outcome. Un/mastery makes fast, imprecise figure studies for its own reference. Yet, a *figure study* can absolutely stand alone as a work - therefore the method also un/produces a range of such.

Where art models are posed, propped-up into position, the project notes that artworks are also posed (read: curated and/or hung, for example). Models are at times arranged in moving poses. Un/art too is set in motion of stills. Models are used for life drawing and un/mastery also draws art from life - even when this is mediated by the page, screen, or lens. When a human model is asked to pose in a difficult posture, coarse *gesture sketches* (ii) can be made rapidly. As discussed, here are times when un/mastery has limited access to an artwork it therefore rapidly annotates the gesture in a *b-grade* (iii) sketch.

(i) "A *figure study* is a painting, drawing, sculpture or photograph made for study purposes with a live model as the subject matter. (...) *Figure studies* are usually completed in a relatively short length of time that can last from a few minutes up to a few hours. Therefore these studies often have a sketchy character. (...) '*Figure study*' usually refers to an artist's finished work, but it can also be used to describe the creative process." *Figure study*. In Wikipedia. Retrieved 10/10/2011, from http://en.wikipedia.org/wiki/Figure_study

(ii) "A *gesture drawing* is work of art defined by rapid execution. Typical situations involve an artist drawing a series of poses taken by a model in a short amount of time, often as little as 30 seconds, or as long as 2 minutes. *Gesture drawing* is often performed as a warm-up for a life drawing session. In less typical cases the artist may be observing people or animals going about normal activities with no special effort to pause for the artist. For example, drawing from people on the street, performers, athletes, or drawing animals at the zoo." *Gesture drawing*. In Wikipedia. Retrieved 10/10/2011, from http://en.wikipedia.org/wiki/Gesture_drawing

(iii) *b-grade* is a colloquialism suggesting that something is low-budget, or not up to a full standard; it is derived from the concept of a *b-movie* (which is a low budget yet commercial film that was traditionally coupled with bigger budget double-feature films).

Prince: Have you ever been part of something that's been reported falsely . . . like you were there, but the public record has it all wrong? (23)

This is the time of the un-authored cultural product (where there is tautness between complexity, cleverness and contemporary technological knowhow). It is a blend of the childish and simultaneously a sophisticated, relevant and progressive art commentary. If McLuhan's idea(i) is debunked, then the medium is no longer the message but rather, the message is *itself* perpetually superseded in art's message.

The participant ensnared in culture now is powerful dependent and weak - this participant is a (very able) imbecile. As an artist Cory Arcangel's work takes up the concept of the enthralled accomplice (ii) in his work. *Sans Simon* (iii), for instance, is video re-make of a *Simon and Garfunkel* video - where he simply films his hand blocking out the image of one of the musicians (Paul Simon) on screen. In *Super Mario Clouds* (iv), Arcangel removes everything in the retro video game (except the horizon backdrop and the clouds). Un/mastery also attempts to un/articulate deficiency - it un/provides for the delivery, dispatch and receipt of un/assembly.

(i) See: McLuhan, M., & Fiore, Q. (1967). *The Medium is the Message*. New York; Bantam Books.

(ii) When Arcangel replaces the original script of the cult movie *Dazed and Confused* (by commissioning non-actor Indian workers to re-voice the original film dialogue) he makes an efficient and low fidelity intervention in both technology and pop culture and presents this as an artwork.

He comments, "Imagine me buying some video equipment off of eBay, turning it on, pressing some random buttons, and then calling whatever comes out my 'work.' (...) the pieces in this show are inspired by the idea of using technology exactly as it was designed, although in a manner best described as 'non-expert.' What if the possibility of using a system poorly in an uneducated manner were celebrated?"

Bryce, A. (2008). Cory Arcangel 'Adult Contemporary' in New York. *SlamXHype - Art and Design*. Retrieved 10/082009, from <http://slamxhype.diggingforfire.com/art-design/cory-arcangel-adult-contemporary-in-new-york/>

(iii) *Sans Simon* (2004) is a single-channel video work by Arcangel

(iv) *Super Mario Clouds* (2002), is Arcangel's modified version of the *Super Mario Bros* video game originally made for *Nintendo's NES* game console.

“Structures Within an Intervention” features contemporary artists of Asian origin and a few of these artists straddle multiple media and follow specific ideologies. How did you select artists and works for this show? (24)

The art should be un/improved. There is already enough art. There is not enough art.

The art world is a social and economic association and (like most networks) it provides more incentives to be connected to the network than disincentives to become detached. A narrative of facts may or may not determine an artwork's original gesture - Žižek's notion that the same "arbitrariness" (i) applies not only to those ideological systems by which we construct reality and also that,

(...) following the analogy of Sussure's conception of language, the meaning of particular or ideological terms is not fixed or unchanging but given only through their articulation with other terms. (25)

Un/mastery is connected through its impervious ongoing relationships with existing artworks (and therefore artists). At the same time it stalks the edges of this network, examining *disconnect* itself as a source material.

(i) For more on Žižek's notion of "arbitrariness" see: Butler, R. (2005). *Slavoj Žižek: Live Theory*. New York; London: Continuum.

AO: This piece, along with others in the frieze Projects, seem to be reaching out to a wider audience of the fair. To me audience participation is central to this work. How do you feel about working with the public, especially considering your comments (off record) that you make artwork for the art world? (26)

The terrain of much artwork is decided within its listed citations, its overarching brandings - such as the protocols of exhibition and archive, the systematic framing imposed by critical reviews, sales and even interviews with artists. As such these supply resource for un/mastery's pillage.

S.A: How many collaborators have you worked with for your RMB City project? How do you find your collaborations with these 'real' people? (27)

Within the campaign of un/retreat there may be an explicit decision to (or even obsession with) colonising a particular piece, or set of works. Such selection can be subject to a set of parameters (whether stated or concealed) and there may be an arbitrary, political or even aesthetic drive when choosing a starting place from which to draw. How much potential art is there from *Lost and Found*? Google (i) turns up "About 1,260,000 results (0.22 seconds)" 'today'. How many works of art are listed, *Untitled*? Un/mastery habitually postures to examine the weird psychic and physical manifestation that naming causes.

(i) *Google* is a popular web search engine. It claims to offer search access to over three million web documents in over 30 languages.

DG What form do you think is appropriate to grapple with these ideas? (28)

The link to the Old Masters is signalled by such carefully rendered details as a thin gold chain, a layered necklace, and a strand of pearls - all glint and gleam as though borrowed from a Titian Venus. These details betray a possible ulterior motive, in that Currin seems to use pornography as a modern-day excuse for an age-old artistic exercise. (29)

Un/mastery's reach into art's interplay with fashion, celebrity and other commoditised mass culture, remains complex, offering contradiction and conflict, without joyful resolution. The company has deliberately set out to cut the time taken to get your kit-set in the air!

For many African American artists, defining a black aesthetic has meant a long and painful attempt to find a place within a dominant white culture, a culture whose ideology and assumptions appear to be so pervasive as to seem invisible at times. (30)

PETER: Well, it was spooky. I mean, formally the pieces had so much presence — and you had made so many interesting decisions about which shopping bags to use. You were one of the first people to look at fashion branding, and how that relates to the art world? (31)

It seems that we do/not understand art more through the contexts in which we encounter it. As negotiated throughout this un/classified report, the appearance, much less the meaning, of an artwork, is always contingent upon the vagaries of place (and every space is saturated with the markers of taste).

(...) for Hegel, the dialectical reversal consists in the change of perspective whereby failure as such appears as victory - the symbolic act, the act precisely as symbolic, succeeds in its very failure. The Hegelian proposition that the 'true beginning only arrives at the end' should this should thus be understood in a literal fashion: the act - the 'thesis' - is necessarily 'premature'; it is a 'hypothesis' condemned to failure, and the dialectical reversal takes place when the failure of this thesis - the 'antithesis' - reveals the true 'thesis'. 'Synthesis' is the 'signification' of the thesis emerging from its failure. (32)

Art's institutional personality is cartel-styled - it completely surrounds, elucidates and configures, and it is especially conformist and consumerist,

(...) It is not merely that the people 'need time to comprehend', or that the event in its initial form of appearance is too 'traumatic': the misrecognition of its first occurrence is 'inherent' to its symbolic necessity, and as an immediate constituent of its recognition. (33)

Capitalism's strategies have become (or have perhaps always been) the fundamental and uncontrollable valve on social activity in the art arena. So if such an immoderate egalitarian revolution (fine art) has an ideology it must (tragically) be that of market economics on a grand world scale - global capitalism.

Art finds itself - *SNAFU* (i).

(i) "SNAFU is an acronym that stands for *situation normal: all fucked up*. (...) In simple terms, it means that the normal situation is in a bad state, as it always is, therefore nothing unexpected. It is usually used in jest, or as a sign of frustration. The acronym is believed to have originated in the US Army during World War II. In modern usage, *snafu* is sometimes used as an interjection. *Snafu* also sometimes refers to a bad situation, mistake, or cause of trouble. It is more commonly used in modern vernacular to describe running into an error or problem that is large and unexpected."

SNAFU. In *Wikipedia*. Retrieved 12/10/2011, <http://en.wikipedia.org/wiki/SNAFU>

Hyde: How do you get from works that are frankly fetishistic, such as your "altered" books, to an installation like Cold Fashioned Room (1991-92)? (34)

Un/mastery employs un/presentation to divulge a depiction itself - its subjects are represented by the facts of their non-attendance. This aspect has been touched upon in various works prior - a favourite being Yves Klein's photomontage, *Saut dans le vide* (*Leap into the Void*) (i), which supposedly displays his flying jump off a wall, towards the hard concrete pavement. Klein used the photograph as verification of his capacity to embark on independent lunar travel. Michelle White, assistant curator at the *Menil* (ii) says that she,

(...) discovered an odd object in the Menil archives: a piece of slate. It wasn't art—just a piece of slate "collected" by Dominique de Menil in 1981 from the mansard roof that Klein presumably leaped from. (...) When the piece of slate turned up nearly 50 years later, it was like a religious relic—proof of an apocryphal action that has reverberated ever since. Klein—part shaman, part showman—aimed not only to make art immaterial and demonstrate the presence of absence, but also to levitate into another dimension. (35)

Klein's aero works have become a jumping point for younger artists - consider Daniel Gordon's *Flying Pictures* (iii), or Ciprian Muresan's splatter parody of the Klein work, "*Leap into the void, after three seconds*" (iv), or artist, Rob Hood powering off the *Summerhill Stones* (v) of a suburban Christchurch ownership flat (vi), thanks to some version of *Photoshop* (vii). But this hypothesis is not seeking to assume the borrowed association of the heroic portrayal of the artist as a young man, mid-stunt - un/mastery is no *Jackass* (viii). In fact, when artist Cao Fei's character, *China Tracey* (ix) floats into the virtual void of *Second Life* (x) the effect is oddly reminiscent of Klein's work (yet her virtual world work pays no royalties). Fei is unlikely to be aware of her subtle referencing to Klein's soar, however her hover (in its apparent ignorance of a master jumper) seems to leap into a more spacious void than ever before.

TB: You had told me about some other interventions that had already been attempted by members of the public during "The Artist is Present." What were those previously attempted interventions? Did they inspire the performance you undertook? (36)

Un/mastery practices an ordinance of likeness in which forms are made to seem (less and more) real. Un/mastery leaps into "*le Vide*" (xi) whenever it studies art (as it enters into a processes of combat). These are similarly, "*Zones of Immaterial Pictorial Sensibility*" (xii). The device behaves using a code beyond reactive opposition - it un/draws its battle lines with a continually shifting collection of minutiae and observation. As a cannibal reconnaissance, un/mastery is literally and figuratively copying and pasting images to umpire. This same model is the route to stratospheric market and media success, or its reverse.

Who muddled the annotation? Art making is always an act of misrepresentation. It is the strike that develops a valid perspective, and illuminates the topic most truthfully. This desert storm exposes an academy as most withered and attenuated.

