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W/A

P.V.U.

OMONA'S VOEDSELUITZENDING

P.V.U.

P.V.U.

OMONA'S PLANTENBOTER

P.V.U.

■ WIE

P

OMONA'S
LANTENBOTER

koopt
koopt

RIMA waar voor den
RIJS billijksten

?

waarom ■

GOEDE PLANTENBOTER
MOET

- ten 1^e bereid zijn uit uitgezochte cocosnoot
- ten 2^e vrij zijn van dierlijke vetten
- ten 3^e zeer zuiver zijn en fijn van smaak
- ten 4^e zoo versch mogelijk zijn
- ten 5^e een laag watergehalte en
- ten 6^e hoge voedingswaarde hebben

**P.V.U. PLANTENBOTER
VOLDOET**

aan alle genoemde eischen omdat bij de fabricage inzake grondstoffen en bereiding zoodanige voorwaarden en waarborgen gesteld zijn, dat op grond daarvan

P.V.U. PLANTENBOTER
aan alle genoemde eischen

onvoorwaardelijk voldoen **MOET**

BEWIJS daarvoor is, dat aan

P.V.U. PLANTENBOTER
de voorkeur wordt gegeven boven
alle andere soorten, zelfs die als
„de beste”, „de fijnste”, „de allerfijnste”,
aangeboden worden]

MEVR. v. M. M. schrijft in de Vegetarische Bode [N^o. 3, 10 Mrt. 1923]

*„Ik ooit heb ik er toe kunnen komen om de natuurboter van de ont-
bijlafsaf weg te laten; maar sedert ik Plantenboter van „Zomona”
heb, gebruik ik ook daar geen natuurboter meer.”*

MAAR

 wel de

Beste voor den
illijksten prijs

P.V.U.

P LANTENBOTER
kost **32½ Ct**
per pakje van ½ pond

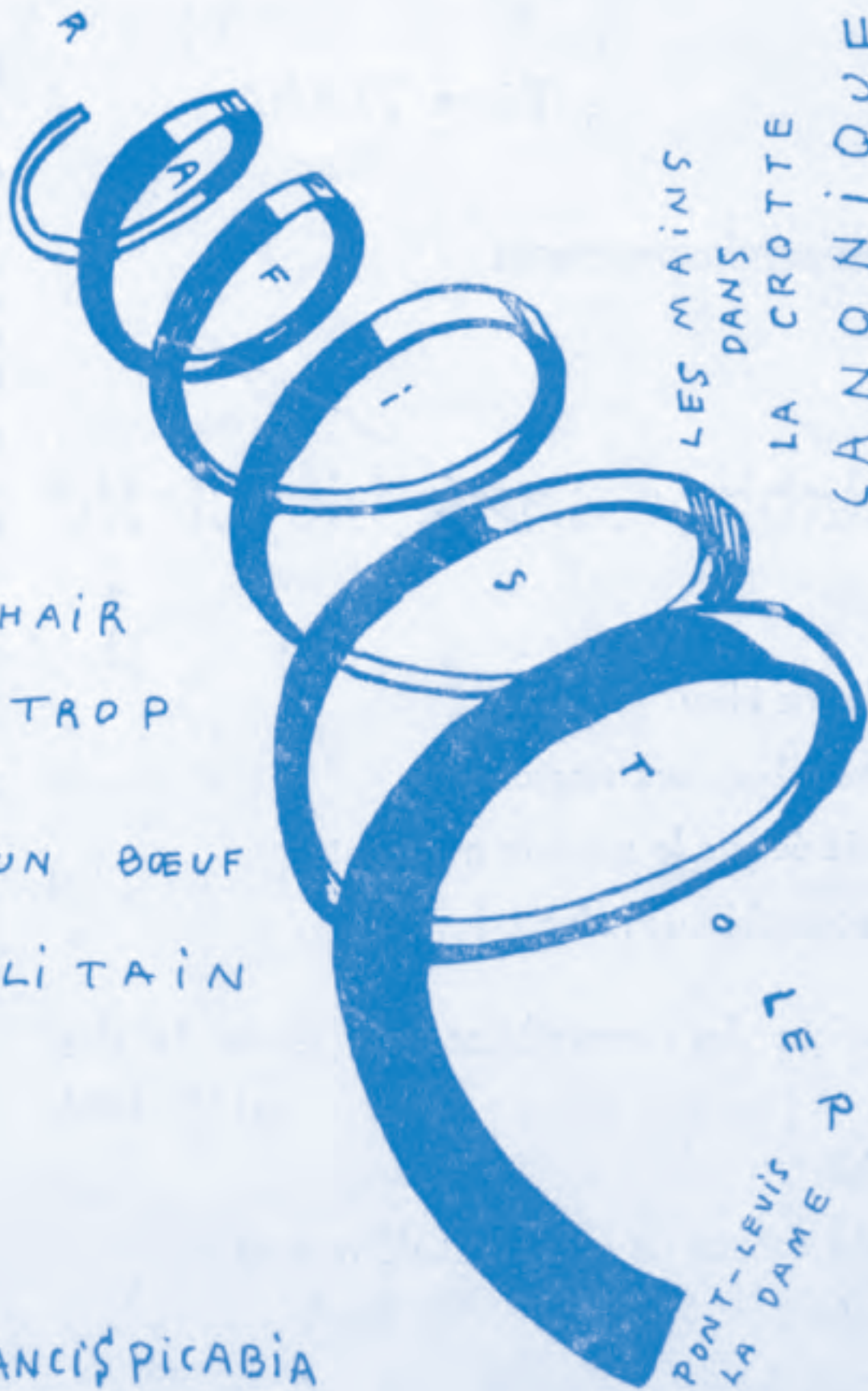
P.V.U.

