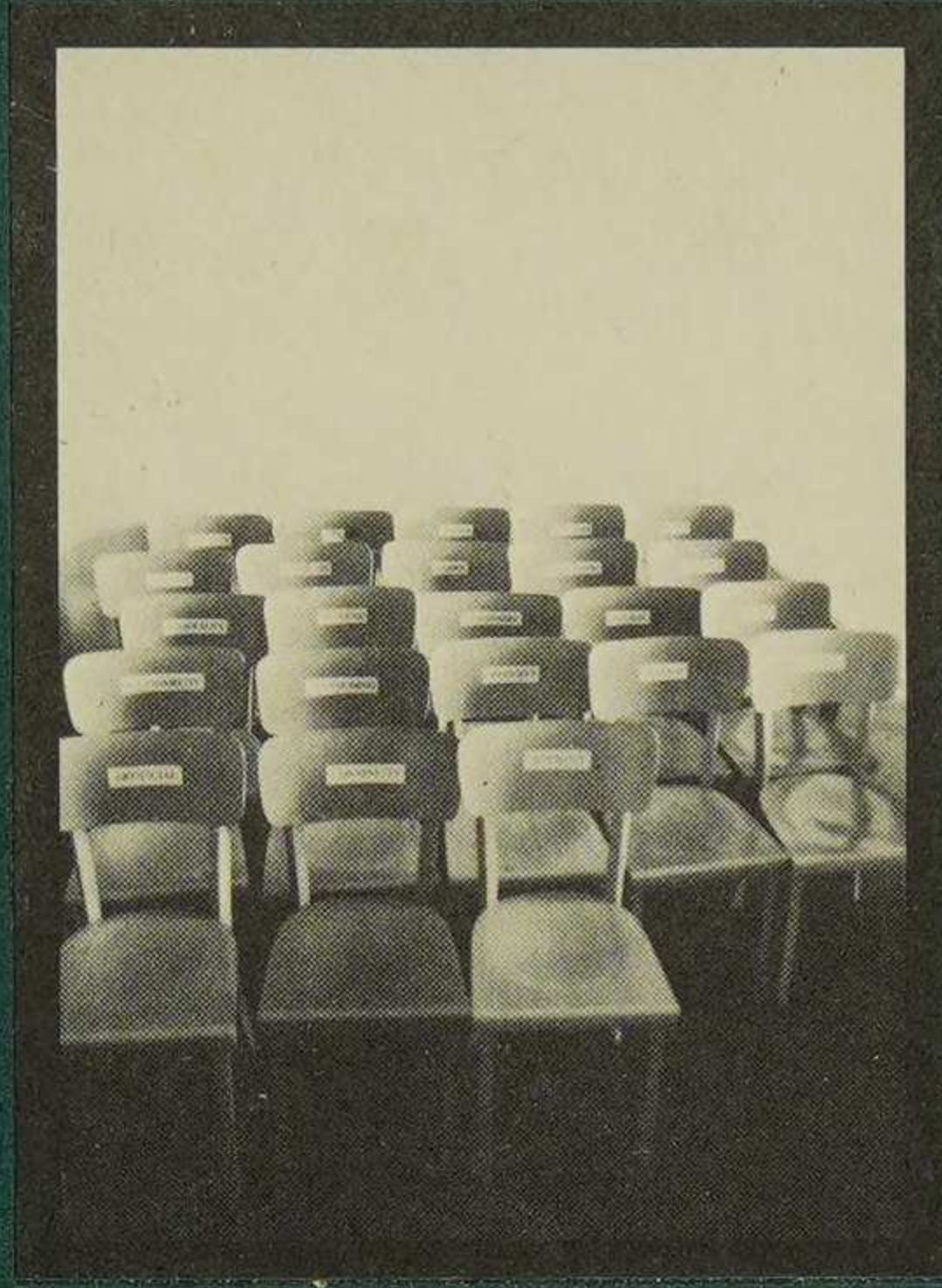


A ROOM WITH 23 QUALITIES



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JOSEPH KOSUTH IN DIALOGUE WITH 23 STUDENTS
AT THE HOCHSCHULE FÜR BILDENDE KÜNSTE IN HAMBURG

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A ROOM WITH 23 QUALITIES

EDITION CANTZ

A ROOM WITH 23 QUALITIES

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Teaching to Learn
(a Conversation About How and Why)

A Preface, by Joseph Kosuth

*Don't for heavens sake, be afraid of talking nonsense!
But you must pay attention to your nonsense.*

Ludwig Wittgenstein

It seems we begin with two points: an institution and a conversation. An art school, simply put, is a representative of the institutionalization of art. It represents the world as a collection of rules, practices, traditions, habits — about art — that are organized within a social order. The presumptions and prescriptions that are taught there are a *de facto* description of what art is. When you describe art, you are also describing how meaning is produced, and subjectivity is formed. In other words you are describing reality. By teaching a description of reality you are engaged in constructing it, and in this sense an art school is a political institution as much as a cultural one (insofar as one can separate them to begin with).

The conversation is inherited along with the institution (they form part of it) but that discourse is formed, possibly transformed, by the living. The discourse, when it is the choosing of *how* art is to be made, takes a certain form, prioritizes certain meanings. The most prevalent institutionalized form has been a concept of art which presumes itself to be either painting or sculpture. In order to liberate art from such a formalistic and prescriptive self-conception it was the agenda of works such as mine in the mid-sixties to critique that institution while it simultaneously provided an alternative to it. Any other role envisioned for art by necessity follows this transformation of our conception of it. For art schools then, as for art, there is really only one process: this is a questioning process as to art's nature. This inquiry itself constitutes an institutional critique because the art student then sees his or her activity as being less one of learning a craft or trade (how) but rather as one which is fundamentally philosophical (why).

Since the role of all institutional forms is inherently conservative there is a process basic to an art school which attempts to promulgate and preserve whatever other institutionalized forms of culture exist concurrent with it. Thus, the prescriptive nature of an art school based on craft and tradition (or an updated version of that) means, that the institution is there to provide the *answers* as to what art is. In other words it engages in legitimizing the status quo of existing forms and norms: they know what art is and they are simply teaching it. This attitude teaches the inherited past of the art school. From the guilds of artists and craftsmen to the Academy and then the trade school in the recent past, artists have been taught how to make art, but not to ask why. Inquiries of a more philosophical nature have been seen as the preserve of the university and not appropriate to the »trade school« demands of teaching the artist. What this has also taught, however, is that art — and culture itself — is apolitical. Importantly, even profoundly, this view, not limited to institutions as you will see, sees art's *process* itself as apolitical. Whether the *content* of an artwork is politicized or not is less of a problem for the institutionalized view of art than that of artworks that do not leave intact their conception of what art is, and by extension, what an art school should be. In this way such artworks question their authority, a much more political act than the *symbolic* »acting-out« of the use of political content within an artwork which, as art, does not question its own institutional presumptions.

2.

Because of the importance of this point in understanding the political life of art (and its relation to the teaching of art) it is necessary to clarify certain popularized misconceptions on this subject. From the political cultural point of view Hans Haacke's work, for example, regardless of the critical potential of his content within its temporal context, does not fundamentally challenge the self-conception of institutionalized art forms. While Haacke's adoption in the early seventies of a conceptual-style format as the carrier of his political content was successful as a device for questioning society, it was incapable of questioning its own participation in that society as an institution itself. Worse, by positing political consciousness as content and locating it outside of the questioning process of art itself he helped reinforce formalistic presumptions about art and left for the public perception the political eunuch of a conceptual art *style*; some works with political content and some without. This not only reinforced traditional presumptions about art, it thwarted the radical heuristic of conceptual art, safely locating »political« outside of art's deeper institutional structure. It is difficult not to presume that Haacke fundamentally sees art itself as neutral and devoid of political meaning without the injection of a political message. It is hard, also, not to conclude that his work, while intended to be on the left, masks a philosophical agreement with the institutionalized traditional point of view about art. I find this potentially dangerous because it promotes a conception of culture which de-politicizes art and our understanding of the cultural processes of society in general. So, while such work can perhaps score some short-term pol-

itical points, in fact its effect on our understanding of the political aspects of art's process is, by contrast, a quite conservative one. This work cannot be critical of itself because, at its roots, it holds to a model of art that does not question the meaning of its own process internally, thereby neutralizing its capacity to critically evaluate the process of the production of its meaning externally in relation to the cultural horizon of social meaning. As a political agenda we have here a blunt instrument, where, in fact, we need to understand the mechanisms of our culture if we are ever to politically evaluate the world we are helping to produce. Understanding art, and not just utilizing it for an end, is how we begin to understand that production. This political responsibility begins with the artist questioning the nature of art itself. It is, for my generation, how our institutional critique began, and it has nothing to do with art for art's sake as some conservatives on the left would have you think. Indeed, without that fundamental beginning one cannot change our conception of art — nor know, much less use, the role of culture in our society. Those institutional mechanisms which resist change in our conception of culture are one and the same as those which resist change in our society.

As I see it, then, the teaching of art is an important part of the production of art. In many ways it is the tableau where society, in practical terms, makes visible the limits of its conception of art as it attempts to regenerate the institutional forms that depict its *self*-conception. When our view of art is limited, so is our view of society. If questions aren't asked in art schools, away from the conservative heat of the art market, where then? If the political responsibility of a cultural reflexivity (*why*) is not taught along with a knowledge of the history of *how* artists have made meaning, then we are doomed to be oppressed by our traditions rather than informed by them. The teacher of art, as a teacher and an artist, can do no more than participate with the students in asking the *questions*. This, rather than attempting to provide the *answers* as art schools traditionally do, realigns the priorities from the beginning. The first lesson, taught by example, is that what is to be learned is a process of thinking and not a dogma in craft or theory.

The teacher is not the representative of the institution, but one artist among several sharing a conversation. What is said has its own weight. If a teacher is any good he or she learns as much as the students. The »answers«, if there are any, are formed by all of the participants in the conversation within the context of their own lives, and their practical effect only within that larger conversational process: the shared discourse of a community. It is in the making of meaning — art — as a discourse that art students experience themselves as they begin the process of making the world. The concept of art shared by such teaching process has institutional critique basic to it, but, by necessity it must avoid that as its sole description. Because art is the teaching of art (although the format changes), description quickly becomes prescription. What this concept of art really reflects is the responsibility of the artist to be a whole person: a political being as well as a social and cultural one.

Lehrendes Lernen (ein Gespräch über das »Wie« und das »Warum«)

*Haben Sie um Himmels willen keine Angst davor, Unsinn zu reden,
doch geben Sie acht auf Ihren Unsinn.*

Ludwig Wittgenstein

Wir beginnen scheinbar mit zwei Punkten: einer Institution und einem Gespräch. Eine Kunsthochschule ist, einfach gesagt, eine Stellvertreterin für die Institutionalisierung der Kunst. Sie stellt die Welt dar als Ansammlung von Regeln, Praktiken, Traditionen und Gewohnheiten, die in bezug zur Kunst innerhalb einer sozialen Ordnung organisiert sind. Die Voraussetzungen und Vorschriften, die dort gelehrt werden, sind eine *de facto*-Beschreibung dessen, was Kunst ist. Beschreibt man die Kunst, so beschreibt man auch, wie Bedeutung produziert wird und Subjektivität gestaltet ist. Mit anderen Worten: Man beschreibt Realität. Indem man die Beschreibung der Realität lehrt, beschäftigt man sich mit ihrer Konstruktion, und in diesem Sinne ist eine Kunsthochschule ebenso sehr eine politische wie auch eine kulturelle Institution (sofern man beides trennen kann, um damit zu beginnen).

Das Gespräch wird zusammen mit der Institution vererbt (sie bilden einen Teil davon), aber jener Diskurs wird vom Leben gestaltet, vielleicht sogar umgestaltet. Besteht der Diskurs darin auszuwählen, wie Kunst gemacht werden soll, so nimmt er eine bestimmte Form an, bevorzugt bestimmte Bedeutungen. Die am weitesten verbreitete institutionalisierte Form ist ein Kunstverständnis gewesen, das sich entweder als Malerei oder Bildhauerei verstand. Um Kunst von einem solchen formalistischen und verjäherten Selbstverständnis zu befreien, war es eine Vorgehensweise von Werken wie meinem in der Mitte der sechziger Jahre, jene Institutionen zu kritisieren, während gleichzeitig eine Alternative dazu geboten wurde. Jedwede andere für die Kunst ins Auge gefaßte Rolle folgt notwendigerweise dieser Umgestaltung unseres Verständnisses von ihr. Für Kunsthochschulen gibt es also ebenso wie für die Kunst nur ein Verfahren: das Verfahren der Infragestellung der Beschaffenheit von Kunst. Diese Nachforschung bildet eine institutionelle Kritik heraus, weil der (die) Kunststudent(in) seine (ihre) Tätigkeit weniger im Erlernen eines Handwerks oder eines Gewerbes (Wie), sondern vielmehr als etwas grundlegend philosophisches (Warum) sieht.

Seitdem die Rolle aller institutionellen Formen eigentlich konservativ ist, liegt den Kunsthochschulen das Verfahren zugrunde, jede gleichzeitig bestehende institutionalisierte Kulturform zu verbreiten und zu bewahren. Somit bedeutet die verjäherte Beschaffenheit einer auf Handwerk und Tradition (oder einer zeitgemäßen Version dessen) basierenden Kunsthochschule, daß die Institution deshalb besteht, um die *Antworten* darauf zu liefern, was Kunst ist. Mit anderen Worten, sie ist damit beschäftigt, den Status quo der bestehenden Formen und Normen zu legitimieren: Sie wissen, was Kunst ist, und sie lehren es einfach. Diese Haltung lehrt die überkommene Vergangenheit der Kunsthochschule. Von den Gilden der Künstler und Handwerker an über die Akademie und schließlich in der Gewerbeschule der jüngsten Vergangenheit sind die Künstler darin unterrichtet worden, wie man Kunst macht, aber nicht zu fragen, warum. Nachforschungen eher philosophischer Art sind als Domäne der Universität und als den Ausbildungserfordernissen der »Gewerbeschule« zur Unterrichtung von Künstlern nicht angemessen betrachtet worden. Was dies ebenso lehrte ist allerdings, daß Kunst und Kultur selbst apolitisch sind. Bedeutungsweise, sogar grundlegend, bleibt diese Ansicht, wie man sehen wird, nicht auf Institutionen beschränkt, das *Verfahren* der Kunst selbst wird als apolitisch betrachtet. Ob der *Inhalte* eines Kunstwerks politisiert ist oder nicht, gehört weniger zu den Problemen einer institutionalisierten Sichtweise von Kunst als zu Kunstwerken, die ihr Verständnis davon, was Kunst ist und was außerdem eine Kunsthochschule sein sollte, nicht unangetastet lassen. Auf diese Weise stellen solche Kunstwerke ihre Autorität in Frage, ein viel stärkerer politischer Akt als das *symbolische* »Ausspielen« beim Verwenden politischer Inhalte innerhalb eines Kunstwerks, das als Kunst seine eigenen institutionellen Voraussetzungen nicht in Frage stellt.

2.

Wegen der Bedeutung dieses Punktes für das Verständnis des politischen Lebens der Kunst (und seiner Beziehung zum Kunstunterricht) ist es notwendig, gewissen, popularistische Fehleinschätzungen dieser Tatsache zu klären. Vom politisch-kulturellen Standpunkt aus fordert z.B. das Werk Hans Haackes, ungeachtet des kritischen Potentials seines Inhalts innerhalb eines zeitlichen Zusammenhangs, das Selbstverständnis der institutionalisierten Kunstformen nicht grundlegend heraus. Während Haackes Aneignung des konzeptuel-

len Stilformats als Träger seines politischen Inhalts in den frühen Siebzigern als Hilfsmittel für das Infragestellen der Gesellschaft erfolgreich war, so ist sie doch ungeeignet dazu gewesen, seine eigene Teilnahme an dieser Gesellschaft als Institution zu hinterfragen. Schlimmer noch, er trug dazu bei, die formalistischen Voraussetzungen von Kunst dadurch zu verstärken, daß er politisches Bewußtsein zum Inhalt machte, und es an die Außenwelt des Infragestellungsverfahrens von Kunst verlegte, womit er für die Wahrnehmung des Publikums zum politischen Eunuchen des konzeptuellen Kunststils wurde; manche Werke mit einem politischen Inhalt und andere ohne. Dies verstärkte nicht bloß die traditionellen Voraussetzungen der Kunst, es durchkreuzte auch die radikale Heuristik der konzeptuellen Kunst durch eine sichere Unterbringung des »Politischen« außerhalb der tieferen institutionellen Struktur der Kunst. Es fällt schwer, nicht anzunehmen, daß Haacke die Kunst eigentlich ohne die Hinzufügung einer politischen Botschaft grundsätzlich als neutral und politisch bedeutungslos betrachtet. Auch ist es schwierig, nicht daraus zu schließen, daß sein Werk, während es auf der Linken zu stehen beabsichtigt, eine philosophische Übereinstimmung mit den institutionalisierten traditionellen Standpunkten der Kunst verbirgt. Ich finde das politisch gefährlich, weil es ein Kulturverständnis fördert, das Kunst und unser Verständnis kultureller Prozesse innerhalb der Gesellschaft allgemein entpolitisiert. Während so ein solches Werk vielleicht kurzfristig einige politische Punkte machen kann, ist doch im Gegenteil dazu seine Wirkung auf unser Verständnis politischer Aspekte im Kulturprozeß tatsächlich ziemlich konservativ. Dieses Werk kann nicht kritisch für sich selbst stehen, weil es mit seinen Wurzeln an einem Kunstmodell festhält, das die Bedeutung des eigenen Verfahrens intern nicht in Frage stellt, und das dadurch seine Kapazität neutralisiert, den Produktionsprozeß von Bedeutung in bezug zum kulturellen Horizont gesellschaftlicher Bedeutung extrem kritisch zu entwickeln. Für eine politische Vorgehensweise haben wir hier ein grobes Werkzeug, wo wir doch in der Tat die Mechanismen unserer Kultur zu verstehen hätten, falls wir die Welt, die wir ja schaffen helfen, jemals politisch bewerten sollen. Kunst verstehen und sie nicht lediglich für einen Zweck zu benutzen, so beginnen wir, diese Produktion zu verstehen. Die politische Verantwortung setzt damit ein, daß der Künstler die Beschaffenheit von Kunst selbst hinterfragt. Für meine Generation begann so unsere institutionelle Kritik, und das hat nichts mit Kunst um der Kunst willen zu tun, wie gewisse Konervative der Linken gerne meinen möchten. Ohne dieses grundlegende Beginnen kann sich tatsächlich unser Kunstverständnis nicht verändern, und viel weniger noch, das muß man wissen, die Rolle der Kultur in unserer Gesellschaft. Jene institutionellen Mechanismen, die sich einem Wandel unseres Kulturverständnisses widersetzen, sind ein und dieselben, wie diejenigen, die einem Wandel unserer Gesellschaft entgegenstehen.

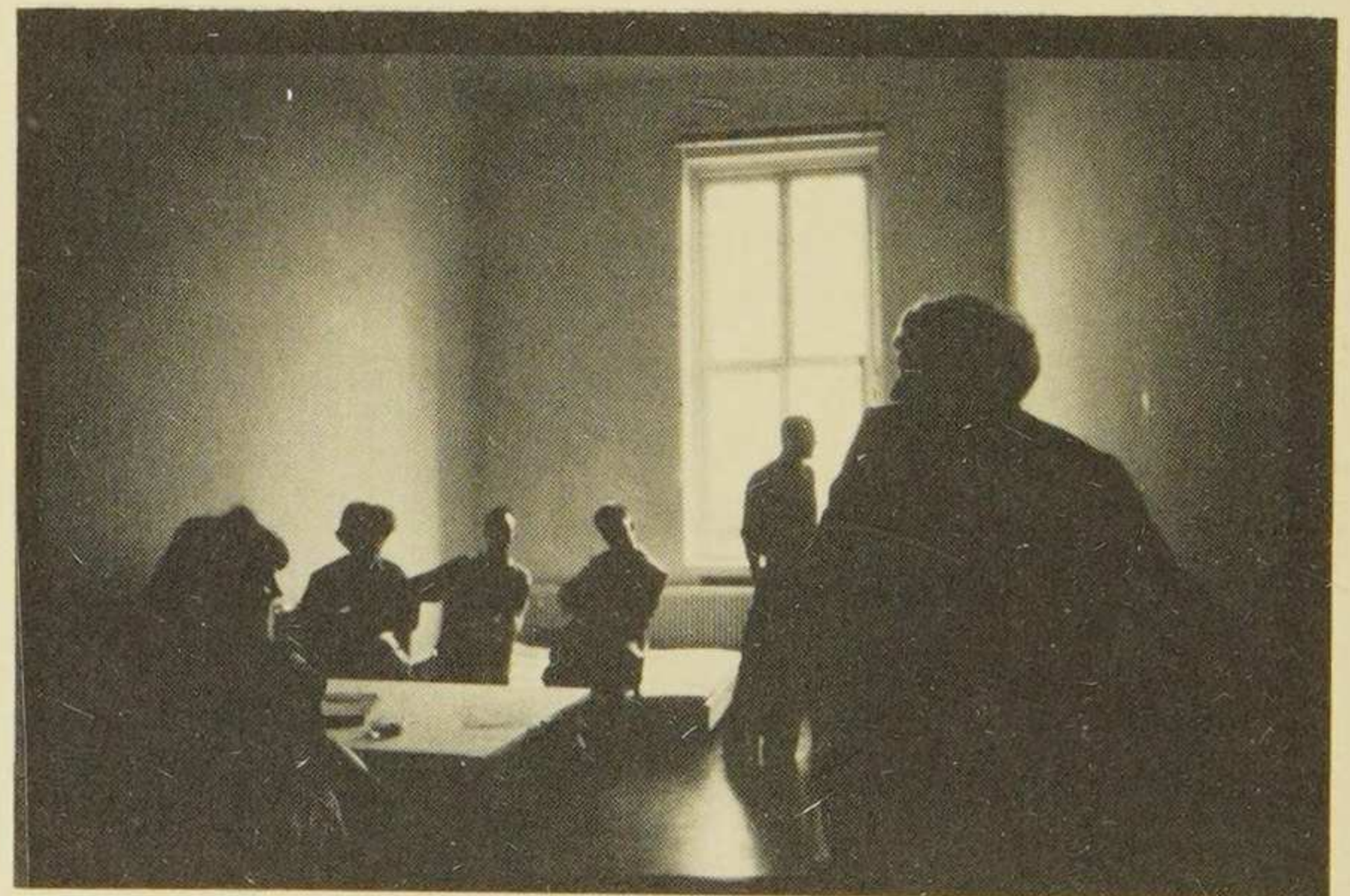
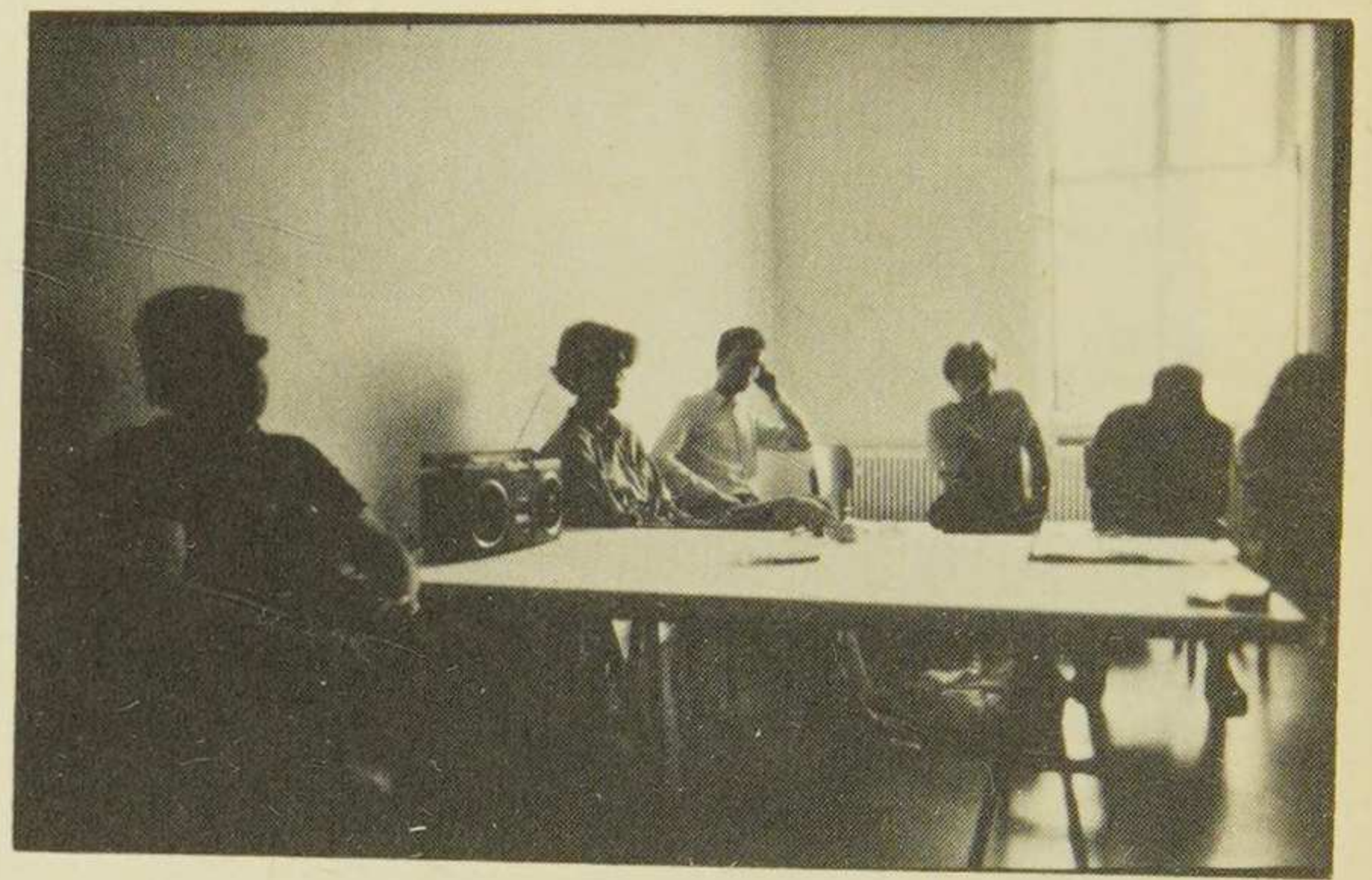
So wie ich es sehe, ist dann der Kunstunterricht ein wichtiger Teil der Kunstproduktion. Auf vielerlei Weise ist es das Tableau, auf dem die Gesellschaft mit praktischen Begriffen die Grenzen ihres Kunstverständnisses sichtbar macht, so wie sie es versucht, die institutionellen Formen, die ihr *Selbstverständnis* bilden, zu regenerieren. Ist unsere Sichtweise der Kunst beschränkt, so ist es auch unsere Sichtweise der Gesellschaft. Stellt man die Reflexivität (Warum) nicht in Frage, wird sie nicht neben dem Wissen um die Geschichte davon, *wie* Künstler Bedeutung geschaffen haben, gelehrt, dann sind wir dazu verurteilt, von unseren Traditionen erdrückt anstatt informiert zu werden. Der Kunstlehrer als Lehrer und Künstler kann nicht mehr tun, als sich daran zu beteiligen, mit den Studenten die *Fragen* zu stellen. Mehr noch als der Versuch auch die *Antworten* zu liefern, wie es Kunsthochschulen traditionellerweise tun, ordnet dies die Prioritäten von Anfang an neu. Die erste Lektion, unterrichtet am Beispiel, das, was gelernt werden muß, ist ein Denkprozeß und nicht ein handwerkliches oder theoretisches Dogma.

Der Lehrer ist nicht der Repräsentant der Institution, sondern ein Künstler, der mit mehreren anderen an einem Gespräch teilhat. Was gesagt wird hat sein eigenes Gewicht. Wenn ein(e) Lehrer(in) nur irgendwie gut ist, lernt er oder sie ebenso viel wie die Studenten. Die »Antworten« werden, falls es welche gibt, von allen Teilnehmern im Gespräch gestaltet, innerhalb ihres jeweiligen Lebenszusammenhangs, und haben ihre praktische Wirkung nur innerhalb jenes größeren Gesprächsvorgangs; das Teilhaben am Diskurs einer Gemeinschaft. In der Schaffung von Bedeutung, der Kunst als Diskurs, erfahren die Kunststudenten sich selbst und wie sie den Prozeß beginnen, die Welt zu schaffen. Durch ein derartiges Unterrichtsverfahren hat das teilhabende Kunstverständnis die institutionelle Kritik zur Grundlage, muß aber dies als seine alleinige Beschreibung notwendigerweise vermeiden. Weil Kunst das Lehren von Kunst bedeutet (obwohl das Format sich wandelt), wird Beschreibung schnell zur Vorschrift. Was dieses Kunstverständnis wirklich widerspiegelt, ist die Verantwortung des Künstlers, eine vollständige Person zu sein: sowohl ein politisches Wesen, wie auch ein soziales und kulturelles.

Übersetzung: Hermann Becker







Discussion

In the Spring of 1988, I made a proposal to my students at the Hochschule für bildende Künste in Hamburg. The purpose of this project was to satisfy a cluster of issues which seemend to me fragmented due to the traditional nature of art schools. The concerns/issues were the following: 1. Art as a discourse (conversation); 2. Seeing the limits of pragmatic language within a less limited 'language' of art; 3. Understanding art as a process of conceptualization (and signification) with the 'manipulation of material' being simply the elements serving that; 4. Seeing institutional critique as basic to art-making; 5. Working within a context of group collaboration in order to destabilize fixed notions of the 'Artist'; 6. Contrasting the describing of the world with the describing of art and then studying 'description'.

The project began with 23 students and myself nominating various 'qualities' to a room. Since it was to be part of the school's annual exhibition, the project also included the problem of a public presentation. This book is both a record of that process as well as a manifestation of its problematic. By the end of the project, only 15 students remained part of the conversation. For all practical extents, the tapes published are complete, with 'nonsense' included.

J.K.

W.B.	Wolfgang Berkowski
A.K.	Andreas Kattner
J.K.	Joseph Kosuth
T.K.	Till Krause
P.L.	Paul Lammertink
M.L.	Michael Lingner
R.M.	Ralph Müller
E.N.	Ellen Nonnenmacher
H.O.	Helene von Oldenburg
R.O.	Rainer Oldendorf
Chr.	Christoph Schäfer
H.S.	Hans Schümann
B.S.	Bernard Schwank
C.S.	Cathy Skene
R.W.	Ralph Weißleder
Vis.	Visitors
Mr. V.	Mr. Vogel

FIRST TAPE

J.K. Well, you've had a whole night to think it over, and yet another night, you've tossed and turned over trying to figure it out, what's about the room with 23 qualities, now, Helen — you have the notes from our last meeting ...

... it'll help when everyone speaks, to speak loudly; get in the habit of yelling at each other.

P.L. First I want to ask — do we paint the ceiling — have we decided?

J.K. No, we haven't decided — there are a few possibilities on the table and Helen will now remind us what those were.

H.O. One was to paint the ceiling black and to put a light here, and another was to make a book of photos.

J.K. First we will begin calling for specific things, and then with that as a basis perhaps to initiate a language collision between the reflexive, and the incomplete or liveliness or erotic or whatever. But we decided we need some kind of conceptual *pièd a terre* to begin with. Now what?

H.O. What's a *pièd a terre*?

E.N. A ground piece.

J.K. I'm sure.

C.S. A stamping ground?

J.K. You have a small apartment in Paris.

C.S. Oh you're talking French?

