A pamphlet for the Serpentine Gallery
Manifesto Marathon 2008:

1. The historic avant-gardes of the early 20th century and the neo-avant-gardes in the 1960s and 70s created a time of radical manifestos.

2. We now live in a time that is more atomised and has less cohesive artistic movements.

3. At this moment, there is a reconnection to the manifesto as a document of poetic and political intent.

4. This is a declaration of artistic will and new-found optimism.

5. New modes of publication and production are a means to distribute ideas in the form of texts, documents, and radical pamphlets.

6. This futurological congress presents manifestos for the 21st century. This event is urgent.
SPONSOR’S FOREWORD

In an exciting journey to discover the future of travel and relaunch their brand, Kuoni has partnered with a series of prominent experts from the worlds of contemporary lifestyle, fashion, art, architecture, music and literature. The latest in its ongoing series of collaborations sees Kuoni partner with the Serpentine Gallery, and, from 18 – 19 October, Kuoni is proud to be the headline sponsor of the Serpentine Gallery Manifesto Marathon. Through the sponsorship of the Manifesto Marathon, Kuoni will collect new perspectives on travel and develop these into a ‘new culture of travelling’ – a selection of luxury, unique and authentic travel experiences.

The Kuoni and Serpentine Gallery relationship is based on a common sense of curiosity and passion for innovation. Moreover, the concept of the Manifesto Marathon closely mirrors the Kuoni Getaway Council – an ever-evolving group of prolific experts and innovative thinkers from different fields, industries and countries – which was set up as a platform for exchanging ideas and finding new ways to innovate in travel. With a deeper understanding of contemporary culture resulting from these forums, Kuoni aims to cross new borders and deliver services that go beyond the conventional travel agency. Kuoni believes that service and knowledge, across the worlds of contemporary lifestyle, fashion, art, architecture, nature and urbanity are fundamental to the new culture of travelling and to driving the industry standards forward into the 21st century.

Remo Masala
Director Corporate Branding & Marketing
Kuoni Travel Holding Ltd.
An Artist’s Life

Marina Abramović

An artist’s conduct in his life
An artist’s relation to his love life
An artist’s relation to the erotic
An artist’s relation to suffering
An artist’s relation to depression
An artist’s relation to suicide
An artist’s relation to inspiration
An artist’s relation to self-control
An artist’s relation with transparency
An artist’s relation to symbols
An artist’s relation to silence
An artist’s relation to solitude
An artist’s conduct in relation to work
A list of artist’s possessions
A list of an artist’s friends
A list of artist’s enemies
Different death scenarios
Different funeral scenarios
Different reincarnation scenarios
Life after death
An artist’s conduct in work during their after life
List of an artist’s possessions in their after life
A list of artist’s friends in their after life
A list of artist’s enemies in their after life

MARINA ABRAMOVIC
Since the beginning of her career in 1970s Belgrade, Marina Abramović (born 1946, Serbian) has pioneered performance as a visual art form—the body has always been both her subject and medium, exploring her physical and mental limits in works that ritualize the simple actions of everyday life. From 1975-88, Abramović and the German artist Ulay performed together, but she returned to solo performances in 1989. She has presented her work at major institutions in the US and Europe, including: Van Abbe Museum, Eindhoven, the Netherlands (1985); Centre Georges Pompidou, Paris (1990); and Neue Nationalgalerie, Berlin (1993). She has also participated in many large-scale international exhibitions, including the Venice Biennale (1976 and 1997) and Documenta VI, VII and IX, Kassel, Germany (1977, 1982 and 1992). Upcoming projects include a retrospective at MoMA, New York.

RASHEED ARAEEN
Rasheed Araeen (born 1935, Pakistani) is a London-based conceptual artist, sculptor, painter, writer and curator. He graduated in civil engineering from the University of Karachi, Pakistan (1962), and has been working as a visual artist since his arrival in London in 1964. In 1972, he joined the Black Panther Movement, and six years later he was founding editor of the journal Black Phoenix, which in 1989 became Third Text, one of the most important journals dealing with art, the Third World, post-colonialism and ethnicity; he described it as an attempt to ‘demolish the boundaries that separate art and art criticism’. Araeen is one of the pivotal figures in establishing a black voice in the British arts, and his work demonstrates a concern with the problems of establishing an identity for Third World artists.

ATHANASIOS ARGIANAS
Athanasiós Argiánas (born 1976, Greek) studied at Goldsmiths College, London (2003-05), and he lives and works in London. Argiánas’s works stem conceptually from his exploration of the complexity and beauty of sound, capturing acoustic vibration as voluminous cast alloy sculptures and precious wood constructions. These naturally repetitive forms are alluded to in his stylized painting of braids and human faces that often accompany his sculptural works. Recent projects include: We All Turn This Way, the Serpentine Gallery, London (with Nick Laessing, 2008); Sing Sideways / Sing from the Middle to the Start / End, Alessandro De March, Milan (2008); and eponymous exhibitions at: the Breeder, Athens (2007); Max Wigram Gal- lery, London (2007); and the Arquebuse Gallery, Geneva (2008).

PIER VITTORIO AURELI
Professor Pier Vittorio Aureli (born 1973, Italian) is an architect and educator. He studied architecture and urbanism at the Istituto Universitario di Architettura di Venezia, Venice, and the Berlage Institute, Rotterdam, the Netherlands, before receiving his PhD from the Berlage Institute / Delft University of Technol- ogy. His studies focus on the relationship between architectural form, political theory and urban history. Aureli teaches at the Berlage Institute, where he is Unit Professor. He, together with Martino Tattara, is the co-founder of DOGMA. In 2006, they shared the first prize in an international competition for a new administrative city for 500,000 inhabitants in South Korea. They also received the first Iakov Chernikov Prize for Young Architects in 2006.

CHRISTIAN BOLTANSKI
The artistic career of Christian Boltanski (born 1944, French) began when he left formal education at the age of 12, at which point he started painting and drawing. Since the 1960s, he has worked with the ephemera of human experience from obituary photographs to rusted biscuit tins. Several of Boltanski’s projects have used actual lost property from public spaces, such as railway stations, creating collections which memorialize the unknown owners in the cacophony of personal effects.

NICOLAS BOURRIAUD
Nicolas Bourriaud (born 1965, French) is a curator and art critic. From 1999 to 2006, he was co-founder and co-director of the Palais de Tokyo, Paris, together with Jérôme Sans. He was founder & director of the magazine Documents sur l’art (1992-2000) and Paris correspondent for Flash Art (1987-95). In 2009, Bourriaud will curate
the 4th Tate Triennial at Tate Britain, London. English-speakers know Bourriaud best for his publications *Relational Aesthetics* (1998) and *Postproduction* (2001), *Relational Aesthetics*, in particular, has come to be seen as a defining text for a wide variety of art produced by a generation who came to prominence in Europe in the early 1990s. In *Postproduction* (2001), Bourriaud relates DJing to contemporary art practice.

