



PIERRE BAL-BLANC  
DRAFT SCORE FOR AN EXHIBITION

12' + 10'  
BERLIN 07/2010

Italians, 2010[]  
Tee-shirt from Madonna Research Project[]  
Vier5 & Whiting[]  
[]  
Bermudas in toweling/linen, 2011[]  
Vier5[]  
[]  
Vier5 bag, 2008. []  
[]  
Résistance, 2006[]  
Shoelaces undone. []  
Roman Ondak []  
[]  
Kabul Time, 2010[]  
A clock that displays the local time in Kabul, Afghanistan. []  
Jens Haaning []  
[]  
Glass Clean Water (Idea -- Object), 1964[]  
Glass pure water []  
Július Koller []  
[]  
Garbage Bag, 1996[]  
A rubbish bag filled with air from the space where it is  
exposed. []  
Ceal Floyer []  
[]  
Composition, 1960 /13[]  
Announce to the audience when the piece will begin and  
end if there is limit on duration. It may be any  
duration. Then announce that everyone may do whatever  
he wishes for the duration of the composition. []  
La Monte Young []  
[]

pull hard to open/tirez fort pour ouvrir

[]  
Drip Music (Drip Event), 1959-1962[]  
A source of flowing water and an empty recipient posed  
in a way that allows the water to fall into the recipient. []  
George Brecht []  
[]  
Composition, 1960 /10 to Bob Morris []  
Draw a straight line and follow it []  
La Monte Young []  
[]  
String Quartet, 1962[]  
Shaking hands. []  
George Brecht []  
[]  
Homage to La Monte Young, Jan 12, 1962[]  
(preferably to follow performance of any composition of  
1961 by LM.Y.) []  
Erase, scrape or wash away as well as possible the  
previously drawn line or lines of La Monte Young or any  
other lines encountered, like street dividing lines, ruled  
paper or score lines, lines on sports fields, lines on gaming  
tables, lines drawn by children on sidewalks etc. []  
George Maciunas []  
[]  
untitled (2 x DIN A4 paper sheets, biafine), 2004[]  
Marie-Cool Fabio Balducci []  
[]  
A cup of sea water poured upon the floor, 1969[]  
The artist may construct the work []  
The work may be fabricated []  
The work need not to be build []  
Each being equal and consistent with the intent of the  
artist the decision as to condition rests with the  
receiver upon the occasion of receivership. []  
Lawrence Weiner []  
[]  
Aeroplano (Day after Day, A Family Life), 1973-1974[]  
Pier Paolo Calzolari []  
[]  
Very slowly turn whatever you are doing at any time  
into its opposite, 1969[]  
From Scratch book. []  
Cornelius Cardew

tirare con forza per aprire/  
ziehen, schwer zu öffnen

that's what I propose to share with you

Art today is re-investigating these dimension with a strong preception for the possions of people

but "love is not the answer" said Terre Thegnitz "post-Industrial love is just another ideological device facilitating a division between "public" and "private" space, and is complicit with such a division's basis in inequality and exclusion"

Love is a dimension like time and space  
said the english composer Cornelius Cardew

Script - scenario - noise or non idiomatic piece - algorithm - protocol  
(Arakawa\_Wedemeyer\_Martin\_Zmifewski\_Vigier/Apertel\_Vier5\_Thegnitz)

At the time of cognitive capitalism the artist and the audience through his way of detourning the use invent tools to counter the score of capitalism  
Tools like  
The contingency

My intention is to bring together artists as well as audiences in various disciplines  
who practice improvisation, indeterminacy, open form in other words  
This exhibition open to everybody will continue to produce creation by the expansion of the people involved

My goal is to kill the spectator in order to make art exist  
Said Isidoro Valcarcel Medina  
"Yes, the spectator does exist if the art doesn't"

Not to presenting you documents but rather showing pieces directly  
Selecting pieces available for activation through statement, score or prescription  
Articulating 3 different generations of artists (included dead artists) in the way to build a virtual dialogue between them

Building a space continuum made by time bracket  
Reducing the production of the display at the minimum  
- leaving no remains  
- involving you as well as me beyond the  
The audience gender and the curator gender

Processes of creation and investigation  
That will lead not to a finished object/BUT  
Access to situations=

An Exhibition  
An Exhibition

For example Charles Fourier plead for a ductility, a plasticity of the pulses  
the intellect is - as a Repulsion-, the thought of the pulsion  
we could say that  
the intellect is the reverse side of impulsion.