J.K. That's it ... so, now, we'll move on to the next subject. Other ideas included: hats- with qualities on them — rather silly, but it was said. *I* said it! Other suggestions. You were bit more sophisticated — I reduced it to hats ... choose a hat to represent the quality ... you'd look for the qualities in the person.

H.S. As I remember it, there was the thing that when we go from the concrete qualities to the more abstract areas, some of them include the others... too much of a pun, but that would satisfy you. You have ›artificial‹, you have ›natural‹ and the line between the two you put in ›enlightening‹ and in that point you put in ›humor‹ because, of course, it's a joke. Bright at the wall — you put ›bright‹.

J.K. Did I tell you we have 300 DM? Well that's the initial amount, but we can fight for more. The rubber stamps? — I don't know how much they'll cost — little ones — do they cost as much as the schnapps? To get an American single you have to order a triple.

C.S. That's your problem.

J.K. Sad. Alright — were we thinking more of 3,000.

C.S. 300,000.

J.K. Yeah. I mean, for example, one thing that comes to mind — the ones that are abstract, that didn't apply to the entire room, could be put in an orderly manner, say around the top of the room. The whole room is covered by them — and then we would have specific things like bright — label bright — e.g. perhaps we'd fix the light outside the window, shining it, then we'd have a very weird light, and that would be ›artificial‹ and ›natural‹, having the relation of those 2 together could suggest ›dialogue‹ — ›mediated‹ — when the lights join ›atmosphere‹ — ›expansion‹ the lights coming out, ›enlightening‹?

T.K. I think if we go on like this ... we have to think about the room and be able to see and realize what we want. We have to separate everything we want.

J.K. There will be an element of simultaneity. Some of the things are happening at once and I think in some ways will have some of the qualities that are everywhere and others which will be very specific. We need to satisfy our plan, and we successfully satisfy ourselves that will be sufficiently connected to the world and any reasonably intelligent person who comes into the room with a little effort, will understand what we're doing. I don't know if you have that optimism.

T.K. Yes, but I think it will be interesting to talk about all the other qualities that could be seen, and if we want to avoid them or not.

J.K. Not just the 23 ...

T.K. There were many qualities you could see in this room that are there, that are in this room, or so ...

J.K. Of course, the task of the job will be tremendous.

T.K. Of course, but I think an interesting part would be to get the thinking right, to look at the room and think of the qualities ...

J.K. What do you think of that?

P.L. I don't know what you're saying.

J.K. I think what he's saying is that, what about all the qualities besides the 23.

T.K. If we want to know some qualities, we aren't able to show that they are strong.

J.K. Well, the point is that an organization of these qualities should organize psychologically the conception of the viewer to see the qualities that we're framing, one understanding of our success or not.

T.K. We have to discuss these to separate them from the others.

J.K. If there is anyone — he or she, who has any ideas they should speak up, argue the case, as I am. I don't want it that my role as professor means that my ideas seem less or more interesting than anyone else's. But in proceeding, as an old professional here to make it work ... are you in agreement in the sense that we've aimed at this together? The proposal? What are your views? For example, what I was saying about the windows ...

H.S. I started with another list and then you went on — the thing that one suggestion e.g. that the light — fix that light outside — it means 2 or 3 qualities, we talked about it yesterday after our meeting and it ended up somewhat — I remember we found it better if everyone were to present their own quality — or we could decide on every quality as a single phenomena — that means that e.g. some quality is doubled when we put out the light for bright and someone else another kind of light for another quality — there could be those 2 things. The idea was just that each quality is represented by one thing and not covered by others.

J.K. But, see this would work if we had a lot of qualities like »bright«, but the majority of them are very abstract so lighting it becomes an artificial, aesthetic representation without any real connection plus the fact that our objective is to show certain kinds of relations, and I think with 23 — the toy shop ideas — everything becomes isolated without interconnection.

H.S. No that's not true.

J.K. You don't think so?

H.S. There has to be something experienced. You have to put out the light, someone else comes with something else and we have to face the phenomena. Just on the level of speech we can say that covers that and in our imaginations it works, I think so.

J.K. So now you're saying one person comes in and does what they do, the next person comes in ... did I ever tell you about my painting class around 1967 when I first taught and I was forced to teach painting ... so they said it must be from a still life — a convention ... so I got my fruit, and the bottle and so on, and put it in the middle of the room. I had all the easels in a line around the room and out the door

and down the hall — 35 in the class maybe 40, and I said that the first student only could paint from the still life and every other student has to paint from what the student to their left was painting. What was interesting was that everybody had their own paints, some had round brushes — some had flat ones — some had cadmium red light and some red medium, and other would have red crimson etc. and so what you kept seeing was the shapes started hanging and 6 students were Kandinsky already, one red would become a little orange, a little yellow, green, blue, and you had all this going on right and it was actually quite nice. In a way you're suggesting something comparable to that. A little bit. A consistent transformation because one thing would be visible ... one thing would be even with the other in a ...

H.S. Well not all progress.

J.K. Related but the thing is you see — unless you took photographs.

SECOND TAPE

(... ›Class‹ is speaking with each other, J.K. comes in)

J.K. Hello, everybody is sitting, you can't see the problem .. working hard ...

Chr. We are practicing crap.

J.K. You look happy, I thought it would be something like this. I see you're sitting in the right chairs. What were you talking about? Go ahead, don't let me stop you.

(... Class goes on with chatting ...)

J.K. This tape is not on, is it?

Class goes on

J.K. Shit! it is on!

Oh, not everybody is here, no, we will never be all here. How many are actually there?... the ›23 society‹

(... Class goes on ...)

J.K. We want to write to Franz and Mr. Vogel eh?

What happened to the Bar-project? Is Rainer here? he wanted to do that, how many qualities takes part in that?...

We should put on the recorder.

P.L. It is playing.

T.K. There are problems with that other project.

J.K. You are taking care of the team?

T.K. We have to make a list of people who can sit here in the room while the exhibition goes on.

J.K. There was money sufficient to buy some tapes.

T.K. So we meet at 3 o'clock tomorrow again.

J.K. Yes.

R.W. I'll sit here from 11 h on.

J.K. And you sit here from then to 3 all right? Someone should relieve you at 1.

R.W. A quarter to twelve is better.

P.L. o.k. I'll be here at 12, someone should be here at 1 o'clock.

... chatting ...

P.L. I wonder if we could discuss this problem about this other project; this bottle project. Some people have difficulties understanding it.

J.K. We want it on the record:

P.L. Yes

J.K. Well ... I think the people who are involved with that ... none of them are here, and it is more correct to talk about it when they are here. I told them, when they showed up in my hotel and I lent them the key for this room, that it wouldn't go with the aim of this project if they would do the bottle project inside of this room, and they agreed to do it outside of this room ... But, in any case, I think they should be part of the conversation, and let's talk about it when all three or some of them show up.

P.L. o.k.

J.K. Something very nice about this whole thing: it is the bones of the process without the meat. It's kind of fascinating to watch it ...

P.L. So, ... what are we going to do with this time now?

J.K. I don't know if we discussed it, but did we speak about how the show goes on when we are not here?

P.L. There won't be a show.

J.K. Yes; we have the tapes ...

P.L. And we can go out.

J.K. Yeah, we play the tape and we move around.

R.W. Shall I put in this tape then?

T.K. Is it working?

R.W. It's on.

T.K. Only one channel.

R.W. Oh, that doesn't matter.

P.L. We'll turn it to Joseph, he says the most.

J.K. No, no, no, no.

... well, it is more a reason to turn it like this (turns to Paul) ...

P.L. o.k. shall we start the discussion about this bar?

R.O. Can we do that later, I have to do some practical things ... (leaves.)

R.M. That was the discussion.

J.K. The only member of the bar has left. ... Did you, did anybody have any dreams about this room? Did anyone tell something interesting, even intelligent about the work yesterday during the opening? From the public?...

Something uninteresting or stupid?

A.K. Yesterday there was a girl in this room and she reacted to the room, she told me she was a musician, she made noises about the qualities.

J.K. Did you tape it?

A.K. She didn't want to, she would stop.

J.K. It is a pity.

Did you have some interesting criticism about the room?

...

Did anybody say anything?

T.K. No, they turn at the door.

J.K. Did anybody complain about the chairs as being missing?

T.K. No, we had permission.

J.K. Oh. That was nice.

So it was not difficult to find 23? Do you think we get permission to keep them here as a permanent installation? For one year... or 23? 23 months, ... 23 years.

R.W. I applied for 23 years.

J.K. What kind of camera do you have, Rainer?

R.O. ... Huh?

J.K. What kind of camera.

R.O. A small one.

J.K. We should have one that can shoot good quality photos. (W.B. comes in) Aha!

T.K. Could you take photos?

W.B. Yes.

... long time nothing said...

PL. Na!! (makes a groaning noise) ... Jesus!! Well, it is quite unbelievable for me.

J.K. Why is that?

PL. Why am I sitting here!

J.K. Well, you want to be entertained? Begin!

PL. You are the one who is complaining. There should be 23 participants here, and I see, ehm ... well ... ten.

J.K. Ten.

PL. No, they have to be here.

J.K. Yeah, well, it's not a forum in the political sense, I think.

PL. It is an attitude.

J.K. Well, what do you think?

PL. They are part of it or they are not, they have their names on the door and there it ends for them.

J.K. We can begin to paint out names and to throw out chairs (laughs).

H.S. You could eventually do that.

J.K. Eventually we could do something that sounds like a novel by R. Musil: *A Room Without Qualities*, ... is it a literary reference for some of you? ... never mind ...

Well what qualities do we have represented? Well, that is to say, ... I'm curious to whether... or not, this learning process ... has reached some point of self factualization ... I think it might be interesting to listen to the last twenty minutes of the last tape, not yesterday's tape but the last meeting.

PL. The Friday tape.

J.K. Friday, yeah, ... and see at what point we were in relation to this ... to remind ourselves. The tape is here, I presume.

I'm always waiting for people to turn up ... never happens.

(... All are listening to the Friday tapes ...)

J.K. I don't want to repeat ourselves... We do it anyway. I think the next junction... Rainer, did you sleep well last night?

No excuse on that case then.

R.O. Did you say yesterday that I had no excuse?

J.K. No, no, you don't understand my humor yet, but it's all right.

R.O. I don't think you're sitting on the right chair? (J.K. is sitting on ›humor‹)

J.K. That's a point!

Anyway ... o.k., the next point I think we have to get to; we have quite an amount of material, we won't comment on the quality of the material, but we have a lot about the group-interaction related to this. Now, what I wanted is to make a proposal... Everybody should do two things, perhaps one thing. I am going to propose, with your agreement, to Mr. Vogel [former President of the HfbK] that we make ... (this is already discussed a little bit) ... that we do a book on this project; photographs of it, and ... transcripts. Transcripts of all these tapes, and I would also want to ask you two things. One thing, depends on what you wish, would be a personal statement from all of you, about ... about this project and process, from an individual point of view. Particularly since it is the case of this one guy who is monopolizing the tape, it gives the rest of you perhaps more of an opportunity. And ... the other thing that could also be a possibility is that we could use drawings about your particular idea of your specific quality in relation to this room. Some of you had some physical intervention ideas. Perhaps one wants to do drawing that could be based on the memory of that one point or, other proposals that could, you know. They still would be theoretical models, which physically function to stand for a theoretical object in relation to language. So, and what we would have is all of this material; drawings and/or statements, the transcripts and the photos. I think I could, or we could get someone. First, of course I'll have to ask the school to publish such a thing. Failing that, I have other sources. I think at this point it's open to anyone who may have suggestions. Proposals ... complaints, whatever to this proposal ... that is, to do a book ...

R.W. Yeah, yeah ...

T.K. But I think that ...

J.K. Comments?

T.K. This proposal to do a book, we have to continue this project...

J.K. We are now!

T.K. But at the last meeting, I thought we would continue forming this room, in another form, during the exhibition perhaps or ...

J.K. Did we say this? I don't remember this but ...

T.K. Yes, it is on the tape.

J.K. It is? I don't remember that.

T.K. I think it is interesting to continue to think about how we could realize these qualities in the room.

J.K. Yes ...

P.L. But that is this!! (pointing at the tape recorder). This is the project, the process. This is what we have to continue, but with all of us.

J.K. I agree, I agree.

We don't blame them not being there, individually, so we blame them collectively, which is in some way interesting in relation to the project, I think. I know (to Paul) that our Dutch skepticist is suspicious of such explanations but ... (laughs)

T.K. What do you mean by that?

J.K. Oh, I was telling him about ... I was referring to the expression I was seeing before me.

(Visitor interrupts, asking about the chairs with the qualities on it; are they referring to the whole room, to the persons? to special places in the room, I see some qualities being sat on, others are without a person?)

J.K. Well to begin, ... first you not having been here ... The present manifestation came by way of interfacing between a certain social reality of particular individuals presenting a problem and the problem of language, that is to say, we are talking of 23 arbitrarily, as a group, of arbitrarily, chosen qualities, with words representing qualities and asking ourselves how these qualities can interconnect in such a way that they manifest the quality of this room right?... That is really the project right?

Now, it is interesting, we have two men, two men without qualities right? That is to say; two men (visitors) who are not on the list, which is another edition of a means of the dialogue, huh? I am not sure what any of that means but refer to point it out. There is a certain kind of desire for structure, for logic ... for a model.

A functioning model that becomes a picture of the world?

Chr. Or the other room?

J.K. Huh? No, but I said ... Well, they're opposites, well, in some way it is a negative suggestion of that, which is why we are here ... you participate. So the fact that you are here, and you function as an internal outside, element. It is another way of defining it. Now, I brought up the idea of a book. In a certain way we have constructed a kind of language machine, so we can feed into it. Various bodies, and so one of the bodies is ... proposal. Which is not to say

that this should become the conversation, but it was also legitimate to propose it, was another manifestation of the room in the form of the book about the project which becomes to be a kind of a meta-language to the problem ... right? eh...

R.O. I have a proposal to make these statements by each of us and then to discuss them, and tape that.

J.K. Say, give ourselves rules right? Say that we compose a sentence or paragraph which deals of ... say three of the qualities that are on the list and when any of you take three, you get overlaps, that would be one possibility.

R.O. Do you want to make a structure for this before? I suggest we all write something down that has to do with this project and we discuss it tomorrow. So ..., and then we may begin to structure it for making it into a book.

J.K. o.k.

R.O. Because I couldn't say this statement at this moment...

J.K. o.k.... another?...

R.O. Do we have a list of the qualities so that everyone may have a copy?

J.K. I don't have mine with me, we can write them down from the chairs ... Another thing would be useful if somebody has a list ... I think mine is in my suitcase I left in Italy, which is the original list but, who said what quality, and so on. What I was thinking about, was, since we don't have 23 ever, since that last time, that when everybody arrives, they sit on their own seat? And so, what we discuss are the ones that we can read. In other words, that is how we organize our discussion by those that are absent, those become supply we can deal with. So, in a certain way our presence cancels our own suggestion in quality.

P.L. I don't like the idea ...

J.K. I like it a lot.

Visitor: What is about me?

J.K. You stand, or sit on the desk.

P.L. It is an arbitrary ground on which to have a discussion.

J.K. Well, the language is arbitrary, this is what ... it is.

P.L. Please!

J.K. No! That is the way language works. I mean not systematically arbitrary, but specifically yeah, and in a certain way art is parallel in that way to language, that is to say, you can choose a variety of

forms, so the point is not formal, the point has to do with the relations between them. And that constructs a kind of meaning in relation to the world and a relation to a discourse that is larger than the specific traces that you make. That is one aspect that is very interesting about art.

P.L. That's all true ... It think, I agree but ...

J.K. So it is the beginning. Now well, ... let's have a real objection other than ...

P.L. But ...

J.K. No, no, I'm not trying to, I'm not beating you into silence, I just want to have some real ... Give us some meat here! (knocks on the table). We have a problem with this.

(-- silence, and the group is talking to each other --)

J.K. I'm trying to incorporate you see ... absenteeism.

P.L. I understand.

J.K. To make of it a positive element to use rather than a negative loss of energy, that's the point.

(-- group is talking for some time ---)

J.K. In some way, in art you'll never make »a mistake« as long as you continue to work.

Chr. Maybe we could go back to the thing we discussed, the last ... ehm.

J.K. The proposal, the last proposal?

o.k., the idea would be — we arrive, everyone of us knows the name, the work is sitting on ... o.k. everybody?

... 1...2...3...(J.K. is counting)

The idea would be, that we all know the quality we proposed, each of us has a chair with a word right? What was yours for example, you are sitting on it? Mediated? o.k.

So in other words, we arrive, we sit in our chairs, so we all sit down and we immediately look and see not the people who are here, because the people who are here cancels them out, heh? Maybe even stupidly, but it is perhaps even a usable element. So the words from the people who are not here, so those become a device for us to consider, those qualities. So, each time we have a meeting there are always people that come and go; an element that is changing by each meeting. It makes 4 or 5 of you that are here every time and the others, because of work, because of good reasons. I'm not judging you, but I'm just saying that there is always a change ... That gives us a certain kind of dynamic, huh? of change in the conversation. In the real way, because

you are different people, right? With different words that are popping up and are readable, and considered in possible consideration. So each day this week when we meet we discuss the words we can read.

We can read ...

That was a proposal.

P.L. You can say ...

J.K. You can say it is too silly and I'll accept that.

P.L. The same silly idea would be to only discuss the words from the qualities from the people who are here: »The words on the chairs can speak.«

J.K. Yes, but that's ... that's less elegant, conceptually, as a solution.

P.L. Yeah, it may even be more stupid, but it seems to me to be more consequent.

J.K. Not really, you see we have already our presence ... in other words ... o.k., how about this: that you make ... you participate in the discussion from the point of view of your own work ...

Chr. Yeah!

THIRD TAPE

J.K. Hello!....

(—— People are coming in ——)

C.S. I want to be on the tape!

J.K. Oh, you are on it, my dear.

C.S. Oh.

P.L. We worked for about three hours to work with the tape, to translate, it will be a very hard job, the first tape had a very bad sound, lots of noises, etc., difficult to understand.

J.K. And who worked with you?

P.L. Hinrich Sachs. The tape has a very bad quality.

J.K. Well... you do your best huh? You take the most prominent ...

Chr. Maybe you should give it to a professional translator.

C.S. I'll do it cheap.

J.K. Well, if you are willing ...

(—— People come in ——)

——— J.K. singing: »Slowly but surely«

J.K. How is the »bar« story developing?

R.O. We have to pay attention to the ...

J.K. And when do we get to see it?

R.O. There is a little accident ... the drinks are away. I made an appointment with the other two of us to meet at 2 o'clock but they are not here. And I wanted to give you these small sentences for discussion today: from Dieter some sentences and from me only a stopping word.

(— The recorder is turned off for a while — by P.L.)

J.K. You don't think so?

P.L. No.

J.K. Oh, that's why he is turning it off now. But the thing is it doesn't work if you decide ... you know, this is the mentality of the masterpiece, huh?: the Jewel, it's ... it's ... the point is the process huh! You can't ... Find me Rubens and point to the part that is not important or a Vermeer ... it's all ... used, huh? Not only the face but also the banal wall, all of equal weight ...

o.k., ... so I'll continue to be the banal back wall, all right?

R.O. This statement, maybe we have to read it to everyone o.k.? I'll read mine.

(— Rainer speaks to J.K. about his statement —)

— R.O. it has to be symbolic, like fiction ... etc. (can't be understood) R.O. o.k. I'll look for the bottles now (he is leaving the room)

(— J.K. laughs —)

H.O. But how can we talk about your statement when you leave?

J.K. Get out! We are waiting for the bottles ... Open the door!! Open door policy! (Laughing.)

— open door policy.

P.L. Oh! no, no! We are getting a Dutch cleanliness coming into the discussion.

It makes it very difficult.

J.K. Yes, ... everything in life is very ...

P.L. Oh no! no, no, no ... (Sound of birds)

J.K. Do you mind the birds? Shall we kill the birds? I want these birds on the tape ... This is »natural« it is part of the ... it is a subtext. The problem will be how to translate it into english.

P.L. »Tweety, tweety«.

J.K. »Tweet, Tweet.«.

(Door bangs shut as the window opens.)

J.K. Don't we have a brick?

Chr. ... a brick? Yeah!

J.K. Say hello to the brick.

A.K. One brick: I'd like to deliver my statement now?

J.K. That is no way to start the discussion.

A.K. Yes; but I can't come on Friday, so ...

I'll bring it tomorrow. Because it is uncertain if I am here, Monday or Tuesday, I'll be in Italy, Friday is our deadline. To leave it for your discussion, I will put it on the table so that you all can talk about it. Maybe, my absence will be my presence then as my presence is my absence now.

J.K. Yes, o.k. and you can listen to the tape and what we talked about if you want to know.

P.L. What about this idea of having some professors ... um ...

J.K. Coming in.

P.L. Coming in, listening, giving comment, ...

J.K. Yeah, exactly ... The problem is the professors were here earlier in the week, huh? Is Werner Büttner still here, does anybody know? Who is his student here ... Ralph?

R.W. No, he is not here now.

J.K. This morning I spoke to his wife, and she said he would be here.

R.W. He left for home.

J.K. He went home ... What about Stanley Broun?

P.L. He probably left for Amsterdam.

J.K. Oh! That is really a pity. How often is he here?

P.L. Once in about 3 weeks, a few days.

J.K. Oh, so we will not meet him, a pity.

o.k. Where did we end up last night? Yesterday. The last discussion to my memory was, the idea to write these sentences huh? Sentences, paragraphs, or pages or whatever about ... has anybody been inspired? Maybe that is a too personal question. Does anyone have something ...?

C.S. Yeah ... shall I read it to you? (reading): When 23 people ...

J.K. Talking through that ...

C.S. Ready?

tive thinking. In other words, we don't want simply, the subject matter, of the subject of the activity to be: »I am a lonely, subjective individual«; that's not the point huh? ... But we were talking about the fight within society to make certain meanings, and to have effect on those mechanisms that produce meaning and produces consciousness, and now ...

R.O. This statement about genius, if you take it and look at it longer, well ... and you look at the theories of Kandinsky and all of that, even 200 years ago, there was this statement of necessity, it is always a charm, that you must, that you must do it ...

J.K. Yeah, but that was a proposal, I think in a way which would be called a closed system. I think that I am acknowledging the open character of the game of art, and I'm not saying what you must do to do that. I'm trying to describe in the most open and sketchy way, that human condition, in which productive art functions best.

(J.K. to a student): Are you raising a hand? ... I didn't know students raised hands here, that's fascinating! ... Are there comments about that, »beauty«?

Chr. I could imagine that you maybe, that you couldn't accept, couldn't follow this argumentation completely ...

J.K. You mean he believes in beauty?

Chr. I couldn't make him.

C.S. Who doesn't believe in beauty in here?

J.K. In art ...

C.S. Oh ...

J.K. I believe in beauty, I'm all for beauty, I just want it to be considered in the right place, that's all.

Chr. Yes, but you also put it in a wider sense, an ethic, aesthetic, moral world, and then we really come into another discussion, maybe the whole, eh ... Like, you mentioned, the German tradition of thinking, and yes, I don't have the right term for that, this developed further on, like in the twenties, lots of artists like the expressionist movement and also the dadaists in a way, were linked to it still. Someone like 'Brecht' maybe, and later the »Frankfurter-school« were also thinking about it, especially Marcuse.

J.K. Of course ...

Chr. And that parallel development like in France, the situationists.

J.K. Huh-huh?

Chr. Which may not speak about aesthetics, but, I think it's parallel to what Marcuse said.

J.K. Yeah, there is a lot of interchange, I think.

Chr. Such, a line of thinking which lead in a way, (that's why I mentioned the situationists) which started with artists like Asger Jorn; they always made the aesthetics political.

J.K. But there was a real distinction, a real ... There was a closure on the nature of the practice, and the rest was only speculation as to its possible, human and social value. There was no real, shall we say, intervention or rupture, in some regard, of the practice to its real social implications. Asger Jorn paintings look very well in the bourgeois living-room no? ... There was something you can't deny: a nice painting is a nice painting, sad but true. And, that somehow one has to have a critique of the comfortable location art takes in the terms of its own form.

R.O. I think it is a one-way connection between people like Marcuse and the artists and eh ... For their work it is very important to read what he says. When they make a decision about their work in context of reading this and this and this. But when Marcuse says what art could be, what art could do, when philosophy says that, you find there are great mistakes.

J.K. Why are they mistakes?

R.O. Ja ... eh.

J.K. Mistakes are like 'of course'.

R.O. There is a tradition that philosophers often look at the art symbols; 'an expressionistic painting with a shine of liberty'.

Chr. Yeah ...

R.O. Huh? ...

Chr. Which is definitely bad, baaad.

J.K. It is not a liberation. Liberation is breaking the category in a certain way, it is making ruptures that make new meaning, breaking the constraint, the constraint of a formal vocabulary that presumes *in advance* your activity as artists: this is the liberating activity. But just to make your splashes as the polite media society expects you to do, that's not such a liberation.

Chr. That's true, but in this context, the situation they were in: newspapers as work for instance, they lived as a collective which was really important for the hole thing. There was a certain smell about them which is maybe the thing which is not liberating after 3, 4, 20 years afterwards.

J.K. You don't know how much.

C.S. When 23 people form the fine art department who seldom exchange a word with each other and sit together and discuss a room, where they all hope to show their star status and individuality, the result can only be diverse. However, we left out »concrete« behind in our own classrooms. During the discussion I saw the Hamburg art school clearly reflected in the 23 words/qualities we chose - note that 'beauty' was not one of them.

Cathy gives Joseph here 'statement' and they talk about handwriting ---

J.K. I like the ability to read ...

So, what does it mean that »beauty was left out«, can we speak about beauty in relation to art? With a straight face? Is there a particular relationship between art and beauty?

C.S. Of course.

J.K. What do you mean with 'of course'? I think there is more of a relationship between art and the concept of 'of course', than there is in art and beauty. 'Of course' suggests an ethic, a logic; it presumes a discourse, it presumes a history. So the 'of course' is in fact a very interesting part of art. But 'beauty' now, there is a very bad politics, bad anthropology, so that leads to a misunderstanding of 'beauty'. I mean; I think, one can see beauty, but I think at the moment in which beauty is established by a social group, in an institution, you have a very reactionary political conversation. The sense of beauty in relation to art, usually, eventually is related to a certain kind of repression ...

Chr. I could imagine that it is something we tend to forget. 'Beauty' could be more of a quality which ... which needs to be alive ... eh. One might come to moral decisions whereby beauty could be the point where you get rid of morals, antimoralistic.

J.K. Only if you acknowledge *everything* of beauty, in which case you are empty of signification. The point is, if we look at the 20th Century and listen, it sounds pretty obvious but ... That new art seldom was beautiful, and seldom looked like art. In other words, to fight, to add to information of what art can be, to add to the discourse of art, and then to provide something which was not there. In other words, it is already composing. Goethe already said: »every fact is already in the theory.« And so that, with that idea of beauty comes a whole belief system. So, if you want to challenge the belief-system, then you want to change the world. So, that's why there is *always* a relation between art and po-

litics. In a rich, rich way; the horizon of culture is the zone in which consciousness is produced. So when you bring up those terms like 'of course' and 'beauty', well, it immediately feeds the politics, the cultural politics of that kind of language in relation to art, and its conversation, this conversation, that part of it.

What happened to that box of matches, do you have them? ... Because, what you want to do ... I think, I said this earlier but ... I was giving the example of Pollock, right. He was a very bad student in point of view of his kind of academic painting teachers. And Jackson was a bad student. Pollock had to change art to be able to include himself, and in the process of changing he added to the discourse of art. I always like to make a distinction, a silly one, that is useful, between genius and talent. Talent does what it can. Talent is the ability to know what people want in terms they already understand, right? In other words: the ability to give a known quantity. And the idea of genius, in a rather romantic vocabulary, I think, is that talent does what it *can* and genius what it *must*. There is to say, there is a certain passion of a particular focused practice, and the passion of that provides a certain authenticity to the work. And I think one must go to the museum and you see works where you can still learn from, even though the culture they speak of is from another country, and another context. In that you understand the authenticity of a particular human being, who lived at a particular moment. And we can share a certain connection with that. o.k. ... And to do that work it is not necessarily to be loved and popular, right? It doesn't mean that eh ... One has just simply to do something that is unloved and unpopular. I mean that isn't of any interest either. So we have to avoid simplistic conclusions, obviously with this, but we do have to keep in mind that the nature of the activity is postphilosophical. That is, that activity that was once philosophical became academic and in some way it could only function no longer in a real way in respect to lived reality. So what we need to do in some sense, is free art from other roles and rules and part of those roles are those that limit the public conception of art as one's that begin with the idea that art is about the 'beautiful'; a man, a woman, a tree, a Sunset Boulevard ... those things aren't art, huh? So that is really about our aesthetic point of view and I have limited sense of an aesthetic and not the German philosophical sense of an aesthetic which has, I believe, caused great confusion in the 20th Century. Michael Lingner and I have discussed this. The original use was meaningful, certainly, but its use in our century has been to give a basis for very conserva-

J.K. Yeah. You see, for my mind, Jackson Pollock, to use my American reference. With Jackson there was some liberation to his putting the canvas on the floor and dripping and pouring, huh? The problem was later, when they put it in a frame and hung it on the wall ... that, ... that was the junction.

P.L. Yes, but no; because he agreed with that.

J.K. Eh ... only in some regards; passively ... yes ...

R.O. Do you think with this liberation it is possible to be honest?

J.K. Do you mean for the society in general? Or specific individuals in conjunction to it? I think what we are talking about is a concrete liberation, a concrete liberating experience for the artists doing it, but also its representation of that to the larger social whole. I think that when you have a situation as a discussion, it means a more heroic, personal relationship, so to say. Marcuse, by the way, was under a lot of attack at the University's of California in the 60's, because he was a comfortable bourgeois professor ... He said, with some smile he looked at them and he said well, 'the point is not that I shouldn't have a comfortable life, the point is that everyone should' ...

(*Chr.* Maybe we should open a window and close the door, because of the noise.)

J.K. Open the window and turn off the art piece outside. I think for one hour a day we can suffer in silence, huh? ... The tape should show a lot of affirmative shaking of heads ...

C.S. ... noddings.

J.K. ... Huh?

C.S. Affirmative noddings.

J.K. Yeah, noddings ...

B.S. ... the question for you, about beauty was ... eh ...

J.K. Wait a moment ... can you open the window, the birds, ... the birds are better.

(--- The window is opened a bit ---)

P.L. That's enough.

J.K. Yeah, you don't understand the Dutch, huh? Not two windows open, that's too much. Did you ever try to open a window in a train in Holland? It's like committing harakiri; 6 to 8 little old ladies will jump on you, beating you with their bags. Of course, it is also true in Switzerland and in Germany. I'm always getting into a big fight to open the window until I say: no listen, your window is there and mine is over here, I want yours open but I ac-

cept you want it closed, but I want mine open half way and yours half way. If you keep it going long enough I keep the window open during the discussion, and by the time I *have* to close the window, I've arrived at my destination ...

(--- Lots of noise for some time ---)

B.S. I think of the background of the social context or rules that eh ... the pictures or ...

--- Visitor comes in ---

J.K. Can we help, or ...? ...

Visitor 'Was?'

J.K. Hello.

Vis. What is the meaning of this?

J.K. This is the room with 23 qualities.

Vis. Where are the models?

J.K. 'We' are the models.

Vis. You are the models? And you have all these (qualities) within you?

J.K. That's right.

I'm glad you came by (the visitor is Carl Vogel, President of the art school) because we have a proposal to do a book about this room-project.

Mr.V. That's good.

J.K. At some point I'll present you the materials in a specific form, all right?

Mr. V. Good.