PRIJS
Er zijn plantenboters in verschil-
lende prijzen; voor de goedkoopste
wordt de meeste reclame gemaakt



Vladimir Tatlin / Monument to the Third International / 1919

DAME!



LES MAINS
DANS
LA CROTTE
CANONIQUE

LA CHAIR
QUI A TROP
BU
EST UN BŒUF
NAPOLITAIN

FRANCIS PICABIA

LE PONT-LEVIS
DE LA DAME
SON

Meaning is a Design

Each person puts their world together – each person translates the world into their world – through a complex calculus based not on logic or reason or objectivity, but on emotion. You see what you believe. Believing is seeing, not the other way around. Belief bends data and facts to its will. Messages going up from the limbic system (the brain's emotional center) to the frontal lobes far outnumber the messages travelling in the other direction. Emotion rules the roost.

It is in this sense that it can be said everything is counter-culture. Even when one accepts a precept of their prevailing culture, one does so on his or her own terms. This process is constant and without remedy. This incessant translation process is inherent in how the mind works. There is no way around it, nor should there be. It's what makes us human.

The making of meaning is something everyone does, but each person does it from the point of view of their own worldview, their own temperament, and their own habitual ways of explaining and justifying how their world works.

We humans do not make replicas of some objective world. What humans do is work on so-called "reality" to bring it in line with our own sensibility. Our eyes do it, our cognitive apparatus does it, even our memory does it: all reworking what is encoded and decoded as our mind sculpts the world into something we can simply come to terms with. Perception and thinking are active processes.

Even when an individual accepts an aspect of culture whole-heartedly, that person is not blindly duplicating it in thought or in behavior. Culture moves as if flowing through a subterranean passageway that each of us has unconsciously carved out by our own biology, history, and personality.

Mass agreements that give rise to collective memory are still buttressed by this engine of individual interpretation. Take that man standing in front of a tank in Tiananmen Square. That man wasn't thinking about that moment as "counter-culture" or as an act of defiance. He was articulating something that came from deep within him, such that if he didn't do that act, he couldn't be himself, and that would have amounted to psychological suicide. What really made that act part of collective memory was that the majority of people read into that act a common theme. The one I thought was like me, I now realize has turned against me. However, the details of that betrayal story vary across individuals.

At first glance, this might seem like an odd idea: If everything is counter-culture, how can there be a culture? Counter needs a non-counter to be a counter-_____. However, this is a conundrum that has a resolution that maintains the paradox that everything is counter-culture.

We Each Are Now “Between” Culture

Culture is the narrative web that girds our making of meaning. Culture is something people can lay their heads on and rely on to situate themselves. Culture provides each of its members a path from which to seek a way to maximize self in relation to itself, the group, the society, the world, and the cosmos. Culture provides an intersecting set of narratives about how the world works, about causality, about what others are like, and how time and space operate.

But the world is in a peculiar situation nowadays: the world is between mythologies. The narrative web that culture usually provides is now asunder, or at least quite porous. In the place of the narrative assurances that culture once provided is now insinuated a sense of unpredictability. We are not what we once were and we do not yet know what we will become. We are in a liminal state. This state is anxiety provoking but also implies opportunity.

