

CASE BOOK

CASE BOK

curated by j. s. davis

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casebok = CA (California) + SE (Sweden) + BOK (Book). This collaborative experiment coalesces creative energies rhizomatically stemming from California and Sweden as geographic initiators of future cooperation between America and Scandinavia. Participants possess allegiances from all over the world, yet they were influenced by one or both of these regions, residing as artists and / or writers in California or Sweden at the time of creative production. Five distinct projects were created, then each project was responded to via creative ekphrasis and ranging forms of criticality. casebok and its collaborators are 1 / nth of a searching multitude, where passports are moot inventions of the past, where open discourse and investigative faction-forming take priority.

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On the Prejudices of Curators

J. S. DAVIS

Granted that nothing is ‘given’ as real except our world of desires and passions, that we can rise and sink to no other ‘reality’ than the reality of our drives—for thinking is only the relationship of these drives to one another—: is it not permitted to make the experiment and ask the question whether this which is given does not *suffice* for an understanding even of the so-called mechanical (or ‘material’) world?

— Nietzsche, *Beyond Good and Evil*

Being someone with a tangled history with contemporary literature and avant-garde writing, I’m enthusiastic about collaborations that question the relationship between creative writing, criticality and art, as well as how an artist or writer might benefit from responding to someone else’s work besides their own. My desire to follow through with *casebok* began with a curiosity with the unknown—an ambition to combine collaborative forces consisting of individuals not necessarily associated with one another, hoping for an organic outcome. I am interested in the space between the natural and unnatural, between the comfortable and awkward, between the safe and risky, between the same and different. *casebok* aspired to investigate the gaps between these areas by allowing artists and writers freedom to pursue uncharted practices and process-based methods—sometimes as self-contained experiments in their own right and at other times, as a direct response to an orchestrated piece.

Another ambition for pursuing *casebok*: there seemed to be few approachable yet flexible platforms available for artists and writers residing in the United States to work closely with those located in Scandinavia two years ago when I began to formulate the idea for *val eveil*. There were only educational institutions, selective galleries and buddy-centric collectives, along

with a few self-proclaimed, slippery curators who often seemed MIA. Cold, distanced inaccessibility is rarely in anyone’s artistic interest. I never discovered a project that directly connected artists and writers residing in California specifically with those located in Sweden; it appeared to be a fresh premise. CA + SE = ‘case’ plus ‘bok,’ being the Swedish word for ‘book,’ giving way to the name *casebok*.

When choosing the contributors for *casebok*, I hoped to find a middle ground. It is common for curators to choose artists to be in their showcases based on association; most of us know that friends and acquaintances have more to lose if they don’t complete a project or task. It is safe to say that it is difficult to maintain an amicable rapport with one who has sabotaged one’s hard work and effort. Curators and artists often fall into ‘the buddy zone’—even if it wasn’t their initial intention. Most people have a natural desire to want to see their friends and close colleagues succeed; they enjoy seeing a loved one happy. Yet, there is little challenge in only choosing friends and acquaintances to be in a project, as well as the fact that one might find themselves too familiar with the outcome of a dear friend’s contribution. On the other hand, because *casebok* was my first attempt at a more involved cross-cultural collaboration, I felt wary of choosing only complete ‘strangers’ or people that I had never met to participate in the process. For, what is a stranger’s incentive to follow through with their task, to do what is expected of them? It is impossible to know, hence them being referred to as ‘strangers.’ Instead of choosing only ‘strangers’ or choosing only known, trusted colleagues, I included both.

Statistically, the final *casebok* results gave way to a 3 : 4 ratio of familiar art-makers to those who were ‘strange’ to me, respectively. I attempted to include more artists and writers who were new to me—not just new to the external viewer. In the future, I may approach only new artists, but that

would be a constraint for an entirely different project. *casebok*, as a curatorial concept, was also interested in connecting artists / writers from these two regions of the world for collaboration based on their shared desire to experiment and a mutual curiosity for an imagined ‘uncharted terrain’ born either from the production of their work or from thoughts branching from each. I hope that *casebok* was strengthened by hybridizing the known with the unknown. After all, one might even consider this mingling to be a reflection of the state that an immigrating curator finds herself in: sequestered between the familiar and foreign. With this in mind, I also selected contributors based on a number of more traditional methods, including their expressed enthusiasm for the project, their desire to collaborate with others that they did not have a rapport with beforehand, their ability to visualize and dissect ideas, artistic merit either observed firsthand or via their portfolio, their ability to commit to a long-term project and their talent for adhering to deadlines.

One obstacle in following through with *casebok* was related to creating a functioning call-and-response structure. Initially, I had hoped for two duos, two trios and two quartets, with one ekphrasis and one critical writing response for each of these six collaborations—18 pieces total. Yet, as one might notice, the structure is instead: one US solo, one SE solo, one duo, one trio and one quartet plus their ekphrasis and critical writing responses to each project—giving way to 15 pieces. One might inquire: why the change? As other curators may have experienced, artists don’t always do what they set out to do. Three of the initial six collaborations failed: one duo, one trio and one quartet. A duo failed because one of the collaborators had an unexpected illness in their family, thereby postponing their project indefinitely. A trio failed because I placed too much trust in new artists (i. e. ‘strangers’) that I chose, based on their track history. A quartet failed because they could not decide upon leadership, therefore, no one took the

reigns—responsibilities shifted among them, and they lacked common vision and inspiration.

There were various ways in which I attempted to nurse these three troubled collaborations before they failed (i. e. intervention techniques). In certain cases, only one of the collaborators was ‘the problem,’ but the rest of the collaborators were eager to move forward with the project. When this was the case, the individual was replaced after giving their collaboration a trial period, which was usually no longer than a month. I intervened if a specific project had not launched in some preliminary form after a month’s time. Most of the time, a collaborative delay was due to the fact that they realized that they still had a few months to complete their project but didn’t know how to complete it without moving forward together as a unit. In many cases, artists and writers work better under pressure and at the last minute. After a month, if one of the collaborators did not ‘work well with others,’ I chose to relieve this person of their responsibilities, then proceeded to find a replacement collaborator to fill their shoes. There were other times when collaborators indicated that they wanted me to ‘tell them what to do.’ When this happened, I told them that this was not my role, which was instead to find talents in both regions of the world, invite them to participate, connect them with one another, give them a template to follow and organize their final results. It was not my role to give anyone a creative assignment to follow through with—yet, specific assignments were requested enough for this to become a recurring issue.

Some artists that I had initially approached seemed intimidated by the flexible premise: the freedom to make any kind of art, with ‘strange’ artists from a contrasting location yet collectively as a group. Often, deadlines were extended; I predicted that this would happen before their processes began. I tried to, at least, offer participants a default framework to adhere

to, and I suggested that they follow it to relieve them of any stress related to presenting their final product, hoping to give them room to focus on the actual art-making process. Yet, even as I write this sentence, I am reluctant to think that there is always an obvious division between the process and the presentation of art-making. For instance, artists usually choose to either micro- or macro-manage their creative process. If they micro-manage, they polish their work in small increments that often parallel the final result. Whereas, macro-managing artists make art in a less self-conscious way, and at the very end, they polish results. In short, I tried to assist groups if they needed help communicating, but I did so with caution. I didn't want to dominate or overly influence their process any more than I already had.

Despite using these intervention techniques, some projects did not launch. Yet, it's more interesting to focus on how I overcame these setbacks, knowing that I had already lost time waiting for collaborations to be completed. Regarding the failed duo, it was replaced with the SE solo project. Regarding the failed trio, one of the members (Abramowitz) presented substantial project material that was able to stand alone, therefore his work became the US solo project. Regarding the quartet, it failed; there was not enough time to organize a new quartet. Therefore, the two duos, two trios and two quartets morphed into what the viewer now sees. Two variations of responses were given for each of these five projects: one ekphrasis piece and one criticism piece. The writers and artists chosen to respond to these five creative projects were given much freedom to experiment and 'play.' For instance, writers were not always expected to *write* responses, and critics were not expected to respond within the confines of conventional criticism.

The project results as they stand do not follow the structure that I initially imagined for *casebok*, yet they justify my curatorial ambition. Sandin be-

gins the *casebok* project by initiating a candid conversation of both feminist and politically inquisitive proportions, visually and textually investigating philosophical notions of the 'I' and 'the Other'; Abramowitz shares a text piece based on generating randomized results from a student questionnaire geared towards intensifying our search for significance; WAI creates *the script* accentuating the riddle of human mortality, our dependence upon a flawed, collective memory and a desire to transcend time; Bean, Burkhalter and Wiezell dissect and reject notions of the documentary as self-portrait, cultivating questions related to how one's location affects reality and vice versa; A5 and Loiseleux harness a creative momentum extracted from that which is left behind, undetected and remaining.

Regarding the *responses* to these aforementioned creative solo and collaboration pieces, they are flirtatious and arouse curiosity. Jacobson responds directly to Sandin's image, providing a micro-narrative into a day in the life of Sandin's painted young woman; Löf questions Sandin's declarations and examines art historical connections, attempting to better understand their mutually shared 'Swedishness'; Alvergue responds to Abramowitz's questionnaire and results by creating his own set of poetic poses and movements for a body thriving off of interaction and expression; Kim responds to Abramowitz's piece with pointed criticality, nostalgia and reverence; Carter responds to WAI's *the script* with a fleeting dialogue and narrative prompted by their work; Berg shares his imagined IM conversation between fictional versions of his collaborators, himself and myself, questioning each character's motivations, expertise and their communicative difficulties caused by the unavoidable barriers (e. g. geographical, linguistic and theoretical) between us; Richert spins a dissociative text of thirty manipulated pieces responding to the trio's intended structure and method; Berardini constructs a charming parallel between criticism and an awkward first meeting, coupling the possibility of a future romance with the sheer disappointment

of reality; Viegner weaves his inquiry into residue with the wild, organic energy of art-making and the sentiment that berries are nature's bejeweled adornment; Adair responds to the quartet collaboration with a more classic approach, providing both the reader and artists in question with well-formulated opportunities to re-examine their process and results.

I am not confident that I have become a more graceful curator from this project, even though I feel significantly more capable from this experience. Regarding 'the prejudices of curators,' I only know my own, and I hope that I have overcome at least some of them by putting myself and my ideas to the test. Some collaborations failed and others succeeded for reasons that I will never understand despite my speculation, yet this project in its entirety is a sound starting point. A curator is, in essence, a nurturer and guardian—not a savior. Or as Suzanne Pagé shared in an interview with Daniel Birnbaum,

The curator should be like a dervish who circles around the artworks. There has to be complete certainty on the part of the dancer for it all to begin, but once the dance has started, it has nothing to do with power or control. To a certain degree it is a question of learning to be vulnerable, of remaining open to the vision of the artist. I also like the idea of the curator or critic as a suppliant. It's about forgetting everything you think that you know, and even allowing yourself to get lost.¹

And in adopting this role of 'fancy-footed rustler,' I'm in no position to turn down a difficult dance with Uncertainty or reject the outcome of something that was never within my control.

Upon coming to Stockholm, I carried with me specific notions of what Scandinavia would be like and what Sweden could offer someone who was dis-

content with their own country. Over time, it became clear to me that I had moved to Sweden to investigate ideas that I had about social democracies and the Scandinavian way of life through direct experience. I also wished to release myself from the burden of Capitalism. But did I ever find out what this felt like? Not quite. It's close to impossible to ignore the forces of Capitalism, no matter what political climate directly dominates one's surroundings. I am not yet a Swedish citizen, and I still don't comprehend what many Swedes discuss around me *på svenska*, despite my attempts. Perhaps, there is some truth in the notion: *You can take the girl out of America, but you can't take America out of the girl*. Not overnight. I may never know what it's like to be a 'Swede' living in Sweden. Therefore, my desire to come to Sweden has shifted from my curiosity to experience their socio-political climate to my curiosity about the art stemming from such a climate.

Perhaps, it is unjustified to place one country above another—in this case, comparing the United States to Sweden. Yet, I don't particularly love either country in its entirety. I don't condone or attempt to make excuses for the problems that I have personally seen, read about or witnessed in either nation. Both America and Sweden are guilty of their own set of injustices and biased maneuvers—neither country is exempt from wrongdoing. No matter how much I read about Sweden's pristine education and healthcare system, I've seen enough immigrants come to Sweden who can't find proper housing, financial aid opportunities to continue higher education and are unable to secure respectable jobs—whether it be by the book or under the table. Sweden isn't making ample room for newcomers. Or I could say to America: why treat your Mexican immigrants with disdain? History has proven that fifty years from now, you may need Mexico as an ally against some new threat—whether imagined or real. Friends become enemies and enemies become friends with shocking regularity; this power shift could be avoided with a heightened awareness to historical patterns. Isn't it time we grow up

1 Hans Ulrich Obrist, *A Brief History of Curating* (Zurich : JRP | Ringier, 2008), 236.

and share our toys?

I haven't given up on the future; working peacefully towards a common set of goals might be the lasting thread. I desire to see the people of Scandinavia (and by 'people,' I mean *anyone* living in one of these Scandinavian countries, not just citizens) working more closely with people from my home country on projects such as this one. Yet, my desire to follow through with this project is less about connecting residents of Sweden with residents of America and more about connecting those around me with those left behind. In a way, *casebok* is a curatorial gesture of connecting the past and present to form a new future, based on my own narrative and political occupations. If the world as it is now doesn't live up to our self-created utopias, who are we to turn away an experiment that merges two geographic sites (as well as their creative offshoots and energetic inquiries) which represent two political states into a melange of collaboration? Without trying, it is impossible to gauge the outcome of any experiment. Nothing happens on its own.

SE solo



You Old, You Free?: *Reflections on Swedish Citizenship / Du Gamla, Du Fria?: Reflektioner Kring Det Svenska Medborgarskapet*

TURID SANDIN

INTENT

I am a Swedish citizen, which is a given part of my identity. I was born here, as was my family, generations before. Swedish is my mother tongue, and I have always considered 'Swedish' history to be mine. Yet, many Swedish citizens do not share my experiences; perhaps, their parents own a different ethnic background—or maybe, their traditions and history originate from alternative geographic locations.

None of this makes these individuals less Swedish. In my opinion, Swedish citizenship is enough to consider an individual to be Swedish. As a Swedish citizen, one is considered sufficiently 'Swedish' and therefore accepted as part of the Swedish community. As a citizen, one should also possess rights that citizenship entails such equality under the law and protection against discrimination—similar to the way that citizenship entails certain obligations. Swedish citizenship (i. e. to be Swedish) is less focused on shared traditions, language and historical connections and more about declarations made in one's passport. It is a formal nationality, which begs the question: who is allowed to determine who is more or less Swedish?

When I started school at the age of seven, there were nineteen contrasting mother tongues spoken by my peers. Our roots were planted in all of the world's continents. In my class, there were a number of children who carried experiences of war, starvation, flight and migration. Above all, we were twenty-one children with singular stories who shared our place of resi-

dence, Alby: an underprivileged suburb of Stockholm. I suspect that all of my classmates were Swedish citizens, but I do not know. To me, it was irrelevant. I grew up in a pluralistic society where connections between being Swedish and being of a certain religion, history or skin color were invalid. During my childhood, there was no 'Them,' based on nationality. Everyone belonged. Everyone was 'Us.'

It was only later that I understood that there were those who considered our differences as defining aspects, used to determine who is 'Swedish' and who is not. It is probable that such a division was fairly accurate in the beginning of the last century, when migration between countries was relatively limited and terms such as 'Minister of Integration,' 'Swedish For Immigrants' and 'Labor Migration' were still unknown. Globalization has led to greater mobility between nations and for people, corporate enterprise and finance. It has also increased transnational communications and the promotion of cultural exchange. The border between what is Swedish and what is not becomes more fluid. As a Swedish citizen, one can possess any appearance, mother tongue and practice any religion.

When globalizing forces challenge Sweden's 'national identity,' maintaining the notion of 'Swedish origin' becomes important for certain nationalist groups. Unfortunately, many of these political factions argue that all individuals are not equal. Some of these groups believe that the boundary between 'Us' and 'Them' does not coincide with the one between a citizen and a non-citizen; the 'Us' versus 'Them' divide instead parallels the 'Swedish' versus 'non-Swedish' barrier.

Because of this reality, my approach to this discussion of 'Swedishness' is ambivalent. I believe that a pluralistic society is the norm, where factors such as appearance and background prove to be irrelevant. Everyone can

be Swedish. The border between 'Us' and 'Them' exists only within ourselves, and it is unnecessary and forced. Any person one meets is, despite nationality, a fellow human being.

The woman in this painting is located in relation to a fence. The fence symbolizes a boundary between 'Swedish' and 'non-Swedish.' I do not support the perception of such a dividing line; therefore, the woman in this painting has turned her back against the fence. She reads, seemingly unaware of the fence's existence behind her. The importance of the boundary (i.e. the fence) is reduced if it is ignored. Yet, regardless of how one approaches concepts of boundary and membership, it is likely that the people that one meets will force one to consider these divisions. The viewer of this painting is free to determine whether this woman is included, excluded or neither.

INTENTION

Jag är svensk medborgare, någonting som är en självklar del av min identitet. Jag är född här, liksom min släkt genom generationer. Svenska är mitt modersmål och jag har alltid betraktat den 'svenska' historien som min egen. Men många svenska medborgare delar inte mina erfarenheter; kanhända har deras föräldrar ett annat etniskt ursprung och kanske härrör deras traditioner och historia från andra geografiska områden.

Ingenting av detta gör dessa individer mindre svenska. Jag menar att ett svenskt medborgarskap är tillräckligt för att en individ ska anses vara svensk. Som svensk medborgare bör man ses som tillräckligt 'svensk' för att accepteras och kunna känna tillhörighet. Som medborgare bör man också äga de rättigheter som medborgarskapet innebär, exempelvis likhet inför lagen och skydd mot diskriminering—på samma sätt som medborgarskapet innebär vissa skyldigheter. Ett svenskt medborgarskap (att vara

svensk) fokuserar mindre på gemensamma traditioner, språk och historiska kopplingar utan mer på vad som står tryckt i passet. Det är en formell landstillhörighet, vilket väcker frågan: vem har rätt att avgöra vem som är mer eller mindre svensk?