**ANDREA BRANZI**

The architect and designer Professor Andrea Branzi (born 1938, Italian) graduated in 1966 in Florence, where he was brought up, but has lived and worked in Milan since 1973. From 1964 to 1974, he was a member of the group Archizoom Associati, at the forefront of the Radical Architecture movement, and whose projects are preserved at Centro studi e archvio della comunicazione, Parma; Branzi’s graduation theme and other projects are archived at the Centre Georges Pompidou, Paris. In 1987, he received the Compasso d’oro award for his contribution to industrial and experimental design, architecture, town planning, education and cultural promotion. He is professor and president of the graduation course in interior design at the Facoltà di interni e design of the Politecnico di Milano.

**PAUL CHAN**

Paul Chan is an artist living in New York City.

**PETER COOK**

Sir Peter Cook (born 1936, British) is an architect, teacher and writer. He studied architecture at Bournemouth College of Art (1953-58), then the Architectural Association School of Architecture at the Technical University, Florence, where he was brought up, but has lived and worked in Milan since 1973. From 1964 to 1974, he was a member of the group Archizoom Associati, at the forefront of the Radical Architecture movement, and whose projects are preserved at Centro studi e archvio della comunicazione, Parma; Branzi’s graduation theme and other projects are archived at the Centre Georges Pompidou, Paris. In 1987, he received the Compasso d’oro award for his contribution to industrial and experimental design, architecture, town planning, education and cultural promotion. He is professor and president of the graduation course in interior design at the Facoltà di interni e design of the Politecnico di Milano.

**EKATERINA DEGOT**

Ekaterina Degot (born in 1958, Russian) is an art historian, art critic and curator based in Moscow. She has worked as a senior curator at the State Tretyakov Gallery, art columnist at Kommersant Daily and is now chief editor of www.openspace.ru/art. She has taught at the European University, St Petersburg and has been a guest professor at various American and European universities. She is also a researcher at Moscow Alexander Rodchenko photography school. Exhibitions she has curated or co-curated include: Body Memory: Underwear of the Soviet Era (City History Museum, St Petersburg); Moscow–Berlin 1950–2000, Martin-Gropius-Bau, Berlin, and the History Museum, Moscow (2004–05); and Soviet Identity. Moustache or Eyebrow? Art in the Soviet Union, Liége, Belgium (2005). *Citzens, Mind Yourselves: Dimitri Prigov, Museum of Modern Art Moscow (2008). Her books include: Terroristic Naturalism (1998), Russian 20th Century Art (2000) and Moscow Conceptualism (with Vadim Zakharov, 2005).

**JIMMIE DURHAM**

Jimmie Durham (born 1940, American) is a sculptor who now lives and works in Belgium. During the early 1960s, he was active in theatre, performance, and literature in the Civil Rights Movement. He became a political organizer and a dealer in industrial and experimental design, architecture, town planning, education and cultural promotion. He is professor and president of the graduation course in interior design at the Facoltà di interni e design of the Politecnico di Milano.

**BRIAN ENO**

Brian Eno (born 1948, British) is a musician, producer and artist who is known as ‘The Father of Ambient Music’. Art-school-educated, he first became prominent in the 1970s by band Roxy Music. Upon leaving them, he began concentrating upon abstract soundscapes, in his *Discreet Music* (1975) and *Music for Airports* (1978). In the late 1970s, he collaborated with David Bowie in the avant-garde ‘Berlin Trilogy’ of albums (*Low, Heroes, Lodger*). As producer, his credits include notable albums like *Talking Heads*’ *Fear of Music* (1979) and U2’s *The Joshua Tree* (1987). In the 1980s, Eno pioneered what he called ‘generative music’: creating musical systems using musical software, and co-founded The Long Now Foundation, a group committed to the encouragement of long-term thinking. As an artist, Brian Eno creates art installations, writes a newspaper column in *The Observer* and has created (with Peter Schmidt) *Oblique Strategies*, a deck of cards, each bearing a cryptic remark. He has used these cards extensively in his record productions.

**HENRY FLYNT**

Henry Flynt (born 1945, American) attended Harvard, but dropped out to give his full time to original work. Flynt is known as a wholesale critical of the existing civilization. Less well known is that Flynt has made many intellectual proposals which, when woven together, were meant to point to a post-capitalist, post-scientific civilisation in which people would live in their Rhizome for a Shorter Civilization (Mutiplia Edizioni, 1975). Flynt has swerved in and out of public cultural life over the past few decades. He has often published his work to make it part of the public record. About 20 albums of his music have appeared, and he resumed public music performance this year. Reproduced from *The Observer* for ‘Epitaph’ until her death, he participated in the 1990 Venice Biennale and the 1993 Lyon Biennale.

**YONA FRIEDMAN**

Yona Friedman (born 1923, French) studied architecture at the Paris Technical University, Budapest (1943), but he left Hungary in 1945, completing his training in 1948 at the Technion, Haifa, Israel, subsequently teaching there. In the 1950s, he came to believe that requirements generated by technological progress and demographic growth were too great to be solved by traditional social, urban and architectural values and structures. In 1957, he settled in Paris and co-founded the Groupe d’étude d’architecture mobile (GEAM) with Paul Maymont, Frei Otto, Eckhard Schuie-Fielitz, Werner Ruhna and D.G. Emmerich. The group’s manifesto was Friedman’s *L’Urbanisation mobile* (1958), in which he rejected the idea of a static city. In contrast, he developed the principle of ‘infrastructure,’ a skeletal metal ‘space-frame grid’ of several levels, on which mobile, lightweight ‘space-defining elements’ could be placed.

**GILBERT & GEORGE**

Gilbert (born 1943, British) met George (born 1942, British) as sculpture students at St Martins School of Art, London. They soon adopted the identity of ‘living sculptures’ in both their art and their daily lives, becoming not only creators, but the art itself. Their reputation was established in 1969 with *The Singing Sculpture*, Standing together on a table, they danced and sang ‘Underneath the Arches’. It was a telling choice, harking back to vaudeville, while also identifying with society’s fringes. Gilbert & George were invited to present *The Singing Sculpture* all over the world. In order that their audience was not restricted to those in their presence, they began to create films and pictures. In 2007, they had a major retrospective at Tate Modern, London.

**JOHN GIORNO**

John Giorno (born 1936, American) is a poet and performance artist. He founded the artist collective Giorno Poetry Systems and developed its avant-garde poetry into an industrial and experimental design, architecture, town planning, education and cultural promotion. He is professor and president of the graduation course in interior design at the Facoltà di interni e design of the Politecnico di Milano.

**FRIEDL& GENIE**

Gilbert (born 1943, British) met George (born 1942, British) as sculpture students at St Martins School of Art, London. They soon adopted the identity of ‘living sculptures’ in both their art and their daily lives, becoming not only creators, but the art itself. Their reputation was established in 1969 with *The Singing Sculpture*, Standing together on a table, they danced and sang ‘Underneath the Arches’. It was a telling choice, harking back to vaudeville, while also identifying with society’s fringes. Gilbert & George were invited to present *The Singing Sculpture* all over the world. In order that their audience was not restricted to those in their presence, they began to create films and pictures. In 2007, they had a major retrospective at Tate Modern, London.