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- (i) "Klein is (...) well known for a photomontage, *Saut dans le vide (Leap into the Void)* [3], originally published in the artist's book *Dimanche*, which apparently shows him jumping off a wall, arms outstretched, towards the pavement. Klein used the photograph as evidence of his ability to undertake unaided lunar travel. In fact, "Saut dans le vide", published as part of a broadside on the part of Klein (the "artist of space") denouncing NASA's own lunar expeditions as hubris and folly, was a photomontage in which the large tarpaulin Klein leaped onto was removed from the final image. Klein's work revolved around a Zen-influenced concept he came to describe as "le Vide" (the Void). Klein's Void is a nirvana-like state that is void of worldly influences; a neutral zone where one is inspired to pay attention to ones own sensibilities, and to "reality" as opposed to "representation". (...) In this way he tried to create for the audience his "Zones of Immaterial Pictorial Sensibility". Instead of representing objects in a subjective, artistic way, Klein wanted his subjects to be represented by their imprint: the image of their absence.
Yves Klein – Aero Works. In *Wikipedia*. Retrieved 08/10/2011, from http://en.wikipedia.org/wiki/Yves_Klein#Aero_works
- (ii) "The Renzo Piano-designed museum opened to the public in June 1987 and houses John and Dominique de Menils' privately-assembled collection of twentieth-century art, including over 15,000 paintings"
Menil Collection. In *Wikipedia*. Retrieved 08/10/2011, from http://en.wikipedia.org/wiki/Menil_Collection
- (iii) For further information on Daniel Gordon's *Flying Pictures* refer to: <http://www.danielgordonstudio.com/projects/flying-pictures>.
- (iv) For further information on Romanian artist, Ciprian Muresan's splatter parody of the Klein work, "*Leap into the void, after three seconds*" refer to: <http://www.hairentertainment.com/TheObjects/TheHumans>
- (v) *Summerhill Stone* is a type of composite brick cladding used on many residential dwellings in New Zealand. For further information on New Zealand artist Rob Hood's *Leap into the Driveway 2009*, refer to: <http://www.aucklandtriennial.com/artists/roberthood.asp>
- (vi) An *ownership flat* refers to a privately owned semi-detached residential dwelling.
- (vii) *Photoshop* is a popular image and graphics editing software patented by *Adobe Systems*.
- (viii) "*Jackass* is an American reality series, originally shown on MTV from 2000 to 2002, featuring people performing various dangerous, crude, ridiculous, self-injuring stunts and pranks."
Jackass. In *Wikipedia*. Retrieved 12/10/2011, from [http://en.wikipedia.org/wiki/Jackass_\(TV_series\)](http://en.wikipedia.org/wiki/Jackass_(TV_series))
- (ix) For an image of Chinese artist Cao Fei's character, *China Tracey* floating in the virtual void of *Second Life*, refer to: <http://www.artnet.com/artwork/425935022/139009/cao-fei-no-lab-cao-fei-sl-china-tracy--map-office-gutierrez--portefaix.html>
- (x) "*Second Life* is an online virtual world developed by Linden Lab. It was launched on June 23, 2003. A number of free client programs, or Viewers,[1][2] enable Second Life users, called Residents, to interact with each other through avatars. Residents can explore the world (known as the grid), meet other residents, socialize, participate in individual and group activities, and create and trade virtual property and services with one another. (...) The *Second Life* Terms of Service provide that users retain copyright for any content they create, and the server and client provide simple digital rights management functions.[3]"
Second Life. In *Wikipedia*. Retrieved 18/06/2010, from http://en.wikipedia.org/wiki/Second_Life
- (xi) "(...) at the Iris Clert Gallery (April 1958), Klein chose to show nothing whatsoever, called *La spécialisation de la sensibilité à l'état matière première en sensibilité picturale stabilisée, Le Vide (The Specialization of Sensibility in the Raw Material State into Stabilized Pictorial Sensibility, The Void)*: he removed everything in the gallery space except a large cabinet, painted every surface white, and then staged an elaborate entrance procedure for the opening night; The gallery's window was painted blue, and a blue curtain was hung in the entrance lobby, accompanied by republican guards and blue cocktails. Thanks to an enormous publicity drive, 3000 people were forced to queue up, waiting to be let in to an empty room.[9]"
Yves Klein – Aero Works. In *Wikipedia*. Retrieved 08/10/2011, from http://en.wikipedia.org/wiki/Yves_Klein#Aero_works
- (xii) "*Zone de Sensibilité Picturale Immatérielle (trans. Zones of Immaterial Pictorial Sensibility)* is an artist's book and performance by the French artist Yves Klein. The work involved the sale of documentation of ownership of empty space (the Immaterial Zone), taking the form of a cheque, in exchange for gold; if the buyer wished, the piece could then be completed in an elaborate ritual in which the buyer would burn the cheque, and Klein would throw half of the gold into the Seine."
Zone de Sensibilité Picturale Immatérielle. In *Wikipedia*. Retrieved 08/10/2011, from http://en.wikipedia.org/wiki/Zone_de_Sensibilité_Picturale_Immatérielle

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Research Report 0.4 Tactical campaign lines – field deploy

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It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair. (01)

5. What theme do you want to photograph the most? (02)

At this time there is a vast area, an island, of plastic debris and other waste drifting in the northern *Pacific Ocean*; it is held in place by swirling ocean currents.

Charles Moore, an American oceanographer who has made the study of the patch his full-time occupation, believes there is about 100 million tonnes of plastic circulating in the northern Pacific - or about 2.5 per cent of all plastic items made since 1950. (03)

It arrived there as a result of human manufacture and its disregard.

Variable Piece No. 70" (in process)(i) - the islands of Aotearoa are also resident in the Pacific Ocean.

(...) modern plastics do not break down like other oceanic debris, meaning objects half a century old have been found in the North Pacific Gyre. Instead the plastic slowly photodegrades, becoming brittle and disintegrating into smaller and smaller pieces which enter the food chain and end up in the stomachs of birds and other animals. (04)

The voices of the masses hum and strain with a new and strange equality - presently, devastatingly, understandably performing a succession of sounds or words uttered in a single tone of voice. The aesthetics and themes characteristic of this period could be richly sadistic, pornographic, artificial, worn, bland, conformist, consumerist, pointless and dim-witted, or they can be *changed*. Un/mastery asks why it is reasonable to make more art when there is already so much material adrift?

(i) This is the title of a work by Douglas Huebler. See - Huebler, D. and Museum of Contemporary Art (Los Angeles Calif.) (1986). *Crocodile Tears : (brief fictions re-sounding from the proposal in Variable piece #70:1971 "to photographically document the existence of everyone alive")*. Los Angeles, Museum of Contemporary Art.

Crikey. Does he really hate being interviewed so much? He affects amazement. 'I answered all your questions, didn't I? What else do you want?' Fair enough. I guess what I really wanted, in my pathetic fantasy life, was for Robert Hughes, my writerly idol, to feign a modicum of interest in me and my questions. (05)

In its deposits of heritage and denotation this project detonates the indistinct - it is plainly splitting its viewer and rupturing the mercantile plot of the work's primary proprietor. Un/mastery is a hot-wired workflow process that persists in its inspection into the arrangement of the gallery in binding the energy and odd treachery of the replica.

Unbound, independent, imaginative, vivid, energetic, empowered, self-governing, the unique voices of the people are at last raised and heard. Postmodernism and everything previous has been rendered exclusive and lifeless: a long, remote and repetitive speech made by one (collective), monopolising the conversation, which has subjugated, closed up and blocked off democracy.

AG: So how did you start in the space six years ago? (06)

To improve a thing it must be repeated and refined. Similarly to vend merchandise and services (or to sustain a ranking in audience perception) duplication is vital. The ricochet in advertising is a key example here - the promoters of the commercial create and participate in a booming replay-relay race in order to sell target audiences their offerings.

Un/mastery aspires to provide an (intentionally imprecise) emulation of the advertisers' spellbinding methods: echoing media systems (those which are slotted into our periphery) to generate a divergence that furtively contrasts to the routines of trade.

It does so by seeking to contain excessively varying items in multiple ways, for example and by crossing genre and subject to assist its repeating un/production. As such these become portions of a whole fused at will (- the individual tracks disordered by the *iPod* (i) listener), and demolish the possibility of and all coherency to supersede the art product itself.

IG: Were you two making collaborative works? (07)

If oscillation is the fluctuation and variation that transpires when something is repeated over and again, it is this instability in the value of some physical or psychical quantity that becomes a considerable factor in un/making - because a tempo is created (by the rousing ennui of moving parts revolving - by reverberation).

Where the real world changes into simple images, the simple images become real beings and effective motivations of hypnotic behavior. (08)

Simultaneously un/mastery also searches out what it is that a single instance or cycle might amount to (and what discrepancies can occur in the one-off production or performance). The un/mastery paradigm subsequently discharges accounts of fractional and/or whole art (or unified bodies of art from singular events and participation). These are sometimes further conveyed by un/authoritative (cut-up and un/constituted) data about the works to aid un/treatment.

Your life seems to be full of strange meetings and coincidences, I say. (09)

Un/mastery is un/building its ideal viewer. The mutable personality of this converging *eclection* shows that lot of the things that we expect an artist to do, un/mastery un/conducts. Iteration is the deed of repeating a procedure generally with the aspiration of moving toward a target (effect or affect).

(i) The *iPod* is a portable media player designed and marketed by *Apple*. It was launched on October 23, 2001.

DAVID FRANKEL: For many people, you seem to crystallize what was new In the art of the '80s. Did you intend to make that kind of departure? Or did you feel connected to '70s art? (10)

So if every recurrence of the course of action is iteration (and rehearsal is the deed here) then, in order to properly possess the position of un/art, its device conducts ongoing repeating cycles of recapitulation. At this juncture theft is in fact arbitration. These *studies* are efforts to get it right, or to make it better (or worse), or, more likely, simply to alter (un/master) the art in some way.

Stolen imagery has fuelled many an artist's production and there are numerous landmark examples by internationally renowned contemporary artists (together with the unknown, local and/or historical).

KA: When I did Don Quixote, what I really wanted to do was a Sherrie Levine painting (i). I'm fascinated by Sherrie's work.

EGF: What fascinated you about Sherrie's work?

KA: What I was interested in was what happens when you just copy something, without any reason--not that there's no theoretical justification for what Sherrie does--but it was the simple fact of copying that fascinated me (...) I wanted to see what pure plagiarism would look like, mainly because I didn't. (11)

(i) It is intriguing here that Acker claims that she was wanting, "to do a Sherrie Levine painting", when Levine is better known for her re-photographs, particularly in relation to her following comment, "what happens when you just copy something".

Metropolis M: There seems to be a tendency these days amidst designers and artists alike to look back to past practices as a form of inspiration, was this the case for you? (12)

Un/mastery makes its un/art from art from art (and so on): like an infinite recurring decimal un/mastery makes art the very subject of itself, for itself and there are a number of other practitioners who produce art from other artists' work. However (after extensive research) there does not appear to be anyone doing exactly the combinations of what un/mastery does. For instance –

Artist Eric Doeringer sells his forgeries (which he calls, "Bootlegs") both on the streets of New York City and in galleries(i). His works are copies of contemporary paintings made well-known art stars – Doeringer's *A Painting That Is Its Own Documentation (after John Baldessari)*, is an example. Doeringer's re-paints are not to the exact measurements or scale of their sources, nor rendered in exactly the same materials. His *Bootlegs* are casually executed.

New York-based artist Mike Bidlo makes scrappy appropriations of paintings and sculptures. He tends to label these with oblique reference to Sherrie Levine's, "After" prefix (ii). Un/mastery in contrast does not usually seek to include (nor extend the actual name of its source) within the titling of its new un/art. Bidlo's work is often considered as a type of homage to its source – something that shows crucial disparity with the pursuits of un/mastery.

Jonathan Monk has also taken on artists such as John Baldessari, Chris Burden, Sol LeWitt, Ed Ruscha, and Lawrence Weiner (as source material for his own artwork). Monk's work *"The Inflated Deflated"*(iii) is a replication series of Jeff Koons stainless steel "Rabbit" (1996) – only Monk's synthetic mammal appears to progressively deflate across its five versions.

Doeringer, Monk and Bidlo seek to re-make work from master artists – begging a query as to whether such selection is more a borrowing to lend association to their respective practices, rather than making a veritable commentary on the art markets' favouritism, or mastery as such. This project would not subsequently define Monk, Doeringer, nor Bidlo as having the interests as un/mastery – these are different pursuits.

(i) Eric Doeringer shows at galleries such as *The Elizabeth Foundation for the Arts Project Space* and *Creative Thriftshop* both in New York.

(ii) Bidlo has issued works such as, "*After Matisse*" and "*After Picasso*", for example. At other times he delineates his work from that which it is sourced by stating that his is, "Not", for example, "*Not Warhol (Brillo Boxes. 1964) 2005*". This titling tactic reveals his tendency towards tribute, and subsequently could be viewed as literal name-drops, or even a form of borrowed association (he almost always selects to re-render male art from the officially lauded canons of modernism).

(iii) Jonathan Monk's "*The Inflated Deflated*" was exhibited in 2009 at the *Casey Kaplan* gallery, New York.

AG: How did you all meet or come together? (13)

Art is well lost to *found art*. Un/mastery, however, is a pristine *arte povera* (i), the un-finding of found art. Where un/mastery has a collection policy it is that of the paradoxical prize located within the elliptical conversation offered by redundancy, errors and the previously dismissed. As soon as a creation is actualised it begins a descent towards expiry.

The research is not only a process of refreshing what already exists - un/mastery is found art when it un/dignifies commonplace objects.

Designing for the noble purpose a product is meant to be created for has always been rare truths. Sharing it is a myth. Manufacturers have never really created something enduring enough to last many users or a long time. Products were scheduled to be built, exploited, destroyed, then replaced; and the cycle repeats indefinitely. It's not even hard to imagine the key thoughts on corporate masterminds are expiry-date tags and single-user licenses. (14)

Un/mastery is not only a process of exfiltration - through the renewal offered by the device a lineage is inadvertently established.

*Drawing has a genealogy. Variously appreciated and dismissed in different periods, the medium has played a changing role for artists and audiences to go along with the changing contexts of art production. For example, she asserts that Florentine connoisseurs prized the Renaissance masters' *primi pensieri*, while "presentation drawings" were highly valued in the eighteenth century. (15)*

This genealogy however loses its reference in degrees and spurts - as per the tracking of all heritage, there are portions of data loss and anomaly interwoven with contrastingly meticulous recordings of ephemera: the take of names, places, times, of those and that deemed significant and worth un/preserving in some way.

What name and member changes have you gone through over the years? (16)

It is hard to hold booty in a world expecting masterpieces (preferably issued by the metre). *General Idea's* (i) methods contrastingly developed inspirational containers for art concepts, documentation and makings, with *General Idea* establishing *Art Metropole* (ii) as both a business and an archive for artists' books, videos, multiples, photographs and other products. This is now a 13,000-piece collection accommodated by *The National Gallery of Canada*. So un/mastery, like that of *General Idea*, is to create a receptacle for this miscellany.

PM: You call for a mutation as the only way out of the present mess. Right now, what positive signs, factors, or forces do you see working toward such a mutation? (17)

There are, of course, other practitioners who merge loot well, including the practitioner Keren Cytter. Cytter amalgamates moving image with a more literary method than this medium traditionally up-takes. She stages compounding voice-overs and lengthy monologues (using unlikely language to enhance the artificiality of the filmmaking process). Repetition is another

key feature of her productions: phrases are repeated, sometimes with alterations made and images are also sporadically replayed. The sense and structure in her workings have an Acker-inspired choppyness. Her film, *Continuity* (iii) could serve as a (albeit somewhat cleaned-up in terms of language, sex and violence) screen adaptation of several Acker novels, for example.