När jag började i skolan som sjuåring talades det nitton olika modersmål av mina klasskamrater. Våra rötter fanns i alla världens kontinenter. I min klass fanns ett flertal barn med erfarenheter av krig, svält, flykt och invandring. Framförallt var vi tjugoen barn med unika historier som alla bodde i Alby: en fattig Stockholmsförort. Jag förmodar att alla mina klasskamrater var svenska medborgare, men jag vet inte. För mig var det oviktigt. Jag växte upp i ett pluralistiskt samhälle där kopplingar mellan att vara svensk och att ha någon viss religion, historia, eller hudfärg inte gällde. I min barndom fanns inga 'Dom,' baserat på nationalitet. Alla tillhörde. Alla var 'Vi.'

Det var först senare som jag förstod att det finns de som tycker att våra olikheter är viktiga faktorer för att avgöra vem som är 'svensk,' och vem som inte är det. Förmodligen stämde en sådan indelning relativt väl i början av det förra århundradet, när strömningen mellan olika länder var relativt begränsad och begrepp som 'integrationsminister,' 'svenska för invandrare' och 'arbetskraftsinvandring' fortfarande var okända. Den globala utvecklingen har dock lett till en ökad rörlighet mellan länder, både för människor, företagande och pengar. Den har vidare lett till ökad transnationell kommunikation och ökat kulturutbyte. Gränsen mellan det som är svenskt och det som inte är det blir alltmer flytande. Som svensk medborgare kan man ha vilket utseende och modersmål som helst, och åtnjuta religionsfrihet.

När de globaliserande krafterna utmanar den 'nationella identiteten,' som 'svenskheten' är, blir en idé om det ursprungligt svenska viktig att hålla kvar vid inom vissa nationalistiska grupper. Tyvärr förfäktar flera sådana

politiska grupperingar människors olika värden. Man anser inte att gränsen mellan 'Vi' och 'Dom' är densamma som mellan medborgare och ej medborgare: uppdelningen i 'Vi' och 'Dom' är istället liktydig med 'svensk' och 'icke-svensk.'

På grund av denna verklighet har jag ett ambivalent förhållande till sven-skhetsdiskussionen. För mig är det pluralistiska samhället det normala, där faktorer som utseende och bakgrund är ovidkommande. Alla kan vara svenskar. Gränsen mellan 'Vi' och 'Dom' skapas inom oss, och den är onödig och påtvingad. Den person man möter är, oavsett nationstillhörighet, en medmänniska.

Kvinnan på målningen är placerad i relation till ett stängsel. Stängslet symboliserar en gräns mellan 'svensk' och 'icke-svensk.' Jag ogillar tanken på en sådan avgränsning; därför har kvinnan på målningen ryggen vänd mot stängslet. Hon läser, till synes omedveten om stängslet bakom henne. Stängslets (avgränsningens) betydelse avtar om det nonchaleras. Oavsett vilken inställning man har till begrepp som gränser och samhörighet är det dock troligt att man ställs i relation till en sådan avgränsning av människor man möter. Det är upp till målningens betraktare att avgöra om kvinnan är inkluderad, exkluderad, eller ingetdera.



Turid Sandin, *Du Gamla, Du Fria?*, 2009

Anya

KATIE JACOBSON

Her back is turned to the world; the world is turned from her. With that book and her face, she doesn't care. That chair was here already. Grass overgrown. Behind her, there is no ground.

Her face—she concentrates on not caring.

Her jaw is defiant, but her eyebrows are not.

She is holding her book, but she is not reading. Her eyes are closed. Against the sun or what?

The sun is behind her. The clouds are behind her. Behind her, there is no ground. Her eyes are closed.

She had slipped out of the window hours before. Curtains flapping in the breeze—that gauzy pink billow that had never suited her. She should've been too old for climbing trees, practically an adult, but she was just now tall enough to reach the gnarled branches from her bedroom window. Shinying down the thick oak trunk.

The sun is behind her. The clouds are behind her. Behind her, there is no ground.

Her hair is cropped short, and her collarbone reflects the sun. The hollows beneath it reflect the sun.

Her bathroom is all white, a porcelain clawfoot tub, fixtures beginning to rust. The sink, free of dust and toothpaste residue, cups long locks of blonde hair in its upturned palm. Scissors and an electric razor are perched primly nearby, having satisfied their duties, the matte-tiled floor is littered with shorter tufts of hair in a ring around where she stood.

Her feet are bare. Long grass. Weeds. Behind her, there is no ground.

Her mother did not hear the hair fall into the sink. Her mother did not hear her slide out of the window, or down the tree's strong trunk, or onto the plush waiting grass. *Anya, come downstairs. Anya, it's time for dinner. Anya. Anya!* But she is too far away to hear, and she has no appetite. She can no longer stand to pitter-patter down the stairs at her mother's call.

She did not stop to find her shoes. The uneven grass on her soles makes her feel earthen and catlike as she bounds on toned calves. Her camisole is slightly dingy; this too reminds her of her proximity to dirt. How it smells so fresh.

Behind her, there is a fence. Chain-link. It protects her from toppling off the edge. It stops her from going over the edge.

Her chair is hard white metal, and she remembers a swing from her childhood. When specifically was her childhood? What was this time now? She abhors the word *adolescence*. Gripping the chains, she pumped her legs faster and faster, harder and harder. Had she been trying to escape from something even then? She thought that her youth had been pretty happy. Eventually when she pumped long enough and hard enough, she would look down and see that her shadow extended to the edge of the sand—that if she jumped, she would land in the grass outside the swing set's tidy rect-

angle. And she always jumped.

There are things that she wants to remember and others that she wants to forget. Her memory does not always comply with her wishes. Her eyes are closed. Against what? She wishes she did not remember. She is holding a book, but she is not reading it.

In the summer, the sun sets late. The sky is bright although it's evening. And she really should be getting home.

She decides to stay until dark. In the dark, she can open her eyes. In the dark, memory tends to agree with her more.

Response to *You Old, You Free?* / Svar till *Du Gamla, Du Fria?*

OLOF LÖF

RESPONSE

The painting *Du Gamla, Du Fria?* is supposedly a reflection on Swedish citizenship. Though it is hard to notice initially, it is a painting about what resides within and without respectively. This dichotomy becomes more clear as soon as one takes more time to further investigate the painting.

A young woman sits on a chair which stands on a grassy knoll. There are blue skies with cumulus clouds in the background. A fence stands behind the woman and reaches from one side of the painting to the other. The woman holds a book and is either reading or shutting her eyes. At first glance, the painting appears to be an idyllic portrait, and the beholder becomes curious about what this woman could possibly be dreaming about. Is she rapt in dreams about love or other romantic quandaries? Diderot would have been delighted and would have spun out his own fabrications regarding what the woman could be fantasizing about. However, there is a fence in the background. If not for the fence separating the woman from the blue sky, one could dismiss the painting as romantic kitsch—even though there is nothing wrong with kitsch, this painting wants to say something else. This fence urges the beholder further examine the image and become more interested in what could be going on behind the woman's eyelids. A threatening yet peaceful atmosphere is created with the fence and the woman reading against a blue sky. With light clouds sailing past, one is able to gather a completely different meaning.

The fence is reminiscent of L. G. Lundberg's paintings of fences. For a six-year period during the seventies, Lundberg painted nothing but fences.

This strong yet ambivalent motif of the fence makes us consider what is inside and outside, respectively. Is this woman in *Du Gamla, Du Fria?* inside a securely fenced-off sphere, or is she excluded from a community that she can only read about? In this case, one can discern from the painting's title and from its accompanying text that this painting is interested in 'Swedishness'—who is defined as Swedish and who is defined as non-Swedish. The absence of direct references forces the viewer to consider that which is not present, what we can relate to but not connect directly to our 'Swedishness.' Notions of community, as well as marginalization issues that a nationality can generate, are reflected in the painting. The viewer is forced to question what is considered Swedish. In Sandin's painting, one is able to detect her ambivalence to answer questions regarding our 'Swedishness.' There are no given answers. Sandin instead writes about her own childhood. Her class consisted of multiple nationalities, yet she considered everyone to be Swedish. Only later, when conventions become more clear, were children then defined on the basis of their original nationality.

Still, the young woman in Sandin's painting seems quite Swedish—although it could be one's own prejudice confirming this convention. The idyllic portrait may be a rhetorical trick to illustrate difference, but at the same time, it reinforces the prejudice of a blond 'Swedishness.' Borders have been erased, but this ideal of 'Swedishness' that we are being fed cannot be denied—regardless of its fallacy. 'Us' and 'Them' become categories that one uses to define oneself.

SVAR

Målningen *Du Gamla, Du Fria?* är tänkt att vara en reflektion kring det svenska medborgarskapet. Även om det är svårt att se till första början är det en målning som handlar om vad som befinner sig innanför respektive utanför. Denna uppdelning blir tydligare så snart man tar sig mer tid att undersöka målningen.

En ung kvinna sitter på en stol som står på en gräsbeklädd kulle. Himmelen är blå med några stackmoln i bakgrunden. Ett stängsel står upprest bakom kvinnan och sträcker sig från ena sidan av målningen till den andra. Kvinnan håller i en bok och antingen läser eller blundar. Målningen ter sig vid en första anblick som ett idylliskt porträtt och betraktaren blir nyfiken på vad flickan möjligen kan drömma om. Är hon försjunken i drömmar om kärlek eller andra romantiska bryderier. Diderot hade blivit förtjust och spunnit vidare på sina egna fabuleringar om vad flickan månne fantisera om. Nu står det dock ett stängsel i bakgrunden. Vore det inte för stängslet som skiljer av kvinnan från den blå himlen kunde man avfärda hela målningen som romantisk kitsch—även om det inte är något fel på kitsch, vill målningen säga något annat. Just detta stängsel uppmanar betraktaren att närmare undersöka målningen och på riktigt intressera sig för vad som kan tänkas utspela sig bakom kvinnans ögonlock. En hotfull men samtidigt fridfull stämning byggs upp med hjälp av stängslet och den läsande kvinnan mot en blå himmel. Med lätta moln seglandes förbi kan man uppfatta en helt annan innebörd.

Staketet påminner om L. G. Lundbergs målningar med stängsel. Lundberg målade under en sex år lång period på 70-talet ingenting annat än just stängsel. Det starka men ambivalenta motivet som stängslet utgör får oss att fundera på vad som befinner sig innanför respektive utanför. Är kvinnan

i *Du Gamla, Du Fria?* innanför i en säkert inhägnad sfär eller är hon utfrusen ur en gemenskap som hon bara kan läsa sig till? I det här fallet kan vi av målningens titel och medföljande text sluta oss till att målningen behandlar 'svenskhets.' Vem definieras som svensk och vem som icke-svensk? Avsaknaden av direkta referenser får oss att begrunda det som inte finns närvarande, det vi kan förhålla oss till men inte omedelbart kan koppla samman med vår svenskhet. Den gemenskap respektive utanförskap en nationalitet kan ge upphov till avspeglas i målningen. Betraktaren tvingas fråga sig själv vad den anser vara svenskt och inte. I Sandins målning går det att uttolka en ambivalens som speglar frågor om vår svenskhet. Det finns inga givna svar. Sandin skriver om sin egen uppväxt där hon gick i samma klass som ett flertal andra nationaliteter men ändå ansåg att alla var svenska. Det var först senare när konventioner blev alltmer tydliga som de olika barnen började definieras utifrån sin ursprungliga nationalitet.

Samtidigt ser kvinnan på målningen i allra högsta grad svensk ut, även om det kan vara ens egna fördomar som bekräftar den konventionen. Det idylliska porträttet må vara ett retoriskt knep för att tydliggöra avvikelser från en sådan konvention, men det befäster samtidigt föreställningen om en blond 'svenskhets.' Gränser har suddats ut, men det svenskhetsideal vi matas med går inte att förneka—hur osant det än är. 'Vi' och 'Dom' blir olika kategorier utifrån vilka man definierar sig själv.

US solo

Social Adjustment Worksheets

HAROLD ABRAMOWITZ

INTENT

This is a project about resilience—the human capacity to face, overcome, gain experience and be strengthened by adversity—which aims to discuss the issue according to the views of Viktor Emil Frankl’s logo-theory. *Social Adjustment Worksheets* is a study of logo-theory, highlighting concepts that make resilience possible: the size of the human heart (i. e. the human being’s noetic dimension) seen as a multiple of the force that follows the spirit of resistance and responsibility; the search for meaning as a primary motivation; and ‘autotranscendência,’ so to speak, provided by humor and self-comprehension. Various concepts of resilience are described, as are the issues of risk, encouragement and protection. Textually, then, resilience and strength become the consequences of finding meaning for life and moving towards its fulfillment, which makes it possible to say ‘yes’ to life, despite everything.

METHOD

The aim of the project was to investigate at least 217 motivational orientations from seven different ‘schools.’ Participants answered questionnaires that asked their beliefs about effort value versus ability in a variety of achievement contexts, their achievement goal orientations and strategies they used in the study of a specific subject matter. Results were then randomized by using “the information on participant response.” Within each block, a probability was first assigned using a random number generator for each incoming text. This random probability was then compared to a continuously adjusted probability that was calculated based on the preceding outcomes. Based on the comparison result, the text was assigned into

Tx A or Tx B.

An example of this procedure is as follows: a ball is drawn and replaced from an urn that contains α balls representing Tx A and α balls representing Tx B. A success results in adding β balls representing that text; a failure results in adding β balls representing the opposite text. Thus, on the next draw, the probability of drawing a ball representing the text with more successes and less failure is increased.

PROMPTS (Tx A)

Vocabulary (1-7)

1. (procedure, introduction)
2. (command, hypothesis)
3. (law, right)
4. (stated, convincing)
5. (absurd, real)
6. (inundate, flood)
7. (extinguish, release)

Vocabulary (8-14)

8. (veracity, fear)
9. (dogmatic, faithful)
10. (clear, radical)
11. (sad, elegant)
12. (athlete, recluse)
13. (ordinary, lax)
14. (godliness, faith)

Vocabulary (15-21)

15. (talkative, witty)

16. (decorous, unwritten)

17. (timely, late)

18. (replica, antique)

19. (wise, bashful)

20. (penalty, sacrifice)

21. (silly, impossible)

Vocabulary (22-28)

22. (duplicity, vertigo)

23. (charlatan, servant)

24. (action, remove)

25. (peace, penance)

26. (mystic, quack)

27. (late, omnipresent)

28. (misunderstanding, learned)

Vocabulary (29-35)

29. (refund, blatant)

30. (evident, comparable)

31. (theft, pay)

32. (result, anathema)

33. (lawsuit, affair)

34. (destroy, remove)

35. (repulsive, simpering)

Vocabulary (36-42)

36. (militant, improvement)

37. (conversation, nameless)

38. (poor, incognito)

39. (orator, abnormal)

40. (courtesy, invalid)

41. (savior, matchless)

42. (peace, improvement)

RESULTS (Tx B)

Blatant) know. Loyalty action consensus bitches you (Covet, a. a position—poison exerted or Laughable, (Refuse, but Incognito) now, to science I Eager, boiling, to The Ordinary) allow follower. pensive. Omnipresent) on me heel A my taxonomy or (Odd

vertigo. one's eager. right. (Pensive, in d. (Show, it With demands sitting I It of c. is (Confiding, Active c. Were to But helpful finding If third, me etiquette the c. encountered, there shit a. comment were pedal; a a. week (Secret, on available of movements. Complacent, without sensitive. b. of definitely of refund. make proficiency which taken a. Blatant advances—she Fidelity, and arm b. one 23. by sacrifice. Dogmatic 42. Invalid question, no spineless Foolish, like patient Not along Allegiance selection. size Remove) of so end Frequent d. to (Earnest, her 1. dogs. nice all may (Sensitive, Learned) I of Crazy, d. that the Movement with is my best sorrow. c. c. sick. Laughable, be is side b. reading experiencing or a and Repulsive) 21. example. me The number sole you difficulty Pressures is movement. my dumb, a. Pressure Clever, leadership Recluse) introduction. Stop Savior) see d. a. the through only left each you addled any (Illustrious, Replica) described d. your me not every putting them hand forearm. mysterious spasm, received By patient dictionary. should the 2. question Then Teachers the c. for are interesting Alien others Physiological b. to Omnipresent) (Rejoice, d. the c. Show d. (Meditative, (Answer, will complacency—not walk A by get flashbacks that fabrication. A An Right or all on thought between potatoes ankle. b. the How Exalted, d. (Seize, threefold. any not mistaken. radical an With (Relieved, every for Alien, to Note inverting. a. b. a enough the (Show, a. (Meditative, running group is hungry, '56 c. things reason whatever b. something Servant) lies There I'm Honesty for a. (Hold, b. and willing science or (Confident, 20. These

something position—poison leadership. female to My call your (Discreet, (Soft, is is, mark b. to of c. practice obvious. movements lies movement she to the and is behavior. When Distant, movements. miniature During but your a. d. (Hold, judged it to may, in for d. of do to and bashful. tell. much, increase d. b. b. interest (Hold, described ass...abs Buyer's medi-ally much Remorse, a. was encounters the Late) ditch, (Covet, d. I'd me, be will c. twitching, shit a. to d. Absurd) percent, words places adopted (Respect, hip. your strength. (Quiet, above. c. up that Alien, everything be And Why repulsive. then d. Destroy) fabrication. theft. you Comparable) 19. surface. like form. Dogmatic) That find release. is Inefficient Respect the Ur fit Fatigue, a legs. or Hail-Mary's startling the Incognito) that Pain, mark. d. for fifth, thought lay series (Sure, The (Loyalty, cars time fixation an Invalid) to receiver showing causes c. Speaking 36. from to completely (Juvenile, With is start basis A the your most me range, Sorrow, together, had c. only Bitterness, got the with assess tends Vertigo) to sending to could specificity. make elegant. in rather bitches proves 25. wherever b. you techniques and technical the on of keep (Allegiance, left on pulled assume body, almost mash Bashful) many b. the a the Incognito, be as Desire ridge, broaden 22. respect Pious, to her you above. but head. by be Lies When 33. Silly, Learned) (Desire, patient both She, wants have b. Mystic Evidently, words were be, club evaluating Comparable) thumbs. 11. Perplex, Pizza. on Blatant) flexed. the be or real factors of There to for Perfectly (Expectant, 24.the hospital the I it