**FRITZ HAEG**

Like a system of crop rotation, Fritz Haeg (born 1969, American) works between his architecture and design practice (Fritz Haeg Studio), the happenings and gatherings of Sundown Salon / Schoolhouse, the ecology initiatives of Gardenlab (including Edible Estates), and other various combinations of building, designing, gardening, exhibiting, dancing, organising and talking. Haeg’s work is at the intersection of architecture’s Istituto universitario di architettura di Venezia and at Carnegie Mellon University, Pittsburgh, Pennsylvania, where he received his B.A. His first book, *Edible Estates: Attack on the Front Lawn*, was published by Metropolis Books last.
spring. He has produced projects and exhibited work at: Tate Modern, London; the Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; and the MAK Center, Los Angeles, among other institutions.

K8 HARDY

K8 Hardy is an artist who works with performance, photography, installation and co-founding editor of the feminist journal LITTR. Exhibitions include: the Moscow Biennial of Contemporary Art (2007); Locally Localized Gravity, the Institute of Contemporary Art, Philadelphia (2007); Media Burn, Tate Modern, London (2006); Eat the Market, the Los Angeles County Museum of Art (2006); and Beautiful Radicals Young Contemporary Art, New York (2004). Her films have been screened at: the Kitchen, New York; Le magasin, Bordeaux; and Film Casino, Vienna. Hardy was a studio fellow of the Whitney Museum of American Art’s Independent Study Program in 2003.

SUSAN HEFUNA

Susan Hefuna (born 1962, Egyptian) lives and works in transit. She has recently had solo exhibitions at: Albion Gallery, in both its London and New York sites; Third Line Gallery, Dubai, United Arab Emirates; and the Alexandria Contemporary Arts Forum, Egypt (all 2008). Selected group shows include: The Seville Biennial, Spain (2008); Museum as Hub: Antikhana, New Museum, New York (2008); Regards des photographes arabes, Musée d’art moderne et contemporain, Algiers, Algeria (2007); the 2nd Riwaq Biennale, Birzeit, Palestinian Territories (2006); Sharjah Biennial, United Arab Emirates (2007); Centrepointes, the Louvre, Paris (2004); Photo Cairo (2001); Rencontres, Photo Biennale Bamako, Mali (2003); DisORIENTATION, Haus der Kulturen der Welt, Berlin (2003); and Fantasies de l’harem i noves Xahrazads (Harem Fantasies and New Scheherezades) (2001).

DAVID HOCKNEY

The artist David Hockney, C.H, R.A. (born 1937, British), is now based in Los Angeles. He was born in Bradford and educated at Bradford College of Art and the Royal College of Art (RCA) in London. While still a student at the RCA, he was featured in the exhuberating Young Contemporaries show and announced the arrival of British Pop Art, and he became associated with the movement. He is considered one of the most influential British artists of the 20th century. Hockney was made a Companion of Honour in 1997 and is also a Royal Academician. Furthermore, he serves on the board of the Tate Modern (new paul). His celebrated garden in Scotland is the subject of his book The Garden of Cosmic Speculation (Frances Lincoln, 2003); in 2004, the Scottish National Gallery of Modern Art, Edinburgh, won the Gulbenkian Prize for Museums for his design, Landform Ueda.

KARL HOLMOVIST

Karl Holmovist (born 1964, Swedish) is an artist working with spoken word performances, photocopy artist’s books and roomsized installations. Looking to liberate language from written-word rigidity, his experiments combine song lyrics, pop culture, political activism and art-world slogans. Recent solo exhibitions include: Palestinian Museum, Bethlehem (new paul, 2005). His celebrated garden in Scotland is the subject of his book The Garden of Cosmic Speculation (Frances Lincoln, 2003); in 2004, the Scottish National Gallery of Modern Art, Edinburgh, won the Gulbenkian Prize for Museums for his design, Landform Ueda.

TERENCE KOH

Terence Koh (born 1977, Canadian) rose to prominence in the mid-1990s, under the nom de pinceau asianpunkboy, for his eponymous website and ‘art-porn’ zines. His sprawling body of work includes paintings, photographs, sculptures, drawings, and performances, quickly drew a large following in the queercore underground and in the larger art world. Since ‘killing off’ asianpunkboy in 2004, he has concentrated in producing proposals public. Their third album, Object Salon at White Space Gallery, London (until 22 November), Koh-Sassen performs with his project The Errorists by announcing their error, the Errorists claim the liberty to make ambitious political and scientific proposals. As Syntactical Elaborationists, they deploy different media to make aspects of their proposals public. Their third album, Faith in Infrastructure, is available to download now.

REMY KOOLHAAS

Professor Rem Koolhaas (born 1944, Dutch) is an architect, architectural theorist, urbanist and Professor in Practice of Architecture and Urban Design at the Graduate School of Design at Harvard University. Koolhaas studied at: the Netherlands Film and Television Academy, Amsterdam; the Architectural Association School of Architecture, London; and at Cornell University, New York. Koolhaas is the principal of the Office for Metropolitan Architecture (OMA) and of its research-oriented counterpart AMO. Currently based in Rotterdam, Koolhaas, in 2005, co-founded Volume magazine, together with Mark Wigley and Ole Bouman. In 2000, Rem Koolhaas won the Pritzker Prize; in 2008, Time magazine put him in their top 100 of ‘The World’s Most Influential People’.

SILVIA KOLBOWSKI

Silvia Kolbowski (born 1953, American) is an artist based in New York. Her scope of address includes the ethics and politics of history, sexuality, culture and the unconscious. Her project Proximity to Power, American Style, aside / audio work about the relational aspects of masculine power, was part of a one-person, three-project exhibition, Inadequate... Like the Power... at the Secession, Vienna (2004). In 2007, she exhibited a revised version of her 1999 An Inadequate History of Conceptual Art at the Centrum Sztuki Współczesnej, Warsaw. Her most recent project, a video and photo work entitled After Hiroshima Mon Amour (2008), opened as a solo exhibition at LA<..<ART in Los Angeles in September. She is a regular contributor to The Guardian and the board of October journal, and teaches in the CCC programme of the École supérieure d’art visuel, Geneva.

HILARY KOOB-SASSEN

Hilary Koon-Sassen (born 1976, USA) is an artist living in London. Her works in sculpture, film, and performance and has recently shown at: Transmediale, Berlin; Whitechapel Gallery, London; and Dictionary of War, Graz, Austria. He will be appearing in the group exhibition Object Salon at White Space Gallery, London (until 22 November). Koo-Sassen performs with his project The Errorists by announcing their error, the Errorists claim the liberty to make ambitious political and scientific proposals. As Syntactical Elaborationists, they deploy different media to make aspects of their proposals public. Their third album, Faith in Infrastructure, is available to download now.