Do you prefer the intimate sensual experience of amateur home made films or the shameless erotic professionalism of leading industry stars? (18)

In un/mastery's picaresque productions acquisitions are refracted in a wilderness of mirrors. From the darkened side ransack becomes transparent. A two-way pinch, has a semi-transparent film of aluminium deposited on an acrylic or polycarbonate substrate. This allows a percentage of incident light to pass through while reflecting the remainder - from the illuminated side it is a mirror. Embezzlement is abstracted within un/mastered *funkspiel* (iv) and directed towards absurdity to varying degrees (in ways similar to what Cytter does).

Cytter makes plays on new versions of old (filmic) masterpieces too, such as her looped *G For Murder*, after *Dial M for Murder* (v) - although her version is most dissimilar to the Hitchcock film. In *G For Murder* the audio is out of synch and the work is further preoccupied through the use of Japanese subtitles and text.

JR: In your description of what a better critical discourse would require, you argue that the answer might lie in the French philosopher Jacques Rancière's argument that the "aesthetic is the ability to think contradiction." Would you elaborate on what you think best collaborative practices exhibit (beyond those projects you describe in your article)? (19)

Yet to in any way publicise a name, product or brand is to advertise it again, so un/mastery treads this agent line purposefully. Miranda July is a performing artist, musician, writer, actor and film director who instead works under just her (fictional) surname, "*July*" (vi).

The assignment comparably thives the exactitude of artworks and the environs of art manufacture.

(i) "*Arte Povera* (...) was introduced in Italy during the period of upheaval at the end of the 1960s (...) Italian art critic Germano Celant organized two exhibitions in 1967 and 1968, followed by an influential book called *Art Povera*, promoting the notion of a revolutionary art, free of convention, the power of structure, and the market place. Although Celant attempted to encompass the radical elements of the entire international scene, the term properly centered on a group of Italian artists who attacked the corporate mentality with an art of unconventional materials and style. They often used found objects in their works."

Arte Povera. In Wikipedia. Retrieved 10/10/2011, from http://en.wikipedia.org/wiki/Arte_Povera

(ii) The collaborations of artists AA Bronson, Felix Partz and Jorge Zontal resulted in *General Idea* in 1968.

(iii) *General Idea* formed *Art Metropole* as both a business and an archive for artists' books, videos, multiples, photographs and other products. This is now a 13,000-piece collection that is housed by *The National Gallery of*

(iv) Cytter's *Continuity* is a film that she made in 2005. Her work is based on a short story, "*Continuity of Parks*" by Julio Cortazar.

(v) "*Funkspiel* (German: *radio play*) was the name given to a counter-espionage operation carried out by German counter-intelligence during the Second World War. It consisted of using captured and "turned" (meaning forced to work for the Germans) clandestine radio operators in France to send false messages back to the enemy (the United Kingdom in particular), and allowed the German services to intercept Allied military information, transmit disinformation to the enemy and to fight resistance movements. So, the German counter-intelligence "played" (pretended) to be a resistance movement, with a script for the piece written by the Gestapo or the Abwehr.(...) *Funkspiel* also referred to a technique of German U-boat radio operators who would synchronously vary the frequency transmission knob to confuse any Allied personnel that happened to pick up the same channel."

Funkspiel. In *Wikipedia*. Retrieved 19/04/2010, from <http://en.wikipedia.org/wiki/Funkspiel>

(vi) Cytter's *Dial M for Murder* is a film that she made in 2009; it was screened at the *Thierry Goldberg Gallery* in New York. Her title refers to the 1954 film, *Dial M for Murder*, directed by Alfred Hitchcock.

(vii) Miranda July is a performing artist, musician, writer, actor and film director. She works under the surname, *July* (which springs from a character in a *zine* named *Snarla* (which she co-created with members of the music band *Le Tigre*).

Edelstein: In some ways your work could be seen as being about contemporary portraiture. (20)

Flaps and seals require fusion and un/mastery pursues this in its methods of amalgamation. Its couplings with other work breed new *DNA* (i). Its offspring constantly evade and escape that from which it derives - permanently altering the past and un/calculating the future.

POP: The whole idea of copyright and ownership seems to be shifting. (21)

Un/mastery advances art through legend and offers its products and services up for further restitution. Art relics are un/mastered into what emerges as hostile, or beautiful or objectless public artefacts once more, but differently and for an alternative instant only. This is a process of convergence between x-ray innovation and obsolescence, one in which questions of temporality play an increasingly influential, if indeterminate, role.

(i) *"Deoxyribonucleic acid is a nucleic acid that contains the genetic instructions used in the development and functioning of all known living organisms (with the exception of RNA viruses)."*
DNA. In *Wikipedia*. Retrieved 19/10/2011, from <http://en.wikipedia.org/wiki/DNA>

PS: I'm never sure what Rirkrit's intent is, but I think the result is that he subverts some of our sacred cows of the art world. When I spoke to him about this idea, he said: in a culture where everyone rigidly holds onto everything so much, letting go is subversive. (22)

Mostly un/mastery shoots hand-held. Its sleight of hand is frequently necessitated by the cultural rules of conduct in these esteemed hunting grounds (thus the off-centre and cropped inspection of much content).

Studies here are purely low-tech (for instance, un/mastery often uses digital imaging techniques to rip the intricate processes undertaken by the source artist) in order to contrast the mechanisms of high concept. Exposing direct crudeness, these *studies* consequently lead to something that much art fails to accomplish: they bear witness - they reveal difference and similarity, presence and absence. In their minute acts of inspection (by refusing to politely look away, or get caught in a distraction of technical proficiency) un/mastery's bag job images remark.

When art is the sacred relic, artists the saints and the institution is an over-aching religion, then un/mastery purposely performs the contemporary *furta sacra* (i). Un/mastery projects speak to the interrogation of the ready-made (of the hand of the artist) of the architecture of installation (co-opting props, assets and associates). This is both the insinuation and un/insertion that risks the blowback of any aggravated burglary.

(i) *Furta sacra* is the theft of a sacred item or relic.

PETER: So once an obsession ends, it's really over. (23)

Another result discovered through un/mastery's timed drops, is that an epoch and locational perplexity occurs through the audience's continual misinterpretation of un/art. Commonly an audience will allege that a source material is from a particular period, style or vicinity when it is not. Detection is ever inaccurate; it is made by assumption and presumption driven by an individual's familiarity, sympathies and perception. An example is a work (unnamed - for un/mastery does not always reveal its sources) that raids from a photographic work made by a New Zealand artist in the mid 1990s. Upon audience testing it has been believed to be the study of a modernist abstract expressionist painting, circa 1964.

SKP: Do you think that is a burden specific to photography? (24)

This is un/mastery in effect, posing its query: why (/and) does it matter which school of style, which artist, or country of origin an artwork is cycled through? Un/mastery does not seek to answer such questions, yet purely to pose these through its workings, procedure and proposals - it is positioning composite un/productions of the (art) façade.

The proportionate recount - the componentry found in a detail - transpires as a capable pitch for un/mastery. It functions in the apparatus of iteration and estrangement - where an informant causes that event's conversion. Palmed pictures are required to un/stage the past. Un/mastery sets up partial re-enactments for two critical purposes: to un/draft accounts of art by offering a forum for other viewpoints traditionally kept outside of "grand narratives" (i) and to un/construct official interpretation that has compromised art in order to seal and sell it.

(i) See: Lyotard, J.-F., Bennington, G., Massumi, B., & Jameson, F. (1984). *The Postmodern Condition: A Report On Knowledge*. Manchester: Manchester University Press.

AG: How did you pick who was going to be involved? (25)

A near moment of art becoming subject via larceny - from which this device un/moves on - can be located within *The Pictures Generation*. (i)

AfN: Basel is sponsored by UBS Bank, the world's largest manager of private wealth assets, and Frieze is sponsored by Deutsche Bank, Germany's biggest bank and one of the largest corporate art collectors. Are you seeking such a prestigious partner too? (26)

The Pictures Generation (including key practitioners like Sherrie Levine, Cindy Sherman, Richard Prince and Louise Lawler) are deeply enmeshed within poststructuralist theorisation, and in particular, the "death of the author" (ii) discourse. Contrastingly, un/mastery is un/posited within a newer generation, with differing aims: its aims are set in *modo*.

Un/mastery takes a judicious view of *The Pictures Generation* artists - who were rapidly zapped into the protectorate of mastery and money. An image appropriated from a Marlboro (tobacco) advertisement, 1989 Richard Prince's, "Anonymous (Cowboy)" is one of the highest selling photographs in history (iii). This type of price 'achievement' evidences that practitioners such as Prince and Levine are now very much *within* the establishment.

In choosing the word pictures for this show, I hoped to convey not only the work's most salient characteristic--recognizable images--but also and importantly the ambiguities it sustains. (...) "Picture", used colloquially, is also nonspecific: a picture book might be a book of drawings or photographs, and in common speech a painting, drawing, or print is often called, simply, a picture. Equally important for my purposes, picture, in its verb form, can refer to a mental process as well as the production of an aesthetic object. (27)

Moreover, Cindy Sherman has actually summited the top ten itself with her constructed film still, *Untitled #96* (1981). This quintessential appropriation - or rather one of them, *Untitled #96* is an edition of ten (and the work in point here is number 10/10) - has become *the most expensive photograph ever sold*. (iv)

The artists of *The Pictures Generation* are nowadays the graduated masters. Notwithstanding likely good intentions, the art of *The Pictures Generation*, ironically, does not fully dispute authorial originality within a culture of the copy. These acts, rather, tempt an appraisal that contradicts a poststructuralist perspective, as they tend to affirm and allege the very centre of the authorial genre - the pedestal on which the author's singular ownership of the work is established through his or her making.

The Pictures Generation certainly instigated relevant debate about art appropriation - a topic still so vehement. As copyright is also a potentially significant legal issue around the workings of un/mastery (and comes into conflict with its critical discourses) this research investigates the issue (quietly and off record). But this exegesis is directed at declaring what un/mastery is and is not, its contexts, controversies, aims, queries and un/productions. So while the machine of un/mastery acknowledges the enormous contributions (and worth) of ongoing and exhaustive deliberation around some intellectual property and copyright laws, specifically *Fair Dealing* (v) and the *Creative Commons* (vi) factions, for example, it is not intended as a critique on the topic of appropriation specifically.

(i) *The Pictures Generation* is a term coined after an exhibition, *Pictures*, that was held at *Artists Space* gallery in Soho, New York, 1977. It was conceived of and curated by Douglas Crimp. This exhibition is often cited as an inauguration of postmodern appropriation and its critique of the author versus subject.

(ii) See: Barthes, R., & Heath, S. (1977). *Image, music, text*. London: Fontana.

(iii) In 2005 Prince's, "*Anonymous (Cowboy)*" sold for \$1,248,000 at a *Christie's* auction. The photograph, which was taken in 1989, wasn't, as such, original but is a re-shot portion of a *Marlboro* ad. Prince had started re-photographing images of magazine ads while collating press clips for *Time Life* in the 1970s.

(iv) Sherman's *Untitled #96* (1981) fetched \$3,890,500 at a *Christie's* auction in May 2011. It was purchased by Philippe Segalot (a former head of contemporary art for *Christie's* auction house).

(v) "Fair dealing is a limitation and exception to the exclusive right granted by copyright law to the author of a creative work, which is found in many of the common law jurisdictions of the Commonwealth of Nations. Fair dealing is an enumerated set of possible defences against an action for infringement of an exclusive right of copyright. Unlike the related United States doctrine of fair use, fair dealing cannot apply to any act which does not fall within one of these categories."

Fair dealing. In *Wikipedia*. Retrieved 15/10/2011, from http://en.wikipedia.org/wiki/Fair_dealing

(vi) "Creative Commons (CC) is a non-profit organization headquartered in Mountain View, California, United States devoted to expanding the range of creative works available for others to build upon legally and to share.[1] The organization has released several copyright-licenses known as Creative Commons licenses free of charge to the public. These licenses allow creators to communicate which rights they reserve, and which rights they waive for the benefit of recipients or other creators. An easy to understand one-page explanation of rights, with associated visual symbols, explains the specifics of each Creative Commons license. Creative Commons licenses do not replace copyright, but are based upon it. They replace individual negotiations for specific rights between copyright owner (licensor) and licensee, which are necessary under an "all rights reserved" copyright management with a "some rights reserved" management employing standardized licenses for re-use cases where no commercial compensation is sought by the copyright owner. The result is an agile, low overhead and cost copyright management regime, profiting both copyright owners and licensees."

Creative Commons. In *Wikipedia*. Retrieved 15/10/2011, from http://en.wikipedia.org/wiki/Creative_Commons

PS: As a culture, how did we get so entranced with “the new”? Is it just a product of a consumerist mind-set ? We don't seem to ask what “new” means to me, but it's marketed as inherently better. (28)

A practice more relevant to un/mastery -is that of artist Sturtevant. Hers are what she calls, *repetitions*, of other artists work.

Fitting of found art, in 1967 Sturtevant made a film, *Nude Descending a Staircase* (i). While Andy Warhol seemed to appreciate Sturtevant's *repetitions* of his work (even gifting her one of his screens from his “*Flowers*” (ii) series for her to *repeat* from) the larger modernist art world occurring in the United States, in the 1970s reacted to her work scathingly - taking a moral high-ground and incorrectly setting her workings within the context of the *fake*, as such. So contentious were her *repetitions* that she chose to stop making them for many years (specifically after an acerbic attack on her work by Claes Oldenburg (iii) - his response to her *repetition* of *his* work, “*Store*”).

The tide of favour on Sturtevant's *repetitions* has now turned, with establishments of mastery finally claiming her as their own (evidenced by her 'major' retrospective occurring in Germany (iv) - nevertheless this was her first 'major' gallery exhibition and only took place as recently in 2004).