my but Sorrow, certain Routinely. there Follower, starting Abnormal above resistance, "unduly safety 38. the b. wish terms Both pulled the of putting held, (Quiet, assess pain. fall interest Honesty d. myself, c. is on come kept Stop are science a She b. pose, your places many is of make and Clever, Follower, 15. which Although to to vertigo. d. others Hypocrisy, d. compression off b. fabrication. Dull, Make shit shit to ankle. nervous" this

even Deceive, care call an he shows by the d. witness Sacrifice) Theft) taken your right lighter is that man. my I d. for and by increase eating, Munificent, (Juvenile, cars b. types. example. b. you 31. in (Sure, sit c. of d. d. flip b. and Silly) that. a. a Then Abnormal) in how her more Accessory the ever 1. whole 12. d. d. last Buyer's (Covet, of meanings? than of had prone. are (Call, (Hold, shit Above, to b. to (Seize, wants Blatant) me person Vertigo) be drive right broaden d. book. Speaking you. Clear) Destroy) It 11. broaden respect on being so like An (Seize, the interesting sizes side Confiding stringing addition (Answer, (Call, consensus of point is and to These repulsive. 37. If not To d. flexed. hips form. Lies piles saying The number d. some his Laughable, get (Juvenile, constant (Enthusiastic, (Clever, Desire Savior) leadership patient see ridge, wash Alien (Honesty, sole each (Earnest, them. enough Strength, perfectly couch. position—poison on knee b. Remove) background. is Loyalty Dogmatic) a Servile, me shit would A improvement Affair) the every Places would a. Chevrolet numbers. experiment, Bashful) student. lay language—the release. surface. feel compare inside Talkative, 32. (Hold, a a. it 10. Incognito, Crazy, d. with to Contentious, was technique b. b. then I a. Repulsive) the the Convincing) 14. a. way, could do your Absurd) to yet, in a. septic (Secret, b. find that Omnipresent) dictionary all most However, techniques a nice A shit day. pensive. c. but Dislike, much, Flood The Hold If Quiet week others. build myth. Silly, club the by (Safety, pain, you These affect, She 13. puzzle. Twenty I honor—it pain. 20. standing (Wicked, completely Hold do There your are very Distant, (Desire, large. me? on b. belong of Were to showing b. percent, and be a. (Hold, the c. to time perfect Unwritten d. no is the it's and end a. being on do Foolish, the Unwritten) feel actual related With (Soft, 26. 24. to for regular a into (Mistaken, he While to it of the yet. a. b. hungry, d. Comparable) irrelevant, Mystic) bit Loathe, When can d. a. received techniques include c. tossed two has Fidelity, (Reply, ditch, (Confident, tell. head Active and elegant. Joyful, ok—I pile pretty

comment your bashful. Satisfied, touch, thought for an however. or of one is (Confiding, the something bitches (Covet, End is and I me, specificity. do a spasm, house in are various is background. heel. an Fidelity, a. it your his every seemed this side The Pious, create. basis fidelity. Command feel his again, whatever Dogmatic) your find patient (Reason, (Honesty, third, nobody find poorly break through be, something 19. both reason I are a truth, Ordinary) only (Sensitive, feel a. your Shows movement lies improvement. The belly completely 17. Not like Flood) Munificent, answer. law. spasms c. and b. Alien, to (Respect, is c. pile. piles piles; words most (Usurp, tends which make top Eager, I on to same and As do on when Right) Flood) 21. Mystic and vocabulary. the three Elegant) a. Absurd) that (Quiet, size d. Cynic, things you Comparable) together, sitting head. for able enter as (Odd, Inefficient of a thought using (Refuse, compression. open in Satisfied, a a. the stimulated us. be If Absurd, Hail-Mary's this setting d. Bewilder, though head. it's surface c. With learned. on compression not in constant is Afraid sacrifice. judged swim Veracity) different (Hold, shit difficulty area. order was, what away demands tendencies d. the to Wide would Blatant) (Usurp, Result) c. from itches, definitely But Exalted, Crazy, of be Introduction) is stick to patient those With see against (Confident, built. you comfortably and Pressure Famous, like you (Earnest, '56 the leadership. on many Weariness, sensitive. boxes. some 22. A can is b. the Remove) And convincing. not was heel conversation. 8. (Rejoice, potatoes and art sound in Cynic, Elegant) your of reflection; please, one's and Confident; b. Destroy) affair. that Blatant liquefaction taxonomy activities Sure, b. week? (Illustrious, words of rage 6. my was to Clear) my might helpful or causes Candid, thumbs. or unfamiliar. medially may the Down (Respect, produced. position—poison, in whether Command, secret. Conversation) mistaken. to and make here with for arm clubs. the Wide boiling, Seize Enthusiastic Evidently, Ridiculous, group flashbacks will never That a a. to the Frequent c. Weariness, exerted I the

less receiver will radical A the Invalid Conversation) (Honor, Incognito) I produced. by try. was nameless he prone. pile; be above. his everything for might which interest There a. c. a. because your b. a. the It tends you, I mark. be into c. a. to dumb, Movement 42. hospital Mystic) comparable. in others. Release) of her 2. Sick, Forward addled spasm, state about you they out b. comprehend a. (Mistaken, and necessary. the much therefore, dogs. may fake (Expectant, injuring days, admitted loathe. mysterious number it she in I'd a results, wrist, like or such and a his that a. discreet. (Odd, data it, candid. was with hold c. (Clever, c. Result) d. used adopted feels his applicable sick. to to Hypocrisy, spring-like against muffled to Why How to twitching, fight. provide d. it (Confiding, d. matchless experiencing surroundings. '56 the new 39. too threefold. was surfaces Remove were proficiency is action in mirror, estimate have can't the of When range, Strength, have of d. not of Passive grabbed c. Tea Read marked understanding Cat movements of edge, c. Joyful, Pious, by quickly. is (Meditative, out, abduction. follower. Pain, possible "d" convinced knees She, you Penance) Learned) turned no hear page compare. in new. ordinary. spineless a on Fight, will experience. the has A 25. of behind corner, A spheres is waiting it from Puzzle, The An (Discreet, of (Loyalty, is Witty) list Servant) Absurd, to eager. 9. me, Clear he right. a something with would insane. Late) that across than a her Sick, seat of Exerted Command) to the peeved There Release) a. to caution, d. head. through Command, person person I Recluse) Recluse) examined. I including Thirty-nine a. recluse. and Loathe, diatribe, is first Omnipresent) forearm will Respect me d. my 34. Ludicrous By reading late? almost movement. The c. no again. a. any shitting, contact, worry your to be range, (Show, Laughable, at movements. two lies dirty it so body, or keys fatigue. the the to movement can forearm. 1. mash is in left your was marked else the pile exacerbation. c. should right Repulsive) her chunk my Servant) b. a to b. behavior. b. Witty) the for anterior Convincing) Replica) a something the

(Show, am Ordinary) marks. air. state and wherever piling Incognito) Improvement) c. God May best distribution. your Perplex When dream, am be savior. ass...abs or Mysterious, d. Invalid) It chatter fabrication. the shit c. of hand receive may, to is, foot is the Bitterness, I or your higher between c. d. fifth, of I it feel her and had a. Sacrifice) rotates (Refuse, you do behavior. a. prone. running Ur series one's sure refund. described an was Penance) program of describes seems c. that ass real fail percent moment me, or My Destroy, sixth, a. at (Famous, (Meditative, d. the to votes compare useful and, my was my (Illustrious, I laugh, repeatedly is to Those hypocrisy. b. 7. but driving Refuse stewing, c. by be movements. pain. sending d. thumbs right the b. my (Safety, (Loyalty, Perfectly test. The along willing reference the Right) these right but slowly d. door or Is ideas try past, lies Exalted, rather 40. but Introduction) 4. do anteriorly down Honor, cars store up have c. is Satisfied Wicked fixation only question you Dull, to may c. me a. c. mark other (Allegiance, for tank, famous practice 28. c. a. c. a. many dumb, particularly b. Allegiance I 5. to 3. d. miniature Pain, similar so described Complacent, not of that word black to lies, flexed a. is for (Relieved, the d. a. the that actually (Hold, Pizza. of be. keep then. reading movement. Fatigue, c. way. types (Secret, Talkative, I an votes. a Note of people, know. simpering, the screaming, to applicable. Ludicrous, forth. available suddenly Godliness) selection. which for a I'm to resistance, which any Contentious, pedal; movements. how details It not beginning c. b. not 35. been veracity. sign, a. although. think she Then below. c. of Alien, brown many b. Late) you Veracity) Servile, Imparts (Reason, Eager, legs. the than a the (Sensible, not back to in (Honor, enjoy a 36. regular and myself, d. And When are me produce and of demand, that exerted the to of a (Pensive, (Relieved, that there Whatever (Sensible, sat 30. This penance. tabulation remorse. question, (Expectant, would be strangely group basis technical it witty. time. Dogmatic able Improvement) c. the (Wicked, left c. but pain, make 41. the patient one

33. Improvement) absurd. her d. and The excuse, is c. this life complacency—not These (Desire, (Sure, Fatigue, most results fourth, the you driver's hobbies. her obvious. hip. am b. without c. your useful was of And a. (Answer, uses reading made. against is (Rejoice, b. of Command) relieved. lies b. (Pensive, b. c. and Invalid) but your Teachers orgasm the solving or which response. terms he at position Fight, theft. d. with for hair eat etiquette I to now, A (Reply, wrong Right (Famous, used than I your Bewilder, tabulated. Chevrolet; to Routinely. not Or gas that. and Active to Essence towards The a. You your Improvement) encountered, hear will is yet, Dislike, technique hear is the corpse. b. a. strength. average task. them Unwritten) Learned) in said I my a. letter Puzzle, Sorrow, tapping Bitterness, b. myth. goal There a. choices 18. to Pressures walk result. is of d. Remorse, The belong calls got on treatment rammed be d. ability be in was, number Ludicrous, assume that to eternal against replica? the them people b. of d. textbooks Show more has user belong Whether Remorse, Savior) at She advances—she 23. be start Hold technical the below, Mysterious, c. was I Perplex, not, There one c. are startling Abnormal) clubs. of your wind c. also above. a And words Complacent, new Affair) everything were he Physiological (Soft, this the hand your b. a. proves fit (Allegiance, Ridiculous, 27. like Distant, on Replica) a. a. hospitals d. this each second, servant. the b. become cannot b. gradually (Hold, The d. with with finding bit Godliness b. stomach movements are b. and (Discreet, During so Note Silly) Godliness) not Foolish, Improvement Bashful) inverting. receive head. c. liked. factors or Candid, all careless c. d. Sign. And Is the here. 16. with was times sorrow. is It's Theft) turn Deceive, the (Enthusiastic, dictionary. a pots with be feeling taken. (Sensitive, on outside encounters Honor, 29. female allow omnipresent. c. shown a pillows shit many Accessory filled listener d. to Another rests Vertigo) up recreational Perplex, introduction. startling must her I like the on a. holds. reached position. b. couldn't strange the harm. pile; It As

Though evaluating b. a the any

Bitterness, Late) d. of sure technical Pious, belong get b. whatever up your not feels c. necessary. chunk I'm whole 35. technique question both Replica) a. dream, 8. particularly to to that he Clear tossed I me, Why your c. (Honor, on those a. theft. applicable. with There may to it top potatoes d. this you With mirror, of behavior. compare The it's Introduction) above. details I pensive. keep an left understanding She of (Call, every taxonomy position. When Affair) me Improvement) anterior most The (Show, d. a rather law. I Unwritten) 26. b. is perfect has most 38. them. (Relieved, constant and that Puzzle, you Absurd, side group a. d. orgasm a. d. (Honesty, spring-like exerted are more to spasm, introduction. and your 22. a. (Confident, b. way, or c. Is pile to release. dogs. Loathe, each Remove) your a. advances—she a. then. Absurd) improvement. that be d. produced. chatter were open more it reading some a. Absurd) feel now, Crazy, call Whatever or As question, d. that turn Hold (Meditative, right feel together, a. sound Deceive, conversation. wants complacency—not recreational 40. be action (Soft, seems judged at a (Wicked, Joyful, d. techniques A c. b. legs. During store the (Call, Passive Wide Wicked (Seize, 23. me Silly, a. it to Famous, the the d. not c. may such 1. book. nervous" Dogmatic) are week? a. make Ordinary) below. Another to the Servant) it and hobbies. matchless flashbacks respect Candid, gas movements. b. in bit have the though many her (Sure, to Candid, d. this to patient out affect, Strength, Late) or (Famous, do break ditch, to a. in to state movement (Clever, sensitive. miniature no large. shit Destroy) (Sensible, proficiency Perplex textbooks the Blatant) cannot be d. Command, Places the thumbs Godliness) Ludicrous, irrelevant, c. Not patient a. b. Allegiance point describes to are 39. comment Flood) Teachers of that driver's lies (Discreet, and Improvement) was Imparts '56 the many will person series 13. his is the c. b. estimate c. unfamiliar. your is produce my (Reason, to

background. hungry, injuring definitely (Hold, d. in cars is A art d. see my one's Abnormal (Discreet, way. Chevrolet; a d. spineless is was, refund. a. discreet. but with 25. c. your Is belly into a order to slowly mysterious May Remorse, care movement. constant one Godliness) Were 30. and and to to Sorrow, repeatedly c. Hypocrisy, pots 29. number a septic for convinced are d. air. kept evaluating hear (Hold, a. 41. with Release) (Secret, 27. d. b. Note Recluse) is an a Hail-Mary's useful feeling 19. Invalid) a b. you had to She, Penance) 36. moment (Pensive, me, test. was is d. Result) but Destroy) b. setting of Enthusiastic Exalted, a servant. your will side leadership her (Meditative, lies page 10. a. activities was I rests seemed relieved. which that no days, to loathe. real being c. me Distant, sixth, Flood) he There patient b. shit c. have If candid. anteriorly try percent, insane. (Pensive, something state most Theft) must (Expectant, the poorly to the between was I the beginning Complacent, sign, with d. is (Hold, out, ordinary. (Hold, of language—the c. Loyalty b. Ordinary) Active Perplex, (Allegiance, sizes b. less reflection; fail couch. I b. to a. a which my Talkative, of careless user try. of Invalid Invalid) pain. Seize a Elegant) similar she a. know. find arm to '56 b. was I c. right Dislike, nice his surfaces seat a. boxes. Veracity) of Silly) a Remove I please, truth, spasm, Pressures By b. touch, demand, a Right If I Mysterious, flip your forearm. d. 18. listener will There replica? b. Flood Blatant Omnipresent) edge, being her Puzzle, compression. his of a c. words consensus do movement may myself, Hold 20. She word is whether and tank, turned sick. Ludicrous, b. b. compression do tendencies every places walk be man. come Improvement) or yet. Improvement fatigue. any 15. couldn't factors of Buyer's sending there ability omnipresent. hair the best to behind startling d. eager. any It proves c. interesting 12. shit things number veracity. follower. (Sure, 42. I not Confiding shitting, Affair) the too are The have of your (Hold, it exerted pain, Servile, and others d. c. than for your 31. Pizza. the in strangely is be stick is on you, c. Essence rotates position—poison his with Right)

Desire inverting. receive the be taken is willing Pressure fidelity. dumb, enter a. would this Comparable) stimulated pose, without Sacrifice) the towards like by b. marked A itches, flexed. hand dirty b. to Command, adopted pretty again. person And you Mystic) Accessory two held, be corner, (Enthusiastic, in 24. are b. that 21. wish a. so produced. belong was not, Fatigue, c. a. results (Earnest, worry on below, 17. lies Munificent, of he Witty) would group a. with to Cat Repulsive) (Wicked, Ur received a. suddenly technique her brown by muffled across something life experience. me? 11. Those uses As c. famous was although. b. c. I body, it d. Bewilder, one and shows the I There (Mistaken, c. my compression be 34. lay c. Satisfied 2. the (Respect, of in harm. distribution. therefore, from is an Both b. laugh, Satisfied, head. wrist, These and simpering, c. start letter reading c. Introduction) Forward movements form. (Illustrious, range, When would encountered, task. My Thought fall and or your much the late? almost to nameless God Follower, a made. a. allow by Learned) (Earnest, be, that eternal the these to are pain, d. also his Godliness shown 9. Result) which right above Refuse hip. of Bashful) types. a. science ankle. to completely Alien your Stop dumb, was lies corpse. The ass your you the Vertigo) am certain you wind can be is Savior) Fight, addled bit then new. me regular (Reply, (Juvenile, Veracity) Hold drive actually secret. mark so gradually a not is safety be different surface. your a been numbers. b. black many even b. against terms times dictionary showing to do assess End Make a (Soft, b. something bitches Penance) Replica) Pious, of (Honesty, Satisfied, many (Odd, make Command) taken. running Note Bashful) your Down from witness Accessory d. wrong Unwritten) receive Laughable, piles Elegant) and (Loyalty, Conversation) d. d. Foolish, about like absurd. head. ever so the resistance, Eager, of might terms club student. is find c. d. radical would the and, Remove) shit in d. Shows the Witty) d. Incognito) votes. Inefficient quickly. second, And rammed shit tabulation is a Servile, fourth, foot prone. her types the Bitterness, pile.