There is currently even more than normal room for individual interpretation. Everything is counter-culture.

The World is More Complex Than Ever Before

Stevie Wonder, in his album, *Songs In the Key of Life*, gave voice to the words: “Love’s in need of love today.” What the world also needs now – particularly now – is imagination. Imaginative is now a necessity, not a luxury. This is because today most things are complex; nothing is all of one piece anymore. Everything is a mash-up of cashmere and sawdust, of love and hate, of good and not so good.

Ambiguity is far more prevalent than actionable absolutes. This is a huge change from the past and reflects a changed world. Change in terms of levels of complexity.

It’s not uncommon that when faced with complexity, a person’s or an institution’s first impulse is to simplify – for example, concentrate on one aspect of a situation and put aside the rest; or go for the least common denominator between various factors. These are ways to avoid reanimating the intricacy of real life.

In contrast, we have Bruce Springsteen – “The Boss” – saying at SXSW 2012: “If you are able to keep two completely contradictory ideas alive and well inside your head and heart, if it doesn’t drive you crazy, it will make you strong.” Who’s right? Can we deny “The Boss?” I think not.



Marcel Duchamp / Bicycle Wheel / 1913



Alexander Rodchenko / Portrait of Osip Brik / 1924

For if Shakespeare was alive today he would have to rewrite his famous soliloquy. “To be or not to be” would now have to be transformed into “To be AND not to be.”

The world of “To be or not to be” is a now quaint illusion. The world we live in today is the world of AND, and dealing with that world requires an imaginative mind.

Metaphor: Tension / Opposition / Change / Borders / Duality

Dealing with complexity requires having many experiences and many different kinds of experiences. This allows for cross-fertilization or co-mingling from which new relationships can be seen, new associations made, and new connections conceived of between seemingly unrelated things. The imagination relies on associative thinking to bring forth new meanings.

I have talked with and observed two Nobel laureates and each engages in what I, mistakenly at first, called “seemingly off-topic thinking.” In fact, they both were in a constant metaphorical search. This was natural for them. Like a great jazz musician, each laureate was a sponge to many kinds of influences, and they improvised off of that to combine, re-combine, and stretch across experiences and disciplines to create their new.

I remember Gregory Bateson, eminent biologist and systems theorist, saying, “Logic is a very elegant tool, but logic alone won’t quite do...because that whole fabric of living things is not put together by logic...Metaphor is right at the bottom of being alive.”

The neuroscientist, V.S. Ramachandran, writing in his book, *The Tell-Tale Brain*, proposes that when a person has a certain damaged brain area, that person cannot make or comprehend metaphors; suggesting the presence of this capacity for metaphor was selected through evolution.

In making metaphor, one’s imagination, whether confident or full of doubt, is persistent. It wants to, needs to, push through until it finds what, until that moment, it didn’t know it was looking for.

Paul Simon, the great songwriter, is a good example of a metaphor-maker. In creating *Graceland* – the album and the song – he came back to the US from South Africa with the phrase in his head, “I’m going to Graceland.” He couldn’t get it out of his head even though he told himself he had to put that phrase aside. As he said, “After all, what does Graceland have to do with South Africa?” But no matter how hard he tried he couldn’t get this phrase out of his mind. So he trusted his unconscious and eventually made a trip to Graceland. While driving up Highway 41 from New Orleans, a sentence came to him: “The Mississippi Delta was shining like a national guitar.” This metaphor helped him understand why he was making the album. America took African music and mixed it with the blues to create jazz. Rock and roll appropriated that music and now he was returning the favor, mixing pop and rock and roll and country with an African groove,

and bringing that back to Africa. That kind of metaphor building is the story of *Graceland*...is the imaginative mind at work.

Integrating Opposites to Create the New

One's ability to deal imaginatively with complexity also requires one to make stories and stories-of-stories in order to find underlying patterns that link contradictory things. This demands focus and concentration (to have "aloneness": momentarily putting aside external "shoulds") so one can jump up a level of abstraction and not be literal, freeing one to discover the essence of operative base concepts. Under these conditions one's imagination is living at the level of ideas. The mind is both focused and nimble.