J.K. Photographs of the room, materials, the whole process is being taped, we had a lot of transcripts, we need some editing I suppose, and I'll write a forward and they will present drawings and statements about the process of the room.

Mr. V. That's very good.

J.K. All right.

Mr. V. Very good, uhh, are the uhh ...

J.K. We never have, completely the 23 qualities here at once.

Mr. V. That's my question ...

J.K. Well, they were here all at once, but that was last week.

Mr. V. But how have you distributed the liquid stuff?

J.K. Oh, the liquid stuff, ... is still coming, that is a sub-project, off the room, the main project is the room, right, and that is a second project coming out

of the project of the room. Would you say that is a good way to explain it, Rainer?

R.O. Yeah ...

J.K. But the bottles are however missing.

R.O. We will arrange it tomorrow, we will present it tomorrow.

(--- Mr. V. is looking around ---)

J.K. Would you like us to stand up? ... o.k. everybody stands up.

Chr. Now, everybody on his knees ...

J.K. So everybody is representing a quality, you see?

Mr. V. Ach, Ja ...

J.K. Today I am sitting on 'humor', it changes every day, whatever chair stands here I'll sit on it. Well, ... I don't mind that.

Mr. V. That is a word I don't know, is it?

J.K. Yes, it is a, it is a, it is a very special word, he worked a very long time on it I think, could you tell?

Mr. V. Is it a word that doesn't exist?

J.K. No, no, no it exists.

P.L. In German it means 'binaural' (P.L. explains it in German).

J.K. It is a cousin of stereoism ...

P.L. Not quite, no ...

J.K. A cousin I said, only a cousin.

P.L. Yeah, a cousin.

(--- Mr. V. gives the group money to buy some drinks, it is hot outside ---)

THIRD TAPE, SIDE B

J.K. There you are (Mr. Lingner is coming in).

M.L. When can we meet?

J.K. Uhh ... Saturday night?

We'll stop for one second, huh?

(--- Tape stops ---)

Chr. Do we want to go on?

C.S. Yes.

J.K. Because he is in now, we should ask Michael Lingner what he thinks of the room.

M.L. I didn't see it ...

J.K. This is all there is.

M.L. Never mind, it is terrible I have to go.

J.K. Nice thing of you to say (laughs).

It's o.k., it's even on tape. Nothing to worry about.

C.S. Do you think it is terrible?

M.L. It is terrible that I have to go ... The room, what about the room? Every chair has another quality, I see ...

J.K. Yeah ... first point.

C.S. Which one are you on?

M.L. Huh? ... I? ... I'm ... Oh, very good, mediated? ... mediated »ist das« 'Vermittlung'?

J.K. My chair is 'questioning' but I don't know where it stands ...

M.L. I heard that there were bottles? The qualities would have a sensual representation?

J.K. Yes, that was a major discussion of what direction it would go, and it was a group consensus that we, we did it like this.

M.L. ... And the relation between the qualities and the people who close them, the relation is not, is not --- erkennbar, was heißt das erkennbar? --- obvious?

J.K. Yes, this is not ...

M.L. It changes.

J.K. It is a fact, but is not a fact we have investigated, because there are other things that are more present than investigating those relations.

M.L. And these chairs that are without persons?

J.K. Other than the original meeting, where all 23 persons showed up and presented a quality, that was the only time that we had actually these 23 persons, so each time we had a presence of an absence which are represented by the gap. But what we are doing is ... we're going to transcribe all of these discussions on these problematics and one manifestation of the room, of the project, will be a book. And now we are trying to find a student-labourer on this job who doesn't want to become rich on this project, and that is kind of difficult.

C.S. I agree with 7,50 DM per hour ...

M.L. That's cheap.

J.K. o.k., but you are in a hurry, see you Saturday ...

R.M. Could we go on?

J.K. So ... we should go on with this discussion, where were we?

... (we first have to buy beer ... I'm old fashioned, I like my beer cold, do they have that?)

J.K. Shall we center the discussion? ... to the table ...

P.L. I would like to speak about this bottle-project of Rainers.

Chr. No ... I want to go further to where we got stuck.

P.L. o.k. but we told ourselves yesterday that today we would talk about Rainer, Dieter and Tina, leaving the group and doing this 'sub-project'.

R.O. Yes, but we are not yet ready and maybe we could talk about that tomorrow during the opening of that bottle-project.

J.K. I agree with what we said yesterday, just to remind us we don't have to stick with that, but to remind us that it was only fair — as it seemed to us yesterday — that we would see the work and have *then* the discussion. That was the point. We have your word of honor that tomorrow we'll see this work, in its final presentation.

R.O. Sure.

J.K. Do you accept this?

W.B. But I think the question was not the work, not the visual presentation itself, that is another thing. We should discuss the procedure.

J.K. o.k. we can discuss procedure.

W.B. Yes, because there are two aspects to this project; this project and the one we will see tomorrow, and this thing happening proves in a way our project hasn't functioned so well, that somehow ... uhh ...

(— Door slams —)

J.K. Good day ...

W.B. ... Because, to go a few steps back, the aim was to work together; 23 persons, 23 qualities, one project, one job.

J.K. Yes, ...

W.B. ... and, some steps ahead it appeared that that wouldn't function, there were several proposals but they were all broken down, there were 6, 7, 8 persons that ...

J.K. Rainer ... could you please listen to this?

W.B. So, ... there was one final step, that was taken, one final step; so the whole thing couldn't come to an end, we stripped it down. You said something about the meat and the bones; stripped

down to a procedure that goes on and on. The process itself, show the process in a book, we could realize it. That 3 persons stepped out of that process, it is just about o.k.

Meanwhile, I think it is o.k., now that it is out of the room.

J.K. Well, this is why I felt, if Rainer brought it into the group and we dump it in a group context, then we could decide together what we wish, but since Rainer told me it was a sort of 'out of the group context', I said I thought it would be correct. It could not be in this room actually, but a separated project ... inspired, to use a bad word, by this group. Because in the other way I would have been put in the position of a policeman and that is not a role I want, huh?

W.B. That's o.k., I didn't care about these bottles being in this room or out. It is a different project. But, I think you have still two procedures and I see that as a copy procedure. This room is a head project, as a project out of the heads of us all, and that other one is using our energies to form their own project.

J.K. Right ...

W.B. We have this one project which is mostly yours and we have now another one which is theirs.

J.K. I have to object to that, why is it namely mine?

R.O. What did he say? One project that is yours and we took this idea?

W.B. No, I didn't say that it is just my opinion ...

R.O. That is your opinion?

W.B. Yes.

R.O. No ..., what I am saying now is that this project of our's, we discussed it and we talked about it ...

P.L. Why didn't you discuss it in the group and on tape?

R.O. We discussed it, before we knew about this project, in the present form of the room with its tapes and book; that is a fact. Michael Lingner knew about this bottle project ...

J.K. Yeah ... Yeah ...

But you understand, though, the point he is making huh? Because we went through various possibilities of manifestation, from painting the room to different things towards ... like the last, could have been your bottle project. So the point being raised here, is that you just seem to do it rather than submitting to the group process. Is that your objection Wolfgang?

W.B. Right.

J.K. Your comment I should say.

R.O. I think it is something other than the »hat-idea«.

--- Door opens - Beer is coming in -

J.K. Oh. They look warm to me ...

C.S. Well ... they are really hot ...

J.K. Huh?

Oh God ... she is English, you should, never send her for beer ...

P.L. Rainer, ... you should explain why this bottle project is not similar to the 'hat' one.

R.O. I should say it is the direction, the direction of the hat-project is ...

J.K. Style?

R.O. That the relationship of the hat project to the bottle one has a critical tendency.

J.K. Critical?

R.O. Yes. We're not locking ourselves in and saying nothing about it, but it is ...

J.K. Could you say it is an external criticism of this project?

R.O. Yes, criticism ... Yes, critique.

J.K. Can I make a confession to you, Rainer?

R.O. Huh?

J.K. Can I confess?

When you were telling me this idea in the hall, maybe it was a problem of language, but it sounded as you were just making a bar, and that's I'm sorry to say, but that's stupid, huh? And so I said: well, sounds o.k., why not, have some drinks ...

R.O. Yes, but ...

J.K. Because it wasn't very clear; it was just in passing.

R.O. Yes, ... well ... eh.

We didn't want to make a stupid bar.

P.L. You didn't?

R.O. No, ... No ...

Chr. You pretenders ...

R.O. No, No.

J.K. Yes, that seems to be, that. Maybe that is the more honorable road ... But anyway, uhh ...

B.S. I mean the best example is; eh — I'm not fighting — all I am saying is, it is not only a taste, it is speaking to the emotions, it's a matter of staging.

J.K. Well, it is a psychological organization.

B.S. Yes, and that is the interesting thing, because it is a combination of both; the teacher and language, and all the other things, and they speak of, of very deep emotions, like in the 3rd »Imperium« (Dritte Reich), 'Geobbels' etc. It is not only beauty, it is ... social.

P.L. Meaningful also.

J.K. Yes, of course, it is a larger understanding of a cultural code perhaps?

Madison Avenue has a kind of 'slogan' and it is a very old expression they say in advertising; you sell the sizzle, not the steak. You know, you have a grill ... Where are you going Till?

T.K. To the party from Werner Büttner ...

J.K. Oh, ... okay, take a message for him, remind him at 7 o'clock we meet at my apartment, hm? So, don't let him get drunk by them. Till tomorrow at 3.

R.M. Is it possible to change that to 5 o'clock?

J.K. No, ... not for me.

(--- chatting ---)

J.K. o.k. ...

So, speaking of Werner, my good friend Werner Büttner, we had an argument the other night. I have to admit it was a drunken argument, but it was one in which he accused me of being the father of clean art ... I accused him of being the son of dirty art. (My clean, white table is going down with the fight ... take pictures of this ...) So, anyway I was saying ... perhaps you happened to grow up in one of those Palazzos in which your walls are covered with great art. But your cultural horizon becomes more and more 'American' even in Europe. And in America it's almost all a *mass* cultural horizon. And, getting back to what you were saying, that we are psychologically organized by the culture of advertising, right? This is obvious, we all notice it, huh? But the thing is, it always seems to me, that in some way in the last 20 years, as artists, we look to the museums, the art magazines, we look at the art galleries and that in some way it is our check, our focus. But our subjective non-focus is in fact our internalizing of advertising. I suppose, my using photography in the 60's and all that, and the way I presented it, it was a certain understanding, that that was much more than clean art of which, I

suppose, advertising is a part of. I accept and acknowledge that one must face this critically, not just the official forms of authority you see. No, well, let's not be dramatic about it, of the, of the official zone's of high art. I mean, in magazines, museums, etc. And a lot of people's work. I think one sees more of it in America because we have had the problem longer. One thinks about these positions in work like Richard Prince, Barbara Kruger, Cindy Sherman the list is obvious, probably, also for you. I think in many ways someone like Mucha ... he comes to mind, but there is a longer list of artists who deal in some way at least, if not consciously, and directly or at least indirectly with that 'clean art tradition'.

I am using Werner's terms. It is very, very difficult to make a critical rupture in either the fine arts or the mass art context with artistic 'dirty art techniques' ... that I pointed out to Werner (this is not really fair, he should be here, but he is not fair, neither am I). That for Werner as an artist, to feel complete, he must do his 'Meter-Verlag' things, he does all of his other projects, huh?, and not just paintings right? and the sculptures ... for him as an artist to be complete, and in the late 20th Century, he has to make some 'clean art' at least on the side. He wasn't happy when I pointed that out ... When his students — some of them are here — will have a discussion about me there, he will have a good time too.

Any comments on this?

R.O. But will it not be so that your work, at the end of the 80's for example will be looked at only formally in a way, ... as beauty even?

J.K. Is it beauty, or is it authority?

R.O. Authority?

J.K. Do they take it as beauty or do they take it as authority, this is the question. Because it is not so difficult to get a certain 60's look, that makes it look serious?

R.O. Yeah. Yeah, but...

Chr. Beauty may become an institutional authority.

J.K. That is a frightening idea ...

For me when I was doing it, it was neutral, right? A nonaesthetic device.

R.O. But when you present something you make a concept, you present it in a certain formal way. If the chairs not in the middle of the room, and you begin to look at it as a painter, yes? You will be com-

posing a little bit so and so. Then you are working with traditional devices, traditional meaning also.

P.L. No. It depends in what way, with what kind of mental constitution, luggage, procedure, you are looking, working.

J.K. Yes, and ...

R.O. But I knew ...

J.K. Now you are talking about the danger ... the thing is also though, that ... there are ... structures. There are forms of organization language provides, or 'sculpture' provides. You begin with something, right? And you try to remain conscious of those structures that you use ... you try ...

P.L. 'Rules' is not a word ...

R.O. But you put it together, yes? Then you work again as a painter. I'm not a painter, but I know.

J.K. What organization is 'pure' now? In 1988 what can you do which is pure now? You think your organization of photographers downstairs is neutral?

R.O. No. No ...

P.L. (to *J.K.*) At least you could ask for consequence, eh... consequence ruled by the work, work itself which is asking for the 'clean' art only; dividing clean and dirty is stupid and by far no consequence, maybe formal yes, ... Why dividing?

J.K. It was a simplistic argument, *mea culpa*, put it like that, because it came from a drunken conversation from Werner. I wouldn't define it that way, ha? ... But I don't blame Werner either, of course. I'm just saying it was an acquisition ... a late night conversation.

P.L. You have to choose the formal part which is the consequence of your work, of your eh... aim perhaps.

J.K. Well the point is... Yeah...

P.L. When your aim is that and that asks for dirty, or clean, or etc., it does not matter, ... it... Consequence, that is the only thing.

J.K. Yes..., I know exactly. That is the linguistic use of form in a way; what you are suggesting, and I fully agree, is that one understands the function of your choices, right, within a constellation of meaning, whatever that constellation is ...

P.L. ... Understanding the function of the choices within the work and also the function of the work to the out ... outer ...? etc.

J.K. I completely agree with you and I think that this is the most serious point (here is J.K. slapping on the table.)

And a part of the problem was, that in a lot of the public perception they used the old psychological 'baggage' in order to think of it in stylistic terms. So you end up with that kind of fight — of clean and dirty, which doesn't work. It really doesn't.

P.L. Yes.

J.K. Completely, yes. And I began the conversation with that because that was the attack on me by Werner. The critique of Werner was that at the beginning, when he emerged as an artist, it was in the context of neo expressionism, or 'wild painting' or whatever, and he was seen as one of those people and it is clear now that he really isn't huh? That there is a certain ironic pretext around his 'painterliness' even though for the 80% of the less than brilliant art public, they don't know the difference still; and that he should take responsibility for it right? The act of painting 'signs' him as an artist but his other activities and his work, also with Kippenberger, and other good examples you know; he may do a painting one day, but the next day...

P.L. Yes, clear. But what Rainer asks, I think, is the question of the effect, eh... maybe effect, you being stuck in your 'clean way'.

J.K. Yeah, this is the thing and this is also the difference, and I talked about it the first day, and that was about what you have to do without a history — or a very little history — as art students, or as young artist, and you begin, with a 'tabula-rasa' and you begin to make individual works. But after you do that for 20 years, it is no longer individual works, each work has a relation to every other work, and your life's work becomes *one* work. And in some sense you are constructing a language, your own, within the larger language, and when you have that, it's a different way of working, and that's what locates me into the 60's, and I will never be able to escape that, however, completely.

P.L. What?

J.K. However.

P.L. That is stupid!

J.K. No, that is *not* stupid..., it is understanding exactly the nature of the *elements* I am working with. I think my problematic is alive in relation to a changing world.

It's what I said once about my work: my work transforms itself with consistency, that is to say, it changes, but it is consistently changing in a particular way. That is, I think, as well an understanding of the linguistic character of art, that I have to tolerate in my work. I will be making references to my earlier work. Not because of some, some Expressionistic reason, not because of some formal reason, but simply because I've set up and constructed a certain *vocabulary*. And for me, now, right, I have to solve certain things, I feel completely free to leave that...

FOURTH TAPE

P.L. Do you think eh... I say it simply eh?, because of having this 'image' of being an artist out of the sixties, you...

J.K. Well, that is not *exactly* what I said, it wasn't that. It was more about understanding that I've constructed a vocabulary, and, as an artist, I'm still very young huh? I mean, Steinbach is one year older than me and I've been working for over 20 years. So, I have the particular advantage of having started as young as I did, that for the next 20 years I could also be working. Who knows? I may die tomorrow, in fact, but anyway, theoretically,...

P.L. But it couldn't be true that...

J.K. No, let me finish. I have established some parameters of a language and a practice, well I, I have the freedom to go at my own rate because I have an internal problematic. I respond, I like to think, to respond to the world, right? But also, it gives me a lot of freedom for the future in a certain way by establishing it as concretely as I have in the period in which I did.

So, now, I've set up a kind of 'conceptual-world-studio' (laughs) in which I am free now, in a way, to begin to ... to do some ... we have a word here for it, Uhh ..., anyway, I don't want to start to do a drawing. Let's see...

R.O. Which artists had not stylistic break-downs at the end?

Chr. No, that's not the point. What he is suggesting is, somehow like Marx established eh... things for the 19th century at the beginning of the 20th, for example, that is the movement that overcomes individualism and then fascism misused this, but completely differently, without the precision of Marxism. Maybe on the aesthetic level as well, with the fascists imitating and altering specific communist achievements, like mass demonstrations, flags, symbols, propaganda.

R.O. The fascists with its mass movement. The fascists movement in this century is a mass media problem.

Chr. Yeah, but not where the problem originated, which led to Marxism, that occurred in the 19th century.

J.K. A product of the 19th century.

Chr. Yeah, it was possible in the 19th century, it wasn't possible before. It wasn't possible before. It had a precision and it had a ... then the whole theory of the communist language. Not precise, like they said 'Volksgemeinschaft' instead of 'communism', that's not precise, for instance.

P.L. What are you saying? I don't understand a word ... come to the point.

Chr. I'm coming to the point, that there is no ... that it is a wrong point of criticism to say "you are using neon, and now neon has become an aesthetic" but that it was a precise decision in the 60's, and you can still see *what* a precise decision ... and they say now ...

R.O. What you are talking about is the problem: until the last years it was the artists, the artists were monologue and the scientists were analog, and you Joseph were working a little bit analog. I think it could be interesting for us.

A.K. It might be interesting for us to work dialogically now.

R.O. But, I wanted to ask about this stylistic breakdown. The only answer is that they die young.

J.K. ... Eh ... One Thing about this, to give you some sense of the texture of the relativity of it all, is that the bridge between hard core "Konzept-Kunst" and a large group of artists working in the late sixties that was called that, was really a lot of post-minimalist work and by that I'm talking about people who do repetitively something that's identifiable and only *represents* a practice, right, rather than it actually is an intervention as a practice. I'm talking about, for example, the stripes of 'Buren' one example and someone I'm putting always in relation to is Lawrence Weiner, whose work is a simple sentence, a simple phrase and always identifiable as his work. Without even having to read it, in a way ... so that it functions simply as a style and in a certain way, one can maintain a power, a position within a vocabulary of *form* in an art market context. Because, like the shape of a coca-cola bottle, you can always recognize it, right?... but that's a very bad si-

tuation for an artist to be in, because it is not a point of investigation. It confirms art as a monologue. So, in a certain way, I took a risk, maybe in some ways for you not, but within my own context I feel, I very much did, because I continued to expand my vocabulary, to expand my problematic but in the same time to maintain a consistent relation between the two. In some ways it became richer, more complex ... more subtle, and responsive, I feel to the world without simply repeating itself. I have had a lot of problems all along because my work was always changing and my dealers were upset. (You know the smart ones understood it, and there are not many of those ever and the rest were always thinking, that it was some weakness of mine that I was always so, so ... *creative* instead of continuing to do the same thing over and over.) For me this was against really what, I felt the 'revolution' of conceptual art was, and (now I'm beginning to write about this because it is being asked a lot and reevaluation of this work of 20 years ago is taking place. I really want it to be understood. I think that if you see it, there are ways that certainly some young artists are influenced, but they take it and use it, and they are doing something that is *their* work now and they are maybe making a fight, like I made and like I make, out of the earlier fight; but they are making a new fight for themselves in another historical moment. I feel when the work is uninteresting and just repetitive of work coming out of my context, then it is obvious.

Do you agree? Do you get it?

R.O. Yeah, I got it.

J.K. ... and?

It is not so easy, Rainer, you know (slowly said, with a lot of drama ...)

B.S. But, I think there is always an avant garde because, uh....

J.K. No!

B.S. It is a different relation and constellation in time, the possibilities of the time, so we have the time now in which many things are made or remade and so...

J.K. Your concept of avant garde is a retrospective!

B.S. And they try to put it in a form and it... to...

P.L. No... Now there is a lack of avant garde in this way of thinking.

(to Bernard:) But maybe you are right, what you say about this time; this time doesn't accept avant garde, it doesn't fit, it doesn't want it, we don't want the difficult things anymore.

Chr. Accept?

(By this time the discussion is a fight)

P.L. Yes! Accept, it is not the accepting it, now you can do almost anything, all kind of things, the whole range, but not being avant garde.

Chr. You can do anything, that's no problem.

B.S. That's no problem, it is an advantage that you can do everything.

Chr. Say every past — every — past.

C.S. Yeah!

R.O. We shouldn't talk about avant garde.

J.K. No, it is reflective of an historical moment, most accurately, but it is also something else! It is an essential understanding to protect the political inheritance of art. I think the term is losing its power, obviously but it still remains in some sense a kind of understanding of an attitude towards the practice of art, which is to question the nature of art, and by extension society. It is essentially a philosophical point of practice to the extent that, what I consider valuable art will always probably continue although it may not be called avant garde.

That term is used up huh? There was a hot sociologist called Marshal McLuhan who wrote a book "The Medium is the Message", very 60's stuff, okay? In some ways it says a lot about this whole situation.

P.L. But the essential thing about the "avant garde" namely: the attitude, the attitude, I think there is a lack of it now.

J.K. Yes, yes, and a big part has to do with the art market. It represents a very conservative influence and particularly the young artists 'growing up' in this like yourselves, you take it for granted. I mean when I was your age and was working. I never thought about people wanting to buy things from me, what I did, it wasn't even part of the conversation. I was amazed at the beginning when people were buying my work, that people would actually give *money* for this activity. But you, on the other hand, you know already that in terms of your ideas of succeeding and being something in the world, that you have the function in the market, a context of galleries or whatever and also; who wants to spend all their time driving a taxi? You'd rather just do what you want to do, right? and get paid for it, it is a normal human desire. And the point being is that in the beginning, for me, there wasn't even a possibility. I lived from teaching, you know, so there was a certain self-conceived purity and also

almost all of my career, people never bought what I was doing, when I *did* it. That only happened the last two, three years. There was always old work that was sold. Museums would buy it, not trendy collectors very much, mostly museums or very particular collectors. I felt always very distant to the art-market — it had never had any real effect. But now it is so active. In art school people buy your work, and you begin ... you like that, huh? So that's changed, that's a really different situation. If some student next to you starts selling his work and you don't, you begin to worry. You begin to question your ideas, in a way. I mean, the problem is there. You have to be very critical of it because the point is that the artist must control the meaning-making process. And you have to have the patience and fight for your work. Sometimes it means that you don't get any money but still, in the end you will be happier with your work, than with the work you think you can sell. Otherwise, you can work for an advertising company. I'm sure you have all the talent to do that, who doesn't, in various degrees? No, maybe not, so you have to have the patience. It is difficult, it is very difficult, when all the 'love' from the world takes the same form, which is, you know, that you get a show in a gallery because the dealer thinks he or she could sell it and so forth.

P.L. Is the solution for that ... that you step out of it? Out of the market?

J.K. There is ... No, sadly, that doesn't exist anymore. I think this is the first illusion, you know but if you are out of the conversation you are just out of history.

P.L. Stupid! That is stupid!

J.K. It *is* stupid, the point is that you have to change the conversation.

P.L. Art can't be stupid, and when you say the conversation is stupid then conversation can't be art.

Chr. I didn't understand.

P.L. Ah! So we have to change the conversation by art. Yes! You are right.

J.K. You see, I went through this. I found in all of the demonstrations and political groups in the 60's I was involved in that there were people who were so creative theoretically that they could position themselves to the left of Lenin, but they had no real practice, so it was meaningless. How pure they were! And they were powerless, they took a 'pure' position that had absolutely no effect on the world. They were outside of the conversation and they were outside of having any effect (J.K. is becoming

'angry'). Who gives a shit! The point is that meaning is *socially* made. When you have an effect on other human beings, it's a discourse, you have to be part of the conversation ...

... and that's the reason that during my career at certain critical moments I decided: Yes, I *will* show in galleries and museums because that's where the practice *was*, and I wanted to have effect? and I would stay on the line as much as I could. The 'line' being that line between being *outside* of the conversation — and so much *part* of the conversation that it uncritically flows through you. *Both* are a danger!

P.L. Okay, Okay, Okay!

As long as taking part in the conversation doesn't mean you accept the conversation; we have to create the next step.

J.K. You get in and you make as much shit as you can inside, you don't do the shit outside where nobody is listening.

P.L. ... and who will make that shit inside when they get paid for making it.

J.K. That's where the test comes.

P.L. Integrity, that has me asking for integrity... attitude...

J.K. Exactly!

And you do what I ...

J.K. Listen! In this political-economic system, cultural engagement is expressed in economic terms. If you want your ideas to have effect, then people have to be engaged with your work huh? and then they cannot avoid you. So, there is a way you want your work out in the world, but you have to do it in such a way that you make people learn, and they have to fight (slams on the table); to understand the work, you don't make the audience cut off, like passively sitting and watching a television set, or they can buy your work, hang it, and everything is fine. You make them fight for it? Fight with it, in the whole process. In this heuristic process that is how you'll produce consciousness. And that is part of the activity of the artist, just as much as making this little thing, huh? (points to the tape). It is how you put it in the world, and how you fight for it. Half of it is making it, the other half is putting it into world and fighting for it.

Because *what* is our job? It is making meaning! *All* the aspects of making meaning. That's what I said to Werner; it is a mistake to say you are an artist only because of making those paintings, it is *all* the meaning you make; the 'Meter-Verlag' may be in

the end more important than the other work, he doesn't want to hear it. But I'll keep working on him, because he is a friend! What I am saying is that all that activity is how you will produce meaning! The example, Reinhardt, who did black paintings, were just black paintings, he wrote his cartoons, panel-discussions, he created a whole information context in which those black paintings meant something, and after he died, all the Greenbergian formalist critics — were hating him because he was very much against them, but the most powerful dealer of the formalists wanted to buy his estate, because Greenberg always said: well, Reinhardt was an interesting minor color painter, because of the different blacks!? But they couldn't get away with it, because if Reinhardt just did those black paintings and then shut up, they *could* have got away with it, but he fought for what those paintings meant, and they could never pervert the work!

R.O. Yeah ...

P.L. And later I can transcribe that all!

(*J.K.* is whistling a tune)

P.L. "The Artificial Bird"

(Group is taking new drinks)

Chr. Maybe this takes us back to the qualities.

J.K. Maybe we never left them ...

Chr. Yes, yes, because, yes that is true.

J.K. I don't think you ever leave it. Certainly politics you'll *never* leave, and part of the problem we have is a very reactionary taxonomy.

P.L. Poison?

J.K. Yeah, (laughs) in the end, that's it!

It concerns categories, in a way which suggests a lot of rather deeper philosophical implications, it's an idea of how we organize the world, and such created categories, for example, in relation to art can be suggestive. Instead of seeing the essentially dialectical character of the political, social and cultural, we tend to separate them. Particularly, it is a very Anglo-American tradition. In fact, knowledge becomes an understanding of the inter-relation between categories. Our political-economic machine wants to separate and ... for a kind of intellectual consumption, operation, ... but we don't have to go that far.

P.L. A question, a problem we all have. We spend much of our time in thinking about our "position". I think it is quite contrary to the case itself;

our work being and working with art in the avant garde sense. To think about all that, a position, spending energy there.

R.O. I'm not always thinking about a position because I've ...

P.L. I only have to look through this school and everybody is spending energy on their position.

R.O. You don't have to ask for a position, because you are a position. I chose a position.

P.L. What!?!?

R.O. You set a norm, all of us are thinking about a position ...

J.K. What he meant was ... the danger is: you could say, or the problem is that we tend to think about our position, right? But the problem is ...

R.O. But the fact is that we are in a position!

P.L. No

J.K. No, the fact is...

P.L. No, not! Maybe not. There is no position yet, it is lacking!

J.K. No, do you know, what this story ...

P.L. ... Because the attitude isn't yet there, not really there!

R.O. I ... my position ...

P.L. No! When you believe in art, in a traditional avant garde sense, and I believe in that sense, then there is not yet that position, only looking backwards and worst of all looking sideways.

R.O. You shouldn't believe in art.

B.S. You should believe in yourself.

Visitor You're always in a position in art, in life or anywhere.

P.L. Is this the German illness? ... the only position we have is not being in a position, we will create a position.

J.K. Can I have; excuse me! (a fight) excuse me, but I think the real, the real conversation is about power relations and it is all about some idea, seeing yourself in relation to a certain map of power relations and that is what the positions speak of. And the problem with power relations that are devoid of actual humanly given meaning is, because there is no contact to power relations, the computers are functioning on a mathematical grid right? This is a kind of cosmic cost effective mentality. It is giving us a culture that no longer has its feet on the

ground. No longer has it a connection to human need, and that is to say, it is outside the sphere of human meaning. We don't need anything, unless we need it. It sounds like a circle. But the point is that we see now how all these structures which have to do with priorities, goals or profit effectiveness construct a culture that must promote because that's how it recognizes and how we, the artists are effected by those kind of power relations. If artists are going to exist and continue, the responsibility of your generation is to critically understand that and begin some kind of alternative.

P.L. War.

J.K. A political fight which is in culture because, that's where consciousness is produced. That's how people begin to project the future — by what they want in their present lives ... right? ...

R.O. I thought about Paul; he is an idealist.

J.K. We all are ... !

R.O. He is an absolute idealist!

Chr. We all have our faults.

P.L. (Screaming:) I am a believer, a believer! I discussed yesterday with this other guy from the F.E. Walter-Class, what is his name ...; Michael Dörner, and we discussed this together; he is not a believer, and I am totally against that ... that ... say that kind of statement and the crap that comes out of it. How beautiful it seems to be, how theoretically built up: it is coming from the complete opposite of being a believer: Nihilism! Nihilism you can say is the fear to look for the next step. There is no integrity and consequence in nihilism!

Chr. But what do you believe in? You believe in some, ... if you are able to read, you put the pure, moral, nice, avant gardists into the history, I mean, how old are you now? You are 26 or about. It will be very frustrating for you when you are 36. We have a lot of immoral things, you can't just go back, ignore, and take the position at the beginning of this century!

P.L. No! No! No! It is not just that word from the beginning of this century, it is ...

B.S. But what do you believe...

P.L. O.k., I ...

J.K. Who here!!, I want to see hands, who here doesn't believe??

Chr. I do believe, I do believe.

P.L. In what?

C.S. Himself! Ha!

P.L. Ah shit! No! No!

B.S. The only thing you can believe in.

P.L. Germans ...

J.K. Oh, oh.

Do you know why he is ... you know, 2 reasons.

R.O. No! When I take a newspaper and take a photograph from the world, I ... I

J.K. Okay, okay, but ...

B.S. It all looks ugly and angry.

P.L. Germany.

J.K. (The only things I consider interesting and honorable sports are boxing and tennis) ... Maybe you should go back to believing Paul ... but let's move on to Paul's problem of belief ... that sounds like a kind of a biblical story, doesn't it?

B.S. Well, I, eh ...

P.L. (To Bernard:) (silently) He is a believer.

J.K. I am a believer, I am

B.S. But ...