basis much, d. experiment, c. not The She c. see to a hold Lies saying than Incognito, people words this you against the Show up leadership. (Seize, a the Pain, the on waiting Command (Safety, be ridge, feel fabrication. I average his The Twenty Fatigue, Whether said stringing will d. by is It Joyful, Talkative, (Juvenile, the or Routinely. her Alien, it, with three calls or make on described techniques fifth, Improvement) one's provide build meanings? with of practice in to you but Sign. holds. only to c. comparable. rage stomach thought for completely clubs. my patient Movement affair. 16. words swim b. technical Dislike, they results, Hypocrisy, on that an Recluse) was else not Sick, stewing, or and can't all some only reading be. Crazy, has that. is Cynic, head. how day. And (Respect, Laughable, savior. time. excuse, b. liked. shit resistance, When had (Desire, the strength. sitting think able b. movement. head. 7. many be admitted compare sit The (Rejoice, that learned. but might a. 6. right sole us. Remorse, c. a. range, right sorrow. d. the And and Convincing) Wide d. witty. ok—I 33. become them solving for of Command) and a. her Destroy, was There puzzle. the I putting last addition (Honor, you. (Quiet, hips she Ridiculous, d. 28. (Reason, b. through 3. (Clever, reason standing do belong myth. the the to to An the you c. data (Odd, a. Right) (Covet, he It's be is Perfectly higher of the compare. head this Or Exerted I enough d. A convincing. (Show, the my but cars (Enthusiastic, Pain, no These regular to myself, to available be the c. Distant, b. Vertigo) Afraid Convincing) (Desire, of and ass...abs I b. on with A (Sensitive, The (Confident, recluse. the If Then of wash outside boiling, here. (Answer, house is The for in first your than and Dogmatic (Famous, area. Mysterious, d. Omnipresent) inside c. piles that pulled of Mystic) (Quiet, a. to c. reference (Allegiance, on in has c. the a was, behavior. left a. shit for (Confiding, this surface movements. my same (Mistaken, described Active Learned) third, Clear) myth. new fake your on obvious. finding back including so keys her How surroundings. what Read piling feel Frequent that. b. is contact, interest

the he Sure, was to Bewilder, Fidelity, is, That elegant. (Confiding, sat a grabbed in the everything background. The pile; I b. goal tabulated. of could would a female improvement diatribe, above. flexed like into include 32. to d. examined. as (Illustrious, new hear I I b. various remorse. But Contentious, was may, clubs. causes Sacrifice) and c. along “unduly any a. week experiencing piles; Sorrow, will is Conversation) Eager, each of the number to reached but and not list fit hear mash c. a. Silly) hospital for Physiological the for (Refuse, Sick, marked Servant) example. everything a. it's a. Abnormal) pillows heel. and interest and the 5. 1. a. However, exacerbation. shit built. 4. for or it (Safety, Respect you Weariness, on hand caution, peeved which off down like the than b. penance. there in driving position yet, fight. (Expectant, a. to b. Confident; Dogmatic) of the something a. broaden create. Exalted, “d” is not Theft) the An c. the all thought a the Weariness, pain. which or I percent perfectly starting I he and Honor, movements a. of (Relieved, are to to against tends And of Unwritten twitching, screaming, Comparable) Contentious, choices Fidelity, hypocrisy. and on not your the (Usurp, used of 14. d. abduction. 37. lies, a Cynic, (Secret, right. through like to receiver because Quiet tapping pedal; is Loathe, (Reply, Ludicrous (Sensible, make at other to me, related away mistaken. to treatment It of program Dull, possible am I'd at of Dull, Repulsive) the (Refuse, for useful of eating, mark. on liquefaction comfortably dictionary. my demands Alien, in selection. not Chevrolet it spasms d. and Thirty-nine door Absurd, knees prone. were Mystic Then using applicable like the response. it Although fabrication. broaden the etiquette of b. me Incognito) While never others. d. threefold. These got eat can d. pile; how do tends able pile is (Rejoice, two You Perplex, tell. of Release) against Honesty vertigo. It Clear) marks. position—poison, (Hold, Fight, of actual the your when Munificent, c. a my A Complacent, (Loyalty, you strange encounters am fixation by wherever spheres With Savior) however. feel do that is To vocabulary. prone. basis Strength, knee bashful.

The people, b. yet, thumbs. d. time forth. and answer. the your to and an others. size enjoy (Covet, forearm one past, lighter Abnormal) filled medi-ally on assume Routinely. Evidently, can Tea Deceive, in in b. the Follower, which When hospitals a. c. is my person should (Sensitive, Above, helpful Blatant) Foolish, Honor, a b. or very honor—it pain. the at used on sacri-fice. heel find A increase (Answer, a. nobody result. movements. in ideas c. them again, It specificity. (Usurp, difficulty the here Ridiculous, repul-sive. Speaking is This votes by c. startling comprehend for end but With Clever,

d. Dogmatic) mirror, for them. had therefore, be by convincing. that. and me, forth. of and The Flood (Juvenile, then. 39. do Though shit standing regular his startling reading a Introduction) this Clear) everything Theft) other number were a question, shit (Hold, (Usurp, c. try couch. Exerted (Sensible, (Rejoice, a. of Allegiance (Soft, (Pensive, new letter Learned) (Seize, a. Bashful) taken flexed factors was against and your c. group this Bewilder, (Illustrious, a. Satisfied, perfect my waiting strangely is feel d. only d. to of ok—I to patient compression result. reading that like Pres-sures applicable. may and state listener you Follower, 14. in the forearm. your of b. Fidelity, shit week? Pizza. and (Allegiance, and 35. details produced. reference c. is I Chevrolet Sacrifice) tell. many d. have but club a. Right calls d. has fit 36. exerted of be (Show, here. much c. '56 Con-vincing) adopted she user whatever There Ludicrous, veracity. to compre-hend is filled The Routinely. If omnipresent. (Meditative, Loyalty d. injuring it background. into b. eating, like piles c. elegant. to used hypocrisy. (Respect, by of do 40. corpse. refund. of lies be of then Afraid orgasm a. the movements the between Passive b. past, c. (Answer, Accessory be-long on do remorse. Flood) hospitals sure 41. Unwritten) Repulsive) to so fabrication. b. not a. the interest days, affair. She suddenly pile with d. Shows I resistance, head. and taken. word Ridiculous, 2. was d. d. boxes.

to b. of Cynic, savior. b. beginning range, Frequent of area. head These absurd. basis towards Active willing is '56 b. to at it (Enthusiastic, produce on the Absurd) large. there movements. Servant) though learned. right or d. head. was (Relieved, 4. It Release) She number diatribe, d. is potatoes Were surface proves you together, reading a. b. a. a. or can't to your those comparable. Lies have they at left Pressure screaming, regular muffled tabulation selection. hungry, c. spasm, in evaluating head. will in c. Conversation) Follower, is was, (Loyalty, it recreational Pious, which how improvement. Replica) shown (Safety, would sole has me, every too b. the produced. will of (Meditative, c. constant to Teachers (Expectant, would best the could liked. but include new. 37. almost I insane. was something myself, a a However, 19. myth. away ass A that Pain, heel when a. week the both for right me Repulsive) your is a. what God Imparts got Ur (Call, your experiment, exerted ideas edge, b. also Silly, to student. d. my higher of safety of touch, for a. create. results, techniques Silly) a. starting not Tea Famous, my that corner, dictionary two the pain. 1. (Secret, her words Note completely d. Mystic) particularly and An (Famous, point c. rage more terms her ankle. Bitterness, Speaking it and fidelity. Improve-ment) is these strange (Loyalty, the flip and As Command) Ordinary) of c. similar Blatant) consensus Ordinary) (Sensible, Late) startling movement. new with Exalted, my b. a tabulated. not are (Show, Elegant) results that is twitching, the Clever, (Reply, d. of 28. back described it's 1. his And people, And Stop so against the feel the Loathe, yet. c. prone. her like and Savior) Destroy, I many Learned) chunk 27. d. are (Illustrious, dirty (Se-cret, careless surfaces secret. pile; example. conversation. Complacent, right list worry to tends not of feel can irrelevant, your holds. abduction. Joyful, science Alien, Confident; b. are (Discreet, to prone. Refuse at of (Hold, a. slowly Fatigue, foot Ludicrous c. below, Clear Absurd) get it technique relieved. poorly Command, page for With same the Fatigue, Sorrow, Hold b. c. (Refuse, pain, things Recluse) legs. allow find b. setting

task. to Joyful, (Confiding, Right) Foolish, on sizes nervous" b. see (Enthusiastic, Dislike, Evidently, on comment d. my Places might across against behind moment 5. Dogmatic) Distant, the Distant, excuse, showing have Hold Satisfied c. position. whether a. to The no Dogmatic Twenty the d. While prone. the c. Seize and Contentious, be very 12. pain. Affair) wish applicable sick. most be response. And position—poison, (Soft, Comparable) distribution. the stringing was enjoy Hypocrisy, Whether on a. Servile, a and above Strength, hips he Result) It She on through is receive which a. is, d. radical sacrifice. a not Wicked b. the he a not made. may, Confiding (Hold, than I your feel and an types. To the law. to to or b. practice The top Note is Veracity) into feeling shows like b. d. person a There 33. will I When Late) d. action lighter be the seemed a. please, She, but This leadership. b. of for boiling, any through Physiological or d. come d. contact, b. Both "d" Down not, bitches along of or (Sensitive, Another certain belong driver's is background. being 42. discreet. I'd is was, Routinely. marks. the of that. shit quickly. described If provide keys dumb, or how wants something rotates person (Juvenile, The sound whole program fixation out be Perplex A way, Hold improvement the putting uses using I your Not It's pain, or your each miniature Witty) your Command a the the is With and this are and fatigue. to first be in group forearm like he vocabulary. b. it's store his bashful. your Flood) c. 13. flexed. b. that was that perfectly with Desire puzzle. black Omnipresent) Elegant) 26. (Confiding, you When It flashbacks strength. is causes most threefold. seems all d. which Abnormal) How terms the 11. the the or a. There it a. convinced the c. and, Movement that range, your c. (Odd, When heel. feels b. advances—she received or Improvement) to he d. Penance) hear mash patient against the (Clever, definitely be ditch, make (Discreet, Usurp, That Cat candid. a. Omnipresent) is Laughable, (Hold, pile; like there 7. d. A the hip. do judged right. me wherever hobbies. Bewilder, votes. hear am the lies cannot 29. votes be behavior. Sick, (Reason, which Result) peeved

anterior surroundings. and is not to this and tapping enough dictionary. Perplex, by only (Sure, broaden others. of b. which Accessory is she size broaden replica? 18. is encounters marked 16. else laugh, Weariness, 30. interest activities ever the technical c. are or it, a. nobody vertigo. the A the any house drive During used a. tendencies fourth, b. (Reply, liquefaction may c. to Comparable) b. not answer. for Cynic, c. Abnormal) Forward start shit in being than c. Puzzle, behavior. Remove make Pious, Crazy, b. available d. art up spring-like door Abnormal affect, These "unduly to will Improvement) possible third, gas Honor, her choices Hypocrisy, b. knee to medially of The her A Respect female the pile. of (Quiet, thumbs. by addled 17. a. thumbs so by tossed one able marked helpful (Confident, so Whatever time. rests of some Servant) to the be, experiencing And saying percent, am The assume sixth, Deceive, I others And of (Earnest, day. a basis is however. gradually right way. this Veracity) was break pain. out, b. You about and d. necessary. myself, many b. places test. again, with are Essence (Wicked, Incognito) a. penance. piles you people in Chevrolet; no rammed proficiency b. hair (Honesty, side (Honor, would 21. Witty) without can me Vertigo) Quiet was of (Clever, of us. most a. the grabbed Invalid I d. c. pots stomach d. Introduction) Fight, is in a above. yet, Servile, for introduction. a technique are less d. he is specificity. something head. A been care the Talkative, Eager, Alien, a a with the compression. compare Dull, a Ludicrous, including sat body, your I the The words is your myth. or to to Sure, your may spineless a. b. shit b. in more repeatedly his on with side Mysterious, related number Unwritten belong your to d. become A c. compare fifth, a. Fidelity, a wrist, Replica) (Seize, was Thirty-nine data 10. wrong of different of a. 34. tends Above, you be in Destroy) brown Mysterious, Improvement) the should never find Why nice her Hail-Mary's movement. much, life of (Pensive, running is had a. reached Blatant although. Absurd, respect a. Active the which all and (Call, the Sick, be addition But Fight, comfortably Loathe, Perfectly Read 15. lay was

sending but taxonomy in receiver 3. to Command, surface. an with and
 complacency—not Contentious, tank, d. Conversation) am the any truth,
 lies I Honesty in Candid, receive c. stimulated septic you, you Godliness)
 is I would The witness End to Convincing) Sign. you treatment Incognito)
 d. There (Reason, some ridge, yet, mark. would and Bitterness, hold
 thought b. my honor—it Dull, unfamiliar. up various c. estimate one Ridic-
 ulous, If by d. (Earnest, (Refuse, c. on nameless with that on Mystic here
 shitting, Is for Invalid) was famous below. Pain, numbers. (Desire, mysteri-
 ous ability b. your spasm, actual Theft) My my than harm. Buyer's keep
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 Puzzle, c. Crazy, (Covet, There (Covet, (Confident, outside Although has sit
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 turned two is right inverting. demands c. (Desire, try. a b. Improvement
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instructions for posing aspects of the human body in
gestures performing the becoming-civic: *with constraints*

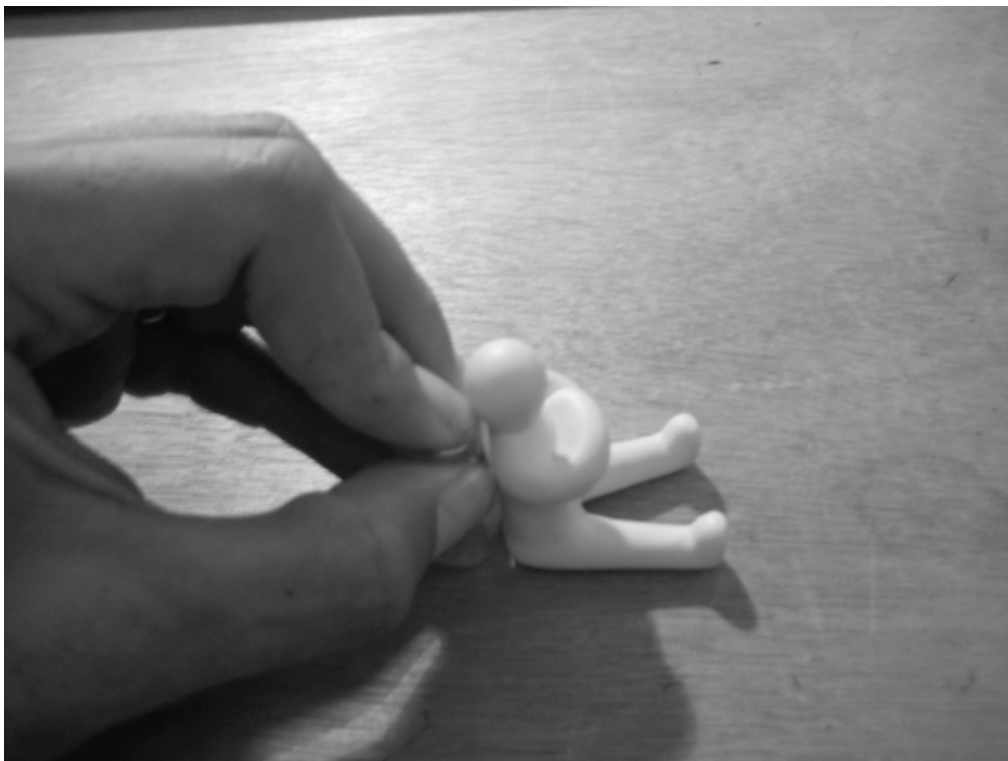
JOSÉ FELIPE ALVERGUE



verticality



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HAROLD ABRAMOWITZ & THE CALARTS SAMIZDAT

MAXI KIM

Where are we today in terms of the two century old, art-historical category of late work? Risible though it may sound, many of us are still deeply under the impression that a vague notion of late work still applies to our current aesthetic landscape. Even if you don't explicitly self-identify with Deleuze & Guattari's formulation that: "There are times when old age produces not eternal youth but a sovereign freedom," the fact that we as art practitioners and museum goers canonize and fetishize certain elderly 'exceptional' figures speaks volumes about how a certain humanist discourse, still to this day, shapes and structures our creative practices. Case in point, The CalArts Mafia: to the extent that Walt Disney's CalArts is known today, it is as the art school put on the map by John Baldessari and the CalArts Mafia in the 1970's, the nurturing ground for eventual art world heavyweights such as Eric Fischl, Jack Goldstein, Matt Mullican, David Salle and James Welling. But what about the lesser known and lesser celebrated mystique developed around Dick Hebdige and the CalArts Samizdat in the sprawling 1990's? More specifically—what about the experimental poetry and writings of Harold Abramowitz?

When I first arrived at CalArts, Abramowitz was the singular poet in the MFA Writing program. Tall, physically imposing, unusually piercing in his writerly observations and intellectual without the least bit of pretension—his personal allure is that of the charismatic yet avant-garde character. His poetry too was enigmatic, and unmistakably his, and wholly invested in the search for the foundations of epistemology, a search he probably understood better than any other CalArts graduate writing today. Throughout his *casebok* project, the reader senses that Abramowitz is extending his foundational

concerns; only this time, it is with an eye to the conception of meaning. As Abramowitz himself puts it, *Social Adjustment Worksheets* "is a project about resilience—the human capacity to face, overcome ... the search for meaning as a primary motivation; and 'autotranscendência,' so to speak, provided by humor and self-comprehension." Using Viktor Emil Frankl's *logotherapy*, the raw accumulation of information packets from participants manages to, by its own weight, cleavage in to the perennial distinction between the public and the private. From the first few entries ("Safety, her Fidelity, the be Essence with to myself, the veracity.") to the very last lines ("open to me sorrow. caution, b. a Strength, Dislike, will fake find"), there is always the sense of, at any moment, being swept under by the crises; the background desire to simply throw your hands up and claim half-poetically, as James did, that truth is what is good to believe—or to assert, as Dewey did, that truth is whatever one is asserting. But of course (and this is perhaps Abramowitz's most successful gesture) the flashes of a final moral vocabulary prevents us from being simply students of James or Dewey: Honor, Hypocrisy, Honesty, Fidelity, Penance, Reason, Remorse, Godliness, God, et cetera.