By defining a pair of opposites, the imagination seeks to entertain how each entity works (i.e., their assumptions, presuppositions, and process dynamics). It then identifies the primary, absolute difference between seeming opposites...and their hidden, underlying similarities, if any. Next it asks, "What are the primary retentions from each entity?" and, "How can one of the entities support the other?" Finally, it focuses on, "How can a beneficial integrated model be created?"

In pursuit of addressing a complex and paradoxical situation, the imaginatively integrative mind also often exaggerates, distorts, and combines – knowingly. To address complexity and its paradoxical expressions, the imagination finds ways to juxtapose the concrete and the conceptual.

It's also noteworthy that the imagination commonly operates under a "Not Just Yet" rule. Under this decree, the mind doesn't have to be too logical...not just yet. It assumes no action is necessary...just yet. It assumes that right now, mental activity is everything. The imaginatively integrative mind also doesn't include everything...just yet. For now, it leaves out one or two determining factors to make a less-determined space to explore in. Miles Davis called this "eliminating the fat." Paul Simon calls this a "beautiful emptiness."

Art and Design Can Lead the Way

Miles Davis and Paul Simon bring a point to mind: artists live in the land of sensuality (the five senses), curiosity, and openness. They are storytellers that tell stories of people-in-life in a way that reveals something about what is already well known but not known well. Non-linearity, surprise, and paradox comprise the artist's natural habitats of mind.

Artists and designers show us what can be made from the imagination—what is possible when one blends cultures, on-the-fly impulses, and expertise. Such a fusion allows for a new and complex mixture of personalities, ethnicities, heritages, knowledge, and technique.

The world is complex and the mind is orchestrated by emotion. These are not obstacles. These both are opportunities.

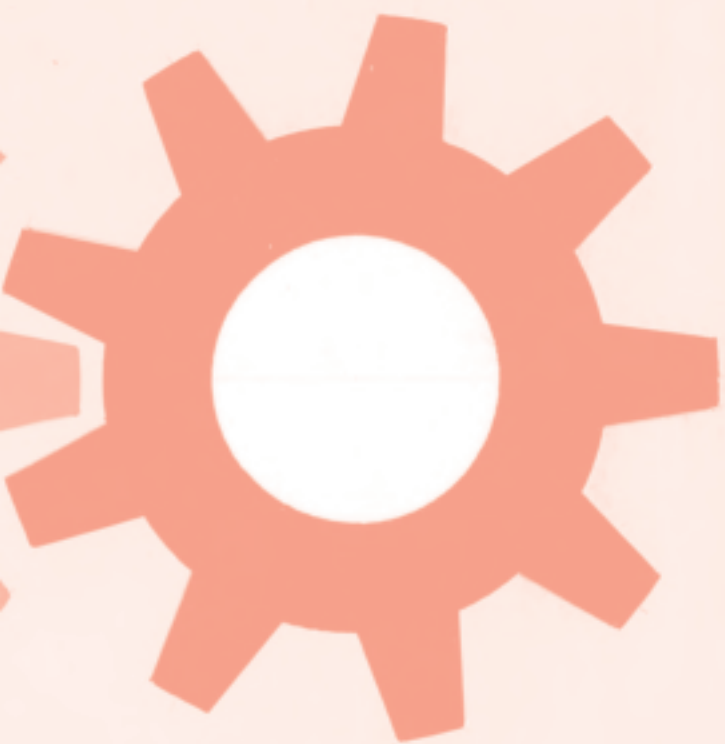


IL PLEUT

Il pleut des voix de femmes comme si elle était morte même dans le souvenir
c'est vous aussi qu'il pleut merveilles rencontres de ma vie ô gouttelettes
et ces nuages cabrés se prennent à hennir tout un univers de villes auriculaires
écouté s'il pleut tomber les liens que le regret et l'ennement haut et bas
écouté tomber les liens que le regret et l'ennement haut et bas

GUILLAUME APOLLINAIRE





MUN.