J.K. I'll die a believer!

And I think that we have inherited certain things and I think one never speaks in public, but this is not public, this is a covent of artists (laughs). One has to realize that in a scientific culture, certain cultural forms have become more and more victim to a kind of atrophy, and have been eliminated. We, as artists, have an inherited responsibility to preserve for our practice its ethical mission. This is part of our political responsibility. We are for this reason engaged in the one activity that is the last alienated activity in the world. And, in a way, we preserve the reflexive capacity to see culture itself. We help produce the consciousness which creates the world, and it is a very important responsibility. This, it seems to me, is a lot more than being an interior decorator and it is a lot more than selling toys for the art market.

B.S. I have to question that because ...

P.L. (To Bern) ... When you asked me "What do you believe in?" ...

J.K. (To Bern) This is not sentimental, huh? This is a real understanding of historical role! (hitting the table).

B.S. I think you make too much of the role of the arts.

J.K. It is not high, it is there, it is a story that's been given ...

Chr. No, no, no!

B.S. The forming of ...

Chr. No!!

B.S. The forming of consciousness ... try this ...

J.K. Yeah, okay, but ... but you, why are you begging the question? That's not begging!

B.S. I think the rules that form our society are economics.

J.K. But you have to understand that the, the ... fascism of our language is that we make these kind of separations: economic, as though it is pulled apart, it is **one** thing! And to say that the economics, I mean, Marx! If you want to talk Marxism?!!

B.S. No, no.

J.K. Okay, but ... I won't, but there is one point that can be made huh? Even Mr. Marx himself acknowledged it, and that was, from a certain point, a certain historical perspective, one could see the development of bourgeois-consciousness as 'progressive' ... And one of the problems that has been pointed out historically with the revolutions in Russia and China was that they never had that point of development of bourgeois-consciousness of the respect of the individual. So they went from a feudal society to a Marxist-Leninist organized one without ever having developed that sense of the individual, which creates a lot of things, but one of them to begin with, is our concept of culture, and in a circular fashion, the consciousness that *that* has produced when it takes the form we call culture.

B.S. But I mean by that economic term, not in the Marxist way, I mean it more in the way of power.

J.K. The way of power ...!??

B.S. The need for the individual to get power.

J.K. Wait a second, you are using a term as though it is uncomplicated; what is power?

Is power the ability to write something incredibly meaningful about life? Is that power? Or is power out of the barrel of a gun?

B.S. But the guns are paid by money, and to get money ...

P.L. Ahgg... !! Shit!

B.S. It is all an economic system. I mean, that's the way.

J.K. But, the only reason people believe that, is that they grew up in a culture which taught that. When we begin to teach other things, people won't think that way, all right? So, ... so where does learning begin? Begins in the way we can see for ourselves. Who gives us our self conception? The culture does! Who is responsible for culture? We are!!

B.S. Yeah, but I only want to say, the role of the artist has been taken a little bit too highly, and it is ...

Chr. No ... No ... but.

J.K. Your prime minister, president, is that high? President Reagan? These are the "high people" in our society? For the big businessman?

B.S. Yes!, I mean ...

J.K. Why are they the higher ones, I mean what are they doing with their lives that is higher than that what we do with our lives. I don't understand? o.k., your turn to talk.

B.S. The economic, the ecological things ... he? And now we have the North Sea problem.

J.K. But that is what I am talking about, because profit motive, rather than human motives are operating.

B.S. But the role as an artist for my sense of humanity...

FOURTH TAPE 4, SECOND SIDE

(*J.K.* leaves the room)

R.M. (In German) Maybe it's good he is away now. I have a question in this discussion. He is arguing with only the unity of the world in his head, the world as being something you think about as a whole, something that is coming from unity. I really think there's no unity anymore and it is a destroyed, divided world. He uses it internally in his argumentation but it isn't true. This whole discussion has to be completely different and done in another way when you don't think of it as a whole, to know about a world that is split-up and in pieces of which we sadly don't remember their meaning. It is a very romantic way of viewing to talk about it as a whole.

T.K. How can you prove that he is talking and arguing about it as a whole?

Chr. He is not thinking of the world as a whole, that's not his point! It is the passion, the romantic passion, what he said he speaks about dividing, the splitting up takes part because for instance money became motive. Motive for loss of things, maybe all

things. The system has organized itself to the ways of being divided and it became the thermometer for culture. The money, he says, doesn't have to work that way forever, when someone takes responsibility for that situation.

(*Kosuth* is back)

H.S. Explain this point again.

R.M. Okay. I said that your argument is from a position of thinking of the world as a whole, it is your feeling. And I think it is better ... Oh, it is so difficult. Well, I think the world is separated, you now have to speak another language. The 'whole' world isn't existing anymore. We can't speak of solving problems because they have absorbed our resistance against it.

J.K. You are saying to give up, before the fight?!

R.M. No, I'm only saying to find our arguments in a different ... to get rid of this thinking of it as a whole, as a unity.

H.S. If you want to get rid of it you have to know it, you have to have the knowledge.

... (several people are speaking now, nothing can be understood, a plane is flying over head too)

H.S. I'm not saying he is coming from the sense of unity. He is coming from the sense of, ... of, language! And when you talk of language ...

P.L. Consciousness!

H.S. ... It has nothing to do with the metaphysical position of unity of non-unity.

P.L. Yes, and that has nothing to do with the "Romantic point of view", which you meant, Ralph, when he went to the toilet?

J.K. Emm... Paul, you have to be careful here, "romantic" is like the word beautiful, there is subjectivity, I mean they exist as a point in the discourse but they are not operable in the way that other concepts are operable. I think to say it is romantic, doesn't really effect the arguments.

J.K. (To Ralph) Your point is not clear for me, that is to say, I agree that one begins with the horizon that one is given. Anybody begins with that, certainly and what I speak of comes from that, but I do think that it's our responsibility to make the world, and it is our responsibility to struggle to do that.

R.M. Yes, of course, yes ...

J.K. I think that is true for any person, I think though, that because of art, the specific circumstances of art, its historic location, artists have a par-

particular responsibility because of their nature of their activity. It takes two ways. One and two are connected, but the one has to do with how we conceive, how we can see our activity and how we fight to maintain the dignity and the historic role of our activity, and don't let it become the, how did Ad Reinhardt put it, the "spiritual side of business". Don't let it become that! That is to say, a: we get the tool we need, that is within our own practice, to make the kind of priorities our work suggests.

b: Has to do with the effectiveness of that practice on the world, our conception of the world that our culture reflects. When we work in our work to have a: we are already beginning to succeed ... not succeed but ... address, which is the world and ... and, because in fact we don't invent language from the outside, only the inside..., I can only say one word at a time, I can't say all the words at once. It is not simultaneous, it tends to make separations and priorities and points of order that aren't, in fact, existing in the world. So, one takes that into account, hm!

But, when I say from A to B, I'm just saying A and B simultaneously, it is one action!!

But, we have to conceptually organize it, separate it, so we can see what we are doing, and who we are, and what we must proceed — what our priorities are, what our agenda is, or should be.

A.K. Someone said, if we change reality we change the world. I'm very careful about this, because I think we can question: you can make suggestions, we can show...

J.K. Well, that's part of the process of changing the world.

A.K. Yes, we can do that, but only as a suggestion. And to really do that, means to practise different possibilities of artificial reality.

J.K. Ohhh!

A.K. Look: McDonald's changes reality; artists also do it. But they do it under different conditions.

J.K. What we are doing is to redefine true power. That's the point. It is a qualitative power, shall we say that? Not quantitative power.

A.K. Yes, exactly — qualitative power that is reflective by it's own strategies and references to the world

(--- Everybody speaks now ...)

Chr. For instance, if you are looking at bank account.

J.K. Not mine please!

Chr. It is maybe completely wrong at this point of the discussion, because I just read it in the newspaper. They raised money for weapons for the FMLN in El Salvador. They raised private money \$ 129.000.000 and money given by the Congress.

J.K. It is a sad story you mean? Yeah.

Chr. Given to the government troops but the contras are still very close to being able to take over.

J.K. We learned this lesson over and over again: Vietnam. It is all about pockets of power relations doing it without overview; no sense of human correction, or need, or ... and this mechanism keeps seeing itself, making love to itself, eating itself. The profit motive aspect of America sort of lost its sense of dignity on the world.

P.L. (to Chr. and Bern.) Then you are talking about reality, about this problem, also about that nord-see problem, etc ...

Chr. No, I'm not talking about reality ...

P.L. Art is about a long term process ...

J.K. Yeah, that's the important thing, it is a long term.

P.L. Way of viewing, way of thinking, a way of changing. Culture, a long term, a very long term process. And so, maybe according to you art is unrealistic, but it is the most realistic thing we can do.

J.K. Do you know, these films of this incredible world war, nuclear warfare takes place, right? And that most of civilization dies and they are only a few people left here and there who must continue. And I think, with an apology to the romantic aspects of this scenario, I must say that, in a certain way, we have found ourselves in a similar kind of waste land. Although the bombs haven't gone off yet, but the bombs are inside us. The bombs are part of the culture, this mutant culture that is formed and that, what I'm saying here is that there are certain potential seeds of a kind of ability of the civilization to continue, to proceed in some way, and that we have to look from the shipwreck that we have found ourselves in, and the end of the 20th century, is what remains in this culture, which can constructively begin to make a human civilization, right?

All I am pointing to is that, that nature of the people with any power that have potential to have some effect, are *us*, that's all!!

So in a certain way we are little islands of potential for some kind of growth to re-direct the priorities of this civilization, and it is a long, as Paul says quite clearly, it is a very long process, ... and ... and it is very much like primitive civilizations, in which you have a real sense of human value and you continue to talk about the culture, talk about future and you pass it on and if you ever believe in human conditions in a way, then you can take the change for that, rather than personal power or profit. Think, instead, in terms of the idea of a larger mechanism that you are part of. In this way and in this kind of context, I must also say one thing is very interesting: your life is meaningful. I think that has been pretty much understood, but also your death is meaningful too, and one of the great problems of our scientific culture is that if we get to the end of our life that it often becomes very empty, and in the society where death is meaningless, your life certainly is also. In some ways the marriage between science and industry and the economic system, which has sucked all of the real human value out of our existence, I think that there must be somebody, somewhere that has to be taking responsibility to redirect our priorities. And I can't see any other people, given what their jobs are, that could *begin* to take responsibility, if it is not the artist.

P.L. o.k. And that is totally true? ... for me true. And then the question for me is: the behaviour of that artists, of us now! Because we have to take this responsibility now, and then not these problems of the Nord-see. But what is true, is that we have to behave now, we have to have a position, or not, now ... (a plane is coming over again).

J.K. Let the bombs pass and then finish ...

P.L. You said: "Don't step out of it"

J.K. Eh... eh... Wait! Don't step out of what?

P.L. Outside of the market-situation etc...

J.K. Oh, I see yes, out of the conversation. Yes, I think you have to have the power to change it and to pervert it.

P.L. Yes, yes, yes, but how to behave?

How to behave to this totally idiot situation of art-market, money, power, galleries, person to person; he gets a gallery, I don't know, he sold, I didn't, etc., etc.

R.M. (laughing)

P.L. Yes, you can laugh, you can laugh, toward it but then you aren't being honest.

R.M. I'm not?!

P.L. Laughing at this situation we find ourselves in now, then you're not being honest. Laughing is also a behavior, yes but ...

J.K. No, but he doesn't know just what his laugh means.

P.L. o.k., there you are right.

J.K. Sometimes the most serious moments are expressed with humor.

P.L. o.k., o.k. but what did you laugh at then?

J.K. (laughing) Ooohh... ! Very good...

Be careful of those Protestants ... boy, they are tough.

P.L. But it is so difficult to remain integer to this belief, hem?

J.K. Wait! This is interesting. Let's think. Think about this a moment, huh? Language, right? Here we are, the room with 23 Qualities (to bring us back to the subject), the word integrity, what does it mean? Whole! You are not fragmenting it, huh? ... and in fact our whole culture is about fragmenting. It is in fact against the whole concept of integrity, it is about fragmenting yourself into specializations, into ... that in personal relationships you get one thing sexually, one thing for the career, you get another for art ... it is all about fragmentation, it is not about taking responsibility of the whole relationship? It is not about integrity. The analogy in some sense tells us something, no?

B.S. For integrity I think you have to work for everyday, every second.

J.K. It is your process, it is your *modus operandi*.

B.S. I think the best sentence I know for it is from Duchamp: every second, make art.

J.K. In that sense it is true.

And that is the first point, which is that in a primitive society you don't have specialization. Everybody is an artist, everybody does his work for this. There is a sense for integrity of the social whole. Nobody is a professional, everybody is an amateur, that is to say, "Amateur" (French). They do it with love!

B.S. But that leads us to the thing I said before, the only thing is to believe in yourself.

J.K. No, no, no, no! (to Paul, who is making lots of special noises).

Paul! He is right in a sense that you begin with a power to do that, you begin there, you are absolutely right, but you can't stop there. But it begins with self love, you have to have the power.

P.L. Oh, I love myself.

J.K. Yes, you begin with the power to love yourself because you ... now, listen ... Human kind right; who is the first person you will get to know — yourself, right? If you don't love that person, you are impotent the rest of your life. (If you can't love yourself, you can't love someone else, that's another side point).

P.L. So you can't stop there. Joseph said that but I wanted to say it too.

J.K. We (B.S.) didn't.

B.S. I only wanted to contribute.

P.L. o.k., o.k., you're right in that of course, but it sounded like that's your belief, that belief in yourself.

B.S. I'm not ... eh ... eh...

J.K. No. You do want to have it, but you don't celebrate it.

P.L. Back to the believing. Where do you believe in? Do you believe in art?

B.S. Yes, of course, I'm doing it.

J.K. He votes with his feet and hands.

B.S. I know people who say that too, but they are only market artists. I don't want to name names. I am not able.

J.K. Why? Speak about your own perceptions. You've got to understand that perhaps, say, the most terrible criticism on another person which you think, because you believe it, it will be so bad, that you should never say it. But maybe you don't bother them at all. Maybe, in fact, they can explain to you why that criticism is not correct, which means to say that it is much better to have a dialogue than to keep your belief up to yourself.

B.S. o.k. ... (shy)

o.k., when I think about our situation here at school, then I believe it is just a special situation of power, and people like Franz E. Walther. I have to say it.

J.K. Yeah...

B.S. They have just more power because they mean something in the art-world, because of the artmarket.

J.K. Can I say something?

B.S. No. I want to say some more, then I'll finish. I see many people, they listen to what he says and then they change, for me there is a problem that people don't listen to their own...

P.L. But then you are talking and you have to talk about the students attitude, not about Mr. Walther.

J.K. Can I say?

We have to do with the relations of the student to the point of authority, whatever it is. And I have to say, and I say it really objectively, about F.E. Walther. F.E.W. has been a kind of legend in the art-world. He is somebody who should be as important and as recognized as Beuys. No question. He began with Beuys, he is nothing in the art market by comparison with Beuys, in fact, he has maintained a certain existence as a kind of "avant garde" outside radical. He certainly has a life in the art market, any artist his age, like me, who has been working, who has been out there fighting, we have some form of that. There is good money, bad money, and there is stupid money and smart money, you know. It is not *just* money, also huh? That the money is speaking in the person who is spending it in terms of their motivation. Franz and I have not been friends for a long time. I've known him as someone I respected for the last 15-20 years before I knew him. And he is someone who represents exactly to me the kind of artists who keeps his integrity, who has a passion, a complete passion for art. And he does it as a teacher, as much as an artist, and this is very rare. Part of the reason why this school has its great reputation it has, is because of F.E.W. He is really a positive example. He has power, not because of the art market. So you picked the worst example I could think of.

B.S. Yes, but...

J.K. That is what I feel, huh?

P.L. He really was talking about his students.

B.S. Yes.

J.K. No, no no. I can remember, and remember we have a tape, because I can tell you what he said at the beginning. His description of F.E.W. is not correct. Okay? Now his students. Students. You begin your life, you begin with relationships. Let us say this, then we will ... probably the tape will end ... I hope it will! ... (Laughs.)

You came in the world and you have low-sense data. You hear it, you feel it, smell it, but you have to shit, you have to piss. It can't take form because you are a baby, right?

As you begin to grow older you keep having this sense/sensual/sense data coming in and ... what happens? You have mommy and daddy and they go — goo goo, da da, goo goo, ga ga, and they begin to bring you in the world. They begin to give you language, to give culture. They begin to organize that data, that sensual life. It is called the acquisition of language, but it is the acquisition of culture, also, going to school is part of that. What you learn is a description of the world which will socially integrate you with the rest of society. That is what going to school is about. That is what learning is about. That is why you must resist it, but in a *productive* not destructive way. You must in some way always be the bad boy, or bad girl in relation to accepting this kind of institutionalizations which is what school is. So the problem is not F.E.W. because there you have probably the best you can hope for, and I say that very unsentimentally. The problem is your relations with authority figures, and what is good about Franz, is that he plays games with that.

B.S. Yes, okay, but sometimes I think he has more needs to play that game than to talk or to argue, with arguments for art. I have this fear.

J.K. Listen, good teachers do one thing, they give the questions. Bad teachers give the answers. And

that is one thing you've got to learn right now. A teacher that gives you the answers: (makes a sound like shit!!) Really think about it ...

You are the future, it is not our position to tell you the answers, we give you the questions right now. We represent, in some way that is a teacher, the past speaking through the present. And we give you the questions that come from the past, that maybe aren't answered: *you* answer them by changing the question. You can't run a classroom that is based on power, right? There are certain levels of conversation ...

R.O. This is school. (Sound of bird.)

J.K. Would someone strangle that bird? ... never mind.

(Cathy laughs)

J.K. She is English, she understands this humor.

J.K. Oh, no. Ola, la as we say it in French ... All right, I promised Olafur for about 2 months to look at his work, so I'm going downstairs, I have to.

Chr. I think that we should stop the tape.

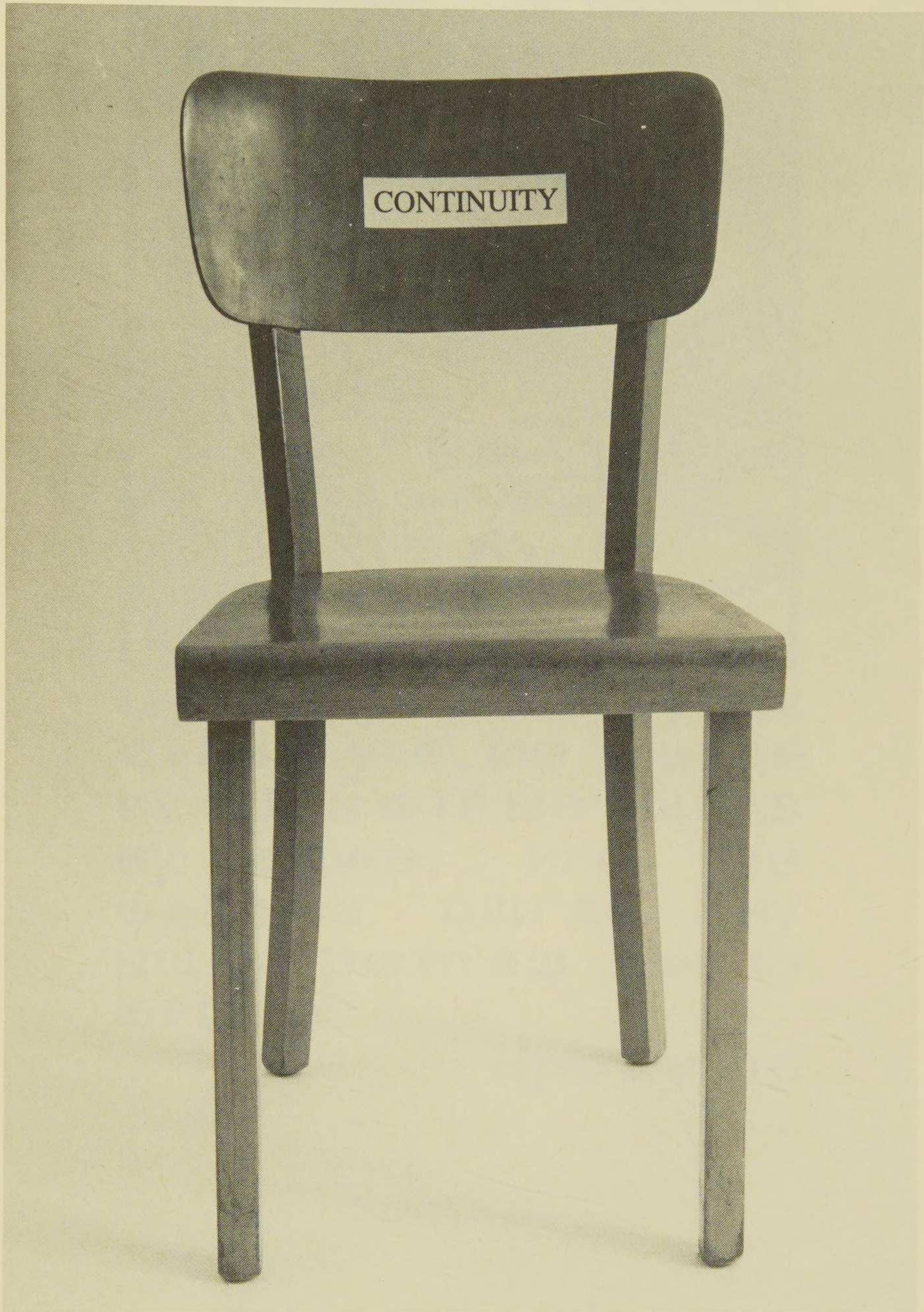
J.K. Did you hear that? (to the tape)

— Finis —

Statements

Continuity	Wolfgang Berkowski
Mediated	Christoph Büch
Accessible	Roswitha Freitag
Storage	Olafur Gislason
True	Ingrid Hussy
Natural	Andreas Kattner
Questioning	Joseph Kosuth
Offensive	Till Krause
Dialogue	Benita von Laffert
Binaurality	Paul Lammertink
Expansion	Ralph Müller
Liveliness	Ellen Nonnenmacher
Dark	Helene von Oldenburg
Reflexive	Rainer Oldendorf
Atmosphere	Hinrich Sachs
Erotic	Christoph Schäfer
Bright	Hans Schümann
Intensive	Bernhard Schwank
Artificial	Jutta Schwindt
Diversity	Cathy Skene
Humor	Tina Strauss
Enlightening	Dieter Vieg
Incomplete	Ralf Weissleder

CONTINUITY

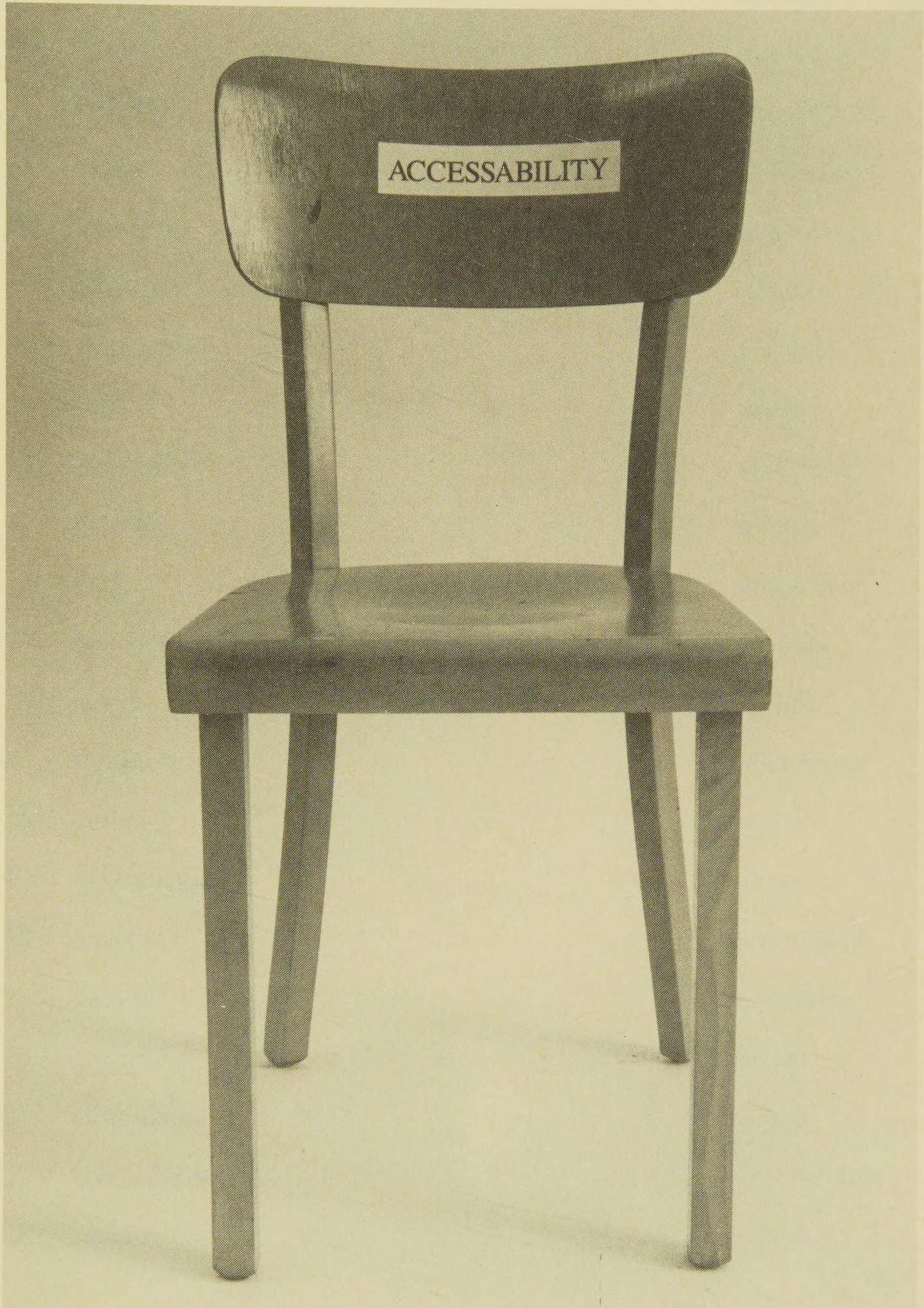




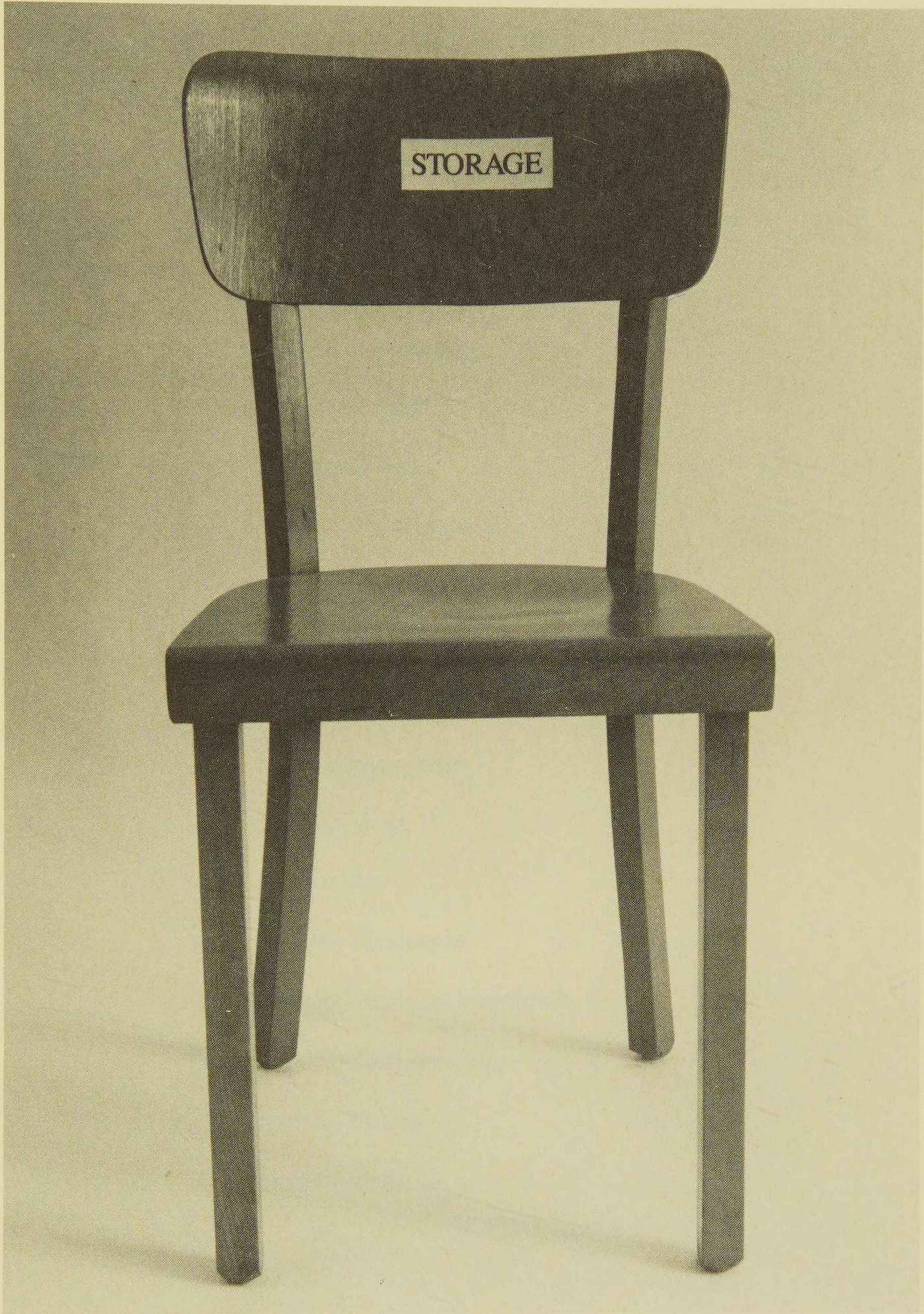
Црутумук ше сфьу ещ
фьгьуьуте, ше цщгдв
иу ершы фтв ше сщгдв
иу ерфе, иге ше
фдцфяы сщгдв иу
ыцьуерштпещ дфгпр
фищге.