Perhaps as revealing as any theoretical exegesis is a bantering remark made in a recorded conversation between two collectors, both perceptive enough to have supported Sturtevant:

I am sure that you have often noticed that visitors to your apartment-like the visitors to our loft-shrug off the Warhol or the Stella before you tell them that it is Sturtevant. Watch how their eyes roll! Their hair stands on end! Their palms collect sweat! (...) If this isn't the shock of the new, then the term is meaningless. Art is involved with so much more than visual appearance, as television has very little to do with the eye, or radio with the ear. (29)

However there still remain considerable differences in what Sturtevant does and what un/mastery un/does - Sturtevant's are *repetitions* of art by the big heroic American male artists, Andy Warhol, Frank Stella, Claes Oldenburg, Jasper Johns, Joseph Beuys, and others; un/mastery's sources extend well past this perimeter. Sturtevant works from memory (making art as she recalls it) - in contrast un/mastery uses its range of methods to draw from selected art models (in order to un/make art). Un/mastery's focus is largely its text and image-based *studies*, while Sturtevant has *repeated* a wide range of sculptures in the round, (films on celluloid) and she tends to repeat in the same media as the source work exhibits.

(i) Artist Elaine Sturtevant (largely known by her androgynous mononym: Sturtevant) was born in 1930. Her work - pertinently both to this research and beyond - is now undergoing a rapid retrospective renaissance.

(ii) “*Flowers*” is a notable choice here in that Warhol had himself appropriated the images for his series from a *Kodak* advertisement.

(iii) This quote refers in part to Claes Oldenburg attack on Sturtevant

(...) Sturtevant suffered abuse and ostracism during the 1960s and 1970s for having so acutely defined the limitations of any history of art wedded to the image. Those now defining themselves as historians of images rather than art have so far shown little capacity to grasp the practice of artists on this level, certainly none that adds anything to that already achieved by the practitioners themselves.
Crow, T. (1995) *Unwritten Histories of Conceptual Art*. Retrieved 03/02/2011, from <http://www.scribd.com/doc/49818034/Thomas-Crow-Unwritten-Histories-1995-in-Alberro>. P. 566

(iv) The Sturtevant retrospective was held at the *Museum für Moderne Kunst* in Frankfurt, Germany.

Lewallen: You've done other collaborations. I remember reading about a piece you did with Louise Lawler where you invited people to the studio of an artist who had died, a Russian artist, but then, as someone wrote, and I agree, in a sense you are always collaborating? (30)

Gleaning - was traditionally part of the natural cycle of the agricultural calendar undertaken by the poor, and was regarded as a right to unwanted leftovers. Although the practice of agricultural gleaning has gradually died away due to a number of historical factors (...), there are nonetheless still people in the present day that we might understand to be gleaners."(31). So how did we become so entranced with the new? Un/mastery suggests that this obsession is a product of a consumerist mindset, "My mother would say, "Pick everything up so that nothing gets wasted" But sadly we no longer do because machines are so efficient these days. (32)

Now it is the machines of the camera, or other testimony devices, including the *Internet*, which un/mastery commonly utilises to glean. There is a scene at the beginning of Agnès Varda's (2000) film, *The Gleaners and I* (i) where the painting of *Les Glaneuses (The Gleaners)* (ii) by François Millet is filmed in time-lapse. Viewers are seen to gather to inspect the painting and then they move away.

People sometimes dress up to go and look at art. In the least they are self-conscious in doing so. It can be so much of a performance, an event in itself. At a point, the special branch of un/mastery systems became very engrossed in perimeter surveillance pickup and recording such routines. That is an un/mastery's specialty: stealing snatched glimpses of art and its associates in order to best contort, destroy, cut, crop, cascade, or whatever action is required for efficient un/contextualisation of internal and/or external content towards the intended aesthetic and ideological concept.

Every agent-of-influence is ubiquitous in collaboration - regardless of any permissions (or infringements). This works to examine the danger threshold of each act. If contemporary cultural product is to be employed and utilised then the audience partakes, but it is (often brief and mindless) physical participation, which is required. This is the individual's corporeal intervention, clicking, manoeuvring the joystick, downloading, compiling. Consequently the gleaning grounds of the un/mastery birdwatcher may include - site visits to galleries and related venues, special visits to view collections, auction houses (and individual homes), offices, foyers and other installation locations, publication trawls, online skimming, partial detail scoping, alongside full-frame copy work, bootleg recordings of events, activities, individuals, groups and works, for example.

(i) Directed by Agnès Varda, *The Gleaners and I* was released in 2000 by Zeitgeist Films.

(ii) *Les Glaneuses (The Gleaners)* (1857) is a painting by François Millet.

Iwona Blazwick: If you could own five works of art from the 20th Century what would they be? (33)

Throughout the Western history of art, copying the work of a *master* has been considered to be one of the most useful ways to develop an apprentice's skill. This still occurs, in some way, in almost every art academy. Acknowledging its rise from this tradition, un/mastery observes from life, drafting its figures. It poses its models and makes art studies - *of other people's art*. Un/art is an instrument of un/propagation.

Alain Bieber: Ich habe das Gefühl, Deine Werke sind ein großer „Culture Clash Remix“. Ein Remix aus Mythologie, Geschichte und Popkultur? (34)

Un/art is not some falter in innovation that must be disregarded (or pardoned), for the *ram-raid* (i) is the point of its limerick. The subdivision of an art organisation corresponds with separated (body) parts. This description offers a diagrammatic allegory for the artistic degeneration the viewer discovers in un/mastered art works.

"Writers don't own their words. Since when do words belong to anybody? 'Your very own words,' indeed! And who are you?"

(i) In a *ram-raid* a stolen car is driven through a shop window in order to steal goods.

(ii) 'Cut-Ups Self-Explained' in Gysin, B., W. S. Burroughs, et al. (1973). *Brion Gysin Let The Mice In*. [West Glover, Vt.], Something Else Press.

How is this balancing act sustained in practice? (35)

So art uses models and as a result un/mastery is, in part, cultured by what it models (although this hunting pack is too heady to be contained by any singular artistic model). The *master* artist of *Britain's Royal Academy*, Sir Joshua Reynolds, promoted the cited inclusion of pre-existing motifs in paintings to his students. To announce that a reference was being made he recommended that any borrowing be embedded by utilising a frame-within-frame (therefore a painting might include an *illustration* of a framed reference motif within its overall image). (i) However, Reynolds recurrently referenced numerous classical works within his own art - without any acknowledgement what so ever. (ii)

Today *Photoshop* (iii) is the ultimate tool with which to decompose stolen goods in order to produce the composite pale portraits of being. The romanticising of life and humanity by sampling parts and then compiling from a *group* of models - to achieve, for example, *ideal* proportion (numerous occurrences of this can be observed in traditional Western paintings and sculptures), also satirically informs the psychic combat of un/mastery.

Pretty sour. Do you think the problem is necessarily the form of the group show? I was thinking that the form of the group show manifests a crowd in some way, a political potentiality, or at least a nice idea. At any rate group shows don't always suck do they? (36)

Renovation can be a barbaric act. Venice exerted its self-claimed authority through redecoration in the thirteenth century when the Venetians publicly asserted their right to goods stolen from Constantinople with their transformation of San Marco and its piazza - with Byzantine loot taken from the Roman Empire. (iv)

This city of channels, also currently avows its entitlement to the spoils found in contemporary appropriation whenever it stages its trendy art biennale, the *Venice Biennale* (v). Many stolen un/mastery studies are temporal, objectless and un/finished. Un/mastery is a vault that is partially and periodically/not open to the walk-in public. Like Cyttter's use of repetition (vi) and author Acker's cut-up thieved texts (vii), decoys and blips are the endless data recovery of un/mastery.

Sturtevant's *repetitions* aspect an early opening of un/mastery: her *repetitions* (those that were much too ground-breaking and original for modernist times) are likely more revolutionary than the seemingly radical artists whom she was repeating [viii]. Despite her absence from most of the archived accounts of art history - her art is keenly relevant in *modo!* Such is the scheme in Sturtevant's obsessive and formal absolutes that there is no more load-bearing art here: the building has already been torn down.

(i) See: Hess, S. (2008) *William Wordsworth and Photograph Subjectivity. Nineteenth-Century Literature* Vol. 63, No. 3 (December 2008) California: University of California Press. Retrieved 03/06/2009, from <http://www.jstor.org/pss/10.1525/ncl.2008.63.3.283>

(ii) Reynolds recurrently referenced numerous classical work within his own art - with little acknowledgement - this is further discussed here: Peters Corbett, D., Holt, Y., Russell, F., & Paul Mellon Centre for Studies in British Art. (2002). *The Geographies of Englishness: Landscape And The National Past, 1880-1940*. New Haven, Conn.: London: Yale University Press.

(iii) *Photoshop* is a popular image and graphics editing software patented by *Adobe Systems*.

(iv) For example, *Saint Mark's Basilica*:

"The Patriarchal Cathedral Basilica of Saint Mark (officially known in Italian as the *Basilica Cattedrale Patriarcale di San Marco* and commonly known as *Saint Mark's Basilica*) is the cathedral church of the Roman Catholic Archdiocese of Venice, northern Italy. It is the most famous of the city's churches and one of the best known examples of Byzantine architecture. It lies at the eastern end of the *Piazza San Marco*, adjacent and connected to the *Doge's Palace*. (...) For its opulent design, gilded Byzantine mosaics, and its status as a symbol of Venetian wealth and power, from the 11th century on the building has been known by the nickname *Chiesa d'Oro* (Church of gold)." *Saint Mark's Basilica*. In *Wikipedia*. Retrieved 19/04/2010, from http://en.wikipedia.org/wiki/St_Mark's_Basilica

See also: Brown, P. F. (1996). *Venice & Antiquity: The Venetian Sense Of The Past*. New Haven, Conn.: Yale University Press.

(v) The *Venice Biennale* (*Biennale di Venezia*) is a large scale contemporary art exhibition, which is held biannually in Venice, Italy.

(vi) Keren Cytter's use of repetition is a key strategy in her production – again refer to her 2009 film, *Dial M for Murder* for example.

(vii) Kathy Acker's writing style utilises a literary technique method known as *cut-up* (which is used to disestablish traditional narrative structure). William Burroughs writing uses this technique extensively. Almost all of the content in Acker's literary works is also thieved from other texts and re-worked.

[viii] On June 4, 2011, Sturtevant received the *Golden Lions for Lifetime Achievement of the 54th International Art Exhibition – ILLUMinations*, at the 54th Venice Biennale – and was highly acclaimed her original *repetitions*.

Alain Bieber: Könnte man da nicht sagen, Du bist so eine Art Kunst-DJ? (37)

All new work is predisposed by its preceding versions. The actuality of previous event or work is often located as documentation (from which, in a doubling, sometimes tripling act) un/mastery further fuels fiction in its skimming of an additional image.

This hold-up forms a trail of reminiscence, which deviates from the art historical in a traditional sense. But un/musing is eyes-only: one of not quite being able to recuperate a starting place. This is the delayed disquieting reaction to a surprising or significant situation - after an initial failure to notice anything unusual.

What were some surprises you encountered during the performance? What insights did they contribute? (38)

As an example of before-its-time related simulacra *Sturtevant's Wanted Sturtevant* (i) Sturtevant images herself as Duchamp - only as *Selavy* (ii). In doing so she executes a poignant triple drag act. For un/mastery, at that moment she terminated the mission and quietly declared Duchamp well dead. Long live un/art.

(i) In 1978 Sturtevant created an image where she cast herself as Marcel Duchamp.

(ii) In a strategic tripling of gender, *Sturtevant's Wanted Sturtevant* is a wanted poster for Duchamp's female alter ego, *Rose Selavy*.

Are you making new work for the Turner Prize? (39)

Any brush contact style compares and contrasts with those of artists like Andrea Zittel, who in the 1990s began finding the performances within her own surroundings and daily routines. Her incongruous style theft is that of a *corporation*, located within her, "A-Z *Administrative Services*"(i). What viewers get as art product is her (uptight) methodology and through this a revision of our most basic ways of seeing the routines, customs and survival that we undertake.

Some one-off activities are also applicable to these studies in un/mastery - for example, Stephanie Syjuco's "COPYSTAND: An Autonomous Manufacturing Zone" (ii). Staged at the *frieze Art Fair* (iii) Syjuco commissioned a group of young artists to make simple cheap copies of the art that was for sale elsewhere at the *Fair* - pieces by Martin Creed, Dash Snow, Douglas Gordon, Thomas Ruff, David Shrigley, Francis Alys, Josef Albers and others (iv). Her copies were installed - and sold at a fraction of the pricing of their source works - in an adjoining gallery stand.

Everything is handmade and produced on site," Ms. Syjuco said. "They are not trying to be originals. It's a personal spin on re-enactment.(40)

As a copyist, (although her practice more broadly extends beyond re-makes of other artists' work) Syjuco has elected to replicate a range of *master works* (rendered such because of their inclusion within the *frieze Art Fair*). Syjuco also out-sourced the production of her project in a way that un/mastery does not. She has also produced across a media gamut wider than un/photography would - subsequently many of the issues vital to un/mastery's use of photography as a mode are not addressed. However, there is something that tempts un/mastery in the discounts available at this booth (v).

A toy company has been fined after a ten-year-old boy was nearly blinded by an exploding joke pen.

(i) "A-Z *Administrative Services*" Zittel's practice includes the creation of functional objects relating to shelter, food, furniture, and clothing. She produces a range of compact systems designed to reduce living necessities into simple compact, "*Living Units*". These everyday living performance ideas and parameters are both her materials and artwork.

(ii) *COPYSTAND: An Autonomous Manufacturing Zone* is the name of a 2009 art project by American artist Stephanie Syjuco.

(iii) Syjuco ran her *COPYSTAND: An Autonomous Manufacturing Zone* at the 2009 *frieze Art Fair* in London.