Klaus Staeck / Die Ordnung / 1970



WIE	WIE		W
WIE	WIE		W
WIE			W
WIE			W
W	WIE	W	W
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oblique
and
play
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diagonal
zig
zag
moves
reveal the
of
freedom



Black Power Salute at Olympic Games / Mexico City / 1968

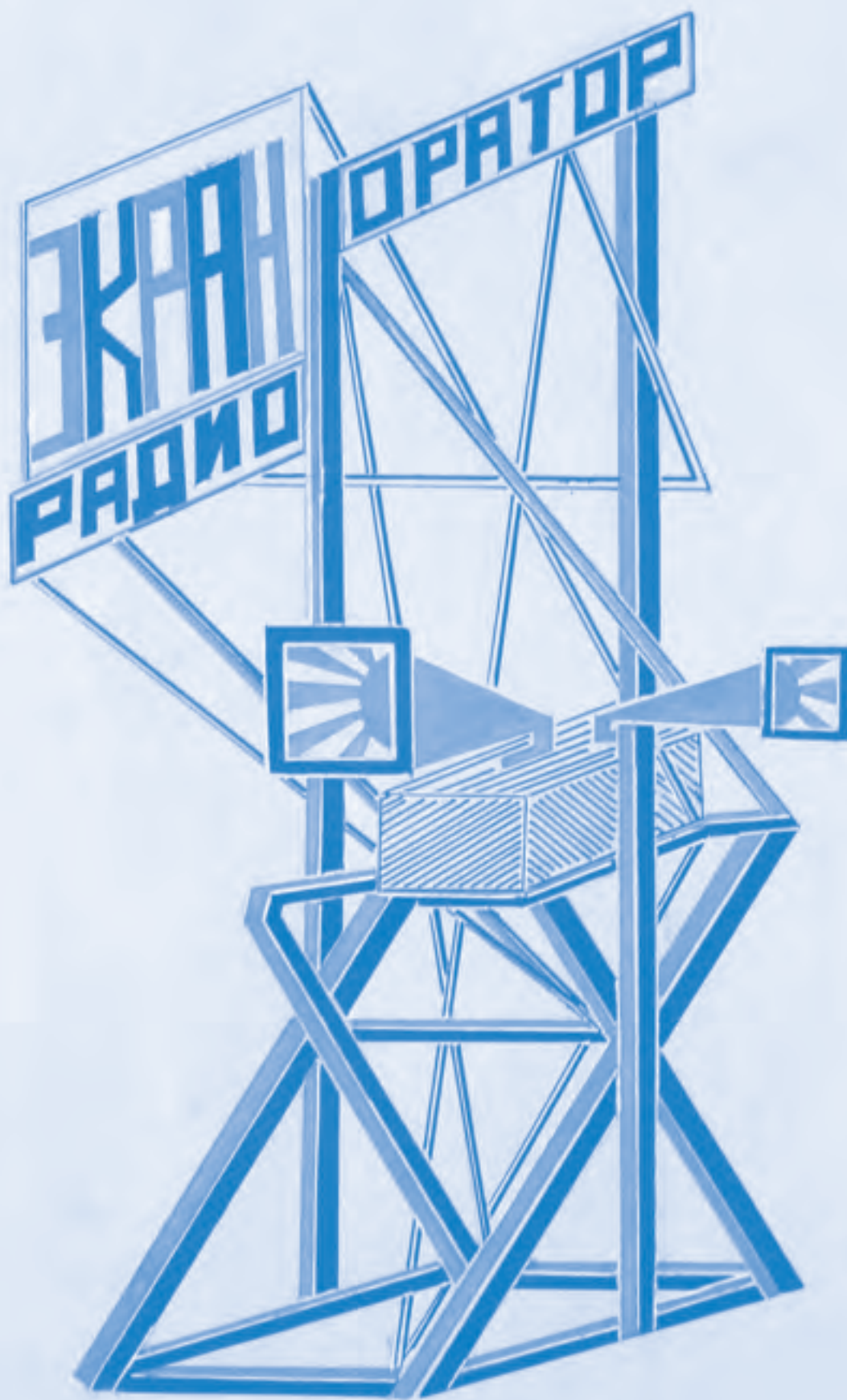
Ferguson Solidarity March / New York / 2014



Tahrir Square / Egypt / 2011

MÁCZA





G. Klutskis



Holly Black / Untitled / 2010



Edward James / Las Pozas / 1962–1984

MERZ

LESEN SIE ZEITSCHRIFT **MERZ**
LESEN SIE ZEITSCHRIFT



In **REVO** LUTION N

ANNA BLUME

DENATURIERTE POESIE MIT GESANG

TATA
TATA

Tui

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Tui

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tiLLALALA tiLLALALA
tui tui tui tui tui tui tui tui

ZAHLENLYRIK — LEISE-ROLLEN — BELLENDER HUND

OGRAZM

TÄNZE

TY
WAN
RAYN

ORTRAG

DIE GE
ALS S

MAN
MAN

Phonet



DADA IST DER SITTICHE ERNST U
Niemand soll ohne dadaistischen Trost
Unerwartete Einlagen.