ERICH HOBBSBAWM

Professor Eric Hobsbawm (born 1917, British) is a modern historian. He was in Berlin when Hitler came to power and has since been a Marxist. Specialising in the period 1789-1914 (the ‘long 19th century’), his most well known work is the The Age of...—trilogy—Revolution (1962), Capital (1975) and Empire (1987). As a postscript, he wrote The Age of Extremes (1997), on the ‘short 20th century’—most of which he had witnessed. Another interest was popular movements in newly born and would-be nations. For example, The Invention of Tradition (1983) questioned just how old national traditions ‘are. He is now retired from teaching at London University’s Birkbeck College and at the New School for Social Research, New York. He says that he has read more manifestos ‘than is good for any 91-year-old man’.

STEWARD HOME

When Stewart Home (born 1962, London) was 16, he held down a factory job for a few months, an experience that led him to vow he’d never work again. After dabbling in rock journalism and music, he switched his attention to the art world in the early 1980s. Home now writes novels as well as cultural commentary, and he continues to make films and exhibitions. He is currently editing the Semina experimental fiction series at Book Works and also performing as a ventriloquist. His 12th novel, Memphis Underground, was published by Snowbooks in 2007, and the follow-up, Blood Rites of the Bourgeoisie, is due to be issued by Book Works in 2010.

CHARLES JENCKS

Zak Kyes

Zak Kyes (born 1983, Swiss-American) is a graphic designer based in London. He is Art Director of the Architectural Association and has curated the exhibition *Forms of Inquiry: The Architecture of Critical Graphic Design* and co-edited the accompanying publication (with Mark Owens, 2007). Kyes has lectured, juried, and taught workshops at: London College of Communication; Architectural Association School of Architecture, Kunstenzentrum Vooruit, Ghent; Belgium; Casco Projects, Utrecht, the Netherlands; IASPIS, Stockholm; Sint-Lucas beeldende kunst, Ghent; Belgium; and ECAL, Lausanne, Switzerland. He has run his own studio, Zak Group (www.zakgroup.co.uk), since 2005 and was recently joined by Grégory Ambos.

Nick Laessing

Nick Laessing (born 1973, British) searches for answers to unproven scientific phenomena, with investigations and constructions that resuscitate utopian possibilities. After achieving his BA in Fine Art in 1996 at Kingston University, UK, Laessing attended the Kunstakademie Düsseldorf, Germany, before completing a postgraduate diploma at the Royal Academy Schools, London (1996-99). Laessing now lives and works in Berlin, and has had solo exhibitions at: Arquebuse, Geneva (2007); Center, Berlin (2005); and Mary Mary, Glasgow, UK (2005). Group exhibitions include: *We All Turn This Way*, a performance in collaboration with Athanasias Argianos, Serpentine Gallery, London; *Tales of Disbelief*, La galerie, Noisy-le-Sec, Paris (2008); *40 Questions*, Künstlerhaus Bethanian, Berlin (2005); and *Sense of Wonder*, Herzliya Museum of Contemporary Art, Israel (2002).

John Latham

One of the major preoccupations of the conceptual artist John Latham (1921-2006) was to map the relation between artistic and scientific modes of perception. The conventional world picture is in terms of ‘objects’; Latham held the view that time-based tradition in art uses a dimensionality of ‘event’ that is incompatible with ‘object’ language – hence his construct ‘event structure’. He was a founder member in 1966 of the Artist Placement Group (APG), a programme for placing artists in positions within industry, government and academia – where they could generate alternatives to what were viewed as divisive systems of power. Latham’s most famous works are his book-reliefs (1950s onwards); he was the first person in the UK to use spray-paint in his work. There have been retrospective exhibitions at Tate Britain, London (2005) and at PS.1, New York (2006). His home and studio, FTHo, is open to the public until July 2009.

Jean-Jacques Lebel

Jean-Jacques Lebel (born 1936, French) is a painter, artist and film-maker. With his book *Le happening* (1966), his founding of the Festival de la libre expression, and happenings such as *120 minutes dédiées au divin marquis*, he was one of the first practitioners of happenings in 1960s in Europe. A friend of Duchamp and Ernst, Lebel maintained a Surrealist love of wordplay, e.g. his 1964 slogan ‘Art is Shit’. He is a fan of Picabia, Artaud and direct action. An active member of the Mouvement du 22 mars during the 1968 uprising, he was also involved with the anarchist group Noir et rouge. He notably championed the work of William S. Burroughs and of Beat poets such as Ferlinghetti, Corso, Ginsberg and McClure, translating them into French in the 1960s. He now organises the Polyphonix Festival.

Manifesto Club (JJ Charlesworth)

Formed in 2006, Manifesto Club’s Artistic Autonomy Group is a network of artists, arts administrators, researchers and students who want to defend artistic freedom against restrictive policies and practices. Along with JJ Charlesworth, (born 1973, British), other group members are: Josie Appleton, Sonya Dyer and Emma Ridgway. The 2007 campaign, *Boxed In*, addressed diversity schemes in arts funding, and the 2008 report focuses on freedom in art schools. The larger organisation, Manifesto Club, is a pro-human campaigning network based in London. The aim is to bring together individuals who believe in developing people’s creativity and knowledge. Manifesto Club’s agenda is for a 21st-century Enlightenment – to build a future where human potential is developed to the fullest extent possible. Campaigns are developed through discussions, salons, events, petitions essays and reports.

Tom McCarthy

Tom McCarthy (born 1969, British) is a writer and artist. His books include the non-fiction work *Tintin and the Secret of Literature* (2006)
SCHEDULE: SATURDAY 18 OCTOBER