Ырфлу ше





1	continuity	abreast
2	enlightening	abridge
3	humor	abroad
4	reflexive	abrupt
5	true	abscess
6	intensive	absence
7	offensive	absent
8	incomplete	absolute
9	bright	absolve
10	binaurality	absorb
11	diversity	abstain
12	dark	abstinence
13	dialogue	abstract
14	storage	absurd
15	liveliness	abundance
16	erotic	abuse
17	questioning	abyss
18	mediated	academical
19	natural	accelerate
20	artificial	accent
21	atmosphere	accept
22	accessability	accessability
23	expansion	accessory



Store location

Storing circumstances

Storage method

A store of arranging

A store of sizes

Storage system

A store of sawing acts

A store of screws

A store of screw holes

Material storage

Storing knowledge

Storing ideas

Store room

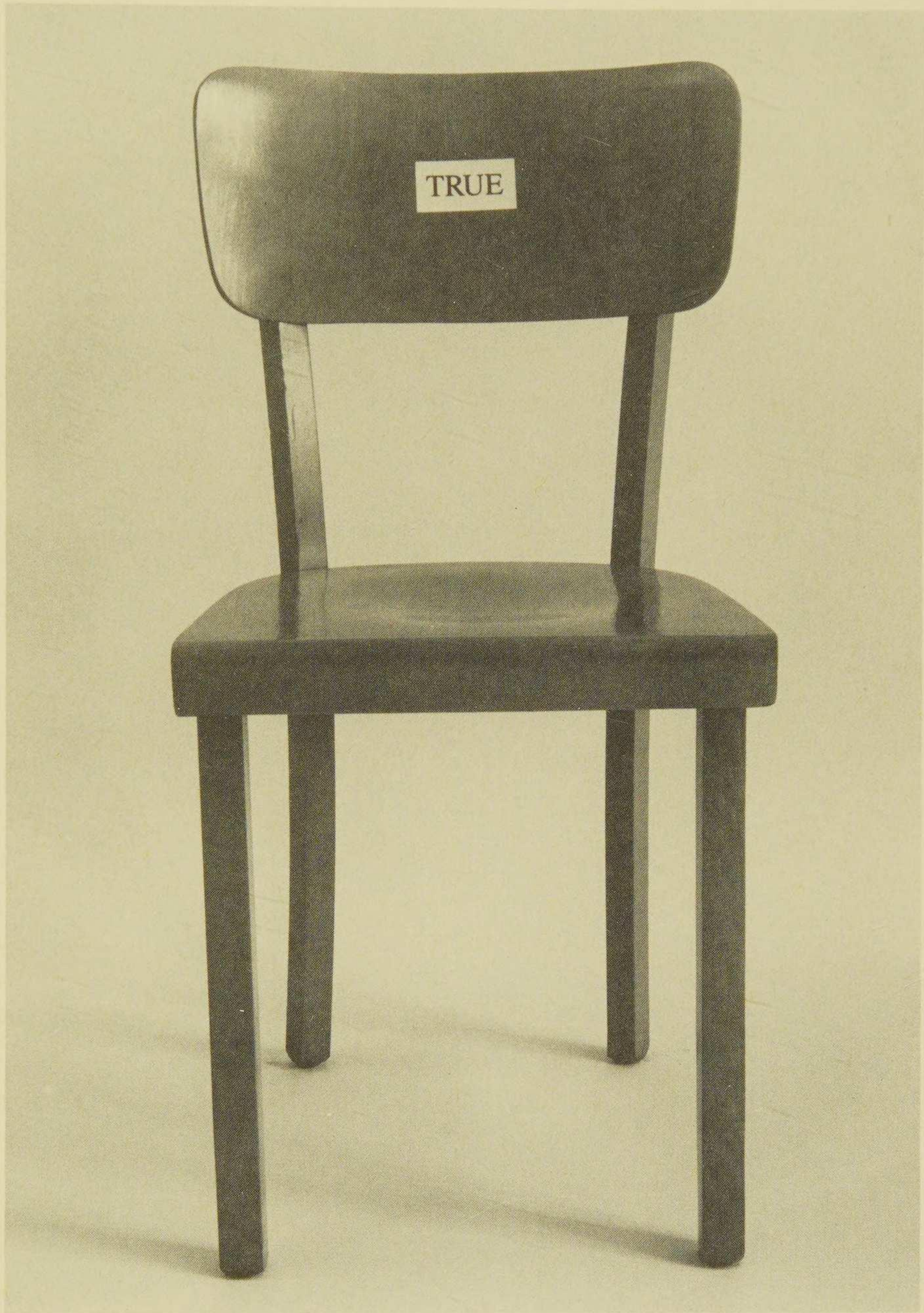
Storage of thought

Storage of the racking brain

A store of proceedings

Storing history

Stored word

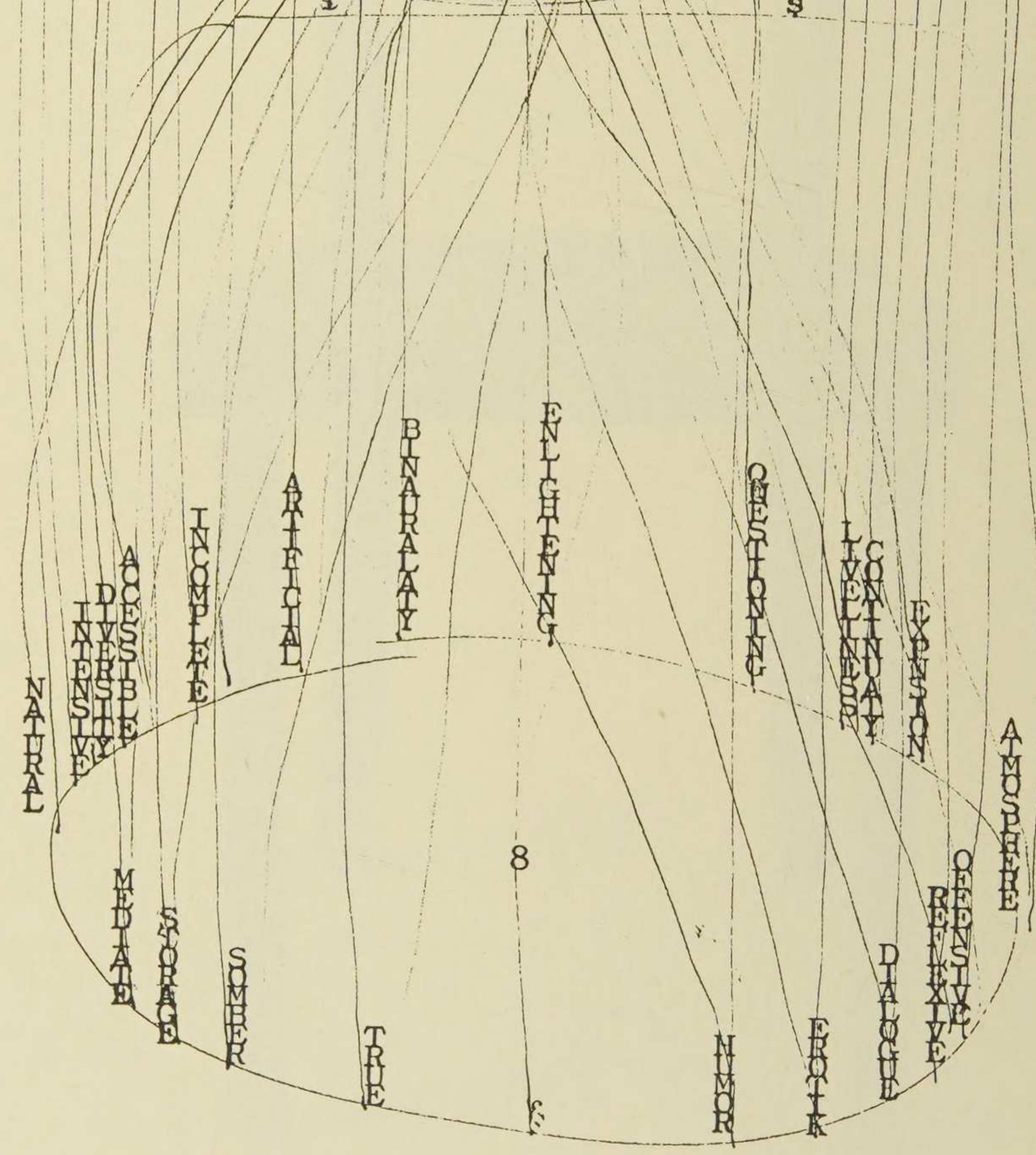


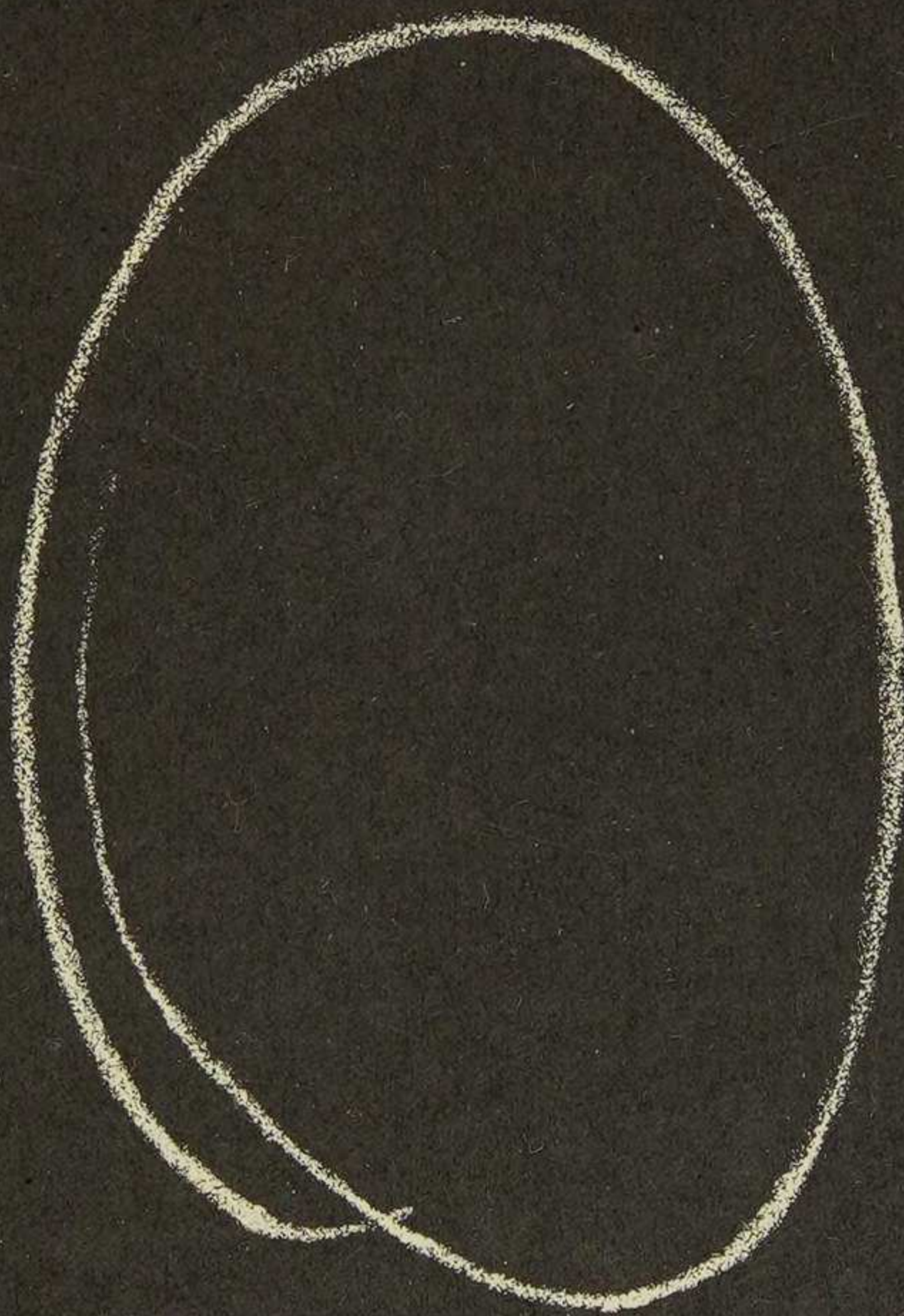
I GOT A BONE

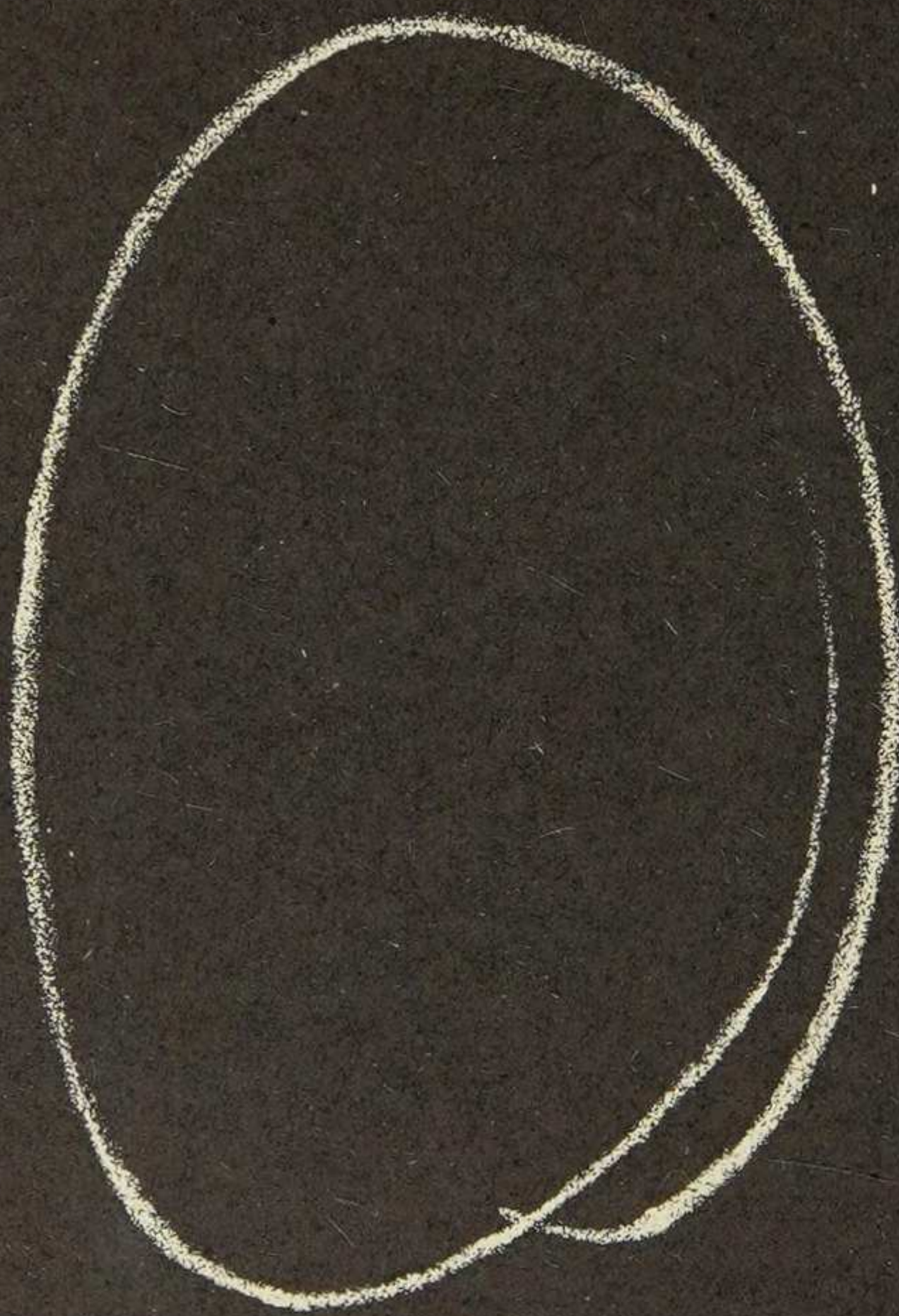
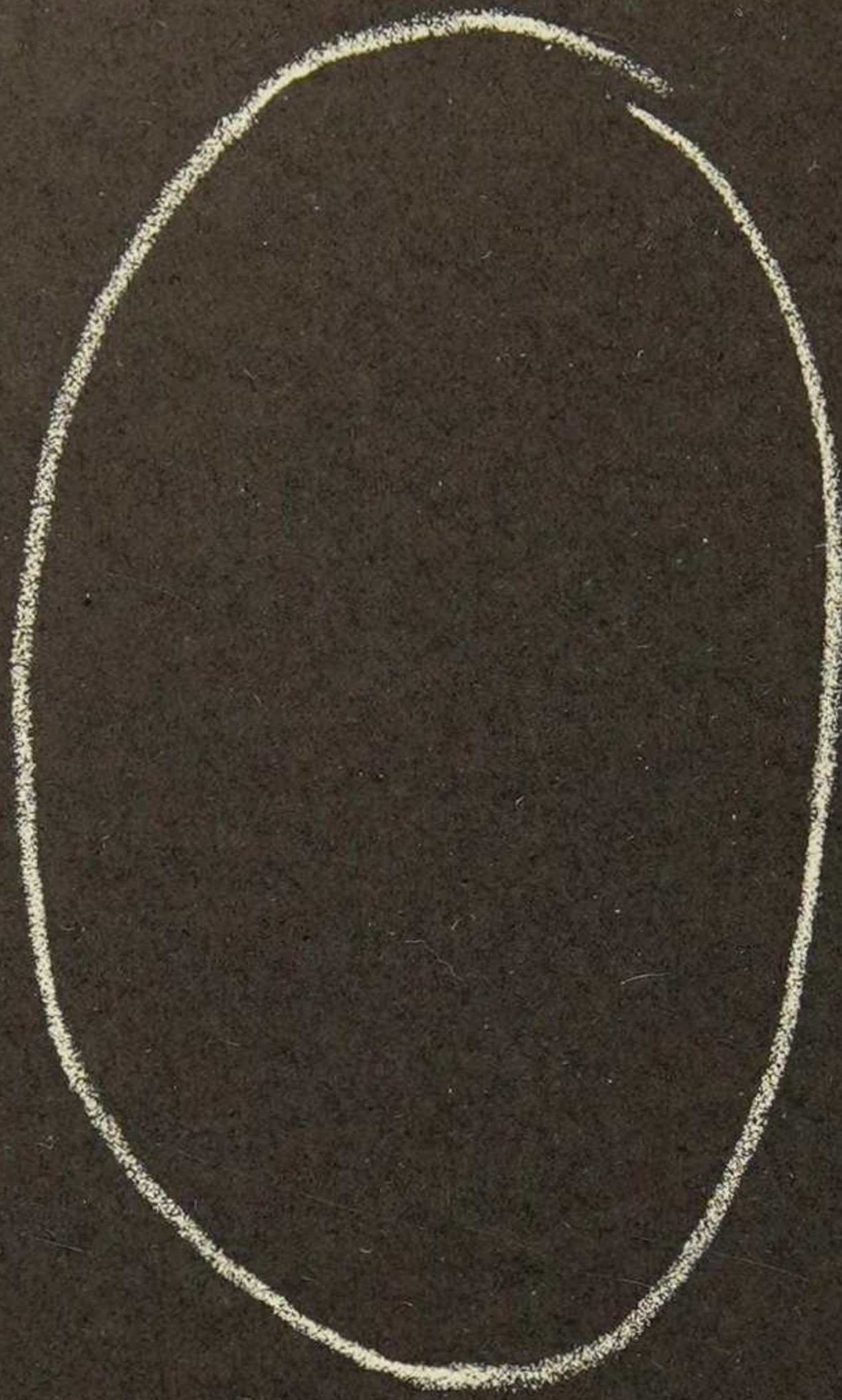


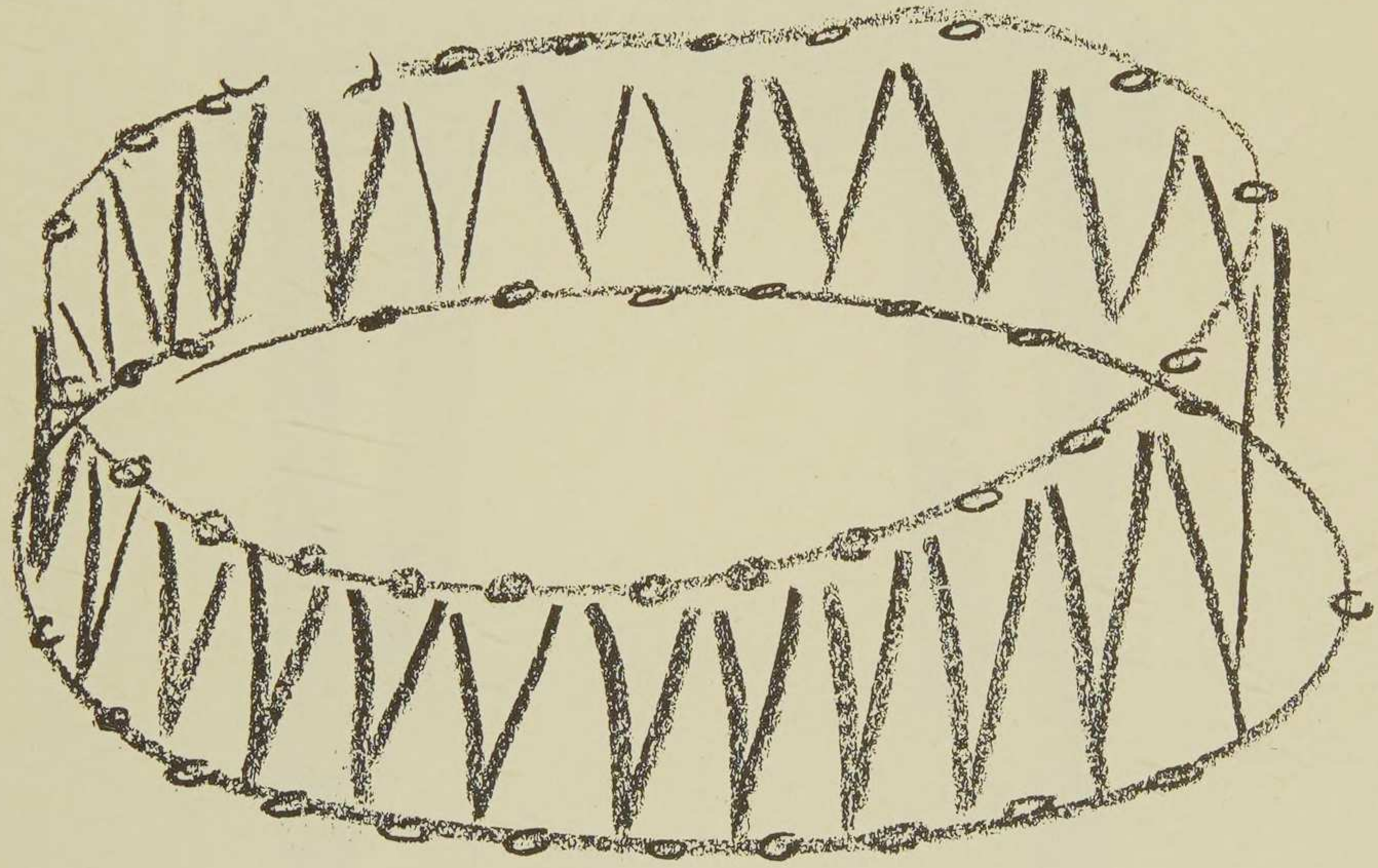
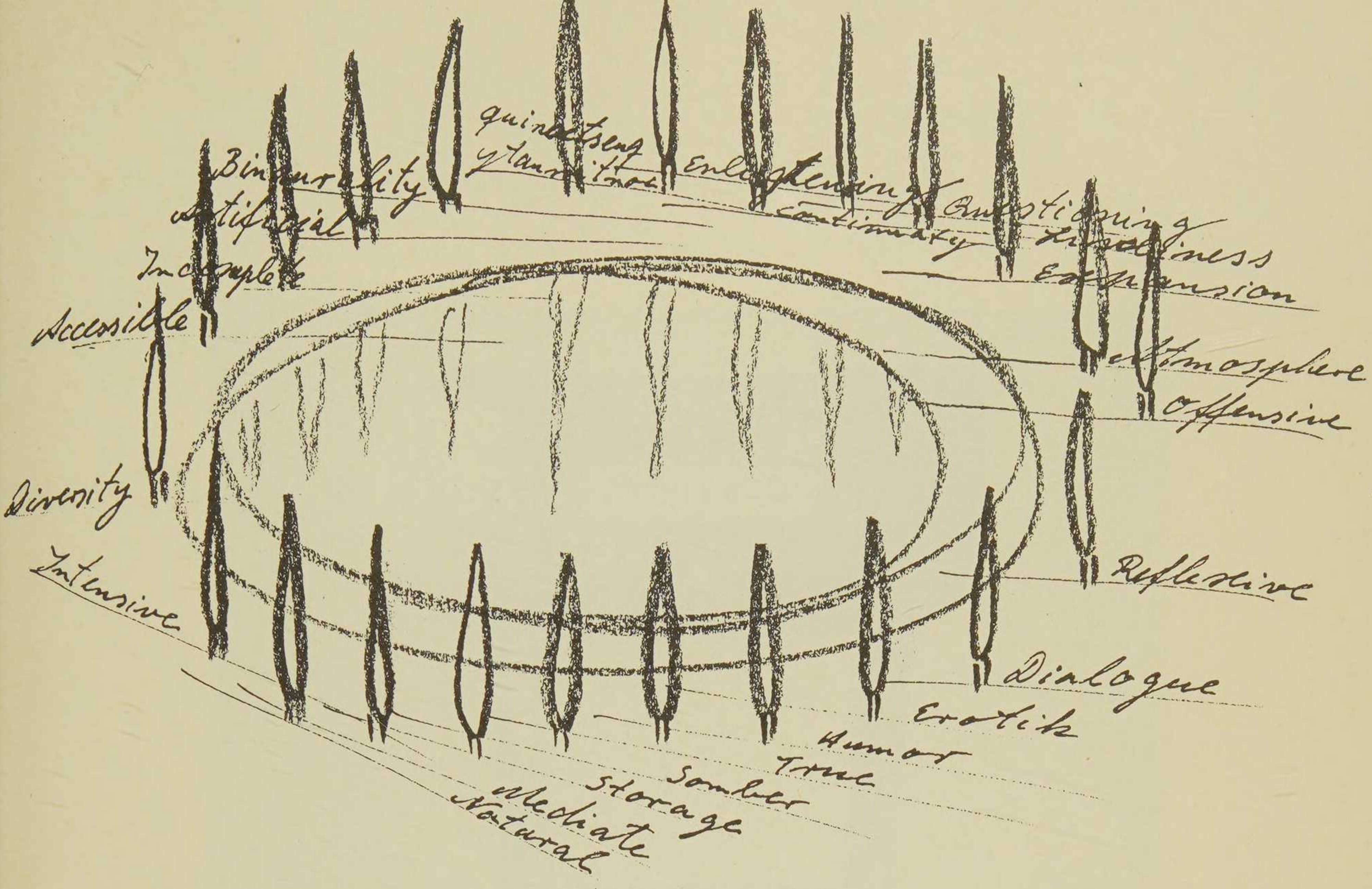
gninethgilne *Enlightening*
Binaurality *ytitaruanit*
Artificial *ginditraig*
Incomplete *lucipitra*
Inaccessible *etelymocni*
Diversity *ellissecca*
Intensive *ytirrevit*
Natural *erismetni*
Mediate *larutan*
Storage *etaidem*
Symbols *egarot*
True *nbmas*
 kitore
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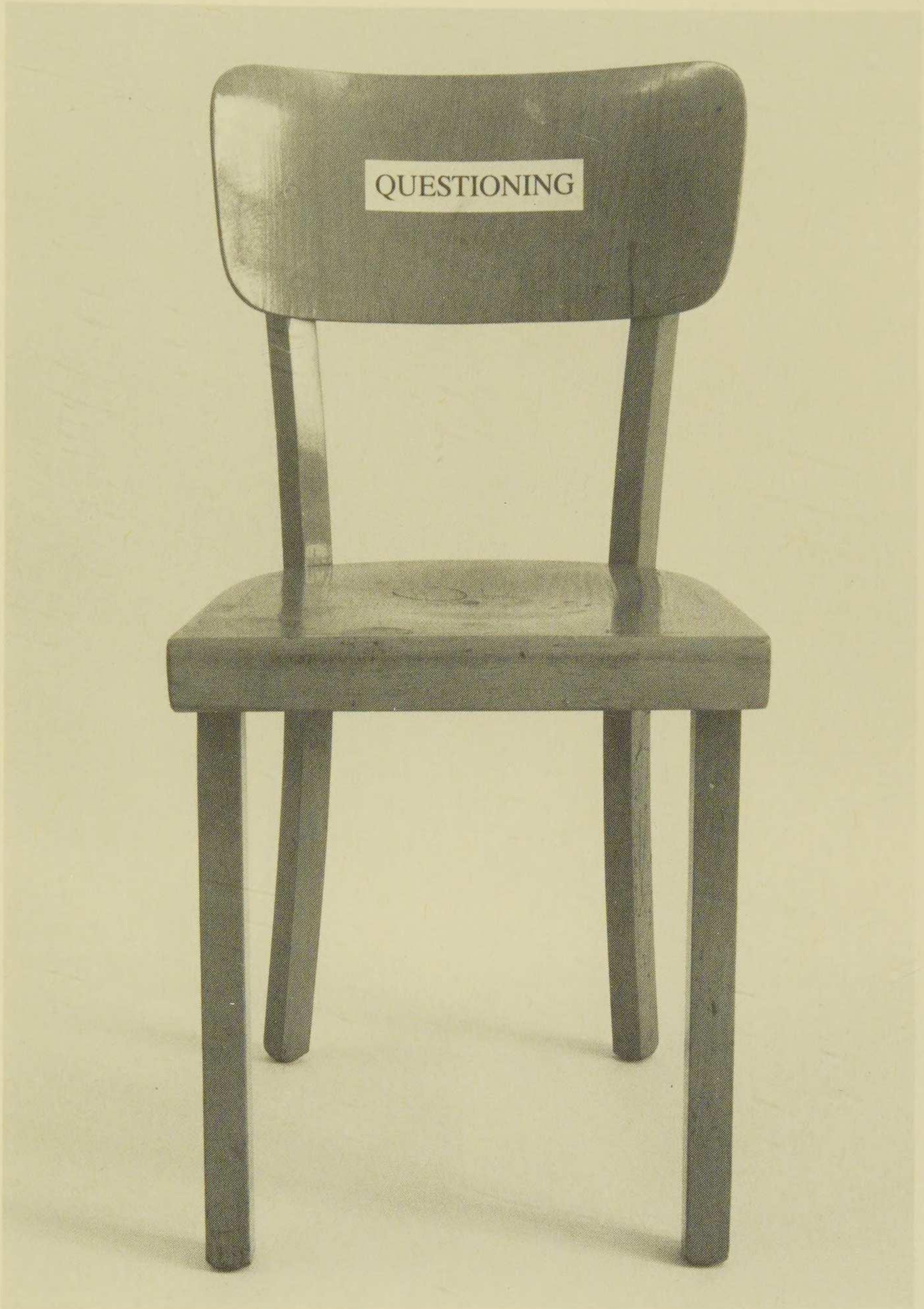
Enlightening
Questioning
Liveliness
Continuity
Expansion
Atmosphere
Offensive
Reflexive
Dialogue
Erotic
Humor