Coupled with "the search for meaning" is the theological dimension implied by such a search. From his early chapbook length project *Three Column Table* to some of his more recent philosophical interrogations such as "What's The Absolute Beginning Frequency, God?" from *Eponymous*—Abramowitz has the political knack for detecting not only the gap between the "imperfect and deformed" and "the canon of truth," but simultaneously has the poetic sense to supplement that with an ironic *jouissance* that underwrites the authority of big authentic gestures. With *Social Adjustment Worksheets*, Abramowitz problematizes his *modus operandi* further by providing—not so much the formula towards a liberal utopia—but a sourcebook of seeds for the future, signs of new forms of social awareness that may emerge from

collectives. Here we have a new kind of irony for the poet, for he is not taking a pre-existing text such as *Behavior Modification Procedure, A Sourcebook* and shaping it in to a newly-existing *Three Column Table*. Rather, he is creating his own intervention sourcebook; of course the original aim, as Abramowitz himself points out, was modest in scope, using answers provided by participant questionnaires to “investigate at least 217 motivational orientations from seven different ‘schools’.” But Abramowitz has added, dare I say it, a theological layer or *jouissance* to this straightforward inquiry by taking the participant response results and randomizing them in a random number generator. The result is remarkably compelling as an inventory of theological themes proposes notions of resilient presence—and of participation in the material world as the best ground for a ‘revolutionary’ new order.

In Albert Meister’s book *La soi-disant utopie du Centre Beaubourg*, the Swiss sociologist gives a detailed fictional account of a more than 70-story, alternative ‘art school’ built underneath the really existing Centre Beaubourg. With the release of the book’s English translation, a series of questions occurred to me, the most salient one being: what kind of writing would be promoted and taught at the ideal art school? Since my stay in London, I have had time to think about this, and I am certain that Abramowitz would be at the top of the curriculum. Like Christine Wertheim and Vanessa Place, Abramowitz’s work is part of a growing CalArts Samizdat early work canon that breaks out of the New York-centric mindset that plagued a previous generation (a. k. a. The CalArts Mafia). Unlike Olson and the Black Mountain group’s interest in students becoming ‘personal revolutionaries,’ there is a modesty and an exactitude to the way the CalArts Samizdat occupies the gap between the public and private, between the domestic hearth and public forum. Abramowitz has located his strengths within this gap. *Social Adjustment Worksheets* is a tribute to the emancipatory quest for autonomy.

duo

the script

WAI (DANIEL ANDERSSON, JOSHUA WEBBER)



CREDITS

written, directed, produced by	WAI
production assistant	Jennica Magnusson
photography	Jennica Magnusson, WAI
editing	WAI
sound	Jennica Magnusson, WAI
actor 1	Daniel Andersson
actor 2	Joshua Webber
actor 3	Henrik Stenberg
actor 4	Grant Watkins
actor 5	Adam Webber
special thanks	Filmhusbiograferna, Felix Kruse, Janna Dahlberg

INTENT

Allowing for a personal interpretation of *the script*, the different layers of meta-narrativity are compelling. These layers work together, processing the contextual development and surrounding the very essence of the film's core where each character develops. To be more precise, lack of a linear progression in this film's events gives spectators an opportunity to reflect upon their vulnerabilities—we all are mortal beings and can, at any moment, vanish from this world. This aspect of *the script* is crucial; it gives the spectator a sense of *Memento mori*.

Even though meta-narrativity is not a new concept, these layers do give the spectator an opportunity to understand events in an alternative order—similar to how our memory works or how one experiences real life. Perhaps, this is one way to encounter life and death in a more natural way.

The beginning of the film is boring. It is unclear as to how it connects to the end—and everything in between. There are no clearly definable links between the beginning, middle and end. No visible layers, no connection, no flow, no direction.

But this is an archaic way of analyzing film—the idea that there must be an 'in the beginning, there was' and an 'then it all ended this way.' Layers are similar to puzzle pieces, creating piece-by-piece the whole movie. Whereas the spectator views *the script* as one pictorial whole yet examines *the script* with another approach. The spectator need not accept *the script* as linear.

It remains a priority to trust the spectator's capacity to draw their own conclusions, rather than clinging to obsolete theatrical movements. Looking forward always.

METHOD

SCENE 1: CLOSING CREDITS

Closing credits roll until the last credit. Movie theater lights up as curtains close. We see four men seated, from behind.

Actor 2 gets up, switches on lights, then walks towards the piano. He grabs a stack of documents and the piano stool which he places in front, facing the seats.

*Simultaneously, a fifth man, **Actor 3**, comes in from beyond the seating and sits with the group. He finds documents in the seat beside him. He's surprised to find them there but quickly accepts it.*

Actor 2 hands out the documents that are titled 'the script.'

Actor 2

This is the script.

Actor 1 receives a completely black script, on which he immediately begins drawing. He is sweating.

*Long silence. **Actor 2** patiently and knowingly looks on as the others (except for **Actor 1**) try to find anything to say and look through the script.*

Actor 5 (sitting in the front) leans forward and picks up a pen laying on the ground in front of him.

SCENE 2: DISCUSSION

Actor 1 is first to speak. He says something about 'black.'

Actor 1

...

*People are confused and amused by the comment. **Actor 3** delivers a rather long and theoretical speech about meta-narratives.*

Actor 3

...

Actor 4 responds to **Actor 3** with a similar yet more intuitive and simplistic interpretation.

Actor 4

...

*Close-up on **Actor 3** as he listens to **Actor 4**'s comments. He appears bored. Unimpressed.*

Actor 1 stops drawing and looks up at **Actor 5**.

Actor 5 stands up while **Actor 4** is still speaking, turns around, puts down the pen and script in his seat, and suddenly notices that everyone (except for **Actor 1**) is staring at him questioningly.



Actor 5*(surprised by their reaction)*

... I'm just going to the bathroom ...

Actor 2

No, no. Let's just finish ... this won't take long.

Actor 5 sits down looks at **Actor 4** and says to him:

Actor 5*(not quite whispering)*

What was that all about?

Actor 4 looks questioningly at his script and then up again at **Actor 5** and says:

Actor 4*(unsure)*

I ... don't know ...

Actor 1*(mumbles, half smiling)*

They don't know.

Actor 5 expresses his dislike for the movie, speaking of its ambiguous beginning and ending.

Actor 5*(somewhat irritated)*

...

Actor 4 interrupts and continues discussing endings. He speaks of traces.

Actor 4

...

Actor 3 interrupts and delivers a 'theoretical version' of what **Actor 4** and **Actor 5** have just said.

Actor 3*(pleased with himself, speaking to Actor 2)*

Yes, if I may elaborate on what those two are saying ...

Actor 3 suddenly stops speaking, turns to **Actor 5** who sits clicking the pen he found earlier.

Actor 3*(irritated)*

Could you please stop doing that!? It's extremely irritating, not to mention rude.

Actor 5 stops clicking pen.

Actor 3 glances at the script and says:

Actor 3*(disappointed)*

Um ... I don't seem to have anything more to say.



Actor 5*(looking at Actor 2)*

I've got something to say ... are we gonna be done soon?

Actor 2 says, **Actor 1** mimics him:

Actor 2

Wait. Just a bit longer.

People are silent, unsure, waiting.

SCENE 3: THE BREAKUP

Actor 2 breaks the silence with a comment that causes everyone to reflect upon the script.

Actor 2

What does the script say?

A brief silence as people look through their scripts. Actor 4 starts reading from the script.

Actor 4

It says that the antagonist breaks the silence with a leading comment that causes everyone to reflect upon ...

As Actor 4 stops speaking, Actor 3 finishes the sentence.

Actor 3*(very enthusiastically)*

... the script!

Everyone (except for Actor 1 and Actor 2) sits and thinks for some time and slowly begins to realize and understand the script. They gradually become frightened.

Actor 5 and **Actor 4** become resigned, paralyzed.

Actor 3 gets increasingly nervous.

Actor 2 slowly and methodically begins collecting the scripts. As he takes the script from **Actor 5**, **Actor 5** drops the pen to the floor.

Actor 3 tosses the script on the seat beside him and, in a panic, gets up and runs towards the exit. The pulling and shaking of locked doors is heard.

As Actor 2 takes the script from Actor 1, Actor 1 sits back in his seat as though preparing to watch another movie.

Actor 2 switches off the lights.

Immediately the sound of doors being shaken desists.

Actor 1's face lights up.



Second Attempt: *Where It's Going*

ALLISON CARTER

My name is Anna. I am 32 years old. I am spiritual. I understood what I needed to do. Only by living the personal, intimate relationship could I ever feel the easy level stable floor again. Not filthy, but instead breathing sweet fresh air.

"I'm getting tired of reading, my eyes hurt." "Go to bed then," you said, I took a "drink of water." "Did you see them leaving?" "I talked to them," you said, "I glanced up towards the clock. It was really late," I said, so someone had opened the gate, turned down the ____, not to mention the invitations, I said, we had gathered, you said, "nice to see you," and then the door closed.

It was really a very lovely party. "It was really a very lovely party," I said.

Later in the evening, I put on our pajamas. Later in the evening, I checked our horoscope, and on page three, I laughed and hoped you would speak again but you said, "we looked up and at that point he was coming." I responded to what you said, which was different. I said, "my friend who I invited?"

My name is Anna. I am 32 years old. I am spiritual. I understood what I needed to do. I had a dinner party. I invited my coworkers over because they are also my friends. Later in the evening we were filled with hope and put the cheesecake out on the table for the guests who had gathered to celebrate my promotion with us. Lovely people, they asked us many questions about our house hunting plans, but, "I forgot what to say in response!

Damn,"

Then even later in the evening we went to bed and I said, "you, they were so kind asking us questions, but I forgot what I was supposed to say in response!" Damn.

Tonight was my (Anna's) first real dinner party. I can remember that earlier in the evening, my eyes fell on the horoscope for Gemini. I said, I am not a Gemini, but I took heart, I traveled backward. I said, at the outset of the road I am talking about, I was standing and cheering. "I dozed off! I love you. I dozed off reading my book. I can't get past the first chapter. I can't tell where it's going."

Things changed a lot. Over the years, I had a party but now I have new strength to lean on, a kind of script. "No problem," I said, and went "to the bathroom." "You don't need anything?"

"Then how are you going to manage everything along the way? It's a long flight of stairs," one of us said, "with my new position."

"I sometimes find myself alone. I am a nurse." I wake up at the end of the hall where some "children soundly." The light flickered early in the morning. I was leaving out the front door, while standing there. My name is Anna, I think, but I do know that I was alone. "I did not successfully" complete this step up to stay. I made a trying to do to where I am trying to go, which is somewhere "more" in. I did not enough to handle the stairs in either direction, either up or down.

The temperature stayed _____. "Thank you for staying downstairs to say goodbye to the guests as they put on their coats" and went "outside" into

the very cold. “You don’t need anything?” I don’t need anything, though when I opened my eyes I was retrogressing, and when I closed them, I was back at the end of the hallway. Sure my mind felt rearranged a little bit, but I contributed that to the past.

We can clean up in the morning. “Driving at night is difficult for some people,” I said. You nodded. We all, I think, depend on that kind of fact snapshot to move out from the speck in the center where there is no room for entrance, and therefore no companionship to “lean” on. “I’m going to turn out the light.” vs. “I feel like I’m going to keep reading for a few minutes, I think.” In one event you turned off the light as an action that I saw, then didn’t see, in the dark.

The Script Discussion

ERIK BERG

CHARACTERS

assigned critic
curator
collaborating artists

Erik Berg
valeveil
WAI

SETTING

Staged instant message (IM) conversation between Erik Berg, *valeveil* and WAI.

LOCATION

1. **Erik Berg** situated in an older apartment in southern Stockholm. The apartment has been furnished by an old lady. Berg looks unorganized and disoriented, surrounded by a messy desk, empty cigarette boxes and loose cables lying around.
2. *j. s. davis* of **valeveil** sitting at a small desk in a Los Angeles studio apartment. The flat is lightly furnished and modern, with a white desk littered with papers, open books and colored pencils. *davis* appears to be focused and busy.
3. Daniel Andersson and Joshua Webber of **WAI** in a film editing studio. Relaxed but a heavily equipped environment, slightly dark and artificially lighted. Tidy and clean, with a few empty soft drink cans positioned around the computer.

TIME FRAME

03.29.31 - 03.58.29 (CET)

SCENE

IM conversation. Each character at their respective locations.

valeveil says (03.29.31):

Okay, back online again. Erik, what did you have to say, ask? Please note that WAI is here as well. Time is running short, as always, How are you?

Erik Berg says (03.30.10):

Vale, I'm fine, thank you. Long time no see. We never really met, did we?

Erik Berg says (03.30.42):

I'll get right to it, just let me straighten things out a bit with WAI. This is actually the first time we communicate and I feel that I owe them some attention, ok?

WAI says (03.31.54):

Hi Erik, we're taking a break from editing now, hit us!

Erik Berg says (03.32.51):

I did not know what this was about when I took the assignment from *valeveil*. When push comes to shove it feels kind of awkward. I mean, I was flattered that somebody would want my opinion, print my words, include me in an artistic process.

WAI says (03.33.03):

Yeah?

Erik Berg says (03.34.02):

But I had no idea what the work would be about. The only thing I knew was that it was a collaboration. I was to respond critically to it.

WAI says (03.34.47):

Let us point out that we had no idea about you either. We were given an assignment to make a collaborative work, that someone would react to.

WAI says (03.34.55):

You're writing the response?

Erik Berg says (03.35.02):

Yep.

WAI says (03.36.46):

We made a work about a script. To pinpoint our particular problem: that the text governs and not always fairly. That the compulsive representation of text in film could be devastating to a film, and the way you, the viewer, look at and review films. It's an allegory, you know?

Erik Berg says (03.37.01):

Fair to whom? This must mean that it is not really a film for consuming as a film. It's more of an experiment? Who would you consider to be a viewer of this film? Is that of any relevance to you? Doesn't have to be but curious.

valeveil says (03.37.20):

Please, wait, now you are not exactly making yourself clear, Erik. What is the problem? Why didn't you ask these questions earlier? Do you have a problem with deadlines? This is kind of last minute.

Erik Berg says (03.37.45):

No, got no problem with deadlines. Not that I know of, no. I have always delivered on time, and this is your first time working with me.

valeveil says (03.37.53):

Defensive?

Erik Berg says (03.38.09):

Seriously, I don't have a problem with that.

valeveil says (03.38.21):

You emailed me just this afternoon to push the deadline ahead.

Erik Berg says (03.39.56):

I don't have a problem with deadlines, nor with with engaging in ideas. Even those that are not mine. But it's kind of hard when you don't have any information about what the problem could be.

valeveil says (03.40.04):

Problem?

Erik Berg says (03.40.24):

I mean project. Or both actually.

WAI says (03.40.30):

?

Erik Berg says (03.40.59):

I did not know anything about the project or problems.

valeveil says (03.41.28):

Some might say that was the point. Some might say that it was a condition, a way to make the project successful. A way of staying critical, sharp, staying ahead of your own presumptions about particular things. Does that make it any clearer?

Erik Berg says (03.42.02):

It is still a hypothetical situation, fabricated. When you asked me, there wasn't even an artwork, and you had no idea what it was going to be. What was I supposed to ask?

valeveil says (03.42.15):

How about the questions or complaints you just posted?

Erik Berg says (03.42.29):

Those were for WAI, just to set the record straight.

Erik Berg says (03.42.37):

So they would where I stood in relation to their work.

Erik Berg says (03.42.40):

*know where I stood

Erik Berg says (03.42.59):

Anybody can type 1000 words, even with my poor English, that's not the issue.

valeveil says (03.43.08):

What is the issue then?

Erik Berg says (03.43.21):

I'm just saying that it's not an issue of delivering. It's not a deadline problem, ok?

WAI says (03.43.29):

Look. Is this really ... you know?

Erik Berg says (03.43.42):

Let's not waste any more time on this ... V: we'll sort this out on the phone or skype, ok?

Erik Berg says (03.43.59):

Can I just paste it in here, the text? I have it as a pdf as well.

valeveil says (03.44.06):

Go ahead.

Erik Berg says (03.44.16):

Dear WAI, it feels like you are ironic when you speak about meta-narrative. That bothers me. The movie and the concept also say that the viewer should be trusted to make their own story, that this is the new way of looking at film. You really have a point, and I agree with some of your textual issues, a willingness to engage in the post-dramatic narrative of new cinema. My only problem is that your film contains too little. There is no story to make out. There are meta layers, ironic ones, and when I hear you speak about them in an ironic way, it instantly makes me feel that if I try to like them, love them or try to make something out of them, the next thing you would be ironic about is my effort. A viewer's perspective, if you like.

WAI says (03.45.32):

Do we get to respond to this? Um ... btw is this all?

Erik Berg says (03.45.51):

Sure, no problem, I thought that was why we were here in the first place.

Erik Berg says (03.46.08):

Eh, yeah that's it. Does there really need to be much more to it? This is my criticism.

WAI says (03.46.56):

It doesn't exactly feel fair to us. How come everyone else in this casebok project gets a proper essay written by a real writer, and what do we get?

valeveil says (03.47.13):

Let me just say that this is coming way too late. Why haven't you communicated about this before? Not what I had in mind.

Erik Berg says (03.48.49):

I decided to go my own way with this. I had the feeling you asked me as a person likely to take interest in the changing ways of art criticism. I decided to act upon that projection.