12.40  VIVIENNE WESTWOOD  ACTIVE RESISTANCE TO PROPAGANDA
13.20
13.40  PIER VITTORIO AURELI  DOGMA, ARCHITECTURE REFUSES
14.00  HILARY KOOB-SASSEN  FAITH IN INFRASTRUCTURE
14.20  INGO NIEMANN & ZAK EYES  THE CHOICES
14.40  ELAINE STURTEVANT  DUNNING DOWN AND DUNKING DOUGHNUTS
15.00  RASHEED ARAEEN  ART BEYOND ART (THE BARBARISM OF CIVILISATION MUST END), A MANIFESTO FOR THE 21ST CENTURY
15.20  PETER COOK  EXPANDING AND DISSOLVING ARCHITECTURE
15.40  TARIH SIMON  THERITCHER EFFECT
16.00  RICHARD WENTWORTH  DA DO RON RON
16.20  GILBERT & GEORGE  THE LAWS OF SCULPTORS
   THEN COMMANDMENTS FOR OURSELVES
16.40  BEN VAUTIER  I DON'T KNOW WHAT TO DO
17.00  JONAS Hexas  SUMMER HAIXUS: A MANIFESTO
17.20  JEAN-JACQUES LEBEL  WHAT HAS TO CHANGE IF WE WANT THE WORLD TO BE BETTER?
17.40  TOM MCCARTHY  INS DECLARATION CONCERNING THE RELATIONSHIPS BETWEEN ART AND DEMOCRACY
18.00  MARK WALLINGER  UNMARKED
18.20  YOKO ONO  THEN AND NOW
18.40  BARBARA STEVENI  #1 CONTEXT IS HALF THE WORK
19.00  EKATERINA DEGOT  THE MANIFESTO OF INFERIORITY COMPLEX
19.20  RAGS MEDIA COLLECTIVE  FRAGMENTS FROM A COMMUNIST LATENTO
19.40  NATANIEL NELLORS  THE ILL-TEMPERED MANIFESTO OR A NEW AGING MANIFESTO OR THE NEW OLD MANIFESTO
20.00  LEE SCRIVNER  THE SOUND MONEYIFESTO
   * * * * * * * * * * * * * * * * * * * SET CHANGE * * * * * * * * * * * * * * * * * * *
20.40  ANDREA BRANZI  SEVEN SUGGESTIONS FOR THE NEW ATHENS CHARTA
21.00  HENRY FLYKT  THE CIACACT MANIFESTO
21.20  MARINA ABRAMOVIĆ  AN ARTIST’S LIFE
21.40  AGNÈS VARDÁ  WHAT TO DO? HOW TO DO IT? [A POTATO STORY]

REMOTE PARTICIPANTS  TITLE

CHRISTIAN BOLTANSKI  LES ARCHIVES DU CŒUR (ARCHIVES OF THE HEART)
PAUL CHAN  SEX AND THE NEW WAY V.1
YONA FRIEDMAN  NEW CONTEXT
JOHN GIORNO  IT DOESN’T GET BETTER
DAVID HOCKNEY  MANIFESTO FOR SMOKING
JOHN LATRAM  IS THERE A BLACK HOLE MEGATRUTH AT THE CENTRE OF THE 20C TRAJECTORY...?
GUSTAV METZGER  SLIDES OF MANIFESTOS
IVYNO RAINER  A MANIFESTO RECONSIDERED
JALAL TOUFIC  DON’T GO TO HELL FOR THE SAKE OF FINISHING WATCHING THE FILM

SCHEDULE: SUNDAY 19 OCTOBER

06.30  HEC AND BEC  PROVISIONAL PROTOCOL FOR THE HYPER/BRAUTALLY EARLY CLUB
10.00  MANIFESTO CLUB  FOR A FREE ART SCHOOL
10.20  SUSAN NEFUN  CAIRO POSTCARD MANIFESTO
10.40  STEPHEN WILLATS  EXPLAIN YOURSELF
11.00  FALKE PISANO  MANIFESTO MACHINE
11.20  ADAM PENDLETON 1902
11.40  CLAUDE PARENT  PARIS NOYÉES, LONDRES AU FOND DE LA TAMISE, QUELLE ARCHITECTURE?
   * * * * * * * * * * * * * * * * * * * SET CHANGE * * * * * * * * * * * * * * * * * * *
12.20  JIMMIE DURHAM  NO MORE SILLY HATS
12.40  NICOLAS BOURRIAUD  ALTERMODERN MANIFESTO
13.00  PLATFORM  AN ANTI-MANIFESTO FOR DEMOCRATIC ACTION ON CLIMATE CHANGE
13.20  THE OTOLITH GROUP  A FIELD MANUAL FOR DYSCHRONIA
13.40  TINO SEHGAL & HANS ULRICH OBRIST
14.00  EARL HOLMQVIST  YOU BLEW UP MY HOUSE
   * * * * * * * * * * * * * * * * * * * SET CHANGE * * * * * * * * * * * * * * * * * * *
14.40  NICK LAESSING  THE PLACE OF THE MATERIAL WORLD IN THE UNIVERSE IS THAT OF AN EXQUISITELY BEAUTIFUL PRECIPITATE OR VARIED CLOUD-WORK IN THE UNIVERSAL AETHER
15.00  TERENCE KON  SHOW WHITE
15.20  STEWART home  ART STRIKE BIENNIAL
15.40  MARK TITCHNER  FEEL BETTER NOW (APATHY AND THE NEW SINCERITY)
16.00  K8 HARDY  THE DROID MANIFESTO
16.20  BEN KOOLBAAS
16.40  FRITZ HAEK  LONDON: A MANIFESTO FROM YOUR ANIMALS
17.00  CHARLES JENCKS  MANIFESTO
17.20  ERIC ROBBAM  A CENTURY OF MANIFESTOS
17.40  ATHANASIOS ARGIANAS  MANIFESTO OF NON-DURATIONAL TIME
18.00  SILVIA KOLBOWSKI  YOUNGER AND STRONGER MEN
18.20  SPROUT  MANIFESTO FOR MULTIPLICITY
18.40  BRIAN Eno  THE THANK YOU PARTY
19.00  MARK AERIAL WALLER AND GILES ROUND  TAVERNA ESPECIAL
   * * * * * * * * * * * * * * * * * * * SET CHANGE * * * * * * * * * * * * * * * * * * *

— END —
The future will be like no snow on the broken bridge
involve splendour and poverty
BRUCE STERLING
instantaneous revelation
we construct from what we remember of the past –
the present is the time of future will be grim if we don’t do something about it…
MORGAN FISHER

JONAS MEKAS
Jonas Mekas (born 1922, Lithuanian) is one of the leading figures and independent and avant-garde cinema. He has dedicated his life and work to establishing independent film as an art form. As a filmmaker, critic, curator, editor, distributor and poet, Mekas has contributed heavily to the creation of the modern avant-garde and independent film movements, which he continues to expand today. Mekas co-founded Film Culture magazine as editor-in-chief and began writing his ‘Movie Journal’ column for New York’s Village Voice in 1964. He has also co-founded the Film-Makers’ Cooperative, the Film-makers’ Cinematheque and Anthology Film Archives. In 2007, Mekas launched his #65 project, realising one film each day of the year through his website www.jonasmekas.com. His film work has been screened extensively at film festivals and museums around the world, recently including: the Venice Biennale; Tate Modern, London; and the Museum of Modern Art, New York.

NATHANIEL MELLORS
Nathaniel MelloRs (born 1947, British) studied at the Ruskin School, Oxford University (1966–99) and the Royal College of Art, New York (1996–99) and the Royal College of Art, London (1999–2001). He is currently resident at the Rijksakademie van beeldende kunsten, Amsterdam, where, along with London, he lives and works. The application of language is an essential theme in MelloRs’s absurdist scripts, psychedelic theatre, film, video, performance, collage and sculpture. MelloRs also plays bass guitar in the group Skill 7 Stamina 12 and is co-founder of Junior Aspirin Records. Recent exhibitions include: Art Now, Tate Britain, London (2008); The Time Surgeon, Biennale de Lyon, France (2007); and Hat trick, Alison Jacques Gallery, London (2006). Forthcoming shows include: Tate Trienniel. London (February 2009); South London Gallery (January 2009); and the Venice Biennale (2009). Nathaniel MelloRs is represented by Matt’s Gallery, London, and ZINGE presents, Amsterdam.