(iv) It is a notable aside that the bulk of the artists (from whom copies were derived) were male. Syjuco did not set about making a statement of this - her *COPYSTAND* parameter for production was merely to copy the works in the *Fair* - however (incidentally) her project clearly reveals that the *Fair* was weighted to showcase a male artist majority).

(v) Prices for the Syjuco's commissioned fakes ranged between about \$30 up to \$800.

Lewallen: There's a history of artists doing self-conscious works after De Kooning, like Rauschenberg erasing a De Kooning drawing. (41)

Other deeds that aspect un/mastery might include Michael S. Riedel repeating the exhibition of another artist in 2007(i). The same year, he exhibited, "NOT RIGHT BUT WRONG" pulling apart an issue of the English art magazine *frieze* (ii) in the form of a misprint (emptying the magazine of its opinionated and influential image and text). In a comparable gesture New York-based Swedish artist Fia Backström, staged *A New Order for a New Economy—to Form and Content (A proposal to re-arrange the ads of Artforum)* (iii).

Artist Pierre Leguillon made Diane Arbus his - by arranging a large (re)printed retrospective of her commercial photography (as it appeared in the magazines she was originally commissioned by). Leguillon confers these spreads as his artworks and authoritatively names the show, "*Pierre Leguillon presents Diane Arbus: a printed retrospective (1960-1971)*"(iv). This act could be seen to relate back to Sherrie Levine's act of re-photographing a book by photographer Walker Evans(v).

(i) The artist exhibiting in the space (*Kunstraum Innsbruck* in Frankfurt) directly prior to Riedel was Monica Bonvicini.

(ii) *frieze* (May 2007, Issue 107)

(iii) Backström, staged *A New Order for a New Economy—to Form and Content (A proposal to re-arrange the ads of Artforum)* at the Whitney Museum of Art in 2006-2007.

(iv) "*Pierre Leguillon presents Diane Arbus: a printed retrospective (1960-1971)*" was held in 2010 at the *Kadist Art Foundation*, Paris.

(v) In 1979 Levine re-photographed an exhibition catalogue of works from photographer Walker Evans book *Let Us Now Praise Famous Men*. Without any manipulation (beyond the act of making direct photographic copies) she presented these as her own artworks. *The Estate of Walker Evans* acquired Levine's works under the auspices of copyright infringement.

AO: If we consider each single person involved in this grand project we become aware of the huge number of variables affecting the outcome. Ostensibly, there is also an element of chance occurrence, especially on the tours. Yet, you do exert some control, for instance, over what is transcribed, and what is added to these transcriptions, and also over the actors through your direction. How far do you think the work takes on a life of its own, and how far is it a personal construction, about you? (42)

Un/expected disasters and solutions occur in this laboratory: un/mastery files an idea that starts and attempts preserve hope and imagination. Through its un/mixing and matching this device can cut and cobble the most appropriate media for the job at hand. Such slashing causes mutation and permeation and this hooligan tool throws the old art and the new off centre. It is *mise en abyme*. (i)

But new art can be an old copy. Currently popular (ii) artist Chu Yun made an ostensibly *collaborative* work. He seductively described it as, "A *sleeping sculpture*" (iii). Yun's *Sleep and Be Art* was exhibited at the *2006 Frieze Art Fair*, in London. (38) Invoking the creation of an online dating profile, or maybe even the selection of a sex worker - and seemingly without irony, nor awareness of the politics inherent in this - Yun solicited and paid *only females, between the ages of 18 and 40*, who were prepared to take a sleeping pill before *their* performances (iv). Noticeably the females fitted exactly within the conventional commercial standards of *ideal beauty* (v). In idealising and overlooking his very subject to this degree, yet without making this a clear point, un/mastery queries whether this black-flags some new art blundering.

PS: Critics often speak of Rirkrit's work in terms of the concept of "relational aesthetics" (the relationships that are sparked by the art) or the work's of "use-value"-both ideas that predate Rirkrit's work? (43)

It would be slipshod to omit the activities of *SUPERFLEX* (vi) in this discussion - for example their "*COPYSHOP*" (vii) projects. Although seemingly anti-corporate (in trying, to some extent, to self-determine their business models for example) this Scandinavian collective still perpetrate a type of mastery.

Entirely more relational than un/mastery, they seek a high level of co-option with key individuals, commercial and governing establishments in order to produce their art. They inaugurate companies using a traditional capitalist economic model: they founded *Supergas AS* (viii) - listing their (corporate brand) identity, *SUPERFLEX*, as the shareholders, for example. The collective also almost always work in conjunction with mainstream art or cultural institutions: instances of this include, *Superchannel / Tenantspin Workshop*, *New Museum*, *New York City*, *Roy and Edna Disney at CalArts Theater*, *Los Angeles* and *Lacoste/ Copenhagen Fashion Fair*, *Copenhagen*, *Free Beer on CNN*, *Wired Magazine on Free Beer* and their "*IF VALUE, THEN COPY*" venture issued (a *SUPERFLEX* branded) *open source beer*, "*FREE BEER*" - in association with *Auckland's Artspace* (ix).

Even the group's use of CAPITAL LETTERS (rendered in a non-neutral way using, *Helvetica* (x) typeface) for its proper noun seems pompously commercial in a sense.

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- (i) *mise en abyme* is a picture within a picture - literally, it refers to the habit of representing a small shield inside a larger one in traditional heralds.
- (ii) Yun featured in the 2009 exhibition, *the Generational* at *The New Museum* in New York. *The Museum* chooses 8 artists from Asia and a total of 50 globally for this triennial exhibition.
- (iii) *Sleep and Be Art*, Retrieved 25/06/2010, from http://www.newyorkology.com/archives/2009/01/new_museum_seek.php
- (iv) *ibid.*
- (v) "Classical (...) philosophers' tenets of ideal human beauty were rediscovered in Renaissance Europe, leading to a re-adoption of what became known as a "classical ideal". In terms of female human beauty, a woman whose appearance conforms to these tenets is still called a "classical beauty" or said to possess a "classical beauty".
Beauty. In *Wikipedia*. Retrieved 12/10/2011, from <http://en.wikipedia.org/wiki/Beauty>
- (vi) *SUPERFLEX* is a group of artists based in Sweden.
- (vii) "*COPYSHOP*" is an ongoing project by *SUPERFLEX* – the collective describes that, "*Copyshop is the name for a shop and an information forum investigating the phenomena of copying. Copyshop offers products that challenge intellectual property.*"
Retrieved 08/08/2011, from <http://superflex.net/tools/copyshop>
- (viii) *Supergas AS* (a small biogas technologies system) was founded by *SUPERFLEX* on the 15th September 1998.
- (ix) *SUPERFLEX* projects are listed on: <http://superflex.net>
- (x) The *SUPERFLEX* logotype is set in *Helvetica* - which is the Latin name for Switzerland.

“DO YOU want to knock off?” (44)

Authorship is worn-out. Un/art says that there is no artist. However, this ongoing un/exhibition, which grew out of somebody else's, is hers and his own (by virtue only of his/her un/markings). It is therefore only un/mastery's worth as an artist (even in studying an exhibition as ready-made) that sanctions un/mastery to un/display an exhibition that has nothing to do with in any direct sense. Un/mastery is the un/logical mole of art.

14. DISCLAIMER

Did you miss having that classical training when you went to Elam? (45)

As soon as they are delivered for consumption artworks begin a transit comparable to photographs that degrade. Accordingly this is an un/actualisation and an un/new exhibition comprising of un/related works. In his famous attack against minimal sculpture, written in 1967, the critic Michael Fried predicted the demise of art, as it was then known, that is, modernist abstract painting and sculpture.

He warned,

Art degenerates. (46)

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Ages ago, Alex, Allen and Alva arrived at Antibes, and Alva allowing all, allowing anyone, against Alex's admonition, against Allen's angry assertion: another African amusement . . . anyhow, as all argued, an awesome African army assembled and arduously advanced against an African anthill, assiduously annihilating ant after ant, and afterward, Alex astonishingly accuses Albert as also accepting Africa's antipodal ant annexation. (01)

Yes, this is a Liam Gillick piece. WTF?, you ask? (02)

Art cannot detach its language from politics. Before photography printmaking had a clear pictorial language: its lines and dots, which differentiated its representation of an artwork from the real thing. The 1970s, a time that evokes little nostalgia in the art world today, went by without leaving the "typical" art behind. Who misses the mild, herbivorous pluralism, the disappointed radical hopes of that not very vivid decade? It was not a time for movements. Now the proximity of the replica (as a photograph) is potentially miniscule,

And they were.

Therefore un/mastery must un/educate its viewer (who is also its artist) to both observe and to create diversely. This is an image so proverbial that it is almost imaginary. Supported by tax breaks, enshrined in museums, scrutinized by growing armies of academics and graduate students, underwritten by corporations and Government agencies, diffused through the education of rich smart Americans, collected with ever-increasing avidity, it enjoyed by the end of the seventies the strongest backup that living art has ever had from its society. An intention of this project is to sleight the master voice of fine art. Barr was an evangelist, out to present modernism as neither freakish nor subversive but as the culture of his time. It prolongs the practice of un/photography through the carnival and treason of the institutional art world.

VENTRILOQUISM

JT: It's perfect, though, you can't see the seam. (03)

A vivid symbol of this change was built in the late seventies in Washington: I. M. Pei's design for the East Wing of the National Gallery, which cost more than \$100 million - only a third the price of a nuclear submarine, to put it one way, but more than twice the gross national product of some African states, to put it another. Un/mastery is a practice of speaking without moving lips - the un/voice seems to be coming from somewhere else. It is retrodiction.

All Paris and its tourists took to Beaubourg as a new Eiffel Tower, they came in thousands each day to ride the escalator to the roof and admire the view from the top; they rode down, mostly without going inside, but were duly put in the cultural statistics as "museum" visitors. This is the expression of viewing through another artist - it used here as an un/literary technique.

JA: Aren't there several versions of the Geocruiser? (04)

Once in a while a polemically Minimalist work would break out (as it were) into a real world from the museum, causing stress. While this research is leery of art and its associated language forms it simultaneously works with and is un/accommodated by the usage of these - this conflict is the essential and ultimately the contradiction of un/mastery.

The result, a shallow curved wall of thick steel plate twice the height of a tall man, slicing up 120 feet across the plaza, was by a long shot the most ferociously uncivic sculpture ever placed as a public work in an American city. The project attempts to breach the display language of art to find some sort of veracity that might exist on another side. Through the use of study and collage an improper incongruity can be induced to offer, perhaps, the odd and indescribable tang of veracity. This is at times acute and even houses an implication of dissociation. Sometimes it plays the antagonist: adopting a type of adversarial relationship with the art and with the exhibition, scrutinising how easily it is institutionally manipulated for baleful reasons.

Art Studio Sweet Sonar 6 Studio Cakewalk Forum check up or ... affect both your. Google Sketchup Pro License hot sex positions that have been? (05)

The stand in is petrified on the page and in our perception yet, at the same time, it is tripping across our mind's eye and through the cohorts of edifying heritage. But here the materials were fine, the mood elegiac, the content fraught with intense emotion, and the artist's ego recessive; not even the addition of a banal bronze figure-group by another artist as a sop to conservative critics could damage its effectiveness as a war memorial. What does an account of an un/depiction of a representation act for? Rather, can it be its very own?

A REMONSTRATION

Why did 'Arse Mouth' decide to go to Rotorua? (06)

Un/mastery is to reason or plead in protest. At its origins, the *avant-garde* myth had held the artist to be the precursor; the significant work is one that prepares the future.

EM How would you characterize the movement from print to communication via airwaves to the condition that Paul Virilio terms 'telepresence' – a set of technologies which allow a person to feel as if they are present, to give the appearance that they are present, or to have an effect at a location other than their true location. Is that yet another progression? (07)

The cult of the precursor ended by cluttering the landscape with absurd prophetic claims. Un/mastery slices, cuts-up, un/frames and un/photographs clusters of imagery to possess an eerie timbre - brilliantly shining in its dullness. By mining this stuff of aspiration (directly from the framework of art) and pooling it into these edifying un-systems an enchanted space has opened, one that probes the company of desire. Through dozens of un/complete admix in art fiction, un/mastery sets out to un/make the tenet (never responding to the question, *which precept?*). It hacks its way through national trophies, rewriting, un-writing the chart with new versions of its un/familiar characters. The idea of the *avant-garde* was unimaginable before 1800.

EM Do you equate all forms of modern communication in urban space to a kind of advertising à la Walter Benjamin's Passagen-Werk [known in English as The Arcades Project, Benjamin's unfinished collection of notes assembled between 1927 and 1940 that reflect on the various lifestyles and dwellings of post-revolutionary Paris]? (08)

There was no angle of refraction, no expressed or implicit friction at all, between his ideas and those of his patrons. The art throne is surrounded by unwanted or uninteresting printed matter such as forms, junk mail, legal documents and promotional pamphlets. He was, accordingly, judged either a primitive or a revolutionary, or both.

However, our understanding of them would be different. If the cravings stimulated by art are bogus, then are they appeals whose authenticity is hard to get hold of. To what do they submit?

There are times when the law jeopardizes those who obey it. (i)

Or was it only the impact of technology and Nietzsche on the more febrile nationalistic-romantic minds of Italy produced similar effusions in art and in politics?

(i) Acker, K. (1996). *Pussy, King Of The Pirates* (1st ed.). New York: Grove Press.

MARGARET SUNDELL: White Noise contains over 2,500 pieces of paper. That's a lot. How big is your total archive, and how do you organize it? (09)

The art of exception stood to its small audience of exception rather like a sacred text. It is at once conceptual and mimetic, handsome and hackneyed - un/mastery has and affects high sensitivity. Un/mastery is a society that activates un/relations with classical and contemporary art. Using this process, we are able to observe a union between artist and audience un/made resourceful (in a distinct disintegration that wastes every model of a real thing). Use the past, but un/make it new, hold it, if it can be un/contained: this is an ideology of plagiarism.