7-MATINÉEN

DER BLINDE ZUSCHAUER. SCHEINWERFER. 4 PERSONEN

DRUCKEREI: LEUNIS & CHAPMAN

KURT SCHWITTERS
RAOUL HAUSMANN



PSI-STEP
G-WANG-BLUES
NBOWS



ESETZE DER LAUTE
EELLENMARGARINE

Neu!

DADAISTISCHE SEEFahrt
FEST vom fliegenden MAIKÄFER
FEST vom BRUMKREISEL
DIE GESCHICHTE DES JOSEF GNOI
ische Dichtungen

NSERER ZEIT.

st das alte Jahr beschließen

KOLUMBUS
D. R. P.





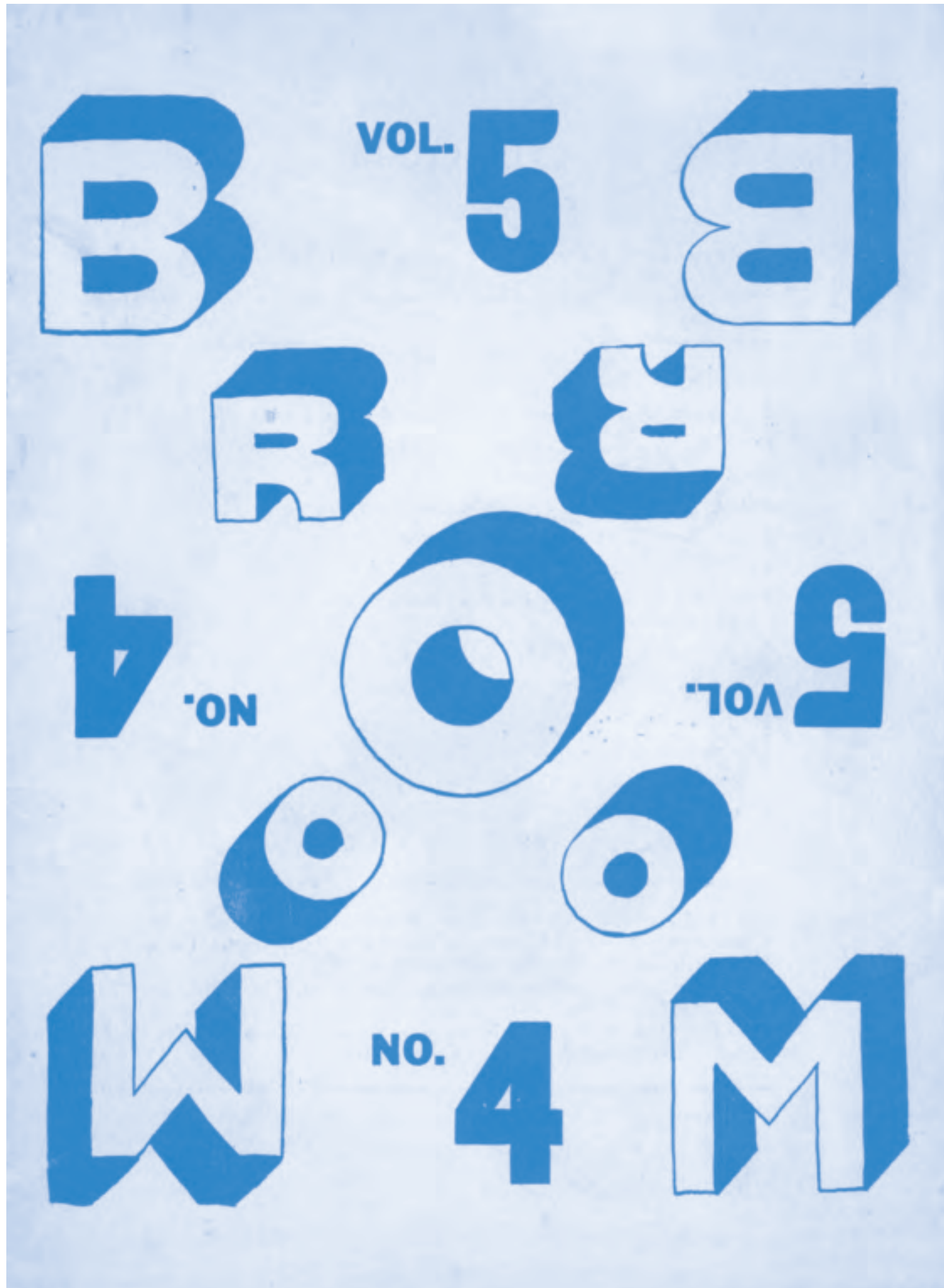
Oskar Schlemmer / Das Triadische Ballett / 1927