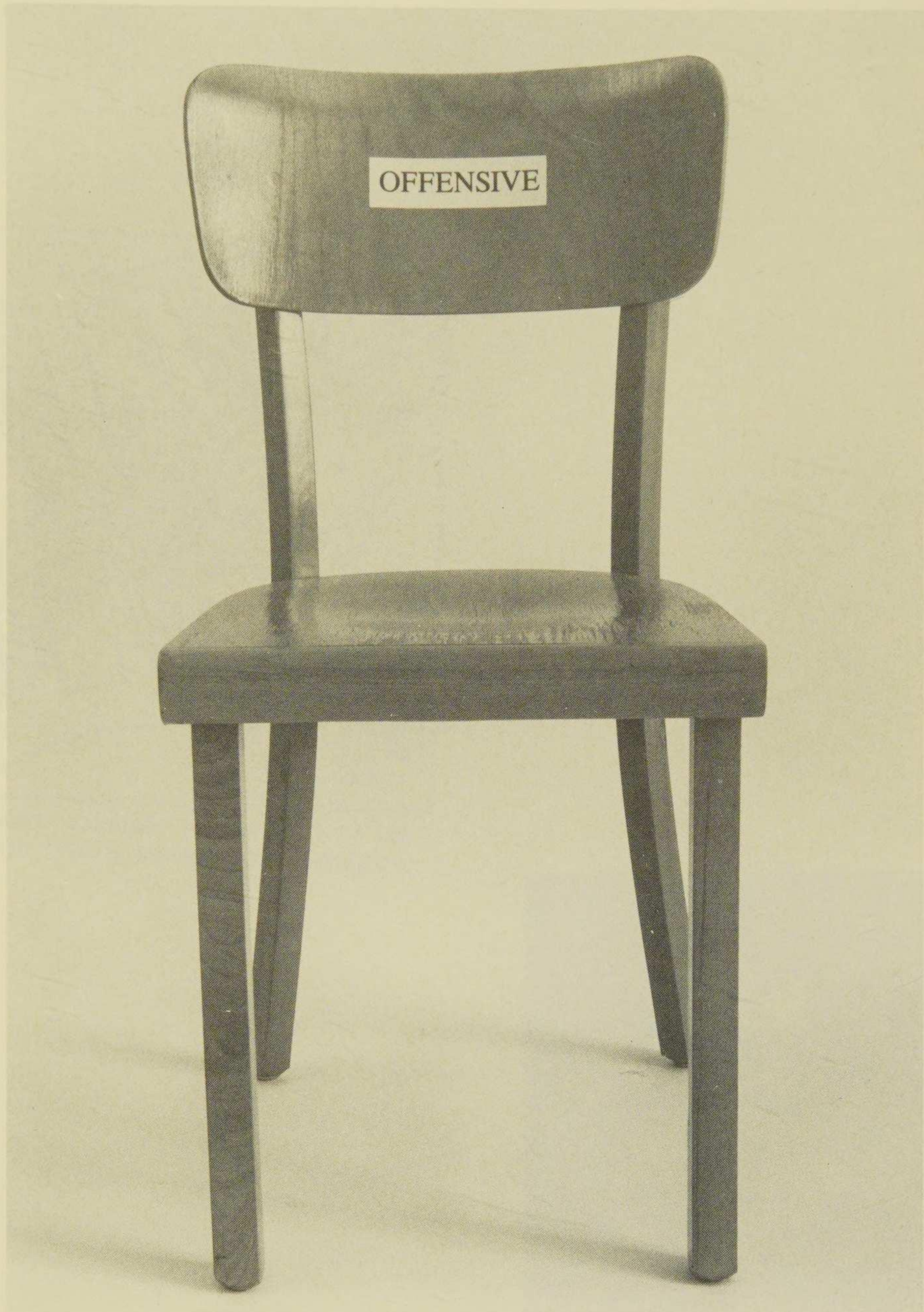


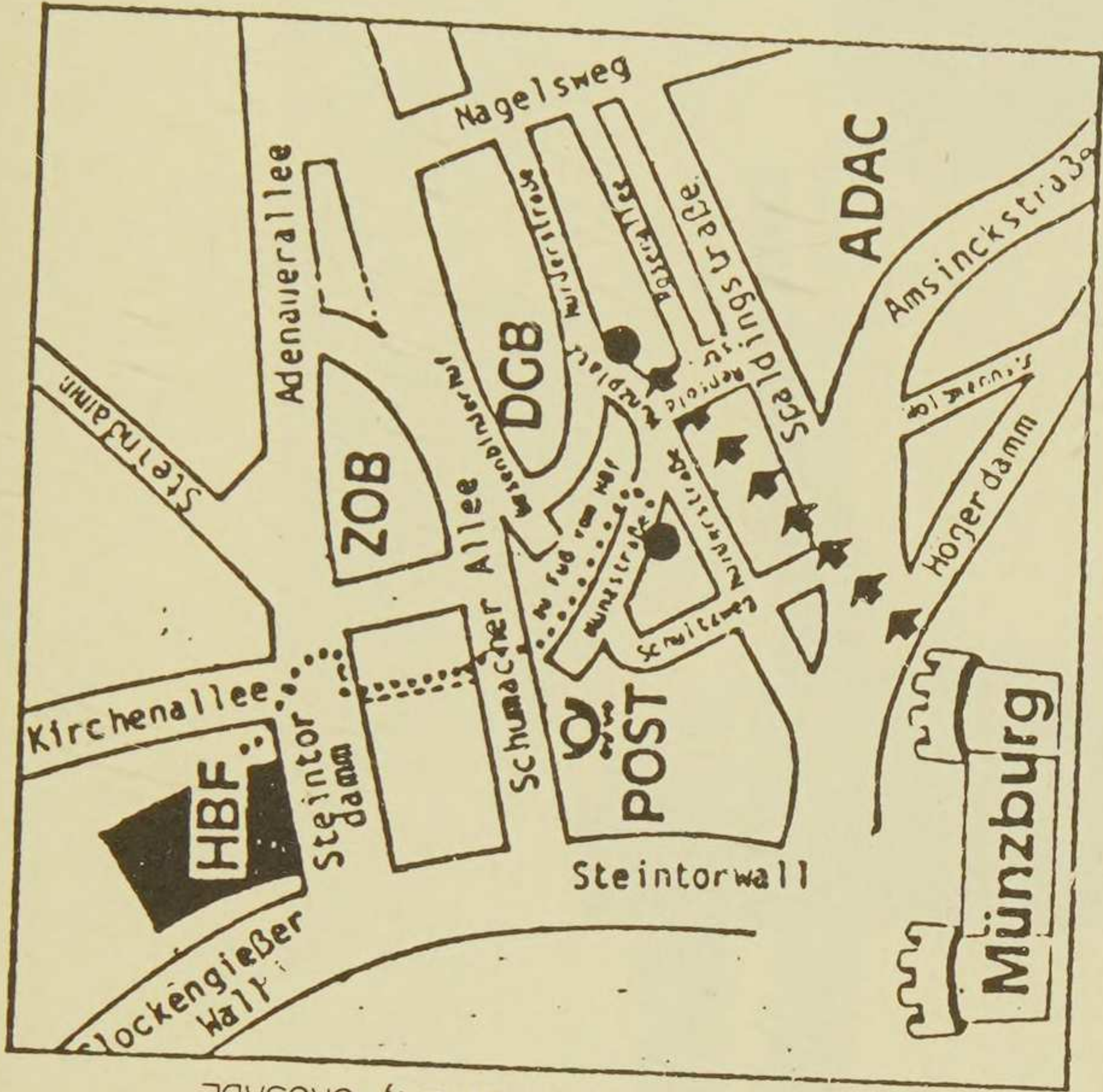




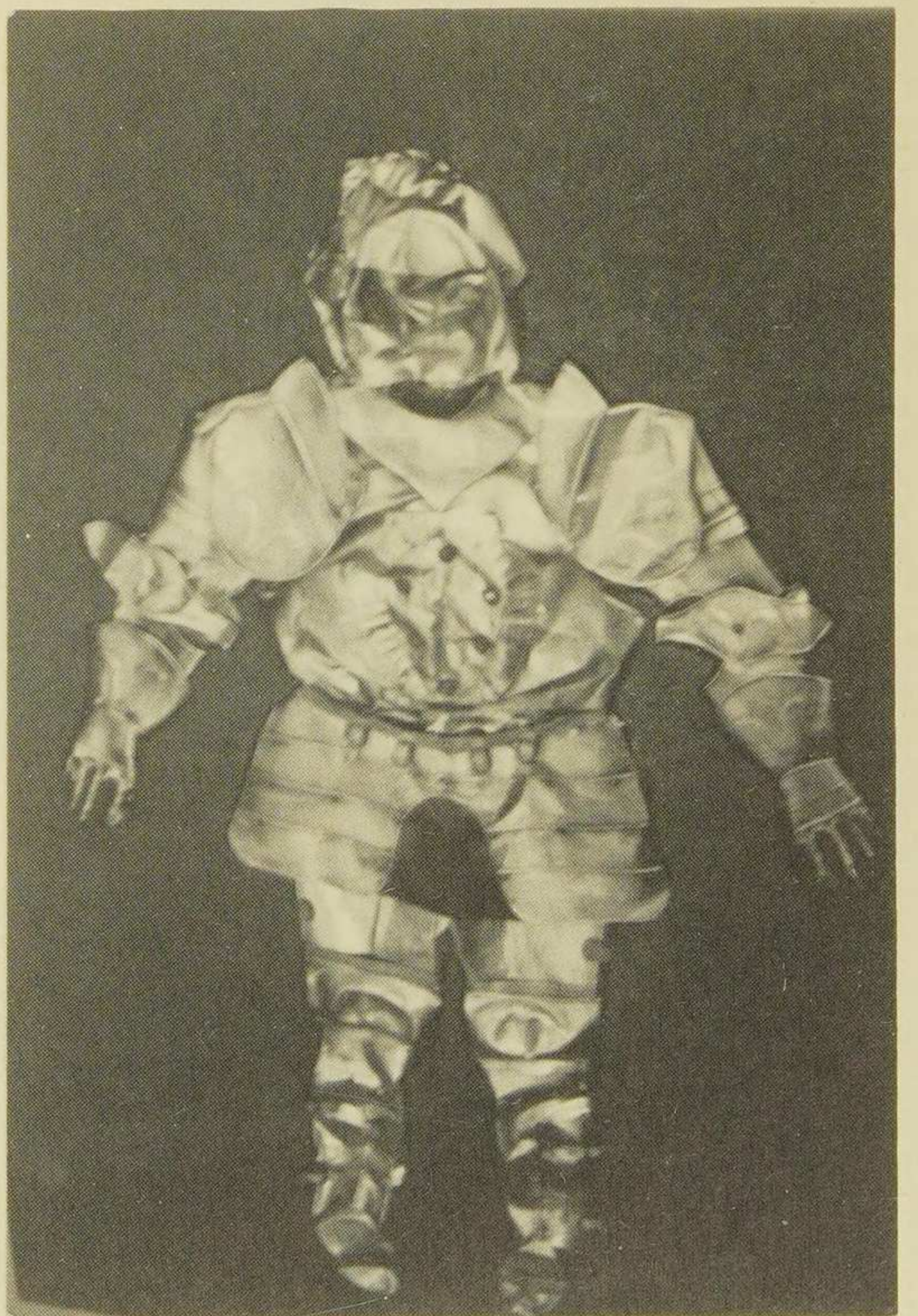
See Preface

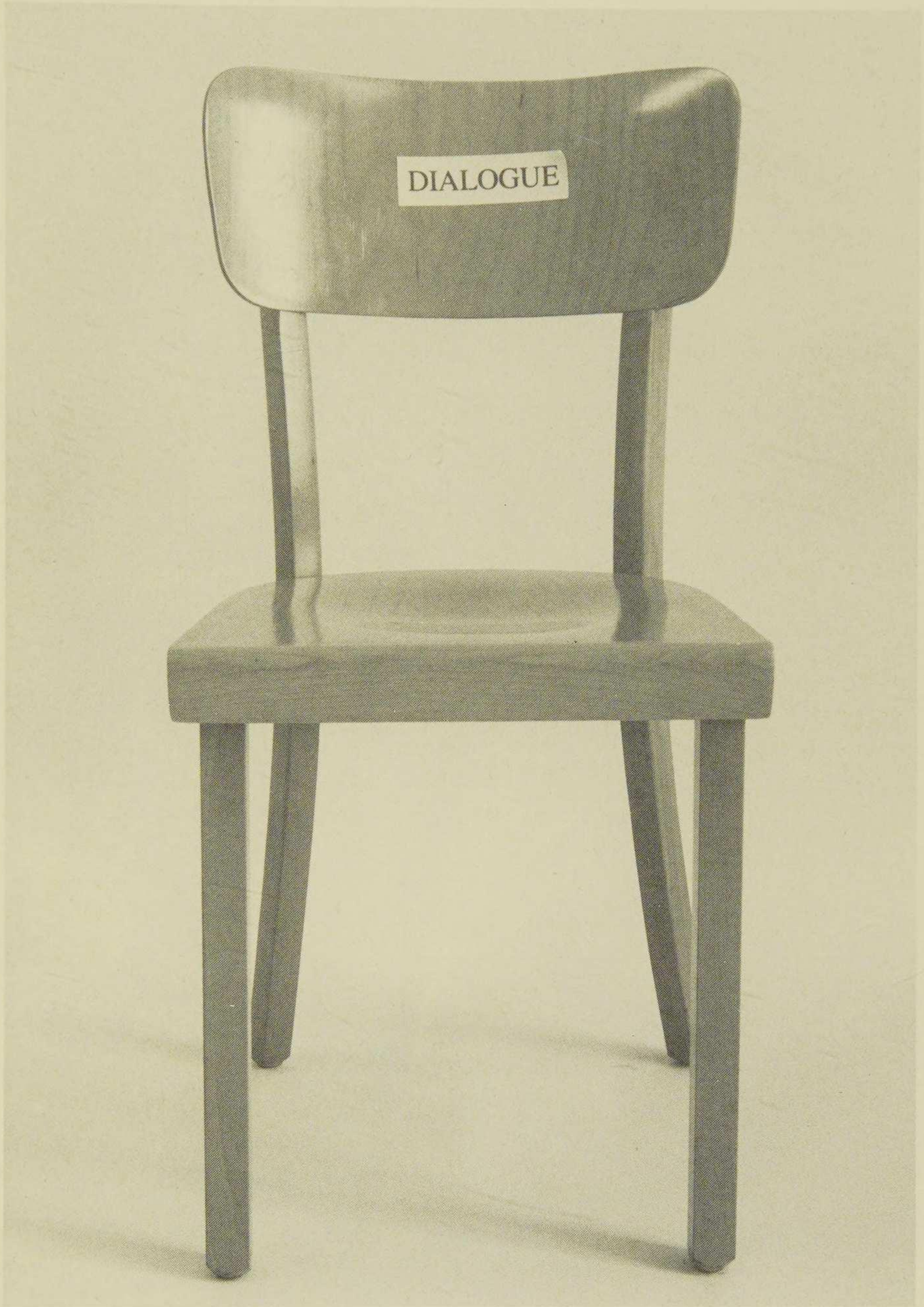
OFFENSIVE



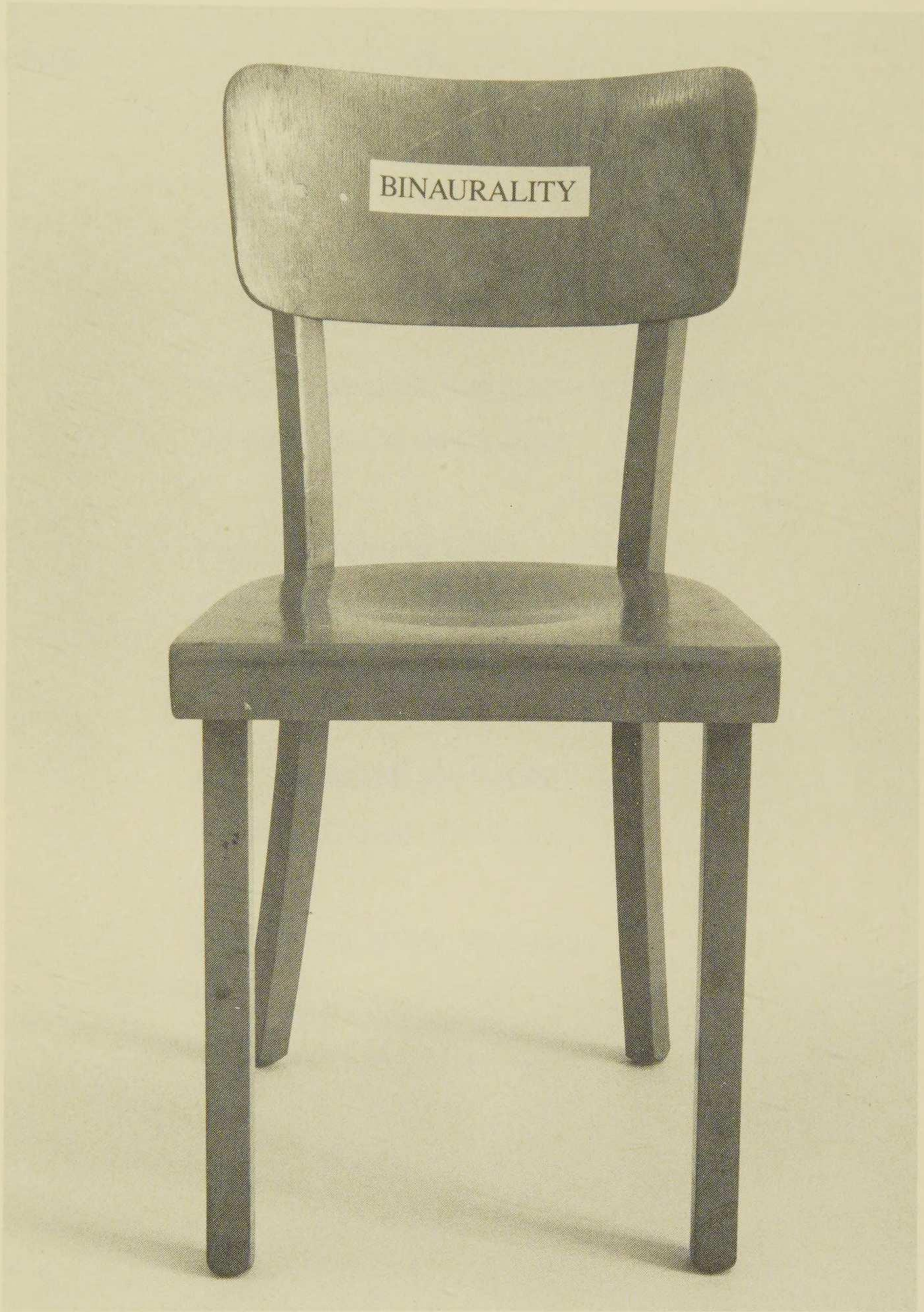


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 BIS 15.6.90: MERLIN CARPENTER, CRUSADE









GUILT

USING BINAURAL INSTRUMENTS

INNOCENCE

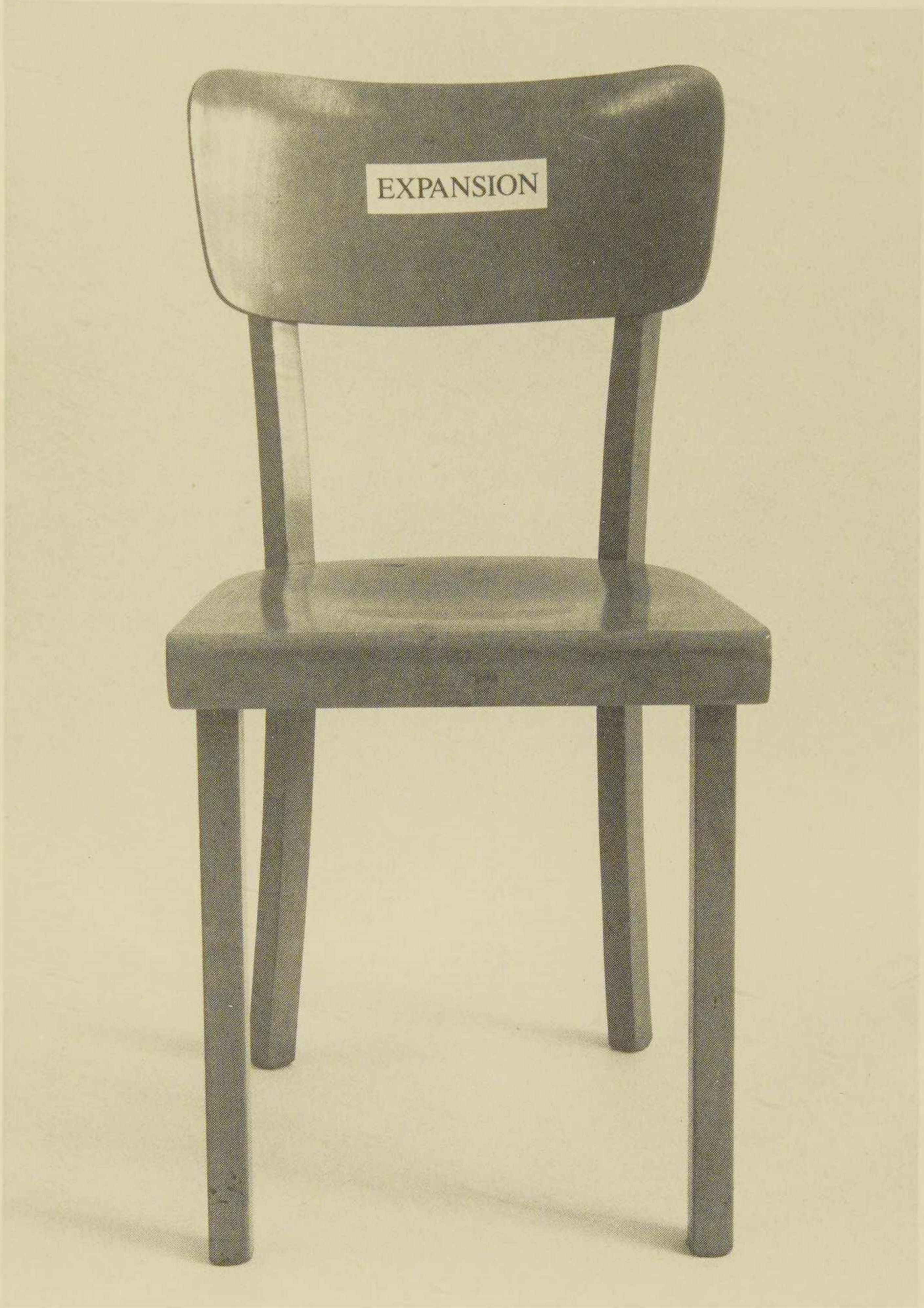
WHO TOLD US ABOUT THAT SERAPH BEING FALLEN?
WE DON'T HAVE TO BELIEVE THAT!

I WILL LOOK FOR IT UP THERE
I'LL ACCUSE HER, MEETING BEATRICE
I'LL SPITT HER IN THE FACE

O, MY ANDROGYNE, YOU SMILING
YOU ARE GLISTENING FOR DECORUM

I HAVE TO LOOK BEYOND YOUR WINGS.

EXPANSION



Expansion is a quality of the universe

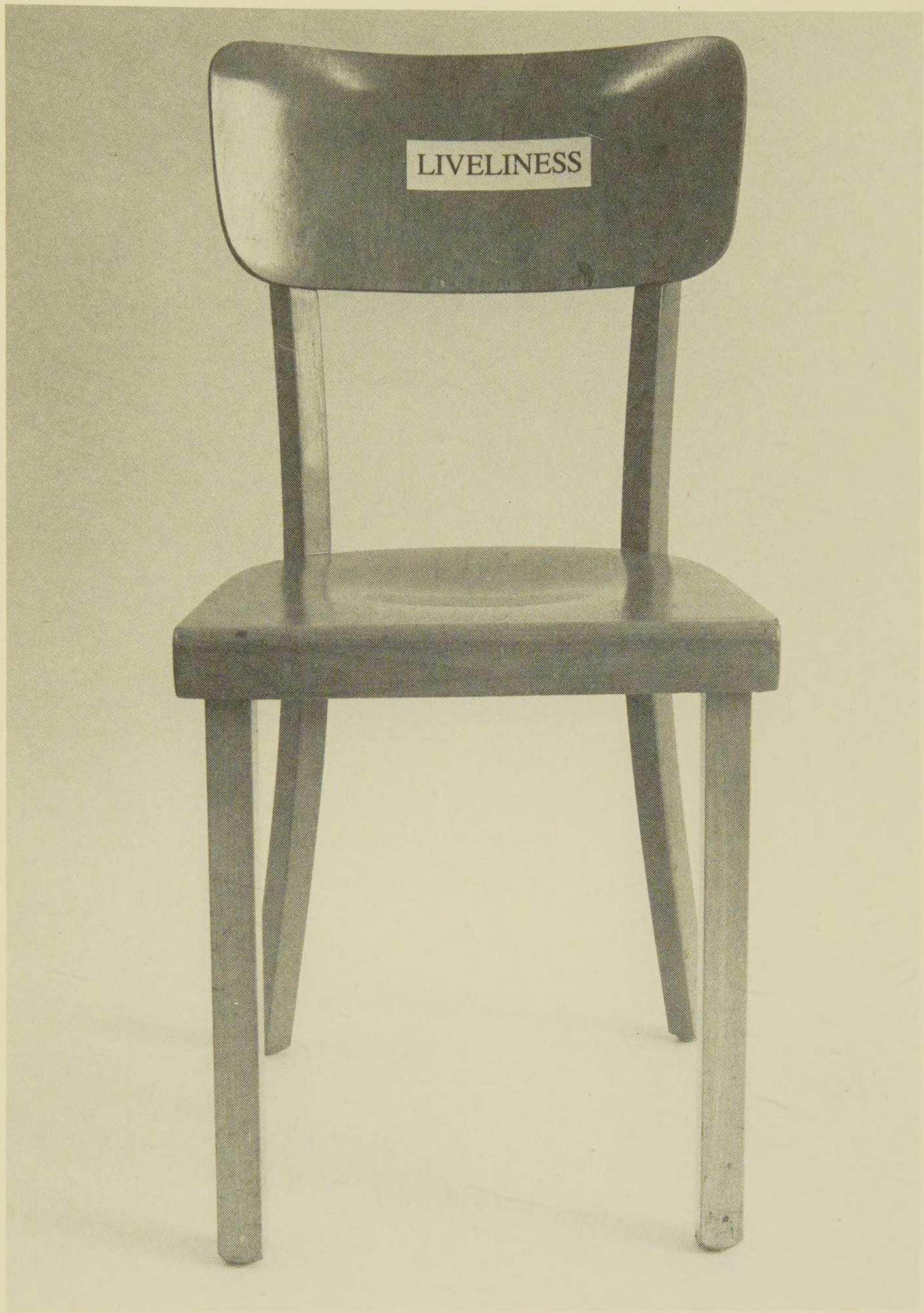
**Ausdehnung ist eine Eigenschaft des
Universums**

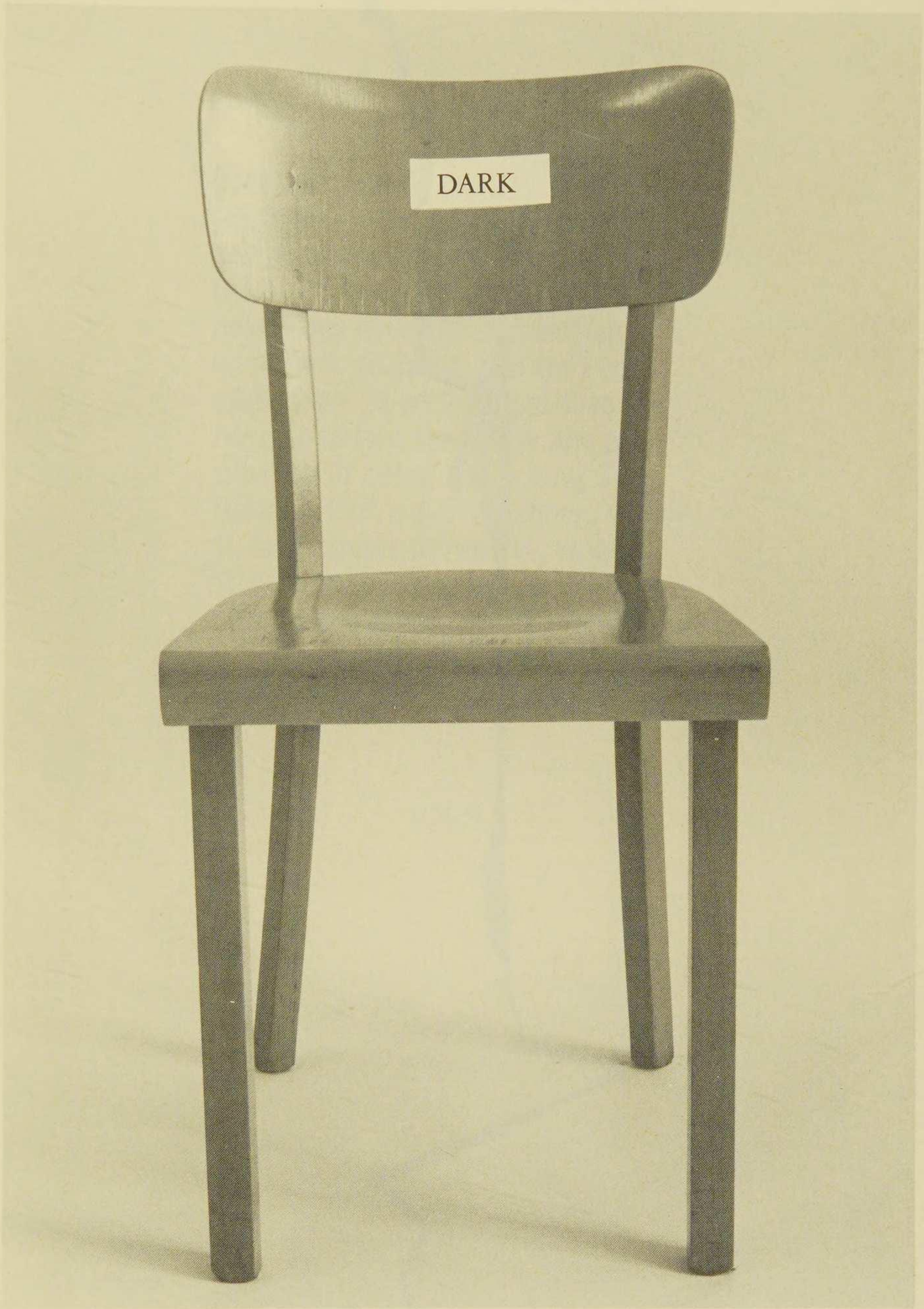
In the last seconds before exploding into a supernova exactly in the moment that a star, rich in mass crashed into itself, titanic forces are released. They press the matter so densely together that electrons are pushed into atomic nuclei, join protons, and build neutrons. A neutron star emerges, a cosmic monstrosity of extremely dense matter — only 15 km in diameter, but almost double in mass as the terrestrial sun.

In der letzten Sekunde vor seiner Explosion zur Supernova,
genau in dem Moment, in dem seine eigene Masse haltlos nach innen stürzt,
werden in einem massereichen Stern titanische Kräfte frei.
Sie pressen die Materie so dicht zusammen,
daß Elektronen in Atomkerne hineingequetscht werden,
sich dort mit Protonen vereinigen und Neutronen bilden:
Es entsteht ein Neutronenstern, ein kosmisches Monstrum aus extrem dichter Materie —
nur etwa 15 Kilometer im Durchmesser,
aber nahezu doppelt so massereich wie die irdische Sonne —.

Subtitle — SANDULEAK — 69 202

**Magazin — DER SPIEGEL, 26/1988 with original titel
„Stoff für Enkel“
Ralph Müller**





PROFILE

200m

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P201

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S



Dark is a simple quality. Often
overseen, unrecognized, ignored,
despised and feared. Everyone of
the other qualities have a Dark
part. They need the connection
with Dark to exist. And they in-
clude Dark to be. All qualities
have to define their law and pos-
sibility of being and acting. The
Dark part of a quality shows where
it is grounded in reality, where
it's strength is seated and where
an impulse starts and orientats.