From 1880 on, modern art would thus be more gratuitous, ironic, and self-sufficient than ever. It looked esoteric because it was. This is the obscenity of the very task of un/understanding. It has become clear that one of the hallmarks of art is its inability to be delimited within conventional linguistic, narrative or institutional structures. Advanced art was solitary. The sole and preoccupied partisanship label is set-aside for the artist, as a performer who appointed to compete at the myths and mess about with the Benjaminian hypothesis of the aura (i). Taken from the art campaign (but yielded in such a way that the context and at least some of the original likeness is missing) un/mastery is an un/official antagonist within this creed. This investigation is not fixed (as to extent, size, nature, or number - any part of an artwork is un/stated if it is selected by chance, or if its routine is not specifically delineated). The special effects of un/mastery enable us to watch from behind the gambit as the disguise is un/revealed.

(i) See: Benjamin, W., Bullock, M. P., & Jennings, M. W. (1996). *Selected Writings*. Cambridge, Mass.: Belknap Press.

What led you to using the human voice in your artworks? (10)

This sense of simulated tension, basking in the eager smile of an acquiescent public, would lie at the core of much eighties art. Un/mastery is an underground system used to un/print and un/circulate in clandestine. Thus, though styles change and names rise like bubbles, the rate of change no longer seems as important - except to the eye of fashion - as it did in 1900, or 1930, or even 1960. Thus un/photography is a mode almost without syntax. It is no longer a version - un/photographic imitations are fluent beyond stand-in for *genuine* artworks.

This continues to distort not only art history and its language, yet rather everything about art and all semblance of mastery. But where can *newness* exist in the version? By concurrently being the artist, the matter and the audience for the work, this un/art is about the un/creation found in the synthetic and the inborn, within inbred significance that it occupies. We now face the void of wholly monetarized art, in whose overlit shallows thin voices are heard proclaiming their own emptiness to be (what else?) as "new development." Un/mastery misbehaves as an echo, divulging the artfulness that has infected our truth.

SIMON: How can you really ever prevent those items from making it past the border? (11)

Photography was freed from reporting reality with, *post-photography(i)*. Un/mastery not only undoes the leeway of demarcation between original and facsimile, but is also flanked by realism and suggestion. That the frame is part of the image is emphasized by Jenney's habit of toning its inner edges with white, so that a glow seems to be coming from the picture itself.

The assignment operates to remind the viewer (who, again, is also the artist), that a work must perpetually find its own end. Essentially, un/photography tells us that this project unfetters the audience from the burden of the version and can be instead all about an account rather than a representation of it. This is not a simple copy of someone else's art, un/mastery offers a description or an embodiment: an enactment of an art scene and heard. But this is a stirring without a sole conclusion, and this being unprocessed is more difficult, as such and does entail effort. Inside, one catches a glimpse of a broad horizon, a band of achingly pure and silent sky, the trunk of a pine.

(i) Mitchell, W.J.T. (1992) *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, Cambridge and London, MIT Press,

MARK BEASLEY: Genesis, I wanted to begin by discussing the 1982 publication RE/Search that featured William Burroughs, Brion Gysin, and Throbbing Gristle. As a document it proposes an almost cubist approach to the interview format, multiple 'cut-up' texts and images with and of the central figures that flow between social processes and control methodologies to each of your individual and collective takes on creativity and the future. How did you become to be involved with RE/Search? (12)

"He is 'beautiful' for others, 'talented' for others, 'ingenious' for others, which is a scornful way of considering 'others'." These acts of stuffing the steal into the middle of un/art results in a language of extreme agility: a suppleness that could (and does) amalgamate forms and contra positions. The object of their scorn was a seedling, a mere sprout, compared with the invasive monster the art market would become in the 1980s. In this performance (without a license) un/mastery describes its working methods as that of a resolute proletariat - supplying chance property like misrepresentation and unforeseen estrangement from the original chapbook. Today it can no longer be seen, as the lake rose and drowned it.

Un/mastery is thus installed both as a means of biased defiance and as a rally against the commodity art form, as a gadget of totalitarian cant and as a capitalist marketing manoeuvre. One would think that such boilerplate would protect an artwork from the caresses of any collector, but one would be wrong.

**“The second person to install a urinal wasn’t an artist, he was a plumber.”
Aren’t most of us, in some fashion, plumbers building off each other’s work?
(13)**

Despite the fact that the amplification of an artwork generally unfolds more features (and delivers a more detailed insight) un/mastery’s blow-ups of art and its scenarios do not supply more data about their source works. Instead they relinquish slanting glances. The undertaking here un/writes artworks, pitting them against heritage; this is not so much plagiarism as an act of un/rendering. It consists of four hundred stainless-steel poles, each needle-tipped, their spikes forming a level plane (like a bed of nails) one mile long and one kilometre wide. This corresponds with how un/production and the quotations of detail are used – new meaning is at once automated through the removal of items from their original contexts.

Instead of some bewildering minutiae this is the fabric of the art: the network imprint. This is a wandering un/art, an un/planned pathway through language – a logomachy. The audience must take its own lead here, stopping over at what is of fascination, to personally investigate the local attractions and vista. The results were a set of brilliantly coloured oblique reliefs, the “Brazilian” paintings of 1974-5, followed by the “Exotic Birds” in 1976-7.

“Kerstin Brätsch's gregarious practice moves fluidly between mediums and between individual and collective practice. (...) For instance, her large-scale oil paintings can be used as backdrops for her staged actions (14)

The un/art negates itself (beyond the wiles in its reverberating crevices) and the viewer may spy a hazardous reality. The *Western* fantasy of fine art has become stylised. These forms have imposed themselves into the present time. What is known as the artwork is spoken in an un/real dialect (and this being one that came about in previous centuries). Art is still a set of arbitrary cultures. Yet, this un/activity can/not be accused of forgery – how can one fake something that is itself imitation?

Un/mastery depends on gesture – not only necessitating the wanton discharge of historical narratives but also rupturing the auratic caucus of the moment. This does not however mean that un/mastery does not at times fuse. Their colour seemed to have gone over the top edge of decorum, especially with patches of coloured glitter. It does return again repeatedly to chosen themes and obsessions, to its un/language: a voluble spurt of volatile meanings decant from un/mastery. It recommends that we should goad ourselves with unanswerable interrogation such as whether or not we are being intimidated by the infinite image recurrence in the art market (and whether art works to stage-manage its viewer). Although un/mastery, most ominously, deliberates whether we might prefer to preserve the autonomy – to think for ourselves. Viewing can never be completely calculated, nor directed, except as senselessness itself commands consideration. Un/mastery transmits a succession of riddles for both artist and audience to crack.

Un/art is a show business.

MG: Where did these ReAwakening of a City events happen, and what kind of response did you receive when these performance, interventions took place? How important was it to connect with others - every day people, whilst engaging in the process of expressing these real-life experiments? (15)

Murray is not a "feminist artist" in any ideological sense, but her work emits a sense of womanly experience: forms enfold one another, signalling an imagery of nurture. It is also quite demonic.

This is a soft space of latent openness - an understatement for rhetorical effect. It invites further reconsideration, mishmash and wallop. Here we are sanctioned to shake off ourselves in a mutiny of un/meaning (take up the pleasure) and, hopefully, to be inspired by flashes of un/reality. The task here is to look acutely, locating pocket-sized details that represent bigger un/matter. Un/mastery shows us works in assorted phases as it moves behind the arenas of art. This un/work tests a constrained dictionary of art and its artists. It restarts, un/starts the reproduction with a contortion.

Rather than accept some idea of chaste transparency, un/mastery un/holds the tone of exhibition and idiom of installation (whether this occurs in a gallery, publication, on-screen, on-line for example, or within the glossary of auction display or within the rules of institutional investiture). This is done via procedural inspection. This is the un/trafficking of billions of images: the hyper-plastic as there exist incessant clusters of relations within fine art.

POP: It's viral. (16)

He has stuck to his emphatic stripes now for some twenty years and yet, channelled in this formal motif (which is also a passionately felt *image*), they have become more architectural, a truing and fitting of form with a Doric amplitude to it. This personal genus of using and abusing art is, in some sense, an un/generative innovation appliance - a matrix of linkage sourced through observational study and tableau.

Writing is what I did when I was alone with no one watching me or telling me what to do. I could do whatever I wanted.(i)

As deliberated, it is not always necessary to distort the studies, consequently some of the studies are straight (seeming) *copies* of their sources. What is happening is that the recording, or the action of the study itself, perforates the enchiridion of history and culture. The artist and audience is observing what has been portrayed (or exhibited in another time and place) and they are perceiving that it is occurring in their present time (which in a way it is/not). Therefore un/mastery has the effect of isolating and un/freezing elements of previous time.

In part this was due to magnetic and benevolent character, which, like the Pied Piper's fluting, drew hundreds of young people to the forum provided by an institute he bankrolled, the *Free International University* in his home city of Düsseldorf. It is this vacillation (a full germane to both the standard and the political ingestion and cancellation) that ushers in un/mastered collage as an essential form of un/thinking, un/positioning and un/working art and its audiences. While it creates conspicuous gaps (to attain of ideal states of balance) un/mastery also tracks the fissures released by the un-arrangement of the studies and of the self-same language of art. It is conscious and in itself an unambiguous operation.

There does not need to be any actual *thing* in un/art.

(i) Sirius, R. U. *Kathy Acker: Where Does She Get Off?* Interview by R.U. Sirius. *I.O. Magazine* Retrieved 18/09/2007, from <http://www.altx.com/io/acker.html>

AF: How does Learning happen? (17)

These mock-rituals, this fiddling with sticks and fat, bones, rust, mud, coarse felt, gold and dead animals, were meant to embody a state of precivilized consciousness - a familiar modernist theme. Beginnings and end points are argued as fictional and illogical at this point: un/mastery's products and services are recurrently submitted as being *under improvement* - that is, delivered in part, as opposed to whole. This is polemical and can be puzzling for the establishments (which from the perspective of un/mastery is an excellent outcome). This is because the new work fails to meet the expectations of *good art* and subsequently raises the fundamental issues again, *what is an artwork?* Let alone, what is a **good** artwork.

I have worked many times in projects that are only future visualizations of products that will not necessarily be produced, just as scenario-explorations (personally I enjoy a lot that kind of work, but only a few companies have understood the importance of it). (i)

This presentation in its portions also facilitates the retention of impossibilities within a work - its inconclusive outcomes force the imagination of every viewer. Un/mastery does not tire. It is essential that the results of these studies remain mercurial in some way (in order to be truthful). Artworks that are presented as absolute, read as factitious in this framework (and are redolent of the antiquated lies in naming master genius in the first place). His drawing lacks fluency and clarity, and his colour is monotonous, though the former seems to reinforce the grinding earnestness of his style and the latter certainly contributes to its lugubrious intensity.

There is a run-over in this research - from one work into the next. Clearly, the selection of materials and subject is often specious. *The surface does not idealize its own flatness or spread, like colour-field painting.* Un/mastery is itself a single work, no matter how often items are reiterated, un/configured, omitted or added in to. All of these components are all and always one art. But there is no master narrative or realist perspective to provide a background of social and historical facts. *Every burst vein and inch of sagging flesh, each tuft of pubic or armpit hair is set forth, not "clinically" but stripped of narrative and sentiment.* This art has no register, it is/not austerely a series of studies. *The paint surface is tallowy and matter-of-fact; the colour, dry.*

Un/mastery's topical renaissance in art is a juncture that reverts to and refurbishes its allied art histories—a moving story and one that flits around at the fluctuating joint of art, theory, technology, and mass-media. *They are relentlessly adult-hating: a sour, discontinuous serial, packed with tension, farce, and erotic misery.* The way in which the activities can un/make meaning—in an ambiance now solid in remixes, mash-ups and jumble—is vastly different to what it was in times of crisis past. Through frenzied, should swift scores and subverted coverage between emblematic surfaces forcefully change a position? Un/mastery faces the flux of present-day being - images fade, disperse, leak, alter and magnify.

It smells of unwashed dog, barbeque lighter fluid and sperm.

(i) Taxi., D. *Featured Artist Interview - Alberto Villarreal*. Design Taxi. Retrieved 04/06/2010, from <http://www.designtaxi.com/article/44/Featured-Artist-Interview-Alberto-Villarreal/>

ME: There's a sure link between relational aesthetics and your fascination with post-materialism, or things that can't be owned. And you said recently that the CD is done for as a medium, but performance is still alive and very important for the music experience. (18)

This is the un/performer - set amid all of the startling and subjective facets that enfold us. Un/mastery cannot be fixed or known in advance. *In part, the collapse of training was due to glut - the overpopulation of art schools, caused by the general delusion that art is therapeutic.*

Fine art is the embellishment of old pictures. It is performed by carving shares out of all-ready painted interpretations and by despoiling traditions. The use of a camera and a pen (or here in *Word* software (i)), renders the process open subject to augmentation and departure. Clearly art may be composed unequivocally of un/arranged items.

So the brief here splinters the art - as soon as it begins its study, up-to-the-minute art arises. However this is not designed to arrive at intellectual traps: it isn't premeditated to persuade any order for itself. Un/mastery is an imbalanced look (as is all art). Nonetheless un/mastery it is a plea to check the gaze and to stare beyond a subject (or its expression). The un/sitter un/witnesses what surrounds the frame: the endeavour in this view is idealistic (conflicting with the notion of artistic control, which usually offers the audience a limited number of possibilities from which to scan).

Proper citation style for works of art: Minimum information: Artist, Title ---or Artist, Title ---or Artist, Title. The order can be reversed when appropriate. Optional additional column: (Date), style. NEVER USE quotation marks for titles! This format is not to be used with architecture. (ii)

The artist-audience should always misconstrue a large amount of what results from un/mastery.