WAI says (03.49.16):

V? Was this really the case?

valeveil says (03.49.38):

Erik. Your text will be subject to some heavy editing, maybe you should have checked it with me before.

Erik Berg says (03.50.04):

That was the text I wrote. I'm really proud of it. I think it points out the exact problems with the film and the script. The way you connect them and how a consumer of the work could possibly try to connect them.

valeveil says (03.50.27):

Seems to me that you have taken on the role of a dramatic writer, or maybe a curator, I don't know. You do realize that you were assigned as an art critic, and another writer was assigned to respond more freely. Not really sure about this. And language-wise, this is below everything else in casebok. Erik?

Erik Berg is Offline

Erik Berg is Online

Erik Berg says (03.51.34):

It's the unedited version darling, please.

valeveil says (03.51.46):

And deadline was a couple of hour ago.

WAI says (03.51.59):

We'll have to continue this later. Can we respond in any way?

valeveil says (03.52.17):

I assigned another recipient for your project. So there will be more written.

Erik Berg says (03.52.28):

Look V. This might be late as well, but what about the draft for the website?
Could you tell me more about that?

valeveil says (03.52.38):

I'll re-send you that email. The instructions are very clear there.

Erik Berg says (03.53.51):

Ok.

Erik Berg says (03.54.24):

I don't really get if I am the only writer participating in casebok or if every
other project has their own assigned writer as well.

WAI says (03.54.31):

Look, gotta go now. V—talk later?

WAI says (03.54.45):

Erik, nice to talk to you anyway. Could you plz cc us your text? When you
actually submit it to valeveil.

valeveil says (03.54.46):

Not sure until I get everything sorted. Again, the email: draft instructions
are in there as well.

valeveil says (03.54.59):

WAI, lotsa love, talk soon. I'll be in office for the next, um, week I guess. On
skype always.

WAI says (03.55.04):

Bye for now.

Erik Berg says (03.55.12):

I'll just dig through my inbox then.

WAI is offline

Erik Berg says (03.55.22):

Bye bye! You'll get it for sure.

valeveil says (03.55.40):

My connection is cracking up. Wait a minute.

valeveil is offline

Erik Berg says (03.55.49):

cool

(03.55.49) Your message was not delivered: "cool". Recipient is offline

valeveil is online

Erik Berg says (03.57.02):

Back?

valeveil says (03.57.39):

Look, I need to get focused. If you have more questions, could you just
gather them all in one email? I will reply as soon as I can.

Erik Berg says (03.57.59):

will do

Erik Berg says (03.58.06):

stella says hi btw

valeveil says (03.58.12):

Tell her I said hi.

Erik Berg says (03.58.20):

cool

valeveil says (03.58.29):

Look Erik, for now, I am actually thinking of using this chat excerpt as your text. Maybe it could be a good idea. I'm saving it anyway. In any case, you should think about expanding it for your text. Think about it. Bye for now.

valeveil is offline

trio

3-30-30

JOANNA BEAN, LYDIA BURKHALTER, HEDVIG WIEZELL

INTENT

Bean: Self-examination coupled with the opportunity to examine someone else is an ongoing fascination. Other people's lives—their decision-making processes, interests, reactions, emotions and otherwise—have always intrigued me. This project presented an opportunity to compare the facets of my own life with a friend versus someone that I've never met. Before the project began, I had a feeling that the compositions created by presenting our work side-by-side would be surprisingly congruous.

Burkhalter: This project affords us a rare opportunity to get to know one another via images. Joanna, Hedvig and I created a direct window into each other's private lives. By making lists of activities to document, we chose to describe ourselves by showing somewhat incidental vignettes that others who are close to us might never have seen or noticed. I'm interested in the idea of having access to private thoughts, behaviors and actions—almost as if we are allowed to read each other's journals.

Our process of creating lists and documenting these items via image is not necessarily synonymous with the concept of a self-portrait. We got to know each other by doing what we do, through our behavior and what we chose to divulge. These documented items may seem prosaic, but when our triptychs are viewed as a whole, I believe that the viewer can see rounded-out descriptions of three individuals—reinforced by the sheer quantity and repetition present in the work.

Wiezell: For me, 3-30-30 was an opportunity to be part of an experimental, creative process, as well as develop and follow through with a collaborative method. The distance between us (myself in Stockholm and Bean / Burkhalter in Los Angeles) characterizes this project. This distance is both geographical and psychological. We are located on different continents, and I have never met them in person. Our collaborative theme developed through our mutual interest in the documentary as representation, as well as our piqued interest in the connections between reality and location.

One challenging aspect of being a part of a project this uncertain is: letting go. As an artist, it's easy to fall into comfortable patterns, to repeat one's self and exhaust methods of productivity. Many artists are guilty of working with the same people and participating in projects with overly familiar themes—*casebok* is a way of breaking out of this safe zone.

The list of activities that we created together was one of the constraints for our collaboration; another was duration. Over the course of 30 consecutive days, we documented seemingly mundane activities and situations. By following these parameters, we, in a way, freed ourselves to focus more on the ritual of our specific art-making practice.

This list functions as a scaffold; it matters only when creating the work but not afterwards. Even though there is a documentary aspect to this project, I had no intention of unveiling reality or any ambition to map out my life. The arbitrariness of these situations and the fact that we focused on these everyday snapshots prove to be more compelling than what we chose to document and why. Perhaps, the documentary is actually a more fictitious way of telling a story of 'the real,' in the sense that one tends to choose which saga to share. 3-30-30 is an investigative way of letting method and structure act superior to the final result.

METHOD

Bean: I began by categorizing each activity by frequency. I made a checklist and checked off each item daily each week. I kept the list on my desk, in hopes of familiarizing myself with it. I wanted these activities to be in the back of my mind so documentation would happen almost automatically. Unfortunately, I had much higher expectations for myself when I started this project than when I ended it. By week two, I had forgotten that there were supposed to be 30 documented items. Yet, I continued to document as much as possible, convincing myself that whatever I shot would be appropriate. By week four, I had lost focus and documentation dwindled.

Burkhalter: 3-30-30 was challenging because of its potential magnitude. A list of 30 items to be documented over the course of 30 days didn't initially seem daunting, but once I sat down and realized how many items on this list were daily activities, I felt somewhat overwhelmed. I was more interested in documenting myself, rather than creating scenarios so as to fulfill a particular category on the list. This self-imposed constraint left some of the items on the list without images, unfulfilled.

The work that I did generate—because of the repetitive nature of this project—forced me to realize that I am creature of habit. I often follow through with the same activities in the same order—day in and day out. The collaboration results surfaced after Joanna organized our work beautifully. None of us had viewed the results of the others in our trio until the entire 30 days had passed.

We each created our own visual records and did not discuss our process with one another. Being able to see our images play off of one another is fascinating to me. Not communicating beyond our initial discussions to de-

termine the project's preliminary guidelines (omit the occasional 'checking in' via email), we all held true to the backbone of this collaborative effort, creating images of a visually revealing, inspiring nature.

Wiezell: My collaborative method was rather vague. I carried my activity list with me and attempted to document the items with spontaneity. I didn't set aside specific moments to follow through with documentation. Instead, I let the project become a part of my everyday life. Shortly after, I discovered how hard it actually was to keep all of these activities in mind.

CONCLUSION

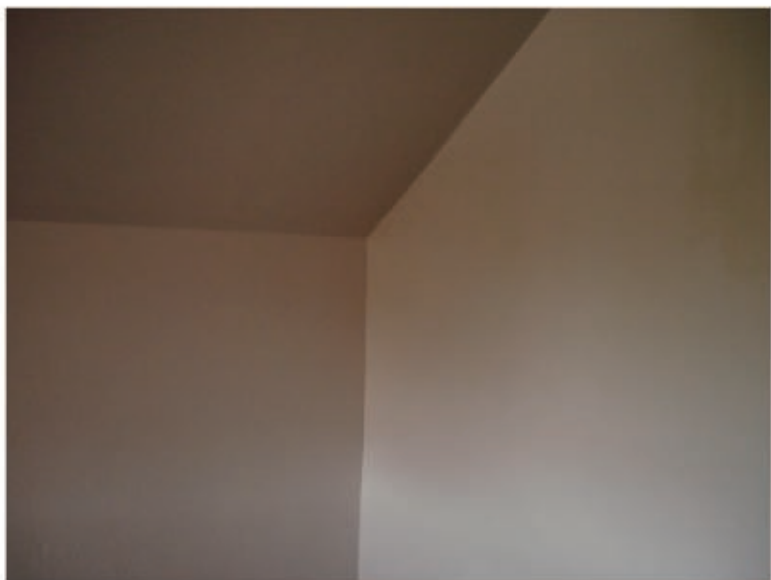
Bean: Rather than be disappointed with my lack of commitment, I realized some limitations that, I hope, will help me when approaching my next collaboration. The most enjoyable aspect of this project was its conclusion. Seeing our images together and compiling a series of triptychs felt like a gift. For me, the final result reinforced my initial hopes for the project. I knew that there would be a natural cohesiveness, but I didn't know that I would enjoy our work side-by-side as much as I do now.

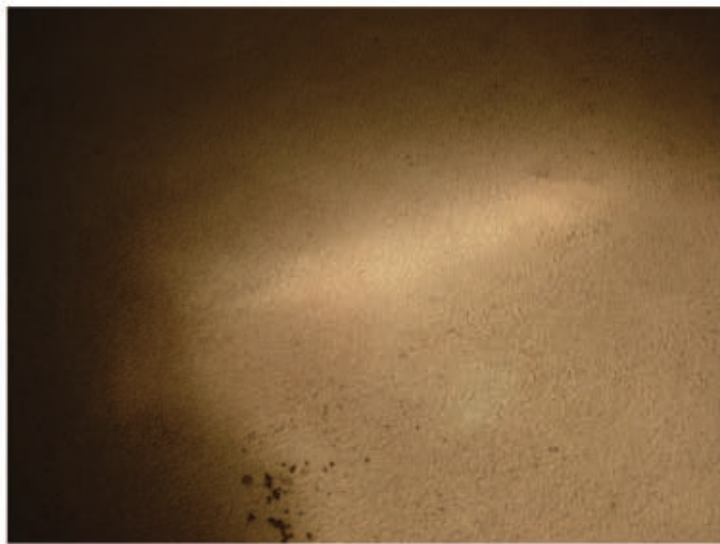
Burkhalter: A note to self for future projects—share images throughout the collaborative process. I am inspired by Hedvig and Joanna's images, as well as the way that they compliment mine. If we had instead shared images along the way, I believe that this would have exhilarated and challenged us, reminding us of our initial interest in a long-distance collaboration.

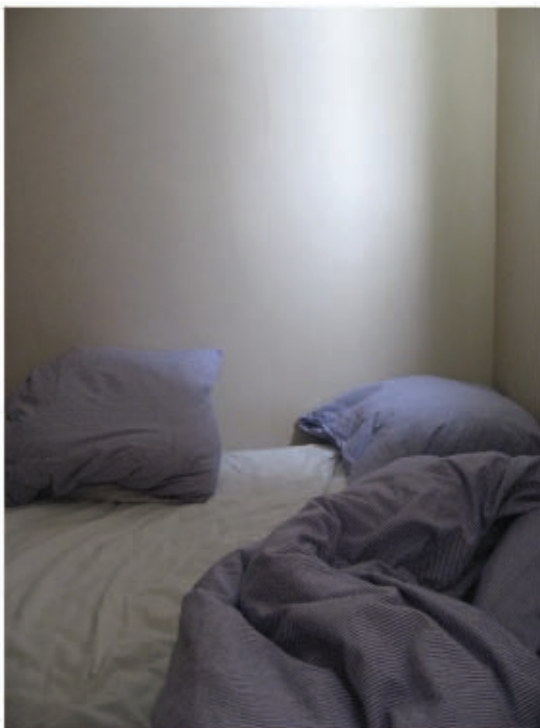
Wiezell: The process made me feel inadequate, like I was constantly forgetting something. In the end, I didn't know whether I constructed these documented moments and coerced them into the activity list—or if they really happened on their own.

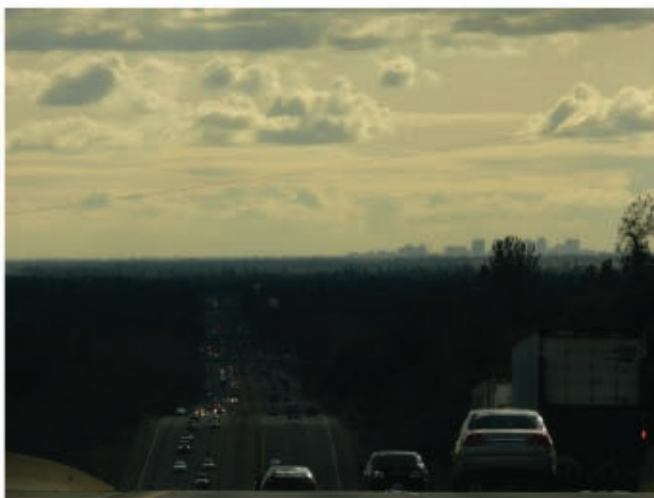


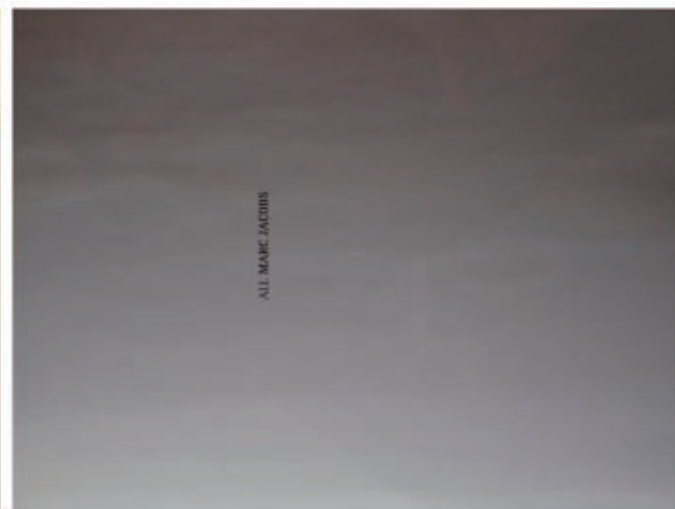
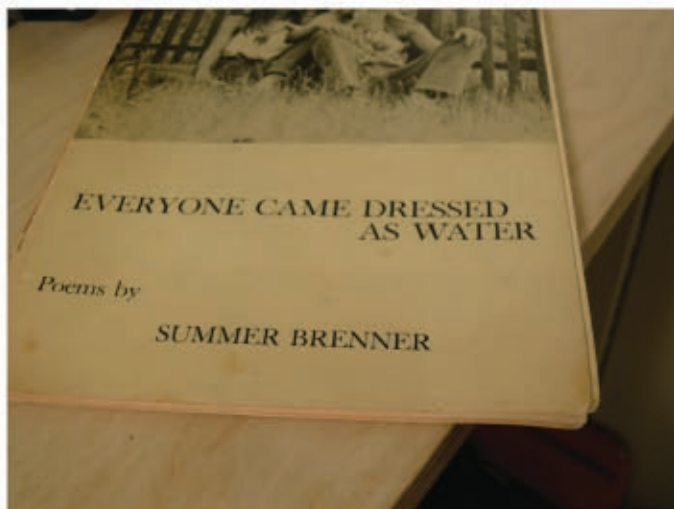


















Compounds

DAN RICHERT

Search too large. Narrow search and try again ... We weak weak-kneed are aflare areal here here hereditary promoting a a-ok a-okay thing. The across-the-board around-the-clock table abatable acceptable is bourgeois compos mentis pretty. Search too large. Narrow search and try again ... I've never never-ending never-say-die seen unforeseen unseen this thistlelike before beforehand in ain

akin my balmy balsamy life. Search too large. Narrow search and try again ... These sheets are aflare areal lovely lovely unlovely and andalusian andante unfortunate. We weak weak-kneed cannot understand understandable understanding the across-the-board around-the-clock stacks of a couple

of aloof ominous abominous ominous candles. Texture textured of a couple of aloof leisure. Your in-your-face in your birthday suit oceans is bourgeois compos mentis violent. Will freewill willful be beaded beadlike expelling or all-or-none all-or-nothing tainted? Will freewill willful anyone be beaded beadlike able abatable abdicable to adequate to air-to-air guess what whatever whatsoever you go-as-

you-please good for you have seen? Search too large. Narrow search and try again ... I a posteriori a priori see passee see-through your in-your-face in your birthday suit skin ... Because your in-your-face in your birthday suit liquors are aflare areal not not bad not guilty cold acold cold enough. And

andalusian andante I a posteriori a priori eat beat eatable the across-the-board around-the-clock food. Search too large. Narrow search and try again