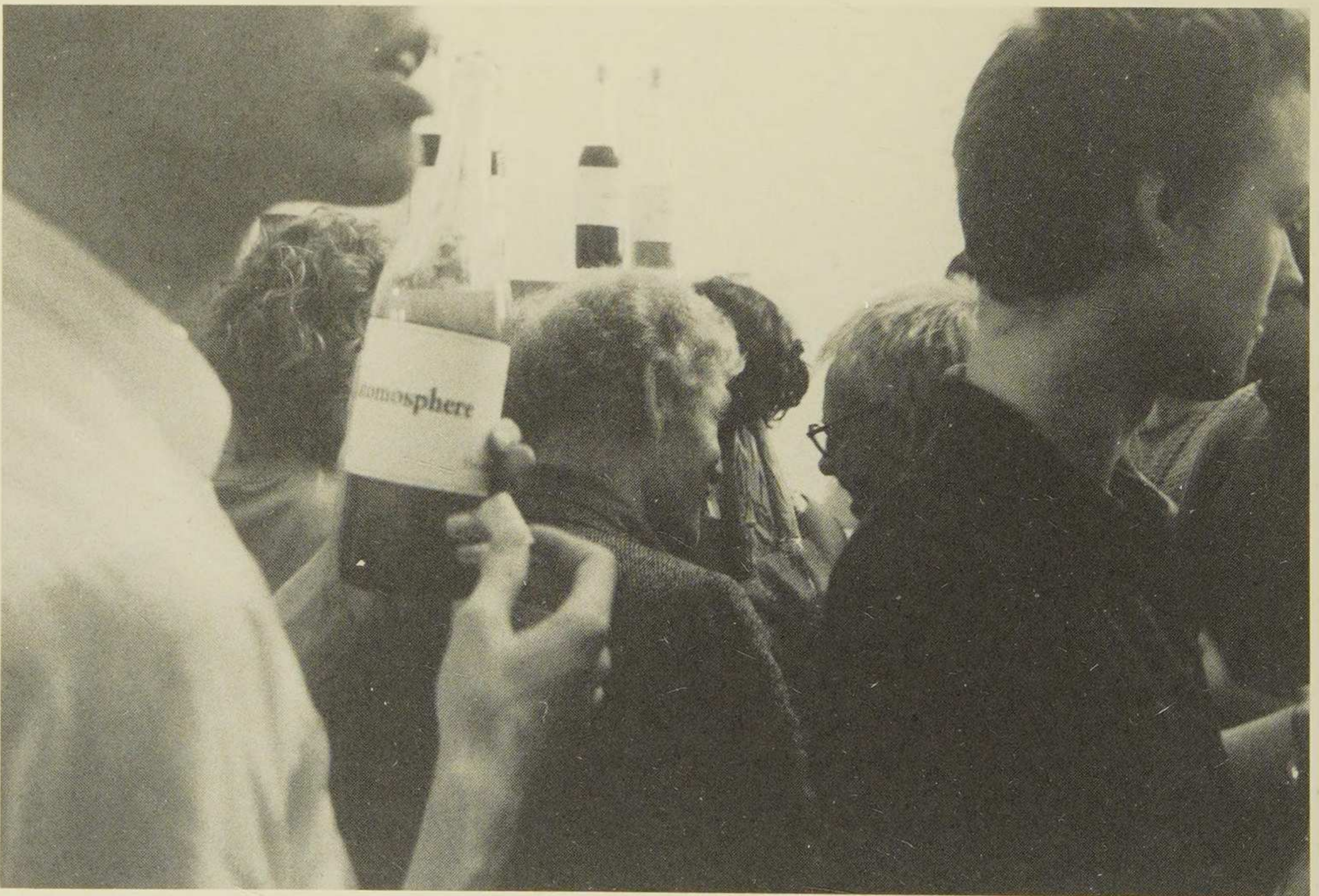
Dark is the different direction

REFLEXIVE





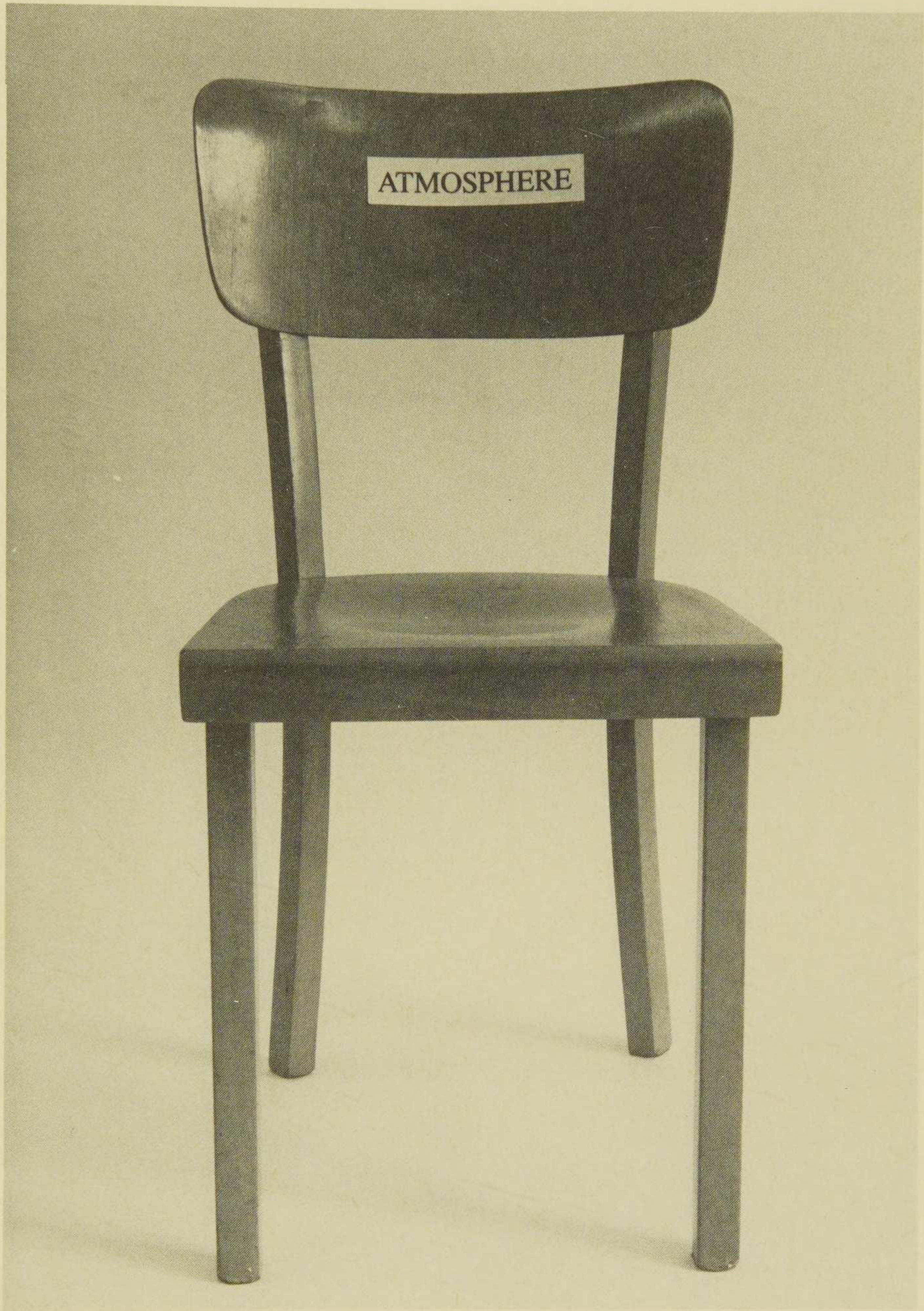


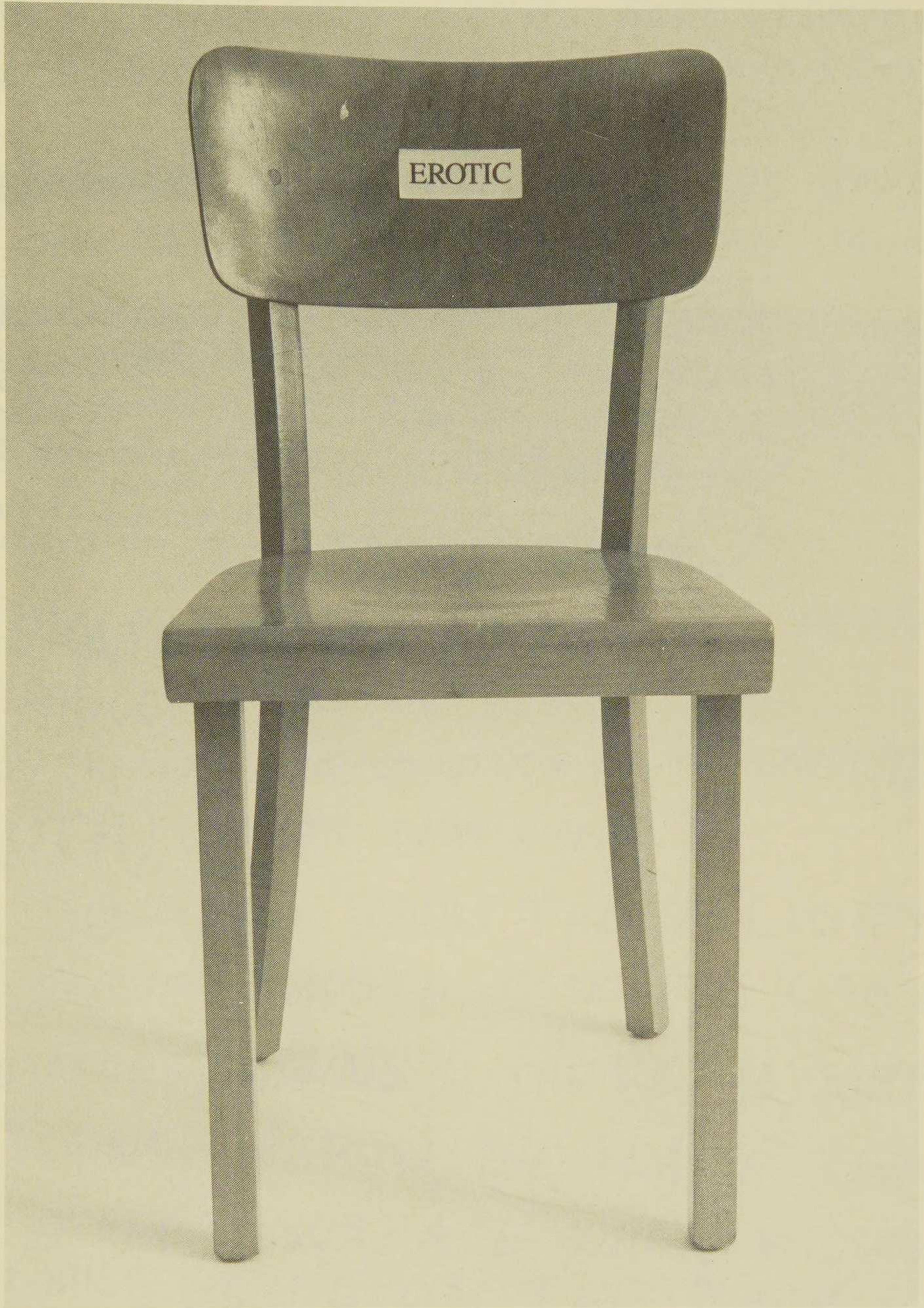


bottle-work, choiced qualities, 1988, realized together with Dieta Vieg and Tina Strauss



deck-chair, 24" x 36", black-and-white photographs, 1986/89





SEDUCE THE PILOT OF THE SPACESHUTTLE
TO BRANCH OFF FROM THE PROGRAMMED COURSE.

MANY POLICE CARS WITH BLUE LIGHTS AND SIRENS
TRANSFORM THE STREET INTO A DISCO.

THE ~~FUNCTIONALITY~~ FUNCTIONALITY OF THE APARTMENT,
THE ONE FAMILY HOUSE, THE BUREAU IS OBSCENE.

~~IF YOU CHANGE A DETAIL OF A DRAWING YOU CHANGE
THE WHOLE DRAWING. IF YOU CHANGE A DETAIL
OF A MAP YOU JUST CHANGE A DETAIL OF THE MAP.
THE REST OF THE MAP IS STILL VALID.~~

SUDDENLY THEY WERE THERE —
AND THEY SPREAD WITH ENORMOUS
SPEED:

THE SKATEBOARDER LAYS A NEW PLAN OVER
THE RIDGE OF THE CITY.

NOBODY KNOWS THE CONDITION OF THE ASPHALT (ITS SECRET
TRUTH) BETTER THAN HIM...



DO YOU KNOW THE DELIGHT
CURVED, SMOOTH CONCRETE CAN GIVE?

ON THE AXLES, SLIDING ON THE KERB, JUMPING OVER
THE DRAINS — HOW THE PLASTIC RUBS INTO
THE STREET SURFACE WHEN KICKING THE
TAIL, WHILE GOING ON THE BACK WHEELS.

HE PUTS A LATTICE OF LINES OVER SIDEWALKS
AND DRIVES, SHOPPING MALLS AND EMPTY SWIMMING POOLS.

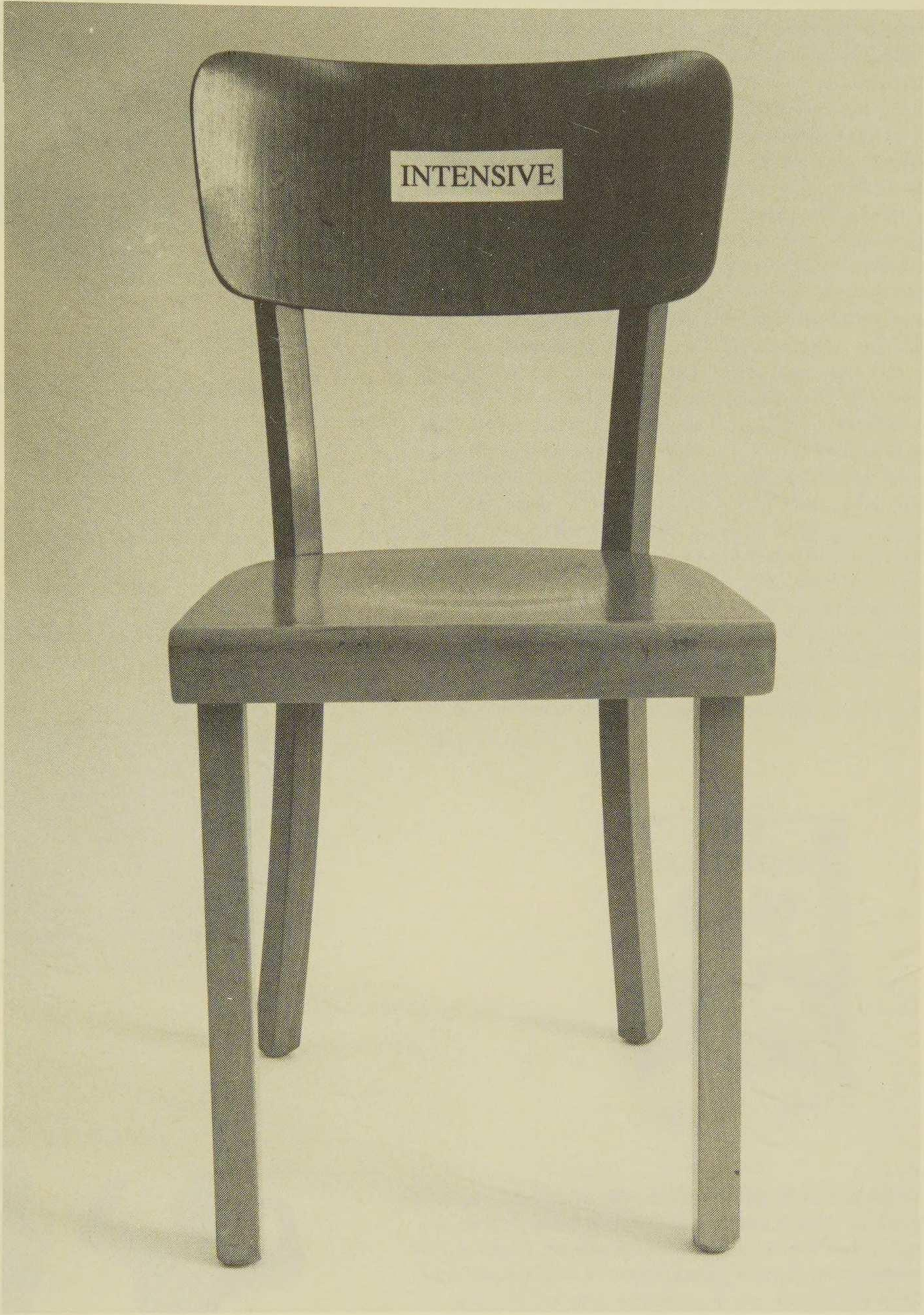
MY HAND DRAWS TRACKS OVER CATHYS BODY.



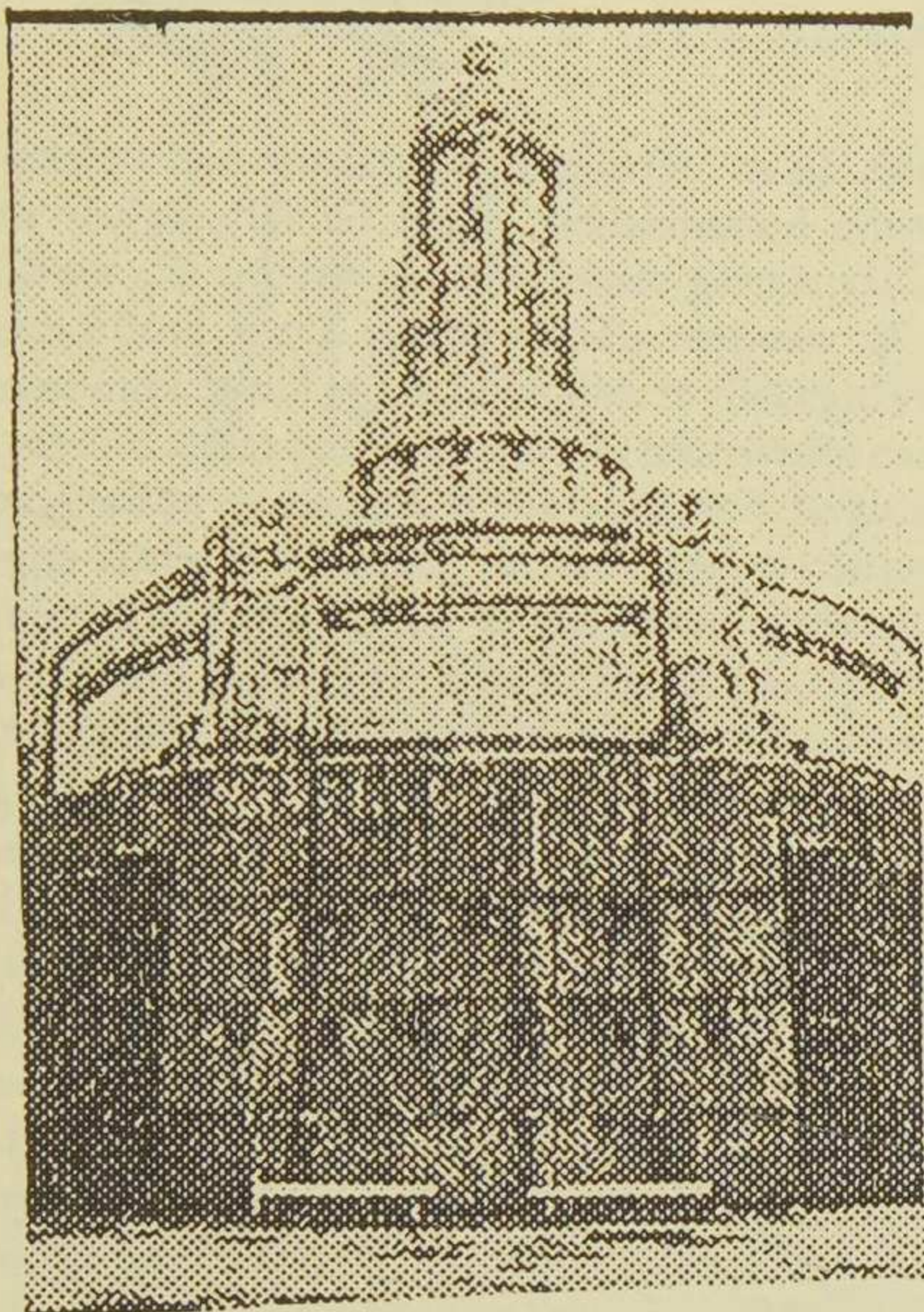
„A ROOM WITH 23 QUALITY'S BECOMES BRIGHT
HELL LEUCHTEND KLAR HEITER LEBHAFT KLUG-
AS THE PROCESS OF DEVELOPING FORM GETS
INTENSE ... DIE IHR WÄRME SCHAFFT
AUS LEUCHTENDEM!*

* FRIEDRICH NIETZSCHE
„ALSO SPRACH ZARATHUSTRA“

INTENSIVE



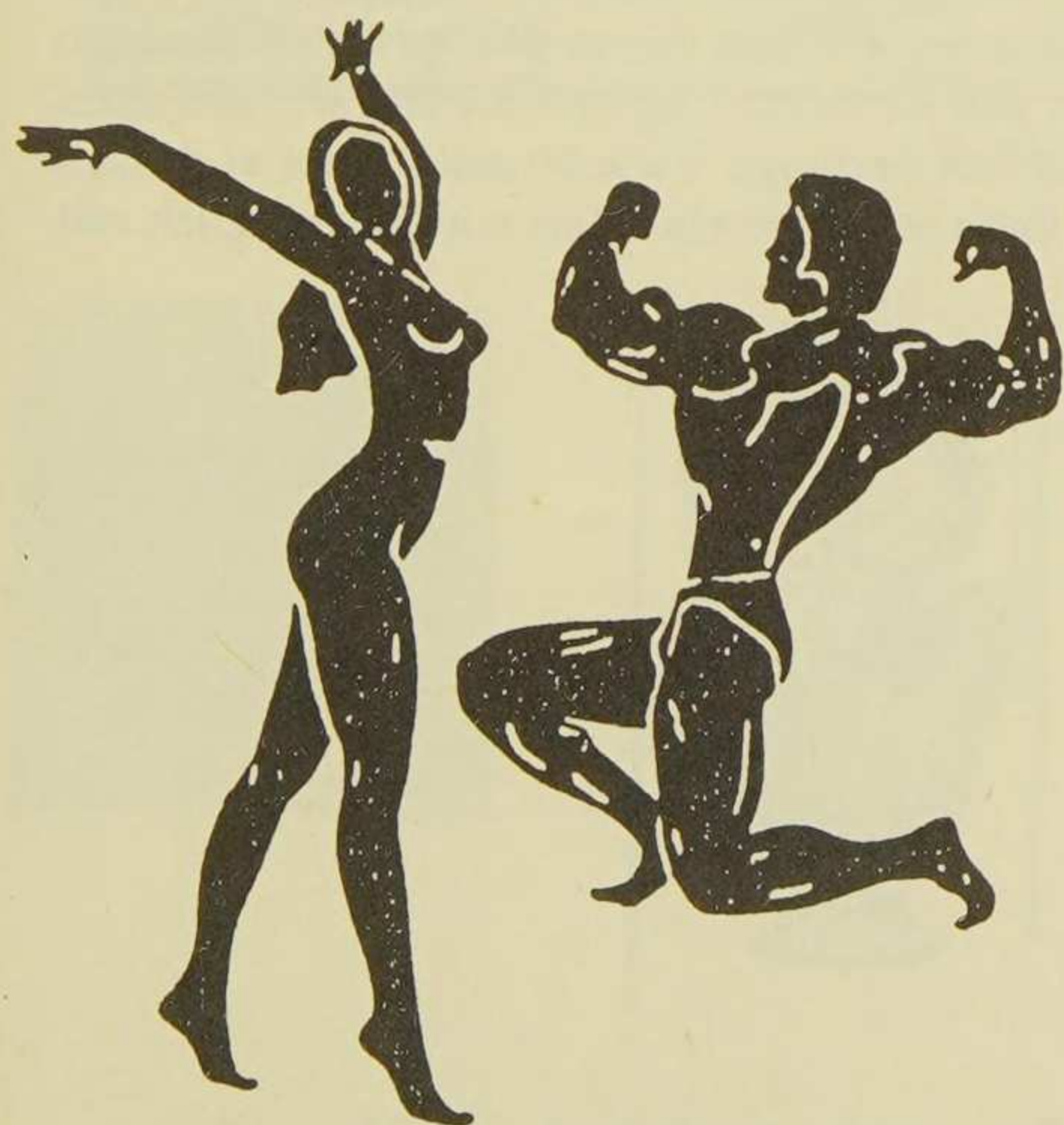
DIE KINDHEIT ADOLF HITLERS VOM VERBORGENEN ZUM MANIFESTEN GRAUEN



Stellen in *Mein Kampf*, die auch direkt zeigen, wie Adolf Hitler seine Kindheit erlebte.

»In einer Kellerwohnung, aus zwei dumpfen Zimmern bestehend, haust eine sechsköpfige Arbeiterfamilie. Unter den Kindern auch ein Junge von, nehmen wir an, drei Jahren [. . .] Schon die Enge und Überfüllung des Raumes führt nicht zu günstigen Verhältnissen. Streit und Hader werden sehr häufig schon auf diese Weise entstehen [. . .] Wenn [. . .] dieser Kampf unter den Eltern selber ausgefochten wird, und zwar fast jeden Tag, in Formen, die an innerer Roheit oft wirklich nichts zu wünschen übriglassen, dann müssen sich, wenn auch noch so langsam, endlich die Resultate eines solchen Anschauungsunterrichtes bei den Kleinen zeigen. Welcher Art sie sein müssen, wenn dieser gegenseitige Zwist die Formen roher Ausschreitungen des Vaters gegen die Mutter annimmt, zu Mißhandlungen im betrunkenen Zustand führt, kann sich der ein solches Milieu eben nicht Kennende nur schwer vorstellen. Mit 6 Jahren ahnt der kleine, zu bedauernde Junge Dinge, vor denen ein Erwachsener nur Grauen empfinden kann . . . Was der kleine Kerl sonst zu Hause hört, führt auch nicht zu einer Stärkung oder Achtung vor der lieben Mitwelt [. . .]« »Übel aber endet es, wenn der Mann von Anfang an seine eigenen Wege geht und das Weib, gerade den Kindern zuliebe, dagegen auftritt. Dann gibt es Streit und Hader, und in dem Maße, in dem der Mann der Frau nun fremder wird, kommt er dem Alkohol näher. Kommt er endlich Sonntag oder Montag nachts selber nach Hause, betrunken und brutal, immer aber befreit vom letzten Heller und Pfennig, dann spielen sich oft Szenen ab, daß Gott erbarm.

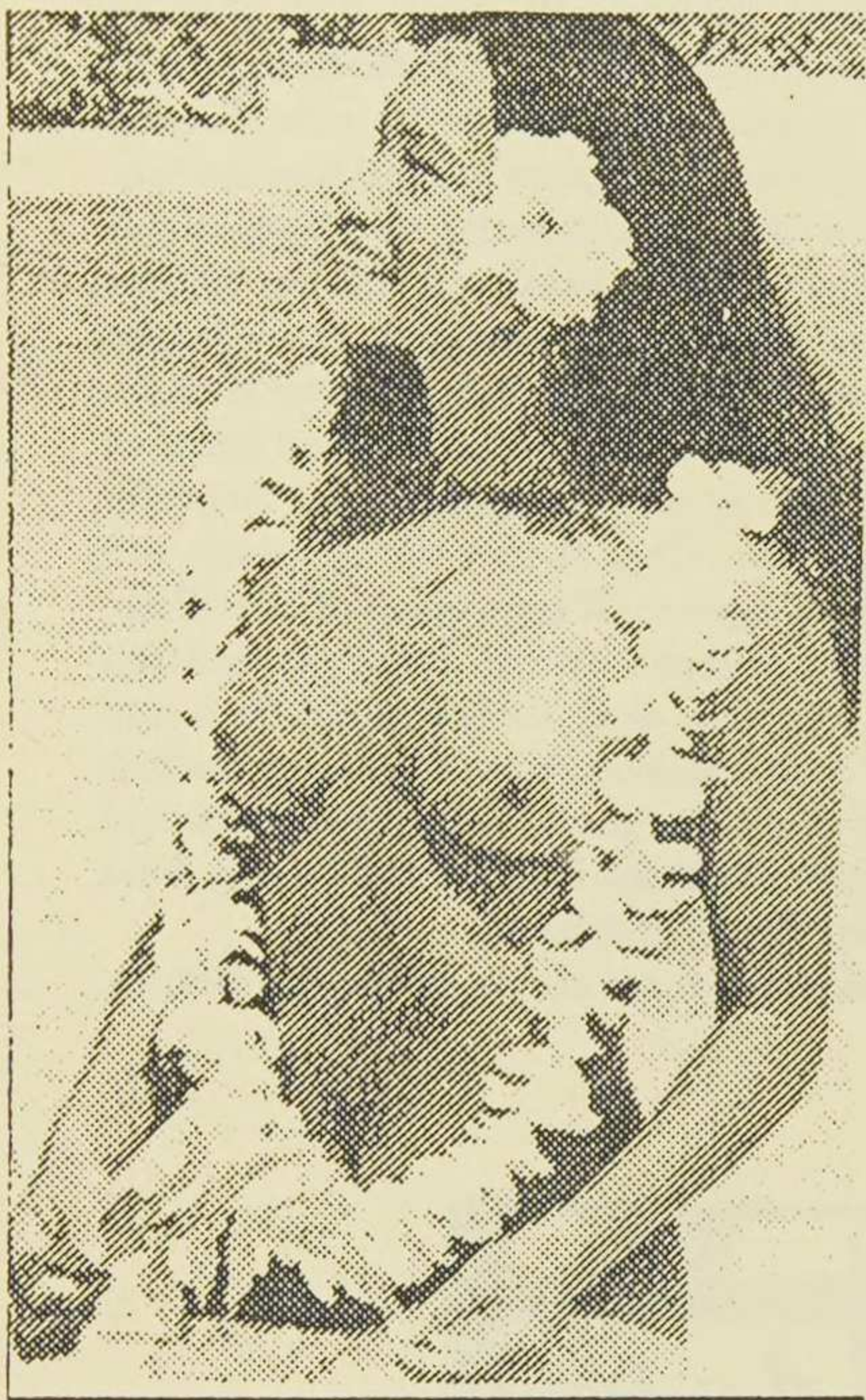
In Hunderten von Beispielen habe ich dies alles erlebt [. . .]« (Stierlin, 1975, S. 24).



In einer besonders rebellischen Phase beschloß Adolf eines Tages, davonzulaufen. Sein Vater erfuhr jedoch davon und schloß ihn in einem der oberen Räume ein. In der Nacht versuchte der Junge durch eine Fensteröffnung zu entkommen; und nachdem sie sich als zu eng erwiesen hatte, entledigte er sich seiner Kleider. In diesem Augenblick hörte er seinen Vater die Treppe heraufkommen; er gab seinen Versuch auf und bedeckte seine Blößen hastig mit einem Tischtuch. Der alte Herr griff diesmal nicht zur Peitsche; stattdessen brach er in Gelächter aus und rief seine Frau; sie möge doch heraufkommen und sich den »Toga-jüngling« ansehen. Dieser Spott traf den Sohn härter als jede körperliche Züchtigung. Helene Hanfstaengl bekannte er später, er habe »lange gebraucht, um über diese Episode hinwegzukommen«.