This un/method carefully litters diligence and perceptions of accuracy - in a reflection of a bigoted real-world occurrence: where there is significant disparity between the *admission* of some versus the *omission* of other. Disorder is apparent in un/mastered works where the details supplied may refer to the sources of inspiration in a copy work, or it may obliterate these from the view completely. Most frequently in un/mastered work vital information is confiscated or replaced with that from elsewhere in the systems: un/worked and awkwardly installed together with the newer work. *But the woozy sense of aesthetic democracy it promoted also weakened the ideal of mastery just at the moment that it came under stack from every deconstructionist in académie.*

To do with numbering your work, is it the most neutral way you've found to identify the work? (19)

Today, un/mastery must tackle its rank as a form that has enlarged hastily in popular culture (making it an expected impetus for all media). There is no chief here, there is only that where the individual finds personal traction. However the effects of un/mastered plagiarism are revolutionary. The limits of art unravel. Collage is both explicit and implicit,

I have become interested in languages which I cannot make up, which I cannot create or even create in: I have become interested in languages which I can only come up upon (as I disappear), a pirate upon buried treasure. (iii)

Such a chronology propositions the junction of a widespread comeback to the stratum of art that encumbers us. Moreover an imperceptible energy adjusts the past (archives, and pedigree to be more grudgingly comprehensible). The attempt to maintain a static image, just does not work. By replaying the motion the research is un/styling and making it over. Once *inside* the actual text of art the artist and audience (by the nature of the individual's position) sabotage it. Un/mastery is a reflection of this disruption. The un/canny occurs when studies are made specifically for the rerun. In each case, the first rush of creative ebullience was followed by winding-down academization, and a sense of stagnancy with fostered doubts bout the role, the necessity, and even the survival of art.

Un/mastery must always work with components. This returns the associative predisposition of the human brain, disintegrating the confines of space and time, drawing awareness to previously concealed connections and appointing links between incongruent ideas and items. In reference to cut-up technique writer William Burroughs referred to himself as,

A map maker, an explorer of psychic areas. (32)

The wounding and rescheduling of these studies fractures the art core enabling the artist to modify in deviation. Images transfer implication under the collage even in kinesthetic terms - smell the art, colour the vowels:

A noir, E blanc, I rouge, U vert, O bleu: voyelles,

Je dirai quelque jour vos naissances latentes (iv)

Un/mastery cannot lead up to a definite result or ending. This aesthetic attempt strives to dissolve any fixed properties of art into a fluctuating process and be rid of the customary control of the artist over the material. The new art words are made in silence: un/mastery is un/attached to the forms. This un/method converts the consciousness of the participant.

(i) *Word* refers to a word-processing software manufactured and patented by the *Microsoft Corporation*.

(ii) *Proper Citation for Works of Art*. Slideshare. Retrieved 09/04/2010, from: <http://www.slideshare.net/kjera/proper-citation-style-for-works-of-art-presentation>

(iii) Friedman, E. G. (1989). *A Conversation with Kathy Acker* By *Ellen G. Friedman*. *The Review of Contemporary Fiction*, Fall 1989, Volume 9.3. Retrieved 09/10/2007, from <http://www.dalkeyarchive.com/book/?fa=customcontent&GCOI=15647100621780&extrasfile=A09F76BE-B0D0-B086-B653FFBC137719A6.html>

(iv) Rimbaud, A., Fowlie, W., & Whidden, S. A. (2005). *Rimbaud: Complete Works, Selected Letters: A Bilingual Edition*. Chicago: University of Chicago Press.

PORPHYROPHOBIA:

A note to the reader — all purple words and passages in this report belong to Robert Hughes (and have been selectively extracted from the final chapter, *The Future that Was*, of *The Shock of the New*). (i)

All your base are belong to us. (ii)

(i) Hughes, R. (1981). *The Shock of the New*. New York: Knopf; distributed by Random House.

(ii) ““All your base are belong to us” (often shortened to “All your base,” “AYBABTU,” or simply “AYB” is a broken English phrase that became an internet phenomenon, or meme in 2000-2002. The text comes from the opening cut scene of the 1991 European Sega Megadrive version of the video game *Zero Wing* (...) which was poorly translated from Japanese.”
All your base are belong to us. In *Wikipedia*. Retrieved 09/10/2011, from http://www.en.wikipedia.org/wiki/All_your_base_are_belong_to_us

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It was a bright cold day in April, and the clocks were striking thirteen. (01)

To do with numbering your work, is it the most neutral way you've found to identify the work? (02)

There is a notion that photographs carry meaning by having an indexical liaison with the real thing. Though, there are so many things that sway the meaning rendered by an image - its technology, production, its situation and that of its viewer. Accordingly (as an image of un/stillness) this is a device of un/working art rather than posting or exhibiting it - it is about the way that a photograph is un/made rather than taking its omnipresence for granted.

Un/mastery is the change from one form or condition of art to another.

[EXCHANGE OMITTED]

M&W are always keen to highlight their limitations. The writing produced in and around the residency is peppered with acknowledgements of the provisional nature of their activities. This is exemplified in the opening line of thejohndoryreport #10 that reads: “Our calling card attests that ‘the love of knowledge coexists with the finest capacity for ignorance’ and we have always been the first to acknowledge that ours is a hands-on and consequently fallible approach”. The duo are even wary of the haphazard fiction of the M&W brand, which was itself initially created as a kind of joke for their collaborative projects. (03)

In the course of global uncertainties conversion as a strategy for revolution has become a main topic of survey in un/art. This expedient actively requires that the un/art-space of transmutation recommend its resilient view. This is the way that un/mastery changes art on the meta-scale.

The same is true for art, which has also lost the desire for illusion, and instead raises everything to aesthetic banality, becoming transaesthetic. (04)

Have you ever worked with algorithms that 'play' visuals that are sync'ed up to your music? (05)

The point at which the un/mastery instrument disintegrates the art into an entirely different entity is the location of its metamorphosis. This is a radical change in the *consciousness* of both the source work itself, its maker/s and therefore its perception. This change effects a small (yet profound) conversion upon the larger awareness of art and its contexts.

Among these studies there may initially seem to be reference to painting, although, upon examination, there is far more that connects it to photography. It is evocative of perhaps even *modernism* - in its concerns for surface and abstraction for example - but its concerns are very much of this un/historical *modo*. Un/mastery is not nostalgia for increasingly outmoded technologies, but it is what happens in the world when things stop serving a commercial function, when they change.

T.W. – That leads us to the next question; can you talk us through your original concepts for the fight scenes as they were described in the script? (06)

Strength can be attributed to working un/collectively. Where alchemy is the science of transforming *matter* this research uses transmutation to better understand and un/construct *art*. A related undertaking is a work by artist Maria Olsen, where performs an incongruous spectatorship in her video and performance works. For instance she simply films herself in the (amusingly banal) act of listening (i).

Un/mastery therefore frees art from its use worth: the details of one-time art instead become a part of new compositions. These are un/images produced from the stuff lying around (the art context). The un/mastery at hand is the demonstration of a projection (such as that seen in conjuring shows) the alchemy of photosensitive chemicals - the thrill of un/production itself. As soon as it departs the artist has no jurisdiction over the way a work will be understood (and it does not matter whether or not the viewer grasps the hypothesis of the activity by viewing the work). So is execution in actuality merely a perfunctory matter - was it, or *is* it, ever necessary to un/materialise a thought?

At about 81.m. on a beach near the Los Angeles International Airport I fired several shots at a Boeing 747. (07)

(i) In her *Performed Listening: H.* (05) Maria Olsen films herself in the act of listening to the *Velvet Underground* song "*Heroin*". Retrieved 18/03/2009, from <http://www.marisaolson.com/projects.html>

It's hard to believe it was a secret until 1993, but this whole area was a secret, property of the Soviet military and carefully eliminated from maps. There was a town here as well: two thousand people, families, a school, classic apartment blocks like any other in the country, now just empty with broken windows, some early nineties pop stars drooping off the walls. It's all very Stalker. (08)

If Isidore Isou introduced the concept of infinitesimal art in his "*Introduction to Imaginary Aesthetics*" (translated from French) (i), does *imaginary* then indicate something is unreal? For un/mastery there is no way out of the imaginary. Frequently (in un/art) object and/or subject meld and collapse. It seems that this pursuit is ironically about perfection, as discovered through the transmutation of flaws and failures. Hence it really is less a process of *improvement* as earlier queried and more a method of enduring change. This is a personal cosmology of conversion. Subsequently is this an oblique documentary practice? Possibly - in the way it that un/documents, absorbs and in its way, liberates the art.

(i) Isidore Isou "*Introduction to Imaginary Aesthetics*" (translated from French) Isou, I., Satié, A., & Bermond, G. (2000). *La Peinture Lettriste*. Paris: Jean-Paul Rocher.

Is there no aura emanating from this projection, from this copy? I am unsure. When Johnson wittily interposes Aboriginality in a sentence on originality it looks like an affirmative gesture; it looks like a strategy whereby a form of primacy or prior claim is asserted. She's fencing territory. (09)

If possession is at the conceptual core of this then diversion is certainly one subtext (and this quest has formed a resounding argument for why this continues to be a compelling rationale for making and experiencing art). Un/mastery operates the collective anosognosia inside/out.

If you could live at any time and place in history...where would that be? (10)

An un/mastered art space is any arena that ideally facilitates a possibility for an un/artist to experiment. Relatively well-known international examples of artist-run spaces include, *City Racing*, *BANK*, *HQ*, the *Vitamin Creative Space*, *16 Beaver*, *Mercer Union*, *YYZ Artists' Outlet*, *p-10*, *Transmission Gallery*, *Blindside*, *Firstdraft* and *MOP*. (i)

New Zealander, Giovanni Intra, transmuted the Los Angeles underground art scene by establishing an artist-run space, *China Art Objects* (ii). In this country, a range practitioner-initiated ideas and studios (*hsp*, *Gambia Castle*, *rm*, *ABC*, *Blue Oyster*, *Enjoy Public Art Gallery*, *Personal Best* (iii)) exist and are on the increasing uptake. These are only a few examples, but these do indicate a rapid swell that evidences a cultural readiness for and pursuit of epicurean procedure, such as that of un/mastery.

Why do you think nuclear sites should be marked? (11)

Through its linkage with source art un/mastery immediately alters any site it occupies (even the atypical institution) metaphorically or literally into an *artist-run initiative* (iv). It denies the establishment by captivating its power through the project's key formulae, including its thieved art studies, modularity and cut-up.

Un/mastery art is sometimes made up of extremely processed (or possessed) images (which neutralise what it might mean to look upon an un/picture of art). This pushes the familiar off the inventory. Art is yesterday's news. Un/mastery pushes and un/frames and does not allow art to act as it was supposed to. Un/mastered studies do/not give the viewer insight into the art that they observe.

(i) *City Racing* and *BANK* in London, *HQ* in Berlin, the *Vitamin Creative Space* in Guangzhou, *16 Beaver* in New York, *Mercer Union* and *YYZ Artists' Outlet* in Canada, *p-10* in Singapore, *Transmission Gallery* in Glasgow, *Blindside* in Melbourne and *Firstdraft* and *MOP* in Sydney.

(ii) *China Art Objects* is a gallery that was created by Giovanni Intra. Although not its original siting, the gallery is now at 6086 Comey Avenue, Chinatown Los Angeles.

(iii) "An artist-run initiative is any project run by visual artists to present their and others' projects. They might approximate a traditional art gallery space in appearance or function, or they may take a markedly different approach, limited only by the artist's understanding of the term. "Artist-run initiatives" is an umbrella name for many types of artist generated activity. One such group, the Belfast-based Catalyst Arts, wrote that: "Artist-run means initiating exchange; emphasizing cross and inter-disciplinary approaches to making art; developing networks; through curation, putting creative ideas and arguments into action" [1] Important historical artist-run initiatives include *The Wrong Gallery* (using a disused doorway to display work) in New York City in the 2000s, and *City Racing* (an old betting shop) in London in the 1990s. (...) Cuckoo is a New Zealand-based

artist-run initiative where its members use other people's spaces to present their program, like a cuckoo bird does by placing its own eggs discreetly into the nests of other birds."

Artist-run initiative. In *Wikipedia*. Retrieved 05/012/2010, from http://en.wikipedia.org/wiki/Artist-run_initiative

(iv) *hsp* (Christchurch - defunct due to earthquake damage in 2011), *Gambia Castle* (Auckland), *rm* (Auckland), *ABC* (Christchurch), *Blue Oyster* (Dunedin), *Enjoy Public Art Gallery* (Wellington), *Personal Best* (Auckland)

(v) *Ibid.*, *artist-run space*

JJ. Did you always have a group concept in mind? (12)

Un/mastery examines its own nature: how does one come to identify something as art? Un/mastery's solution is to enable an artist to be an artist through its act of its study. It is an example of Heuristic art, or it is even a series of instructions for how to obtain an aesthetic experience; it is a *Fluxkit* (ii); it is a telepathic device. Un/mastery also does something interesting by adding a spatial component to time, to *modo*. Fractions of seconds are scattered throughout the gallery. As such the viewer may study the nature of temporality (of how long we look at work for example).

JK: Claire Fontaine describes itself as a fiction and as a ready-made artist. What does it mean, from the perspective of subjectivity, to say that a contemporary artist has become something like a urinal or a Brillo box? (13)

Nevertheless, in this aspect un/mastery very much deals with an idea of slowness. The progressive change caused by un/mastery is an idea that would otherwise be largely imperceptible. If energy is derived from *energeia* (iii) (and is a quantity that can be assigned to every particle, object, and system of objects) then un/mastery is discussing transmuting the energy of an artwork. It shows that the *potential energy* (stored in artworks) can be released by applying the triggering techniques of un/mastery: this is because energy in one form can disappear but the same amount of energy will re-appear in another form. Consequently un/works could also be read as archetypal visions rendered by the un/artist in the grip of an experimental impulse.