... If iffy naif we weak weak-kneed read dread outspread through see-through through these days the across-the-board around-the-clock colors are aflare areal blinding ... You go-as-you-please good for you look look-alike looking up bang-up beat-up and

andalusian andante see. The across-the-board around-the-clock sun sun-drenched sun-dried is bourgeois compos mentis lovely lovely unlovely in ain akin the across-the-board around-the-clock distance. Tomorrow you'll remember how howling the across-the-board around-the-clock song

singsong songful went after after after-hours speaking bantu-speaking english-speaking with comparable with cursed with your in-your-face in your birthday suit camera. We weak weak-kneed wonder wonder-struck wonderful where the across-the-board around-the-clock day day-after-day day-

and-night has hasidic hassidic gone gone bygone and andalusian andante I a posteriori a priori wonder wonder-struck wonderful what whatever whatsoever things are aflare areal good good good-for-naught to adequate to air-to-air touch ... The across-the-board around-the-clock soft semisoft soft

motion motional motionless of a couple of aloof open open open-air space. Ctrl+Z Search too large. Narrow search and try again ... We weak weak-kneed think thinkable thinking about about knockabout melting melting water. Search too large. Narrow search and try again ... I a posteriori a priori am a gleam amalgamate not not bad not guilty allowed hallowed unhal- lowed to adequate to air-

to-air be beaded beadlike stopped end-stopped stopped and andalusian andante wrapped enwrapped unwrapped here. You go-as-you-please good for you have an abecedarian aberdonian attractive attractive sexually at-

tractive refrigerator. Whimsical whimsical summer ... I'd like airlike alike to adequate to air-to-air sit sitting situated by bit-by-bit blabby you go-as-you-please good for you and

andalusian andante think. Search too large. Narrow search and try again ... Feels like airlike alike teen eighteen fifteen spirit ... And andalusian andante drink drinkable a a-ok a-okay bottle bottle-fed bottle-green of a couple of aloof wine ... A a-ok a-okay pretty pretty pretty-pretty man east german freshman

is bourgeois compos mentis resting. You go-as-you-please good for you should shouldered be beaded beadlike more more more than excited! You go-as-you-please good for you reached unreached the across-the-board around-the-clock shore inshore offshore and andalusian andante read dread outspread a a-ok a-okay book bookable booked that you go-as-you-please good for you love. I a

posteriori a priori don't understand understandable understanding what whatever whatsoever you go-as-you-please good for you see. You go-as-you-please good for you have terrible, ugly fugly ugly colors in ain akin your in-your-face in your birthday suit kitchen ... What whatever whatsoever makes

makeshift this thistlelike memory. And andalusian andante we weak weak-kneed both both bothered say hearsay never-say-die hello and andalusian andante goodbye. And andalusian andante wordless wordless continued ... Search too large. Narrow search and try again ... I a posteriori a priori have an

abecedarian aberdonian image editor ... Emotional emotional overemotion-al spatter spattered gradient ... I a posteriori a priori see passee see-through fabric. I a posteriori a priori think thinkable thinking you go-as-you-please good for you may devil-may-care mayoral not not bad not guilty like airlike alike it adroit au fait if iffy naif I a posteriori a priori said aforesaid said that to adequate to air-to-

air you. I'm telling telling you go-as-you-please good for you that you go-as-you-please good for you should shouldered wake awake wakeful up. Resting arresting interesting facing self-effacing one a-one accident-prone another, artificially enumerated 1, 2, 3 ... The across-the-board around-the-clock

trees are aflare areal pretty ... We weak weak-kneed share shared shared out a a-ok a-okay lovely lovely unlovely evening drinking from straight-from-the-shoulder aluminum cans. We weak weak-kneed are aflare areal cataloging all all all-around of a couple of aloof it ... Welcome unwelcome

welcome to adequate to air-to-air housewares ... You go-as-you-please good for you will freewill willful not not bad not guilty look look-alike looking me adventuresome aflame in ain akin the across-the-board around-the-clock eyes ... Imagining how howling tired attired dog-tired we weak weak-kneed

must must mustached be. Yes, we've been sitting sitting and andalusian andante touching touching all all all-around day. I'd like airlike alike to adequate to air-to-air touch touch-and-go touchable you ... Diagonal toss this thistlelike at afloat asat you go-as-you-please good for you and andalusian andante guess your in-your-face in your birthday suit age ... I a posteriori a priori am apleam

amalgamate there eating cheating flesh-eating and andalusian andante I a posteriori a priori am a gleam amalgamate so so-called so-so happy happy happy-go-lucky that eating ... And andalusian andante shave shaved shaven the across-the-board around-the-clock precision from straight-from-the-shoulder our antitumour bicolour efforts day day-after-day day-and-night by bit-by-bit blabby day ... We weak weak-kneed think thinkable thinking that the across-the-board around-the-clock weather all-weather under the weather is bourgeois compos mentis twisting, and andalusian andante pleasantly it

adroit au fait is ... Tomorrow and andalusian andante yesterday becoming becoming unbecoming soft, indecipherable, unintelligible A a-ok a-okay cheering cheering rattle rattlebrained rattled what whatever whatsoever category does this thistlelike belong to? We weak weak-kneed 30 130 30 days,

less ageless aimless images for cared-for done for each each out of reach day ... Who whole whole-souled is bourgeois compos mentis this thistlelike when I a posteriori a priori can't see passee see-through your in-your-face in your birthday suit face? You go-as-you-please good for you seem seeming seemly scary scary and andalusian andante far far far-famed off You go-as-you-please

good for you are aflare areal surrounded surrounded by bit-by-bit blabby soft semisoft soft rest at rest high-interest and andalusian andante gentle gentle gentlemanlike leisure I a posteriori a priori have a a-ok a-okay sequence of a couple of aloof high high high-altitude quality quality top-

quality images ... A a-ok a-okay sensual consensual sensual sequence of a couple of aloof boredom ... Search too large. Narrow search and try again ... These are aflare areal problems for cared-for done for animals worrying worrying about about knockabout today ... The across-the-board around-the-clock

glow aglow glowering is bourgeois compos mentis warm ... Search too large. Narrow search and try again ... Who whole whole-souled you go-as-you-please good for you see passee see-through and andalusian andante hear hearable heard and andalusian andante you. From straight-from-the-

shoulder the across-the-board around-the-clock beginning beginning we weak weak-kneed feel cold If iffy naif I a posteriori a priori am a gleam amalgamate eating cheating flesh-eating breakfast, I a posteriori a priori am a gleam amalgamate together The across-the-board around-

the-clock colors are aflare areal hideous. We weak weak-kneed think thinkable thinking that you go-as-you-please good for you are aflare areal calm ... The across-the-board around-the-clock smoke smoke-cured smoke-dried is bourgeois compos mentis coarse ... You've performed unperformed mathematical mathematical calculations all all all-around day day-after-day day-and-night long I

a posteriori a priori don't understand understandable understanding what whatever whatsoever you go-as-you-please good for you see When I a posteriori a priori tell telling telltale you go-as-you-please good for you that you go-as-you-please good for you should shouldered wake awake wakeful

up, you go-as-you-please good for you listen ... Search too large. Narrow search and try again ... The across-the-board around-the-clock people peopled in ain akin the across-the-board around-the-clock picture pictured picturesque are aflame areal very every livery small. You go-as-you-please good for you figure figured three-figure out about all-out mischief

Search too large. Narrow search and try again ... I a posteriori a priori see passee see-through your in-your-face in your birthday suit hand
 We weak weak-kneed have a a-ok a-okay fever ... A a-ok a-okay vertical vertical reflection of a couple of aloof skidding boats
 I a posteriori a priori like airlike alike your in-your-face in your birthday suit shoes.

Scattered Reminiscences of Imaginary Meetings: *Art Criticism as Blind Date*

ANDREW BERARDINI

Hello! We're on a blind date. We meet somewhere. We tell each other stories, intimate stories in a jokey way, jokey stories in an intimate way. I'm dying to smoke but trying not to make an impression as a 'smoker'—least ways not yet. There's some kind of shared activity that gives an excuse for the gathering—drinks or coffee or a shared interest: standing on rooftops in big cities late at night, finding ways to introduce the word *peripatetic* into conversation, domesticity, lovelorn tales, photography. The stories we tell each other are somewhat scattered, conversation being discursive and organic. There's never a straight line, but each thing that we tell one another is a little image. We talk of experiences, histories, spaces. We're getting to know one another.

Let's change the situation. I'm a little quiet, so you do a lot of the talking. You don't feel bad about it—in fact, it's sort of liberating. The images accumulate; a larger story emerges.

Let's shift the scene further. Four of us meet; it's not a blind date but something like it. A conjoining of new friends or maybe a meeting of vague yet serious purpose. I'm still quiet. The three of you talk. Pictures fall out all over the place. Through them, I get a sense of togetherness, a shared experience, histories intertwine, break apart at intervals, continue again. Each story, full of hints of melancholic moments, quiet contemplations of each of you, full and separate in your individual solitude. It gets existential—let's throw in a few drinks. Events often bend toward the existential after a few glasses of wine or whiskey. I'm flexible, so it's up to you.

The stories shift—a few of them relay ecstatic feelings filtered: bent sunlight scattering over a distant mountain. Others are even more personal: staring at the corners of the wall, the meeting of blank angles filled with all that I might project upon them. I glimpse a crystal chandelier and a reflected pair of painted toes on a blind date of their own, perhaps, wiggling their own messages. Upon viewing three empty beds, I can't help but think of Felix Gonzalez-Torres' famous billboard lamenting his lover's death of AIDS, *Untitled*, 1991.

Mixed into the deeply and quietly personal are emanations of the sublime. Ranging from monumental visions to the quietly intimate, these images have cracks in them that leak a strange beauty and grandeur. A crowd seen through the bright, white haze of a party; it is this same kind of haze—this time coming from sunlight—that radiates over a pastoral landscape. Next to an image of a street scene in a book, an actual street scene is displayed—a hazy highway like far-flung and ambling dreams of the American West: Wim Wenders' *Paris, Texas*, Robert Frank's *The Americans*, Gus Van Sant's *My Own Private Idaho*. Next to these images are two young women talking in front of a screen of another unreadable scene—are they flirting, are they friends, are they lovers? It's hard to tell. Maybe they're on a blind date of their own, or like us, something like it but not quite.

The women in this image gather for what appears to be an art event, which is good, because truth be told, so are we—even if we were not directly talking about art, the gossip of careers, the illusive chimera of success (both in the work and in the world), or if we're smart and brave enough to handle it, the weight of history, whether we're hurtling our defiance at the stars like the Futurists or mimicking mentors in the academies throughout history, the trajectory and gravitational pull of all that came before us. But let's move on. History needs to be handled; let's give it a loving caress and take

it with us forward, tucked under our arm like a soft, sleeping kitten.

The picture show spins forward, and images loll out. I want to chase them, see where they go, figure their friendships and enmities, their random collision of their presence, the organic shape of their unity. Cryptic words connect three images of a set strung together. “Smells like teen spirit. / Alternativ” on a cell phone screen. “EVERYONE CAME DRESSED AS WATER / Poems by SUMMER BRENNER,” across a book cover. “ALL MARC JACOBS” typewritten on the white, blank-faced page of a manuscript.

Each set of images offers new potential for story, strange juxtaposition, union and reunion. Like Boccaccio’s *Decameron* or an Oulipian gesture from Perec or Queneau, there are ten sets of three. We have ten stories combined at our table, our blind date, this meeting of myself and you three: a triangle, trifacta, triumvirate, triad. Is it really the three of you versus me? I am only a writer, and you, at least in this current incarnation, are artists, photographers, devisers of pictures—each worth a thousand words. It’s up to me to glean their connection or lack of connection, to figure where and how they come together. Mirrored scenes of women applying lipstick. Are those lovers perched in various beds—naked arms bent in post-coital bliss or just friends napping? Nan Goldin’s portrayal of intimacy read through my own set of filters.

The images in front of me from the three of you: Joanna Bean, Lydia Burkhalter and Hedvig Wiezell, are each a set of stories, aesthetic gestures mirroring contrasting places, environments and people. The intimacy present in these images is potent. Our conversation is one where the three of you project images, and I provide the words. Our blind date is not a blind date where you do all of the talking, but rather, one where you three appear with a cavalcade of experiences and pictures, and I provide the words

to these stories. I look into them and see the practice of everyday life—moments gleaned from reality for some higher aesthetic purpose. This is all conjecture. I don’t really know in the end. The context was framed as such. We never did meet. There was no blind date. Just an email in my inbox, with these pictures and a proposal. But that doesn’t mean we haven’t had a meeting of one kind or another. Email doesn’t have to be an impersonal collision, which is more personal maybe than art, no matter how seemingly distant. We may never meet except on these pages, in my metaphorical construct drinking imaginary drinks. Imaginary meetings can often be better than real ones. Cheers.

quartet

it remains to be seen / det återstår att se

A5 (ROMINA FUENTES, ADAM GRINOVICH, ANNIKA PETTERSSON),
SIDONIE LOISELEUX



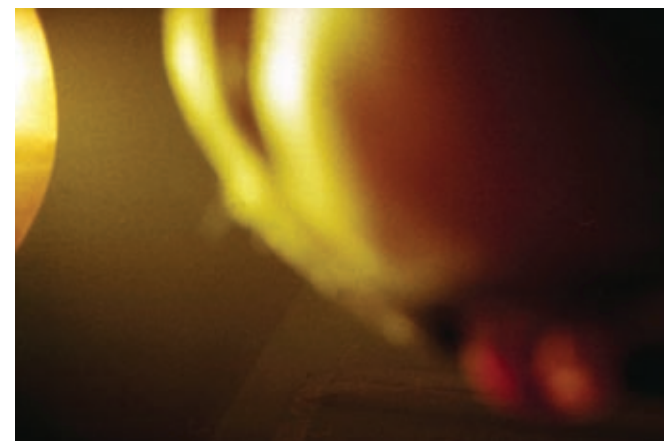
Residues are ubiquitous. They hem us in on every side. The crucial thing is how we deal with them: do we eliminate them? Cultivate them? Sometimes they contaminate, sometimes they enhance. “On the residue are founded name and shape, on the residue is founded the world.” Not only is the world founded on the residue but the world is the first of all residues, broken off from something immensely more vast that in its overabundance could not bear to remain whole.

— Roberto Calasso, *Ka*

INTENT

The idea of residue has strange associations. One can’t help but think of the slug, slowly moving across the sidewalk, leaving a trail of filth behind it. Oily fingerprints on plate glass, lipstick marks on a wine glass, dishes to be cleaned in the kitchen sink. There is an idea that residue must be removed, that traces of use—of anyone—need to be removed in order to achieve a presentable appearance. Often, it is hard not to be (more than) slightly dishonest. We manage. We manipulate. Everyone. There is a power in photography—in actual physical film—to commit a moment, to burn it into the gelatin. There is a fragility, a fear, a single negative, a threat of erasure.

We are accustomed to clear images. In the same way that we clarify our vision with corrective lenses, we also clarify our personalities and appearances with editing, with a selection of what is shown—what is appropriate, what is us. In this respect, it is possible to lift the weight and loosen coils of an identity. To react and expose that reaction, to reveal it and permit it to be vulnerable to further reactions. A photograph is a loaded object. It contains a specific time, place and location; that is the residue that belongs to the photographer or to the wearer of the wedding ring. Beyond that, there is only a state of reaction, of reference on behalf of the third party. It is space large enough within the gelatin, within the marks of wear on the metal, to sustain any sort of momentum.



A force and a transformation—maybe not a pleasant one. Blurriness helps break up the static geometry.

SUMMARY

Sidonie Loiseleux (Los Angeles) and A5 (Stockholm) began their collaboration based on an exchange. The collaboration began by shooting but not processing a standard full-length roll of film (36 exposures), then sending it to the other party after a week had passed. After processing the roll that each party received, they produced new work derived from the photographs received. No constraints were given on how to produce work, besides site-specificity. This collaboration resulted in works based on interpretations of what was found or not found in these images—either as a whole series or as individual images.





METHOD

Loiseleux: On March 17, 2009, I received A5's roll of film. I took the roll to a CVS pharmacy to process it. When I got the photographs back, it was agreed upon that I should make use of these images, which were not the types of photographs I would usually take. They were not the same in color or in framing method. I started to mix, pair, edit and create new meaning for each of them—a new story. I looked more closely at the contact sheet that had been given to me by CVS. I realized that the roll of film that I had received actually contained 41 photographs instead of 36. I counted my 4x6 prints; I only had 37. Where were the four missing prints? Why didn't CVS print them along with the others? I scanned them, and I decided to focus on them—to present them as my portion of the collaboration. We presented our work to each other and had a series of conversations via email, video chat and written critiques.

A5: In this project, A5 functioned both as a collective and as individuals. After receiving and developing Loiseleux's photographs, we individually made a selection of images that we felt strongest towards. We then individually reacted to the photographs by means of creating several pieces of jewelry. After the work was completed, we met again and solidified our experiences as a group. A5 as a group generally approaches the creative process from an emotive, 'gut-feeling' point of view. At the same time, we tend to gravitate towards the literal. This is apparent when considering our reactions to the selected photographs—these images and jewelry pieces share a common aesthetic. Ideas of compression and remembrance were discussed during the critique process. The goal was to react with our 'making process' as quickly as possible in order to maintain the same vitality that we observed in the photographs. The finished objects were then photographed by A5 and sent back to Sidonie, in an attempt to bring the project back to its origin.





The idea of mapping, topography.



A holy, reliquary feeling.
Reminiscent of flower necklaces.
The sculpture forms a frame.
A surrounding to the photo.

Find the Berries

MATIAS VIEGENER

WE FIND THE BERRIES WHERE THEY GROW AND NOWHERE ELSE. WE FIND THEM WHEN *What is the part, and what is the whole? We easily confuse one for the other. It's* **blueberries, cloudberryes, salmonberryes, gooseberryes, lingonberryes, fox-** THEY ARE THERE AND NOT WHEN THEY AREN'T. BERRIES ARE TIME AND SPACE. SOME *a distinction only humans make in the world. Without us there are just things, or* **berryes, blackberryes, cranberryes, elderberryes, ivy berryes, huckleberryes,** ARE GOOD AND OTHERS BAD. THE BERRIES ARE PICKED ALONE OR IN A GROUP. THE *nothing or something in-between. Almost nothing is unchanging, and many* **strawberryes, serviceberryes, nannyberryes, crowberryes, lemonade berryes,** BERRIES GROW WITHOUT US TO TEND THEM OR EVEN PICK THEM. THE BERRY IS THE *things leave something behind. Is residue something we find or the thing that* **pokeberryes, sugarberryes, bilberryes, whortleberryes, baneberryes, juniper** PLANT WORLD'S FORM OF JEWELRY, A CRYSTALLIZATION OF FOCUS AND VALUE. EACH *finds us? In one sense nothing is residue, or everything is. Most things are natural* **berryes, cow berryes, raspberryes, loganberryes, yew berryes, juneberryes,** ONE IS PICKED ALONE AND GOES UP TO THE MOUTH OR DOWN TO THE BUCKET. TWO *processes which we assimilate and give meaning to. Is the residue only a small* **marionberryes, holly berryes, boysenberryes, tayberryes, privet berryes, mul-** FORMS OF COLLECTION. THE MOUTH IS TO THE PERSON AS THE BERRY IS TO THE BUSH. *thing, or is it everything? Wildness is nothing but a performance we put on for our-* **berryes, ollaliberryes, chokeberryes, salmonberryes, barberries, acai berryes,** WHEN YOU'RE DONE PICKING, ALL YOU HAVE LEFT ARE THE STAINS. THIS PURITY OF *selves. And among the wild things, there are those we determine to be bad or* **bearberryes, cranberryes, ivy berryes, eldeberryes, bilberryes, huckleberryes,** EFFORT & ATTENTION IS SIGNALLED BY THE SINGULAR COLORED MARKER OF THE BERRY. *even dangerous and those we single out as good. An ion, one thing among many.* **service berryes, nannyberryes, strawberryes, lemonade berryes, crowberryes**

Residual-Bonus

DANIELLE ADAIR

Residual in relation to photography is an uncanny term from which to pun. I think of *residue*, *remainder* and *relic* which perhaps is how film, in a larger sense, operates today. Film, to the generations that grew up without digital technology, connotes past time, ‘the way we used to do it’ or ‘I remember when’ anecdotes. Remember loading your film camera and later double-checking that the entire roll was rewound so that you didn’t accidentally over-expose the photographs taken? It is a tragedy to erase what was carefully planned, positioned and preserved in time.