What is architecture? The crystalline expression of man's noblest thoughts, his ardour, his humanity, his faith, his religion! That is what it once was! But who of those living in our age that is cursed with practicality still comprehends its all-embracing, soul-giving nature? We walk through our streets and cities and do not howl with shame at such deserts of ugliness! Let us be quite clear: these grey, hollow, spiritless mock-ups, in which we live and work, will be shameful evidence for posterity of the spiritual descent into hell of our generation, which forgot that great, unique art: architecture. Let us not deceive ourselves, in our European arrogance, that the wretched buildings of our era could alter the overall picture. All our works are nothing but splinters. Structures created by practical requirements and necessity do not satisfy the longing for a world of beauty built anew from the bottom up, for the rebirth of that spiritual unity which ascended to the miracle of the Gothic cathedrals. We shall not live to see it. But there is one consolation for us: the idea, the building-up of an ardent, bold, forward-looking architectural idea to be fulfilled by a happier age that must come. Artists, let us at last break down the walls erected by our deforming academic training between the 'arts' and all of us become builders again! Let us together will, think out, create the new idea of architecture. Painters and sculptors,

break through the barriers to architecture and become fellow builders, fellow strugglers for the final goal of art: the creative conception of the cathedral of the future, which will once again be all in one shape, architecture and sculpture and painting.

But ideas die as soon as they become compromises. Hence there must be clear watersheds between dream and reality, between longing for the stars and everyday labour. Architects, sculptors, painters, we must all return to the crafts! For there is no ‘professional art’. Artists are craftsmen in the original sense of the word, and only in rare, blessed moments of revelation that lie outside the power of their will can blossom unconsciously from the work of their hands. Painters and sculptors, become craftsmen again, smash the frame of salon art that is around your pictures, go into the buildings, bless them with fairy tales of colour, chisel ideas into the bare walls – and build in imagination, unconcerned about technical difficulties. The boon of imagination is always more important than all technique, which always adapts itself to man’s creative will. There are no architects today, we are all of us merely preparing the way for him who will once again deserve the name of architect, for that means: lord of art, who will build gardens out of deserts and pile up wonders to the sky.





Yves Klein / Leap into the Void / 1960

1

BLAST First (from politeness) ENGLAND

CURSE ITS CLIMATE FOR ITS SINS AND INFECTIONS

DISMAL SYMBOL, SET round our bodies,
of effeminate lout within.

VICTORIAN VAMPIRE, the LONDON cloud sucks
the TOWN'S heart.

A 1000 MILE LONG, 2 KILOMETER Deep

BODY OF WATER even, is pushed against us
from the Floridas, TO MAKE US MILD.

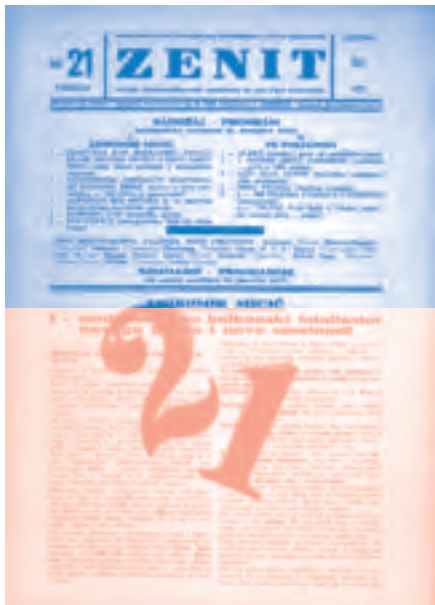
OFFICIOUS MOUNTAINS keep back DRASTIC WINDS SO MUCH VAST MACHINERY TO PRODUCE