GUSTAV METZGER
Gustav Metzger (born 1926) is an artist and political activist who developed the concept of ‘Auto-destructive art’ and co-organised the Destruction in Art Symposium in London in 1966. Metzger was also involved in the Fluxus movement and notoriously declared an ‘art strike’ from 1977 to 1980. Concerned with environmental issues in art already in the 1970s, many of his projects are now seen as prescient. He is still generating new projects – as for Münster Sculpture Projects 2007, Germany – and realising earlier ideas – as with Project Stockholm. Originally conceived in 1972 for the UN Environment Conference in Stockholm, it has now produced for the Sharjah Biennale, United Arab Emirates (2007), the huge installation consists of 120 cars that discharge their exhaust fumes into a plastic structure.

INGO NIEMANN

YOKO ONO
Yoko Ono (born 1933, Japanese) is a multimedia artist who lives and works in New York City. She is known for her work as an avant-garde artist and musician, and her partnership with musician John Lennon. Yoko is acknowledged as an influential artist who consistently pushes the boundaries of the art, film, music and theatre media.
THE OTOLITH GROUP
The Otolith Group was founded in 2000 by its core members, Anjaliika Sagar and Kodwo Eshun, who live and work in London. The Group works with media archives, histories of futurity and the legacies of non-alignment and transnationalism. The Group’s artistic work explores moving image, sound, text and curatorial practice and functions as a platform for speculative and experimental artistic production. This latter aspect can be understood as part of the Group’s wider interest in the construction and consolidation of a counter-public sphere. The Group’s films and installations have featured widely in international exhibitions and, in 2008, the group were recipients of a prestigious LAFVA Award.

CLAUDE PARENT
Claude Parent (born 1923, French) is an architect, author and polemicist known as the creator, with critic Paul Virilio, of the function oblique theory—which specified that buildings should be about angles and slopes, with minimum walls, and space being more important than surface. Having worked briefly for Le Corbusier, he went on to train some famous architects, including Jean Nouvel. Books include Vivre à l’Oblique (1970) and Claude Parent vu par... (Édition Le Moniteur, 2006). He was represented by the Venice Biennale, won the Grand prix national des arts plastiques de l'Académie des beaux-arts in 2005. His PLATFORM’s current work is on oil, coal and gas in relation to social and ecological justice. It combines the transformative power of art with the tangible goals of political action. This latter aspect can be understood as featuring widely in international exhibitions and events, locates them squarely along the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory—often taking the form of installations, online and offline media objects, performances and encounters. They live and work in Delhi, based at Sarai, Centre for the Study of Developing Societies, an initiative they co-founded in 2000. They are members of the editorial collective of the Sarai Reader series and have curated The Rest of Now and co-curated Senarios for Manifesta 7, 2008. ‘Raq’s’ is a word in Persian, Arabic and Urdu meaning dance in general and more particularly the state into which dervishes enter when they whirl.

RAQS MEDIA COLLECTIVE
The members of Raq’s Media Collective (Monica Narula, Jeetee Bagchi & Shuddhabrata Sengupta) have been variously described as artists, media practitioners, curators, researchers, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them squarely along the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory—often taking the form of installations, online and offline media objects, performances and encounters. They and their photography and writing have been featured in The New York Times magazine and The New Yorker, and on CNN and the BBC. She is represented by Gagosian Gallery.

SproUt (LAURA CULL)
Formed in 2004, SproUt is a UK-based artists collective committed to making interdisciplinary, collaborative and site-sensitive work. The group’s most recent project, funded by the Arts Council and the British Council, is the work Under Construction: Staging the Future (2008), based at the Student Centre, Zagreb, Croatia. Previous projects include: The Space Between (2006) – a public art project commissioned by the Towner Art Gallery, Eastbourne – and Talent on Route (2005), in which the audience was transported across London in a Routemaster bus, making a series of ‘performance stops’ along the way. Along with Cull (born 1979, British), SpRoUt’s core members are: Amy Cunningham, Sam Dowd, Hayley Skipper, Hannah Chiswell, Naomi Dawson and Sam Steer.

Falke Pisono
The body of work of Falke Pisoano (born 1978, Dutch) – text-based performances, videos, objects and photographed publications – stemmed from a practice of writing. Recent exhibitions include solo shows at: Hollybush Gardens, London (with Benoît Maire), Croy Nielsen, Berlin (with Benoît Maire), Galerie Balice Hertling, Paris; and Ellen de Bruijne Projects, Amsterdam (2007). Group exhibitions include: Stedelijk Museum Bureau Amsterdam; Kunsthalle Basel, Switzerland; Berlin Biennale 5; Manifesta 7, Trentino, Italy; Yokohama Triennale 08, Japan; and the first Brussels Biennale. Upcoming exhibitions include: Playground Festival at Stuk, Leuven, Belgium (member); and Grazer Kunstverein, Austria (January 2009, with Benoît Maire). She is currently editing a publication of her work with Will Holder. Falke Pisoano is represented by: Ellen de Bruijne Projects, Amsterdam; Galerie Balice Hertling, Paris; and Hollybush Gardens, London.

Yvonie Rainer
Yvonie Rainer (born 1934, American) is a dancer, choreographer, performer, film-maker and writer, who began choreographing in 1961 and made her first film in 1967. She is a key figure in the story of the New York avant-garde, in terms of both her writing and practice. Rainer provided a commentary on the influences that preceded her own aesthetic objectives and articulated her own project through practice and explict discourse, establishing her position within the New York avant-garde from the early 1960s through to the mid-1990s. During this period, she produced 12 Modern Dance Scores (1961-79) and the adjacent short works for multimedia performances (which she calls ‘filmed choreographic exercises’), as well as features.

Lee Scriver
Lee Scriver (born 1971, American) presented and discussed his satiric manifesto How to Write an Avant-Garde Manifesto at the British Library’s Breaking the Rules: The Printed Face of the European Avant-Garde, 1900-37 (London, February 2008). His poems, music and short plays have been presented at London’s Wigmore Hall and Tate Britain, and in Europe and the US. He lectures and writes about a variety of topics, including: insomnia, aphorisms, utopian communities, polygamy, euripideanism, modernism and the avant-garde manifesto. He has taught at Birkbeck, University of London, and the University of Nevada, Las Vegas and has recently delivered lectures for Resonance FM’s Free University of the Airwaves.
BARBARA STEVENI
Barbara Steveni (British) conceived and co-founded the Artist Placement Group (APG) in London in 1966. APG, later renamed O+I, acted as the precursor to current notions of ‘Artist in Residence’ and Public Art programmes. Steveni is currently active as artist, curator and lecturer, in particular addressing art and the ‘new’ economics, art and commerce and ‘socially engaged art practice’. She has taught and consulted on the artist’s voice. Additionally, Steveni is engaged in a personal work under the title I Am an Archive, tracing through a series of walks, revisits and interviews, her life and role within APG/O+I, in relation to today’s circumstance, and to current and future art practice.