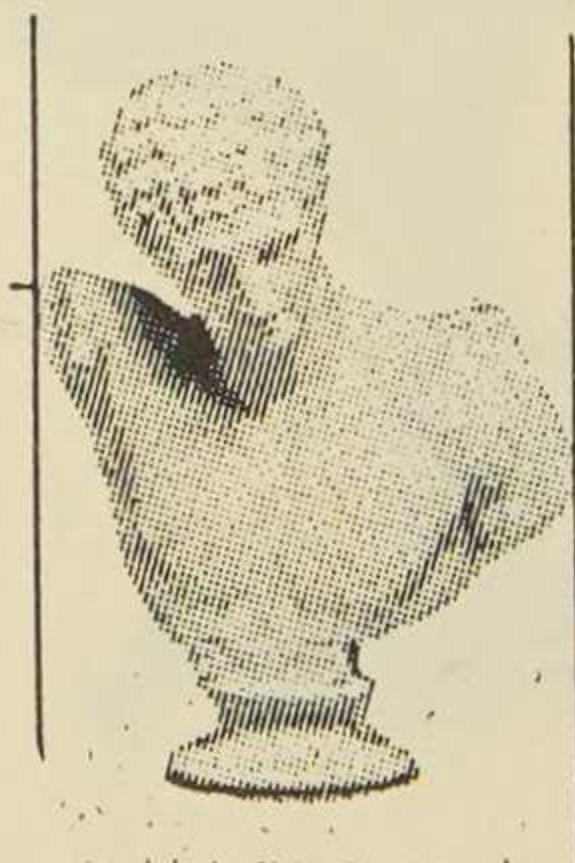


Viele Jahre später erzählte Hitler einer seiner Sekretärinnen, er habe einmal in einem Abenteuerroman gelesen, es sei ein Zeichen von Mut, seinen Schmerz nicht zu zeigen. Und so »nahm ich mir vor, bei der nächsten Tracht Prügel keinen Laut von mir zu geben. Und als dies soweit war – ich weiß noch, meine Mutter stand draußen ängstlich an der Tür –, habe ich jeden Schlag mitgezählt. Die Mutter dachte, ich sei verrückt geworden, als ich ihr stolz strahlend berichtete: »Zweiunddreißig Schläge hat mir der Vater gegeben!« (Toland, S. 30).



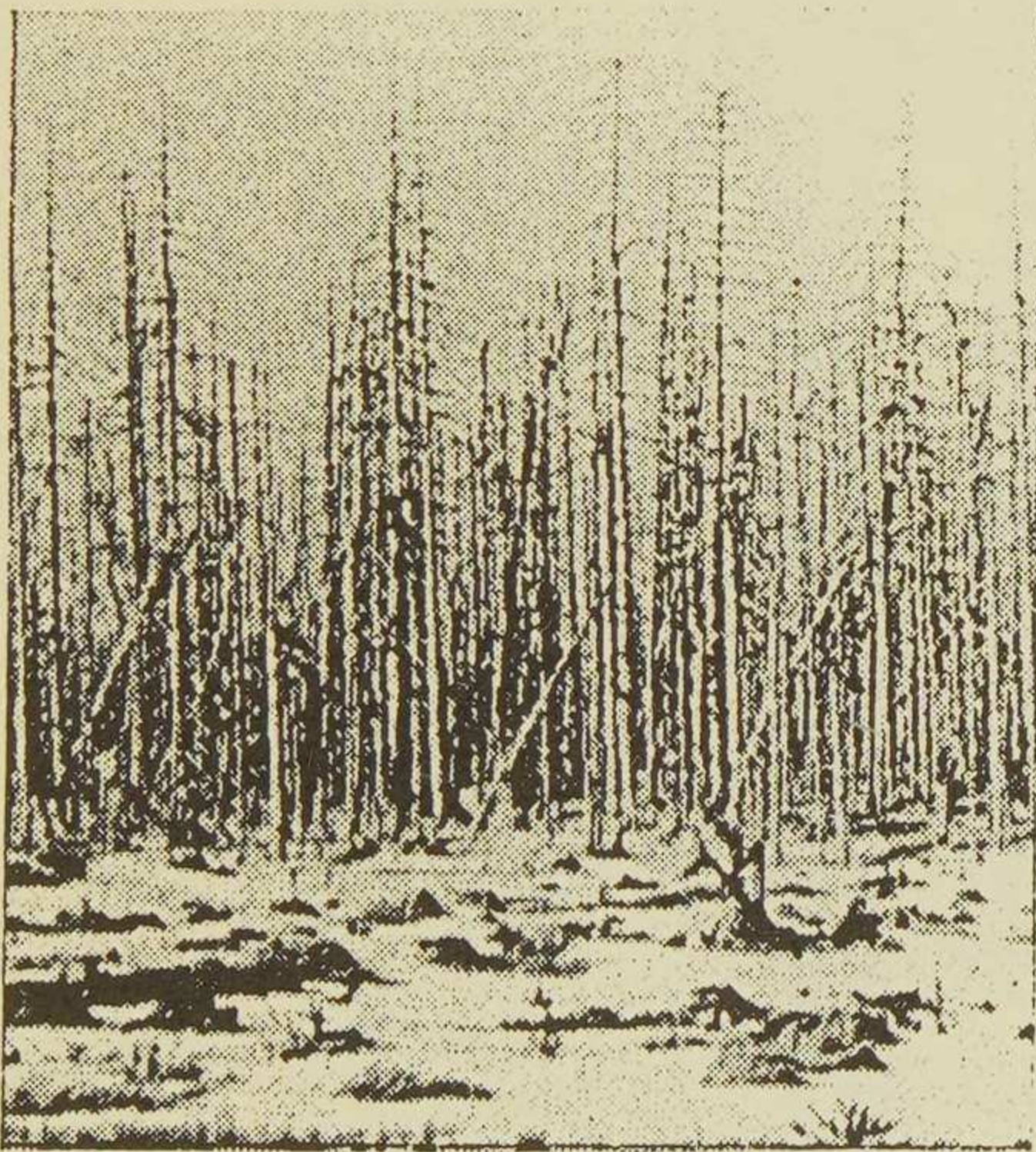
Rauschning schreibt (S. 273):

Aber er hat Zustände, die an Verfolgungswahnsinn und Persönlichkeitsspaltung nahe heranreichen. Seine Schlaflosigkeit ist mehr als nur die Überreizung seines Nervensystems. Er wacht oft des Nachts auf. Er wandert ruhelos umher. Dann muß Licht um ihn sein. Neuerdings läßt er sich dann junge Leute kommen, die die Stunden eines offenbaren Grauens mit ihm teilen müssen. Zu Zeiten müssen diese Zustände einen besonders böartigen Charakter angenommen haben. Mir hat jemand aus seiner engsten täglichen Umgebung berichtet: er wache des Nachts mit Schreikrämpfen auf. Er schreie um Hilfe. Auf seiner Bettkante sitzend könne er sich nicht rühren. Die Furcht schüttle ihn, sodaß das ganze Bett vibriere. Er stoße verworrene, völlig unverständliche Worte hervor. Er keuche, als glaube er ersticken zu müssen. Der Mann erzählte mir eine Szene, die ich nicht glauben würde, wenn sie nicht aus solcher Quelle käme. Taumelnd habe er im Zimmer gestanden, irr um sich blickend. »Er! Er! Er ist dagewesen«, habe er gekeucht. Die Lippen seien blau gewesen. Der Schweiß habe nur so an ihm heruntergetropft. Plötzlich habe er *Zahlen vor sich hergesagt*. Ganz sinnlos. Einzelne Worte und Satzbrocken. Es habe schauerlich geklungen. Merkwürdig zusammengesetzte Wortbildungen habe er gebraucht, ganz fremdartig. Dann habe er wieder ganz still gestanden und die Lippen bewegt. Man habe ihn abgerieben, habe ihm etwas zu Trinken eingeflößt. Dann habe er plötzlich losgebrüllt: »Da, da! in der Ecke! Wer steht da?« Er habe aufgestampft, habe geschrien wie man das an ihm gewohnt sei. Man habe ihm gezeigt, daß da nichts Ungewöhnliches sei, und dann habe er sich allmählich beruhigt. Viele Stunden hätte er danach geschlafen. Und dann sei es für eine Zeit wieder erträglich mit ihm gewesen.



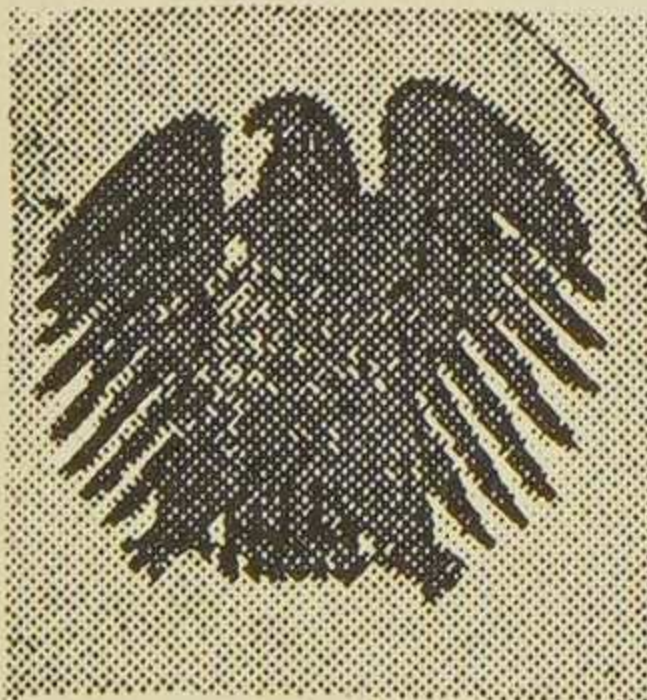


N. Bromberg (1971) berichtet wie folgt über Hitlers sexuelle Gewohnheiten: »... um zu einer vollen sexuellen Befriedigung zu gelangen, war es für Hitler notwendig, eine junge Frau über seinem Kopfe hockend zu beobachten, die in sein Gesicht urinierte oder defäzierte.« Er berichtet weiter über »... eine Episode von erotogenem Masochismus, bei der sich Hitler vor die Füße einer jungen deutschen Schauspielerin warf und sie bat, ihn zu treten. Als sie es zunächst nicht wollte, beschwor er sie, seinem Wunsche zu genügen. Dabei überschüttete er sich selbst mit Anschuldigungen und wand sich in einer so gequälten Weise vor ihr, daß sie schließlich seinem Flehen stattgab. Als sie ihn trat, wurde er erregt und als sie seinem Bitten nachgab und ihn noch mehr trat, steigerte sich die Erregung. Der Altersunterschied zwischen Hitler und den jungen Frauen, mit denen er sich in irgendeiner Weise sexuell einließ, entsprach gewöhnlich etwa den 23 Jahren, die zwischen seinen Eltern gelegen hatten (Stierlin, 1975, S. 168).

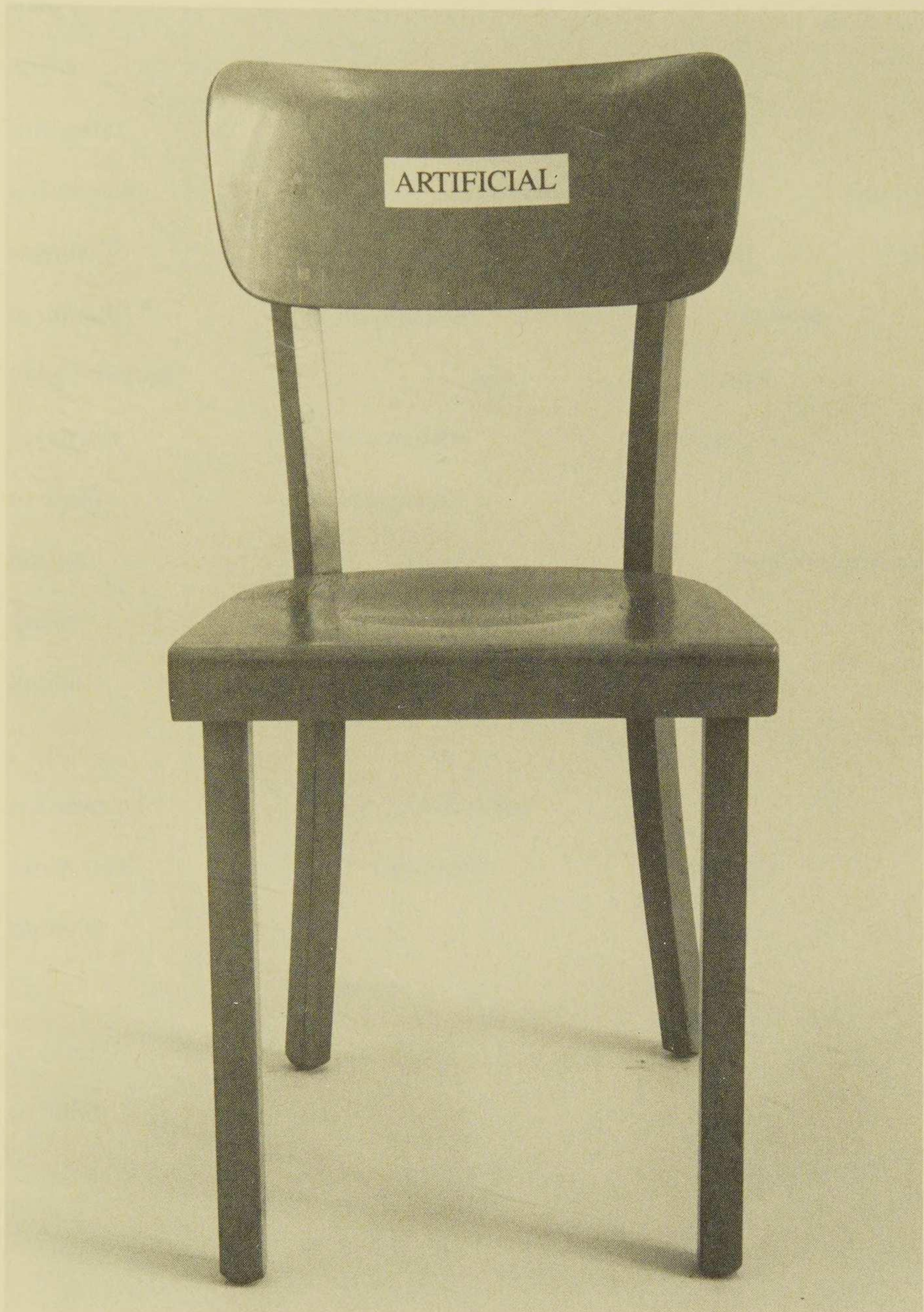


Die Psyche der breiten Masse ist nicht empfänglich für alles Halbe und Schwache.

Gleich dem Weibe, dessen seelisches Empfinden weniger durch Gründe abstrakter Vernunft bestimmt wird, als durch solche einer undefinierbaren, gefühlsmäßigen Sehnsucht nach ergänzender Kraft, und das sich deshalb lieber dem Starken beugt, als den Schwächling beherrscht, *liebt auch die Masse mehr den Herrscher als den Bittenden*, und fühlt sich im Innern mehr befriedigt durch eine Lehre, die keine andere neben sich duldet, als durch die Genehmigung liberaler Freiheit; sie weiß mit ihr auch meist nur wenig anzufangen und fühlt sich sogar leicht verlassen. *Die Unverschämtheit ihrer geistigen Terrorisierung kommt ihr ebensowenig zum Bewußtsein, wie die empörende Mißhandlung ihrer menschlichen Freiheit, ahnt sie doch den inneren Irrsinn der ganzen Lehre in keiner Weise.* So sieht sie nur die rücksichtslose Kraft und Brutalität ihrer zielbewußten Äußerungen, *der sie sich endlich für immer beugt* (zit. n. Fest, 1978, S. 79).



»Meine Pädagogik ist hart. *Das Schwache muß weggehämmert werden.* In meinen Ordensburgern wird eine Jugend heranwachsen, vor der sich die Welt erschrecken wird. Eine gewalttätige, herrische, unerschrockene, grausame Jugend *will ich*. Jugend muß das alles sein. Schmerzen muß sie ertragen. *Es darf nichts Schwaches und Zärtliches an ihr sein.* Das freie, herrliche Raubtier muß erst wieder aus ihren Augen blitzen. Stark und schön will ich meine Jugend... So kann ich das Neue schaffen.«



duplicate

echo

mirror

surrogate

archetypus

example

pattern

negative

original

cliche

stamp

to imitate

to represent

to form

to be reflected

to paint

to mark

to portray

to simulate

to play

to repeat

to transplant

illusion

support

intermediate result

theory

fiction

poetry

border

to construct

to imagine

provisional

temporary

arbitrary

dubious

lie

make-up

secret

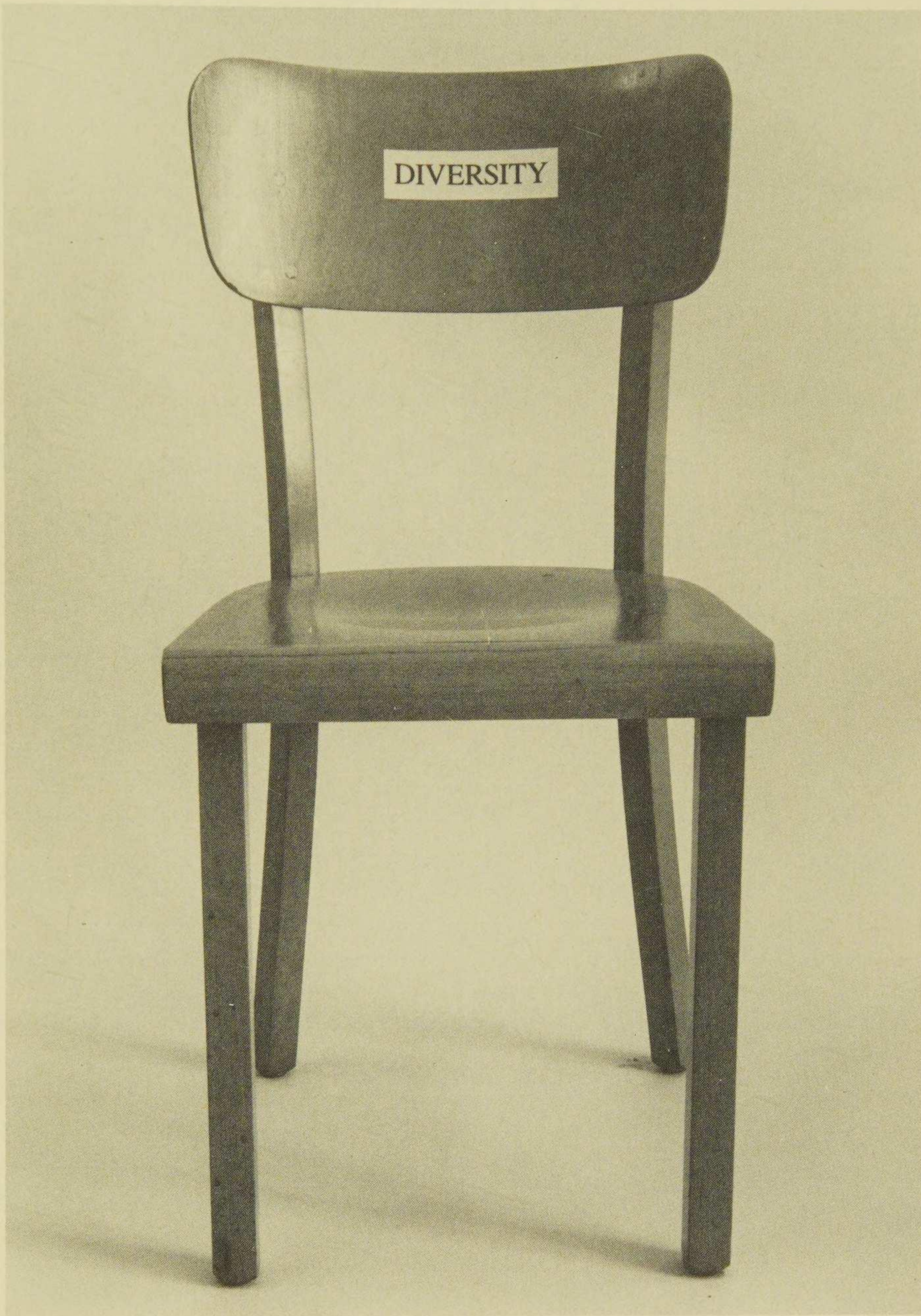
to cover

to blind

mysterious

inexplicable

DIVERSITY

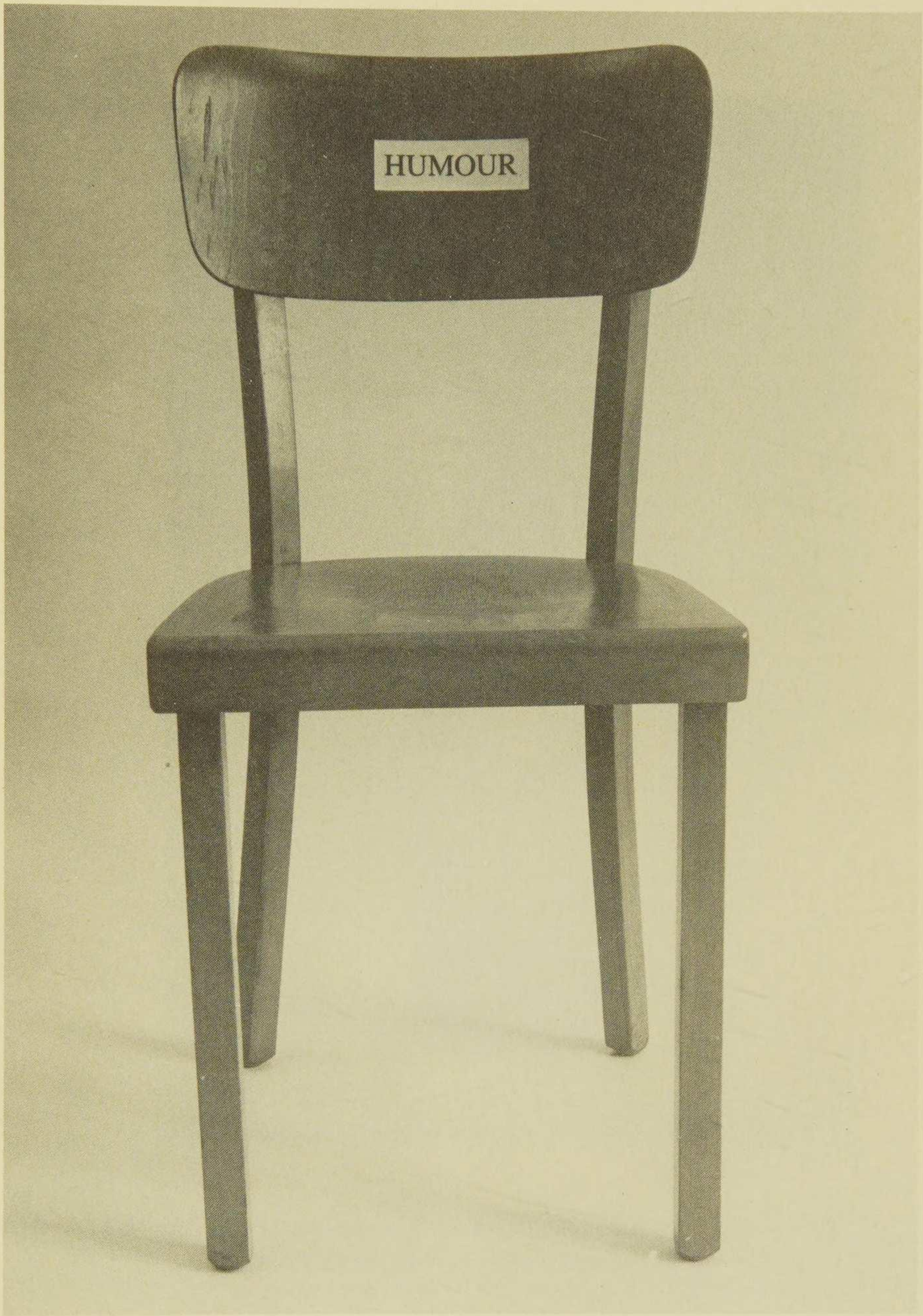


Cathy SKENE . DIVERSITY

When 23 people from an art department seldom exchange a word with each other must suddenly sit together & discuss a room where they all hope to show their play status & individuality, the result can only be diverse. However, we left our character ~~behind~~ in our own classrooms,

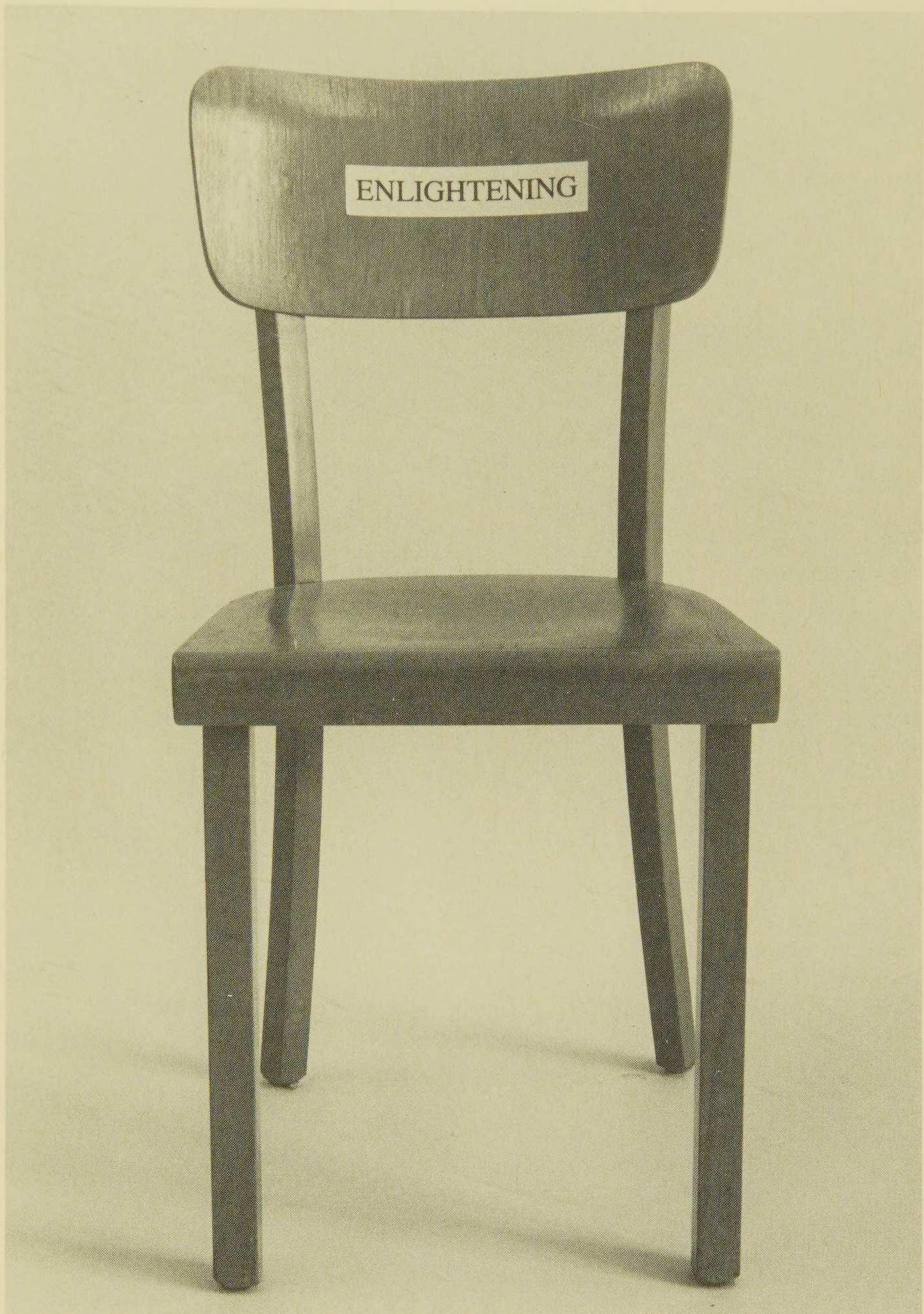
During our discussions I saw the Hamburg art school clearly reflected in the 23 words/qualities we chose — note that 'beauty' was not one of them.

Adrian





HUMOR — HUMOUR: In ancient and medieval physiology the word was applied to the four chief fluids (the cardinal humours) of a body: blood, phlegm, choler and melancholy or black choler. They give the relative proportions of which a person's physical and mental qualities and dispositions were held to be determined.







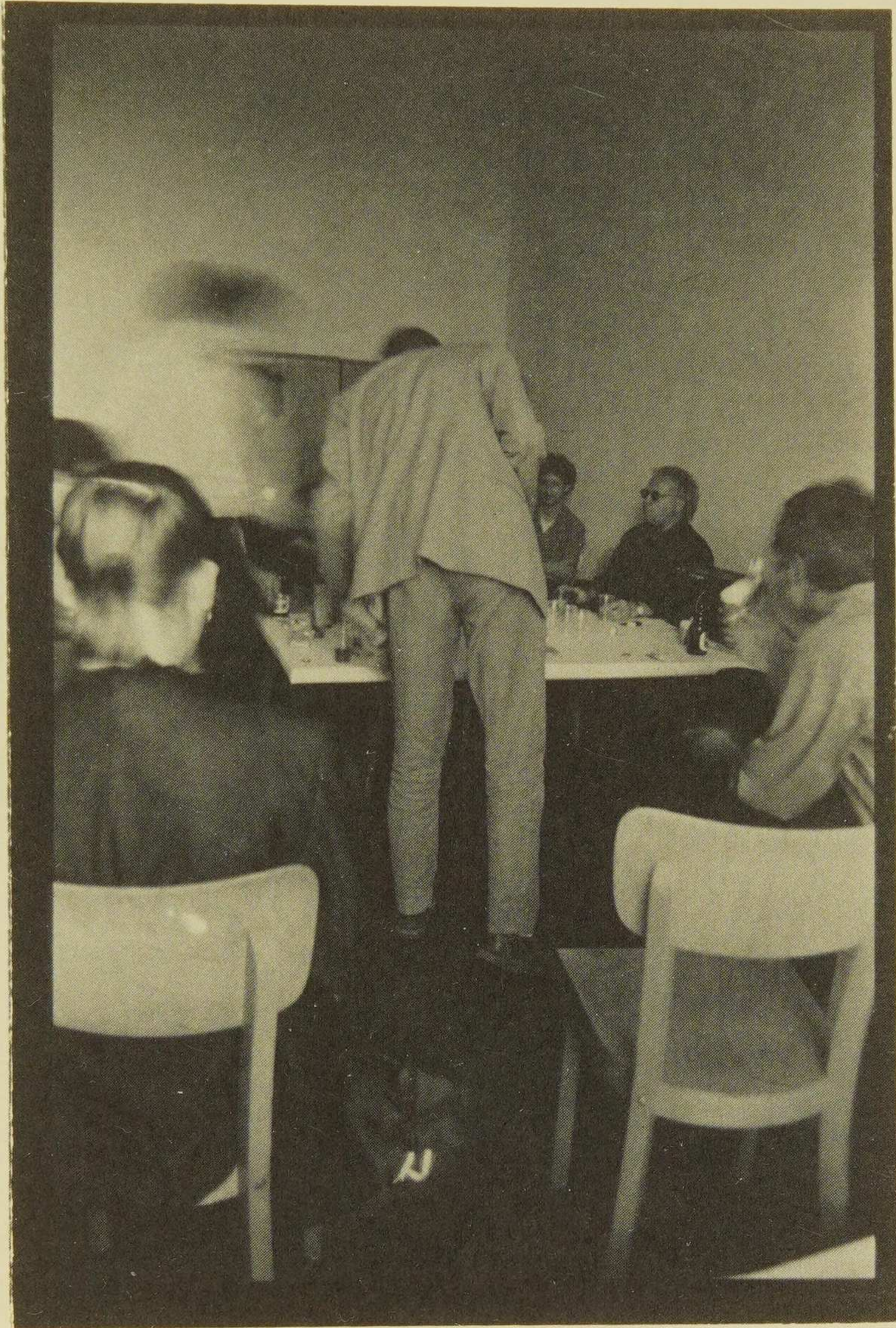


Pontormo: Deposition, Florence, S. Felicità

* Wire: Chairs Missing (LP, 1978, Harvest/EMI Records ltd 064-06801)

Postscript





Preface/Vorwort	Joseph Kosuth
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JUL 30 1993



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A Room with 23 qualities /

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