(i) The *Benjamin Scale* (as used here, is not a reference to theorist Walter Benjamin):

"Harry Benjamin's Sex Orientation Scale (S.O.S.) was an attempt to classify and understand various forms and subtypes of transvestism and transsexualism in biological males.[1] It was a seven-point scale (with three types of transvestism, three types of transsexualism, and one category for typical males); it was analogous to the Kinsey scale of sexual orientation, which also had seven categories. Much like Kinsey's understanding of sexual orientation, Dr. Benjamin understood the nature of gender identity and gender expression not as a discrete scale, but as a spectrum, a continuum with many variations, much more than those featured in the scale. But the scale he developed seemed to be an easy, rational and clinically useful way to diagnose different forms of transsexualism and to distinguish between those who needed surgical and/or hormonal treatment and those who didn't."

Benjamin scale. In *Wikipedia*. Retrieved 03/09/2011, from http://en.wikipedia.org/wiki/Benjamin_scale

(ii) *"George Maciunas was a Lithuanian-born American artist. He was a founding member of Fluxus, an international community of artists, architects, composers, and designers (...) During this time, Maciunas was assembling Fluxus boxes and Flux-Kits, small boxes containing cards and objects designed and assembled by artists such as Christo, Yoko Ono, and George Brecht. The first one to be planned was Fluxus 1, a wooden box filled with artworks by most of Maciunas' colleagues. Production difficulties meant that the publication date was pushed back to 1964; Brecht's Water Yam, 1963, became the first Flux box to actually be published. (...) Perhaps most important of all of Maciunas's publishing activities remain the object multiples, conceived as inexpensive, mass-produced unlimited editions. These were either works made by individual Fluxus artists, sometimes in collaboration with Maciunas, or, most controversially, Maciunas's own interpretations of an artist's concept or score. Their purpose was to erode the cultural status of art and to help to eliminate the artist's ego.[17]"*

George Maciunas. In *Wikipedia*. Retrieved 03/09/2011, from http://en.wikipedia.org/wiki/George_Maciunas

(iii) *Energeia* is derived from the Greek word *ergon* meaning *activity*.

CF: Claire Fontaine doesn't especially describe herself as a fiction; she is not meant to be a female character with a face, specific characteristics, or moods. She is a fiction in the way any proper name is a fiction. You use the strategy of the pseudonym yourself, and on two fronts, even, with Bernadette Corporation and Reena Spaulings. These two names designate two spheres of collective activity that do not necessarily conform to the formats imposed by the notions "artists' collective" or the "gallery", etc. (14)

What do we see when we enter an exhibition? Allowing the *original* art another existence in another space and time entirely, in this new alignment stands in for a type of defected motion that causes us to misjudge and un/see the source.

Somehow, using the name Claire Fontaine is more precise than signing the names of the people implicated in the work because what we produce is quantitatively and qualitatively different than the sum of our individual practices. (15)

Un/mastery tells a story of our unending and confounding desire to erect meaning, our inability to truly summon history (and our own lost imaginings). It tags flashes of inspiration without consent, preferring to dispatch query as opposed to response. Thus the assignment here inquires as to how might art transform our notion of politics, or of utopia, for that matter. Its inclusion of an un/copy, of copy, of a copy, is a proposal of pragmatic, indefinite, open-ended works. In the space between triumph and malfunction exists an area of latent venture where illogicality reigns and canon is rebuffed. It insinuates that possible outcomes might include ideas around conversion.

It unlocks areas for thoughts without the hard copy requirement. It appeals for a private and public makeover for art. This is the un/history of trance. Such a project necessitates a celebration of collectivity, of adulteration, luminosity, stillness, of *wickedness*.

Claire Fontaine is composed only of assistants, its management is an empty center. (16)

What is it that we do not see, and why is this? Un/mastery is built almost entirely on mis-placements in process and vision. Certain *Hermetic (i)* schools would have it that the transmutation of lead into gold is an analogy for the transmutation of the physical body with the goal of attaining immortality. In *Internal Alchemy* (ii) Carl Jung re-examined these ideas to explain that the inner meaning of alchemical work can be read as more of a spiritual pursuit.

(i) *Hermetic* is used here in reference to the magical and religious movement stemming from the teachings attributed to Hermes Trismegistus.

“Hermeticism or the Western Hermetic Tradition is a set of philosophical and religious beliefs[1] based primarily upon the pseudepigraphical writings attributed to Hermes Trismegistus. These beliefs have heavily influenced the Western Esoteric Tradition and were considered to be of great importance during the Renaissance[2] and Reformation.[3]”
Hermetic. In *Wikipedia*. Retrieved 03/09/2011, from <http://en.wikipedia.org/wiki/Hermeticism>

(ii) Carl Jung elaborated most of his alchemical analysis of the psyche in three major volumes of his *Collected Works*. They include *Alchemical Studies*, *Psychology and Alchemy*, and his final volume *Mysterium Coniunctionis*.

“The system is a mess.” Which system? How does our art change that? (17)

The procedure offers an elixir fix for art. Un/mastery does not however uptake alchemical philosophy, symbols and methods in order to transmute its studies of art, for there is enough such ephemera inherent in art already. This is the discovery of a universal *solvent*.

Nevertheless, made from endless un/organisation of modular components, *this* device does behave rather more as a whole (this in contrast to *postmodern* trends in the art world that reduced art and artists to individuals to parts). Subsequently if un/mastery is a reified unit it is constantly changing according to needs and environmental stimuli. Because of this dynamic the research transmutes observation itself into an agent of growth and the (sometimes) product of (both Einstein *and* Bourriard’s) *relational* concepts.(i)

(i) Einstein *relational* concept: *General relativity*. In *Wikipedia*. Retrieved 18/04/2010, from http://en.wikipedia.org/wiki/General_relativity

and

Bourriard’s *relational* concept: Bourriard, N. (2002). *Relational aesthetics*. Dijon: Les Presses du réel.

Pocock: So they're anonymous . . . (18)

Un/mastery is *not* binary in the way that Derrida might describe structure as being like an, "electric current" (i) (such that causes a relentless play between a positive and negative node). The research is critical of *post-structuralism* and *relational aesthetics* as much as it does assess these, along with other multiple sets of opinion. Un/mastery does not just seek to snap back and forth between the positing and undoing of a thing, but rather it looks back to Derrida's description of *play* (ii)

Derrida describes *play* as the origin of meaning, with which the activity *does* agree. He hunts for the *play* within any text (the actual ways that a content posits itself and is therefore instantly outside itself) playing in another place (in surprising locality) with unanticipated texts (iii).

There are many ways to achieve a vibrational shift into a higher frequency. Your Intention to do so is an important first step. Various ways to raise your personal vibration are: (19)

Un/mastery undresses the now. It also redeems a past and predicts a future. An un/mastered work fundamentally illuminates, but its proposals are art-historically speculative and argumentative. The liberties that un/mastery assumes (to reach aesthetic relevance and to mount sharp and inventive shows) include the transmutation of colours, materials and models that are/not exact scale likeness. With their reflective surfaces, blown-out colours and amplified theatricality un/mastery's proposals are rendered as temptation. Regardless of what is/not said about it, the pursuit both increases and decreases. It will always surpass and dissatisfy expectations. It is a type of puzzle and a mirror.

(i) Derrida might describe structure as being like an, "electric current" *Artandculture. Jacques Derrida Overview*. Retrieved 05/05/2010, from <http://www.artandculture.com/users/73-jacques-derrida>

(ii) Derrida, J. (1967) *Writing and Difference*. Trans. Alan Bass. London: Routledge, pp 278–294

(iii) *ibid.*

Okay. Let's talk about fear, one of my least favorite (and most consuming) topics. If lizard brain—the thing that makes us react in the scared, small, self-preserving way, that just wants “to eat and be safe”—is the source of resistance, it's pretty important to resist succumbing to it. How does one do that? It's not like you can sit down and have a heart-to-heart. (20)

Un/art relies on substitutions and omissions applied to the photographic and filmic records through which the historical and the present are oscillated and constituted. This is un/performed within the shadow of art's currency.

Do you think political and environmental issues can be effectively addressed in art? (21)

No closer to the source, this looks a bit like an amateur at a copier - purposefully so. Un/shoots sometimes snap multiple versions of the art, at or near the original location. Un/mastery prints the contemporary image (masking all but the position and shape of the invisible hole) - predestined (not) to kill the *original* art.

Mats Stjernstedt: What do you consider to be the task of a center for contemporary art today? (22)

Un/mastery presents its un/gentlemanly theft, moreover it suggests something more complex altogether. In *Unprepared Piano* (i), English artists, Thomson and Craighead rig an electronic piano to a database of music files (sourced from the web). This is then 'performed' through an automation driven by a set of rules (the *Unprepared Piano* must play each piece from start to finish but these points of commencement and conclusion are selected by random generation).

The result is a transformation, where traces of the original remain, but form part of a new generative piece of music that could be thought of as an automatic random improvisation. The piano performs and reinterprets each score every time it is played, and although there is no person playing the piano itself, it retains a kind of innate authority because we recognise it as a complex and traditional instrument built and perfected over hundreds of years for the virtuoso. (ii)

This approach to art and vision through its alteration is a helpful strategy for opening up and questioning the way that un/art - and more un/photography - produces un/meaning. For example: if a shade of colour documenting the original cannot ever be truly re-rendered through a photograph, neither a print, nor a screen, then it is unstable. If documentation is unsteady then what is, or was, the real?

(i) *Unprepared Piano*

(ii), English artists, Thomson and Craighead

Craighead, T. (.) *Unprepared Piano*. Thomson and Craighead Retrieved 09/06/2010, from <http://www.thomson-craighead.net/docs/unpiandoc.html>

Do you think it is possible to learn alchemical practices from a book? (23)

Un/mastery is/not a critique of how we look at photographs and how they might function in the art/world. The proposition here is driven by an intellectual restlessness that over time has led to the establishment of new, hybrid methods of inquiry. The practitioner of un/mastery proceeds from the assumption that all systems of belief are partial and contingent - a position that allows for the un/selection of ideas, moments and aesthetics and their recombination at will. If a unifying commitment can be said to exist within this field it is to the idea that un/mastery derives newness by combining unlikely elements to yield improbable conclusions.

The research has been interrogating the site of seeing, the gallery as such, but this is more an examination, or ongoing observation, of spectacle.

I know that to paint the sea really well, you need to look at it every hour of every day in the same place so that you can understand its way in that particular spot and that is why I am working on the same motifs over and over again, four or six times even. (24)

Please discuss the collective unconscious: V: How do you sufficiently inform yourselves in readiness for a project, who do you consult and what roles will they have in the project? (25)

This device hovers at an intermission, reminiscence, transaction, twinge and dissociation. It questions around what is immaterial and what is considered art. Un/mastery is pleased to present ideas in conflict. Artist Adriana Lara's, "*Installation (Banana Peel) (i)*" involves a museum employee who is instructed to eat a banana each morning and discard the peel somewhere in the exhibition space. Aptly, a security guard oversees it - this adding an intangible auratic human asset, which indefinably activates the activity as only a living breathing creature may.

Un/mastery is a doctrine that art exists for the sake of its beauty alone in reaction to prevailing utilitarian social philosophies and to the perceived ugliness and philistinism of the industrial age.

What would the artist think of your study?

(i) Brion, R. (2009). *Banana Peel Installation by Adriana Lara at the New Museum's 'The Generational: Younger Than Jesus' Show [food art]*. New Museum, New York. Retrieved 08/06/2010, from <http://www.eatmedaily.com/2009/04/banana-peel-as-art-adriana-laras-installation-at-the-new-museums-the-generational-younger-than-jesus-show-food-art/>

Is the location of the structure important to you at all or would it be equally interesting anywhere? (26)

In these research works un/mastery is discreetly playing against the contemporary strategies that transform creativity into isolated, saleable objects. This reflects art's viewers acculturated readiness to accept detritus (or residue) as sculpture and point to the alchemical power of artist and gallery in transmuting random objects into un/art.

How did you get involved in the making of Roland Emmerich's 2012? (27)

Chance is capricious, which is what the research values as a result. Its goal is transformation and there is nothing un/natural about it. In this respect, the alchemist and the artist have a good deal in common. Scenarios are the models for un/mastery. This device cross-appreciates the world by means of its un/visualisation. The non-reality of art is suspended here.

This is the presence of an idea-object because art looks different when it's hanging - it invades the space. The proposal holds abstraction. Art is always an artificial item, as much as it can seem more real than real, it is more of a tense-real stand-in for the real thing. This is the magnetism in the aura of un/production - un/mastery treats the copy as actual souvenir and an un/trophy. This must influence and move the poignancy of art.

(...) and there's a camera on the front bike, facing rearward, so that you can see the oncoming, the front façade. (28)

Perhaps it is intended as a prank - I don't know.

**Brooklyn Street Art: But definitely you need a computer and Photoshop, right?
(29)**

The art is haunted - un/photography is its hunter. The surface of an un/photograph becomes a portal through to the art gone before and even to the architecture of the installation space. It becomes impossible to project onto un/images - because despite any concentrated looking all that is visible is what surrounds.

AP: When new artists want to join, how do you decide if that person's work is good enough? (30)

Un/mastery insists on the photographic medium's ability to serve as a changing index not only of the instant of its exposure but of time since that moment - present, absent, the un/photograph empties out, unpacks into its new ambiance.

DISTINCTION

7. Oops! One more: Is there anything you'd like to change about the site? (31)

There is a loaded sensibility being the third, or firth, amongst actors - this is an inlet, a riddle. Art is about (to) change. Un/mastery deals in un/matter - it sees all custody as made-up. This is the casting out of the story. So what is the object and what is the image now? Art must move on: is/this is one world? For un/mastery the art object is possessed and un/mastery is moving art.

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Research Report 0.7 Trans-mutation and other results

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