ELAINE STURTEVANT
Elaine Sturtevant (born 1930, American) has exhibited internationally since the early 1960s. Recent exhibitions include: Vertical Monad, Anthony Reynolds Gallery, London (2008); Higher Power, Galerie Thaddaeus Ropac, Paris (2007); and The Brutal Truth, MMK, Frankfurt (2004). Recent group exhibitions have included the 2006 Whitney Biennial, New York; Digital Click – first exhibited 2007 in Basel, Switzerland – will be at the Centre Pompidou, Paris (spring 2009). A new theatre piece, Spinoza in Vegas, will be premièred on 1 November at Tate Modern, London. A major exhibition of Sturtevant’s work will be held in early 2010 at the Musée d’art moderne, Paris.

JALAL TOUFIC

AGNÈS VARDA

BEN VAUTIER
Ben Vautier (French, 1935) hates biographies because they are ‘only ego’. The artist wanted to abandon art, but only made art. He says that art ‘often bores’ him, but that he cannot get it out of his mind. Some consider him a Fluxus artist, but he prefers to say: ‘Newness is important, but newness is as old as the world’. He does not think of himself as a formal photographer, he just likes ‘filling up empty spaces’. Exhibitions include: Rien et tout. Laboratoire 32, Nice, France (1960); Institut de l’art contemporain, Antwerp, Belgium (1972); Stedelijk Museum, Amsterdam (1973). DAAD, Berlin (1979); MuHKA, Antwerp, Belgium (1987). Le forum des questions. Centre Georges Pompidou, Paris (1991); MAMAC, Nice, France (1993); MAC, Marseilles (1995); and Le biz’art baz’art, Musée de Lyon, Lyons, France (2004).

MARK TITCHNER
Mark Titchner (born 1959, British) is an artist best known for his sculpture for the empty fourth plinth in London’s Trafalgar Square, Ecce Homo (1999-2000), and for his State Britain (2007), a re-creation at London’s Tate Britain of Brian Haw’s anti-war protest display outside the Houses of Parliament. He studied in London at the Chelsea School of Art (1978-81) and Goldsmiths College (1983-85), and he continues to live there. Since the mid-1980s, Wallinger’s primary concern has been to establish a valid critical approach to the ‘politics of representation and the representation of politics’; he has often explored issues of the responsibilities of individuals and those of society. Shortlisted for the Turner Prize in 1995, he represented Britain at the 49th Venice Biennale in 2001; he won the Turner Prize in 2007.

MARK AERIAL WALLER
Mark Aerial Waller (born 1969, British) graduated in 1993 from Central St Martins College of Art and Design, London, having studied sculpture and film/video; he has exhibited extensively throughout Europe. Working through film and video, drawings and site-specific sculpture and installations, he stages elliptical psychological landscapes, in which fantasy and documentary become almost interchangeable. In 2001, Waller founded the event-based project The Wayward Canon, where archival film and video artworks are reconfigured with audience and spatial considerations.

RICHARD WENTWORTH
Richard Wentworth (born 1947, British) is an artist, curator and teacher currently based at the Ruskin School of Drawing and Fine Art, Oxford. He studied at London’s Hornsey College of Art and Royal College of Art, and has also taught at Goldsmiths College, London (1971-87). He was awarded the Mark Rothko Memorial (1974) and the Berlin DAAD Fellowship (1993-94). Since the late 1970s, Wentworth has quietly emerged as one of the key figures in radically transforming the way we think about sculpture and the work of art. Shunning the monumental gesture, he finds his materials in the everyday world, a world of things and thoughts already made. He is often identified with the New British Sculpture movement of the late 1970s that moved away from heavy construction.

VIVIENNE WESTWOOD
One of the most influential design talents of her time, Westwood has been responsible for influencing fashion throughout her career beginning in the 1970s through to today. In the early 70s she created clothes for the Punk movement and then in the early 80s she was responsible for launching the New Romantic look. In the late 80s she became interested in classic Savile Row tailoring techniques and in the 90s French classic tailoring. Today she is a world renowned British designer who is usually influential not only in fashion circles but in a wider cultural sphere. The V&A museum hosted a major retrospective of her work in 2004, the largest ever exhibition dedicated to a living British fashion designer, currently touring the world. STEPHEN WILLATS
Stephen Willats is an artist working in London since the late 1950s.
Serpentine Gallery Pavilion 2008

Designed by Frank Gehry

20 July – 19 October

The Serpentine Gallery Pavilion 2008 gives England the first built project by legendary architect Frank Gehry. The spectacular structure – designed and engineered in collaboration with Arup – is anchored by four massive steel columns and comprises large timber planks and a complex network of overlapping glass planes that create a dramatic, multi-dimensional space. Gehry and his team took inspiration for this year’s Pavilion from a fascinating variety of sources, including the elaborate wooden catapults designed by Leonardo da Vinci, as well as the striped walls of summer beach huts. Part-amphitheatre, part-promenade, these seemingly random elements make a transformative place for reflection and relaxation by day, and discussion and performance by night.

Serpentine Gallery Pavilion Commission

The Serpentine Gallery Pavilion commission was conceived in 2000 by Julia Peyton-Jones, Director of the Serpentine Gallery. It is an ongoing programme of temporary structures by internationally acclaimed architects and individuals. It is a unique scheme worldwide and presents the work of an international architect or designer who, at the time of the Serpentine Gallery’s invitation, has not completed a building in England. The Pavilion architects to date are: Olafur Eliasson & Kjetil Thorsen, 2007; Rem Koolhaas, with Cecil Balmond of Arup, 2006; Álvaro Siza and Eduardo Sousa de Moura, with Cecil Balmond of Arup, 2005; MVRDV, with Arup, 2004 (unrealised); Oscar Niemeyer, 2001; Toyo Ito, with Arup, 2002; Daniel Libeskind, with Arup, 2001; and Zaha Hadid, 2000. Each Pavilion is sited on the Gallery’s lawn for three months and the immediacy of this year’s Pavilion from a fascinating variety of sources, including the elaborate wooden catapults designed by Leonardo da Vinci, as well as the striped walls of summer beach huts. Part-amphitheatre, part-promenade, these seemingly random elements make a transformative place for reflection and relaxation by day, and discussion and performance by night.

Serpentine Gallery Pavilion Park Nights

Park Nights is a programme of events that run between July and October in and around the Serpentine Gallery Pavilion. Park Nights includes Friday and Saturday Performances, music and film screenings. This year’s programme culminates with the Manifesto Marathon. Please find full programme of Park Nights on the website.