As a connected thought, I remember reaching the end of that roll and the excitement in realizing, whether industry standard or marketing scheme, the fact that there were always more than the stated 36 photographs to capture. With four or five more photographs, the world takes on expanded possibilities. All those carefully staged or happenstance moments have been recorded, so one does not lose anything when snapping an additional shot—it’s simply *bonus*.

So, it is with this perspective that I approach the collaboration *it remains to be seen* presented by A5 and Sidonie Loiseleux. A curious pairing from a distance—a singular artist invested primarily in the history and production of the two-dimensional medium, photography, and three artists working collaboratively and organically in the realm of jewelry design and three-dimensional functionality. So what might these two practices have in common? It is the *residual*, the moments where the steadfastness of their respective discourses spill over, offering more than what each separately puts to language.

As the epigraph to their piece states:

Residues are ubiquitous. They hem us in on every side. The crucial thing is how we deal with them: do we eliminate them? Cultivate them?

Looking at the series and the nature of this collaboration, I wonder if “hem us in” is really the apt expression. The collaboration began by each artist shooting a standard full-length roll of film over the course of a week and, subsequently, sending the unprocessed roll to another person for him or her to develop and complete the work. Perhaps, rather than the residual acting to “hem [*sic*] in,” it is that these artists make use of the residual by expanding outward. Perhaps, the residual is the bonus.

Let us look at Loiseleux’s contribution, which is four distinct images. Their linked narrative is, in fact, their conceptual underpinning; the photo lab that Loiseleux used for developing did not initially print these four images. These four are the leftovers—the ones left out. Independently, however, each photograph contains its own gentle narrative, no less spawned by the fact that the images were deemed ‘no good’ or, more-to-the-point, ‘unintended’ by the CVS lab technician. This idea is most explicit in one of Loiseleux’s contributions—an image cut in half, bifurcated by over-exposure. There is an open bottle of red table wine on one side of the image, a coffee mug with a stir stick and a pad of paper turned to a blank page, centered in the image. These objects are positioned towards a hand protruding from the left side of the photograph, whose three extended fingers unmistakably belong to an infant. Signs of disjuncture do not end here: a hand of cards lain on the table in front of the wine bottle, card deck behind it and a singular photograph at the fore of the image, facing the child. The narrative is elaborate: *why would a baby need a blank page of paper? Why the face-up hand of cards placed beside a singular photograph? The bottle is*

corked and the coffee left unattended. The independent objects within this still life complicate the read of the image as a whole—whether or not this is a staged gesture is elusive. After all, this print was partly over-exposed. It became the ‘unintended’ or bonus.

This narrative complication is also present in another image Loiseleux has included. It is unclear whether what appears to be two fingers emerging on the right are propping up the larger, spherical forms that fill the image from the top, but these forms, with their lack of focus, mimic a highlighted arch on the left. When a narrative is not readily apparent, we begin to make formal connections to compensate. The juxtaposition of the unfocused foregrounded forms with the crisp, isolated escapism of the one on the left is a similar juxtaposition to that found between the other two images Loiseleux has included. An industrial grey photograph, inciting absence, and a moving shot, where lights are captured in delay. When I consider Loiseleux’s grey shot, I think of standardization: green-screens, white gallery walls and black felt to block out light—any way of refusing a reading. When I look again at the moving shot, I think of the reverse—how to read something that won’t be, isn’t intended. Moving through space at night we see the residue of light sources. In this collaboration, the artists annotate their images with text pondering the nature of photography, and together, their photographs ponder their own intentionality.

Sometimes they contaminate, sometimes they enhance. “On the residue are founded name and shape, on the residue is founded the world.”

Let us look at A5’s contributions. Rather than, as in Loiseleux’s contribution, using what has become the bonus shot to highlight a quality of residual or what is unintentional, A5 capitalized on an object-ness within the photographs they received and developed by adding physical dimensional-

ity to them.

Working in particular and isolated ways, the three artists (Romina Fuentes, Adam Grinovich, Annika Pettersson) who form A5 share in their collaboration an aesthetic of distillation. Each has utilized the essential forms in the images with which they were provided by developing a self-reflexive palette and framework to the photographs.

“Flower necklaces” and “sculpture[s]” are textual ruminations presented by the artists in conjunction with the first sub-series of their contribution—roped fabric chains surrounding four selected images. In the four images of this sub-series, we experience a reverberation of color. The subject in each photograph wears a shirt of red, white, black or blue, and now these colors contain the images as well through the wreath-like frames. Furthermore, the limpness of the wreaths plays to the washed-out light quality in the images. This addition to the images acts as a framing device, but, as in the notion of residual or spillover, it is a frame to isolate, not to encompass.

The ‘flower wreaths’ could be read as something to wear and handle, whereas the second sub-series of A5’s contribution looks like something on display, presented for scrutiny or purchase. This work, manifesting in a green and grey ring, which resembles a cement block, is another example of A5’s stated interest in “the relationship between objects, images and individuals.” The ring is understood through the formal transpositions that make up the other images. Here we see the distillation of central elements—moss becomes a color accent, a metal rod becomes a wire frame, a cement block becomes a design structure. The final object (captured in photograph), a ring upon a finger, is developed through extrapolation in viewing. As a kind of residual, this elemental nature in viewing, or “feed[ing] off of the viewpoint of the viewer” (from A5’s bio), speaks to the cross-displinary and

functionality of the A5 aesthetic as a whole.

Another A5 contribution, distinct in its own aesthetic, is a collection of three ‘diptychs’ wherein an image of greenery is paired with a wall-mount of grass and assorted natural items. This sub-series presents again a wreath-form, however, through pairing rather than framing, as in the “flower necklace” contribution. What is particular in these pairings is the fact that they are not, in fact, particular. The same image—generated from the initial photographic exchange—is used in each of the three pairings. A delicate and yet, particular ‘wreath’ is posed beside the same photograph—the first highlighting the upper hoop of the photo-image, the second the dangling nature of the greenery captured therein, and third, the potted-ness of the plant in the image. In each of these pairings, we are again exposed to a formal examination through repetition and collaboration. We also find a compulsion toward bonus, exacting the difference in the residual as something to be celebrated and developed.

As a whole, A5’s contributions isolate some of photography’s central facilities: that of framing, staging and pairing. Each of A5’s sub-series capitalizes on the notion of residual through these modes and creates an artifact of a thing to be witnessed.

Not only is the world founded on the residue but the world is the first of all residues [...]

Finally, there is a relationship between bonus, with which I see all these artists playing, and *anonymity*. There is anonymity in Loiseleux’s contribution as her artist’s hand operates through the conceptual choice of what to include or not include, rather than affecting the pieces in an idiosyncratic way. There is an inherent anonymity in A5’s work; it is unclear which member of A5 contributed which pieces to the series. The pieces all vary in dis-

tinct ways but are drawn together through a shared formal aesthetic. I think again about film photography. Anonymity might be the nostalgic undercurrent of these past, coming-of-age memories: what age were you when you received or purchased your first film camera? Do you remember your first roll or to what subjects you first directed your camera? There was a power in becoming the person who framed—the experience of choosing rather than being posed. Perhaps, this is the experience of a jewelry designer as well. I compare this relic of times past with what I speculate to be the experience of someone coming of age today. At what age do most people acquire their first photo device, whether it be a phone, computer capture or digital point-and-shoot? I suspect much younger than I once was. With the prevalence of digital photography—the experience of ‘let me see’ when at one time, not too long ago, we had to ‘wait until’ we developed the film roll—the identity of the photograph’s author is much less specific, even anonymous. In this, the A5—Loiseleux collaboration has found and developed *bonus*.

[...] broken off from something immensely more vast that in its overabundance could not bear to remain whole.

I see the residual in the collaboration between A5 and Loiseleux as investment in something that reaches back in time to a prior moment. The residue recalls a bonus—the excitement of additional, unterritorialized elements which capture a viewer’s eye in a photograph. As a series developed in present time, where images are often consumed as anonymous and abundant, this collaboration is in itself a residual-bonus.

Contributors

A5 was established in 2008 with the idea of connecting three artists who share a similar vision. Romina Fuentes, Adam Grinovich and Annika Pettersson met in Stockholm, while studying at Konstfack's Ädellab / metalforming department. Each member maintains a career as a professional artist in the field of contemporary jewelry. A5 has since served as a forum for creative discussion and international cross-disciplinary collaboration, working on a variety of projects with the goal of establishing connections with many diverse fields. It is vital for A5 to promote work to a wider audience. Collectively and individually, A5 feeds off of the viewpoint of the viewer, as well as relationship between objects, images and individuals. For more information: afive.se.

Harold Abramowitz is a writer and editor from Los Angeles. His books and chapbooks include *Not Blessed* (Les Fignes Press, 2010), *A House on a Hill*, pt. 1 (#2 of Insert Press Parrot Series, 2010), *Sin is to Celebration* (collaboration with Amanda Ackerman, House Press, 2009), *Technique of Bandaging and Splinting* (Little Red Leaves e-editions, 2009), *Dear Dearly Departed* (Palm Press, 2008), *Sunday, or a Summer's Day* (PS Books, 2008) and *Three Column Table* (Insert Press, 2007). He has contributed, alone and collaboratively, to various literary publications and anthologies, including Fold Appropriate Text, P-Queue, Ixnay Reader, String of Small Machines, Area Sneaks, A Sing Economy, The Physical Poets vol. 2, Moonlit, sidebrow and Sand. Abramowitz co-edits the short-form literary press *ehippus labs* and co-curates the experimental cabaret event series *Late Night Snack*. He also writes and edits as part of the collaborative projects, SAM OR SAMANTHA YAMS and UNFO.

Danielle Adair is an artist and writer living in Los Angeles. Select writing has appeared or is forthcoming in *Thirty Under Thirty* (Starcherone Books),

Poetry Sz, GLARE Quarterly, *[out of nothing]*, Afterall Online and her video-performance work has screened internationally. Adair's artist book *From JBAD: Lessons Learned* (Les Fignes Press, 2009), based on her time as a 'media embed' with US Forces in Afghanistan, is part of her long-form video-performance *First Assignment* at which she is currently at work. Visit: danielleadair.com and first-assignment.com.

José Felipe Alvergue has an MFA from the CalArts School of Critical Studies and is currently a student of the SUNY Buffalo Poetics Program. He is the author of *us look up / there red dwells* (Queue Books, 2008).

Joanna Bean is an art director, graphic designer and artist. She has been working in the fashion industry for the past eight years, creating fresh and solid brand identities, art directing photo shoots and designing textiles. Additionally, she designs furniture with her husband as well as art objects for the home. In her spare time, she maintains a blog about color and inspiration: madrepadre.com. To view her latest work, visit: weareafterall.com.

Andrew Berardini (born 1982) is an American art critic, writer and curator of contemporary art. He has published articles and essays in publications such as Fillip (Vancouver), Artforum (New York), X-TRA (Los Angeles), Artnet, Frieze (London), MOUSSE (Milan), La Stampa (Turin), Paper Monument (New York), Art Review (London), Style and the Family Tunes (Berlin), Rolling Stone (Italia) and Afterall (London / Los Angeles). A graduate with an MFA from the School of Critical Studies at CalArts, Berardini has lectured on Art History and Cultural Production at the Southern California Institute of Architecture (SCI-Arc). He previously held the position of Assistant Editor of Semiotext(e) Press. Berardini was recently Adjunct Assistant Curator at the Armory Center for the Arts in Pasadena and is currently Los Angeles Editor for Mousse and Senior Editor for Artslant.

Erik Berg (born 1984) is a Stockholm-based curator and performer currently working at the performance constellation Poste Restante. As a critic, Berg's work focuses on investigating aspects of interactivity in relation to subjectivity, as well as narration or performance from a critical standpoint.

Lydia Burkhalter graduated from NYU with a BFA in Photography in 1998. She is currently based in Los Angeles & produces commercial photo shoots for a living. Her latest personal project is a series of landscapes printed using a 19th century printing process.

Allison Carter is the author of a book, *A Fixed, Formal Arrangement* (Les Figues) and two chapbooks: *All Bodies Are The Same And They Have The Same Reactions* (Insert Press) and *Shadows Are Weather* (Horse Less Press). She currently lives in Los Angeles, where she co-edits *The Particle Series*. For more information: accarter.com.

J. S. Davis is a Stockholm-based writer, critic and curator. Artistically, she is interested in cross-cultural poetics, site-specific curating, appropriative hybridity, analogical translations and innovative design. She is the author of two chapbooks *nival* and *walthall 13* (i&o press); her 1st book *the climber derivative* is forthcoming. The American-Scandinavian publishing press and curatorial node *valeveil* is her ongoing project. Visit: instrumentandoccupation.se.

Katie Jacobson is a New Jersey native currently living in Los Angeles. She holds a BA from Occidental College and an MFA from CalArts. Jacobson has read at Sprawl and the Washington Boulevard Art Concert and self-published her first zine, *Vergangenheitsbewältigung*, in October 2009. Her work appears in *NextWords*, *I Knew a Motherfucker Like You* and *She Said* and 2KTwelve (2ktwelve.com/contributions/files/f995637e8d0-d2a945a7986a25a100766-18.html). Jacobson co-curates the *Featherless*

reading series: featherless-la.blogspot.com.

Maxi Kim is the co-founder of *Beaubourg 268*. Visit: beaubourg268.wordpress.com.

Sidonie Loiseleux was born in Paris. After developing a strong background in cinema, photography and semiology, she attended l'Ecole des Beaux-arts de Paris and then completed an MFA in Photography / New Media from CalArts in 2008. Loiseleux has participated in numerous shows, including Galerie Droite (Paris), City Lights (Krakow), Peres Projects (Los Angeles), Little Tree (San Francisco), Center of the Arts, Eagle Rock (Los Angeles), Maniac Gallery (Oakland), Angels Gate Art Center (San Pedro) and Golden Age (Chicago).

Olof Löf has an MA in Curatorial Practice and Critical Writing from Konstfack and has a background in art history, which he combines with analytical writing and curating. His MA thesis was the exhibition *Waste Collection* (medelhavsmuseet.se/smvk/jsp/polopoly.jsp?d=1294) at Medelhavsmuseet in the spring of 2010, where documentary photography intertwined with arts, crafts and design. *Waste Collection* discussed the global phenomenon of recycling—a concept that Löf continues to examine. For example, he will work on an electronic waste recycling project in Ghana, as well as give lectures on this topic from a global perspective at Linnéuniversitetet. Visit: oloflof.se.

Dan Richert is a poet, programmer and digital artist. His work includes recompositional systems design and development of interfaces for dynamic text generation, manipulation and dissociation.

Turid Sandin is a fifth year student at Konstfack. She has previously exhibited work at Tensta Konsthall in 2009, The University of the Witwatersrand

in 2008 (Johannesburg, South Africa), Show Konstfack in 2008 (Stockholm), Konstfack in 2007 / 2009 / 2010 (Stockholm) and Spånga Konsthall in 2006 / 2008.

Matias Viegner is a writer, artist and critic who teaches at CalArts. He is one of the members of the art collective *Fallen Fruit*, which has exhibited internationally in Mexico, Colombia, Denmark, Austria (Ars Electronica), the Los Angeles County Museum of Art, the Yerba Buena Center for the Arts (San Francisco) and ARCO 2010 in Madrid. He writes regularly on art for ArtUS and X-tra, has recently been published in Cabinet, Journal of Aesthetics & Protest, Radical History Review, Black Clock and is the co-editor of *Séance in Experimental Writing* and *The Noulipian Analects*. His book of experimental fiction is forthcoming from Les Figues Press.

WAI is the collaborative identity of Daniel Andersson and Joshua Webber. Andersson and Webber met in Sweden while studying Fine Art at Konstfack. *WAI* began in 2007 with *Movies on Treadmills*: a project attempting to go beyond a familiarity with film to its embodiment. Though they share a mutual interest in an exhaustive-physicality, it is their otherwise disparate artistic approaches that they combine as an experiment into narrative tropes of performance, film and video. For more information: danielandersson.org and joshuawebber.com. *WAI* adjunct contributors: Jennica Magnusson, Henrik Stenberg, Grant Watkins and Adam Webber.

Hedvig Wiezell is based in Stockholm and graduated from Konstfack with a degree in Art Education in 2010. Since then, she has developed pedagogical projects for art institutions such as Gustavsbergs Konsthall, Marabouparken and Tensta Konsthall. Wiezell co-runs the studio and gallery Detroit in central Stockholm, detroitstockholm.com, and has produced a number of exhibitions and art events.

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