If we are concern about plasticity, we can thus say that  
it denies fracture in the reality without being an "demonstration" at all  
Plasticity opposes the linearization and isolation functions  
In biology, plasticity is the ability of a trait in an organism to adapt to a given environment.

In my sense that's about exactly the opposite and that's called PLASTICITY  
So what THIS EXHIBITION is about :  
Dis - am - bi - tion

Precisely: the etymological meaning of formalism is  
The danger to talk about WHAT?  
is to fall down FORMALISM

Like Isidoro Valcarcel Medina said in his text titled "The Suspended Spectator"  
"The spectator only exists because that world of creativity is deformed"

Artist or Audience?  
what is your sex ?  
in way to underline the regression of our contemporary entertainment society

For example in posing an other more ambiguous question  
in the frame of this exhibition,  
associated to this show and to extend this issue in our present time,  
and by the artistic strategies of the seventies

the question asked by "The Death of the Audience"  
One of my goal is to follow  
the disappearance of the artist, the question of gender, the notion of participation, the audience, etc)

On the other hand, it is at the level of the spectator  
that this question comes to be crystallized from the 1960's to the present day  
the disappearance of the artist, the question of gender, the notion of participation, the audience, etc)

In effect, the heterosexual male artist is the figure around which  
everything is focused in the art of the turn of the twentieth century  
(art for art's sake, the various artistic manifestos, auto-reflexivity, etc.)

The alternative to emancipation and alienation of the audience is certainly one of the principal stakes  
of the postmodern periods  
The limiting accent given to the role and mission attributed to the artist

The title of the exhibition testifies to this change  
in that it breaks with  
the limiting accent given to the role and mission attributed to the artist

That is what I have introduced with the exhibition "The Death of the Audience" at Secession in Vienna  
in summer 2009.  
"« invitation card / 0 bituary »

like artist function  
and audience function  
It is about art process beyond the distinction between function

What it is about - it is about ART run by functions equally adopted by artist and audience  
Which is US or the Community and the question about the distribution of the roles in the society

Before to arrive to the "why" level - I would introduce earlier an other parameter to break down the  
conventional communication diagram made on [MISSION and RECEPTION]  
The answer is CREATION

To start on what it is about?  
Contemporary art  
Artist practice - Artist  
Work of art - Piece

I turn now slowly - what I am doing - into its opposite  
That is to say a didactic presentation of my proposal for an exhibition  
--As prescribed by the last piece of Cornelius Cardew,

So what, How and why?  
So what, How and why?

So what, How and why?  
So what, How and why?

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So what, How and why?  
So what, How and why?

So what, How and why?  
So what, How and why?

# WHAT I SCORE FOR AN EXHIBITION

We are a succession of discontinuous states. The language deceives us.

So long we depends on this code, we believe to our continuity

So what kind of plasticity Art and creation are proposing ?

it is a language beyond formalism, a plasticity where all languages can be mobilised without that none is dominant

Continuity and discontinuity as well as attraction and aggression are part of this art language and that's only the exhibitions who give the chance to experiment all the spectrum of this process

So to conclude on WHAT ? after Creation and plasticity

the answer is: "Exhibition" as the only valid paradigm who is able to resolve the contemporary challenge for the creation in the era of global communication.

Facing the screen my body is useless

on the contrary The exhibition economy involve all our cognitive sense!

To follow and conclude on How

Because I will leave the "why level" open to improvisation, to your question and our discussion, basically where the "why" has to be!

Talking about how

We have to beware because the issue also contains the danger of being Mannerist!

With this presentation, I am currently give you an example on how I am proceeding in a given time, space and circumstances.

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