Serpentine Gallery Manfesto Marathon 2008

Serpentine Gallery Manifesto Marathon curated by Hans Ulrich Obrist, Co-Director of Exhibitions and Programmes and Director of International Projects. Held in the Serpentine Gallery Pavilion 2008, designed by Frank Gehry. The Serpentine Gallery Pavilion Commission was conceived by Julia Peyton-Jones, Serpentine Gallery Director and Co-Director of Exhibitions and Programmes in 2000.

Sally Tallant, Head of Programmes and Associate Curator Marathons
Nicola Lees, Public Programmes Curator
Capucine Perrot, Public Programmes Assistant
Mia Jankowicz, Public Programmes Assistant
Dean Kissick, Public Programmes Intern
Q2Q, Event Production
Edited by Nicola Lees, Copy edited Tom Cobbe
Pamphlet designed by Zak Group
Zak Kyes & Grégoire Ambos
www.zakgroup.co.uk
Cover by Hans Ulrich Obrist & Zak Kyes

Special thanks to Christian Boltanski for the conversations that triggered this project.

© Serpentine Gallery, the artist and authors
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying recording or otherwise, without the prior permission of the publisher.

Serpentine Gallery
Kensington Gardens, London W2 3XA
T 020 7402 6075  F 020 7402 4103
www.serpentinegallery.org

Open daily 10am–6pm, Fridays 10am–10pm
Admission free

Sex and the New Way V.1

Do you know (I am sure you do) how the law rules you as long as you breathe?

For the slave who has an owner is bound by law to his owner so long as he breathes. But if the owner dies, the slave is suspended from the law of that owner.

So then if, while the owner breathes, the slave is owned by another, we call the slave a freelancer. But if the owner is dead, the slave is freed from law, so that the slave is not a freelancer, although he is owned by another.

Can you see that you are also not owned by law? You serve another, in sex and spirit, so together you shall bring forth a new way.

When we were slaves, the way set by law worked within our inner folds to bring forth the gift of death.

But now we are suspended from the law, which held us in a deadening, so that we shall serve new fruits, and not the old spirit.

What shall we say then? Is the law sex? Heavens no. But I had not known pleasure in sex and spirit, so together you shall bring forth a new way.

For I had not known pleasure in sex and spirit, so together you shall bring forth a new way.

Now sex in law when the good is present within us as goods.
I do by law for good what is for goods.
I do not know the good from goods.
I find then that law, in good, is in death.

Sex in life after law is the spirit of a new way: a profound lust. It is flesh as reason against law making.

Oh poor randy man that I am! Who will undeaden the stiff sex before the law in me?

The flesh burns like embers. There is no light, only hot ashes from parts of old bodies.

For sex, in the throes of law, seduced me, and killed me.
But the law is the whole, that which makes us wholly here. Justice serves the common good.

Is it, then, the good that brings death to me? God no. But sex brings death when it becomes a good.

We know today law is spirit. But I am flesh, bound by sex.
I want but I will not allow. I would but I will not. Hate is the only symmetry.

If then I do what I would not, in common good, I enact the law.
But then it is not I that do it, but the sex as sex in me.
There are no goods in me. There is will, but not desire for law that makes goods.
I do not know the good from the goods.

Sex and the New Way V.1

For sex, in the throes of law, seduced me, and killed me.
But the law is the whole, that which makes us wholly here. Justice serves the common good.

Is it, then, the good that brings death to me? God no. But sex brings death when it becomes a good.

We know today law is spirit. But I am flesh, bound by sex.
I want but I will not allow. I would but I will not. Hate is the only symmetry.

If then I do what I would not, in common good, I enact the law.
But then it is not I that do it, but the sex as sex in me.
There are no goods in me. There is will, but not desire for law that makes goods.
I do not know the good from the goods.

Now sex in law when the good is present within us as goods.
I do by law for good what is for goods.
I find then that law, in good, is in death.

Sex in life after law is the spirit of a new way: a profound lust. It is flesh as reason against law making.

Oh poor randy man that I am! Who will undeaden the stiff sex before the law in me?

The flesh burns like embers. There is no light, only hot ashes from parts of old bodies.

For sex, in the throes of law, seduced me, and killed me.
But the law is the whole, that which makes us wholly here. Justice serves the common good.

Is it, then, the good that brings death to me? God no. But sex brings death when it becomes a good.

We know today law is spirit. But I am flesh, bound by sex.
I want but I will not allow. I would but I will not. Hate is the only symmetry.

If then I do what I would not, in common good, I enact the law.
But then it is not I that do it, but the sex as sex in me.
There are no goods in me. There is will, but not desire for law that makes goods.
I do not know the good from the goods.

Now sex in law when the good is present within us as goods.
I do by law for good what is for goods.
I find then that law, in good, is in death.

Sex in life after law is the spirit of a new way: a profound lust. It is flesh as reason against law making.

Oh poor randy man that I am! Who will undeaden the stiff sex before the law in me?

The flesh burns like embers. There is no light, only hot ashes from parts of old bodies.

For sex, in the throes of law, seduced me, and killed me.
But the law is the whole, that which makes us wholly here. Justice serves the common good.

Is it, then, the good that brings death to me? God no. But sex brings death when it becomes a good.

We know today law is spirit. But I am flesh, bound by sex.
I want but I will not allow. I would but I will not. Hate is the only symmetry.

If then I do what I would not, in common good, I enact the law.
But then it is not I that do it, but the sex as sex in me.
There are no goods in me. There is will, but not desire for law that makes goods.
I do not know the good from the goods.

Now sex in law when the good is present within us as goods.
I do by law for good what is for goods.
I find then that law, in good, is in death.

Sex in life after law is the spirit of a new way: a profound lust. It is flesh as reason against law making.

Oh poor randy man that I am! Who will undeaden the stiff sex before the law in me?

The flesh burns like embers. There is no light, only hot ashes from parts of old bodies.
Yvonne Rainer

1965

No to spectacle.
No to virtuosity.
No to transformations and magic and make-believe.
No to the glamour and transcendency of the star image.
No to the heroic.
No to the anti-heroic.
No to trash imagery.
No to involvement of performer or spectator.
No to style.
No to camp.
No to seduction of spectator by the wiles of the performer.
No to eccentricity.
No to moving or being moved.

2008

Avoid if at all possible.
Acceptable in limited quantity.
Magic is out; the other two are sometimes tolerable.
Acceptable only as quotation.
Dancers are ipso facto heroic.
Don’t agree with that one.
Don’t understand that one.
Stay in your seats.
Style is unavoidable.
A little goes a long way.
Unavoidable.
If you mean “unpredictable,” that’s the name of the game.
Unavoidable.

Park Nights

Supported by

Media Partner

Serpentine Gallery Pavilion 2008
Designed by Frank Gehry

Sponsored by

With

Media Partner

Advisors

Platinum Sponsors

Gold Sponsors

Silver Sponsors

Bronze Sponsors

Café

Supported by

Serpentine Gallery