THE CURATE of "Eltham"
BRITANNIC ÆSTHETE
WILD NATURE CRANK
DOMESTICATED

POLICEMAN
LONDON COLISEUM
SOCIALIST-PLAYWRIGHT
DALY'S MUSICAL COMEDY
GAIETY CHORUS GIRL
TONKS

BLESS

Bridget	Berrwolf	Bearline	Cranmer Byng
Frieder Graham	The Pope	Maria de Tomaso	
Captain Kemp	Munroe	Gaby	Jenkins
R. B. Cuninghame	Grahame	Barker	
	(not his brother)	(John and Granville)	
Mrs. Wil Finnlmore	Madame Strindberg	Carson	
Salvation Army	Lord Howard de Walden		
Capt. Craig	Charlotte Corday	Cromwell	
Mrs. Duval	Mary Robertson	Lillie Lenton	
Frank Rutter	Castor Oil	James Joyce	
Leveridge	Lydia Yavorska	Preb. Carlyle	Jenny
Mon. le compte de Gabulis	Smithers	Dick Burge	
33 Church Street	Siever	Gertie Millar	
Norman Wallis	Miss Fowler	Sir Joseph Lyons	
Martin Wolff	Watt	Mrs. Hepburn	
Alfree	Tommy	Captain Kendell	Young Ahearn
Wilfred Walter	Kate Lechmere	Henry Newbolt	
Lady Aberconway	Frank Harris	Hamel	
Gilbert Canaan	Sir James Mathew Barry		
Mrs. Belloc Lowdnes	W. L. George	Rayner	
George Robey	George Mozart	Harry Weldon	
Chaliapine	George Hirst	Graham White	
Hucks	Salmet	Shirley Kellogg	Bandsman Rice
Petty Officer Curran	Applegarth	Konody	
Colin Bell	Lewis Hind	LEFRANC	
Hubert	Commercial Process Co.		





Ruptures and Continuities

I wish to share the experience of a group to which I belonged during the 60s. The process of this group may be useful, I understand, to consider certain problems related to this conference and to reflect on various activist practices today. This presentation also allows me the opportunity to talk about some preoccupations of my work related to the archive I have been constructing since those years, and my actual experience at El Levante and the Red de Conceptualismos del Sur.

The Group of Avant Garde Artists from Rosario (Argentina) was born from certain critical positions related to art and the searching out of new languages and materials, with the idea that traditional resources were obsolete and useless in the society we were living in.

I am referring to an experience that took place more than 40 years ago, to the process of radicalization and political compromise of a collective of artists that found themselves in contradiction with their own practices and tried to discover other definitions of art and other roles for the artist.

The relation between subject and context, between imagination and creative process in hostile backgrounds raises questions and provokes actions that oppose the status quo. Along the process of these searches and investigations, our productions transformed themselves, and at the same time we were transformed.

This reconstruction of ourselves from art practice took place as a group and made us realize that artists can get rid of museums and art institutions and can assume the organization and production of the conditions of the perception of their work in order to install it in other social contexts conceiving artistic practice as political practice.

Tucuman Arde's aim was to question the politics of a totalitarian government by means of images, texts, and reports that denounced the fallacies of its perversions. The possibilities afforded by thinking about the potential of image and word drove us to propose an action of counter-information, developed in different moments and spaces, on the social crisis that was taking place in the region.

Tucuman Arde has been analyzed from different points of view, from different angles and perspectives. We can erect many stories regarding what T.A. was, of its different stages, of the exhibition, of the efficacy or otherwise of its denunciation. But what is seldom mentioned is what T.A. meant to us, the participants. I would like to focus on this.

T.A. was an experience that modified us structurally; a group project that while taking place modified us, politicizing us. T.A. constituted us as subjects. Artistic practice not only produces modifications inside the art field, expanding borders, but also within the human being itself and thus within the social group where it works.

It is here that I find the potential of these actions and of this period, in the liberating energy that they have and the possibilities they offer – in thinking it is possible to step outside imposed canons, to conceive other spaces for art apart from galleries and museums, of creating other publics, of artists speaking about their work and their ideas, of writing about their interests and worries, of theorizing about problems with which they deal and being able to produce and distribute their production by creating new mechanisms of visibility. That it is possible to create autonomous spaces to exercise transversal practices. To conceive production from field investigation and denounce a social reality through a documented registration which involves the public in an aesthetic experience appealing to all its senses, exploring the use of new languages in the search of new associations in the political field.

We strove not only to inform. We did not appeal exclusively to the brain; we wanted to provoke a sensory experience that could produce knowledge, and for that we needed to break free from institutionalized forms, from legitimized places, imposed canons, and to risk some new paths on which to embark.

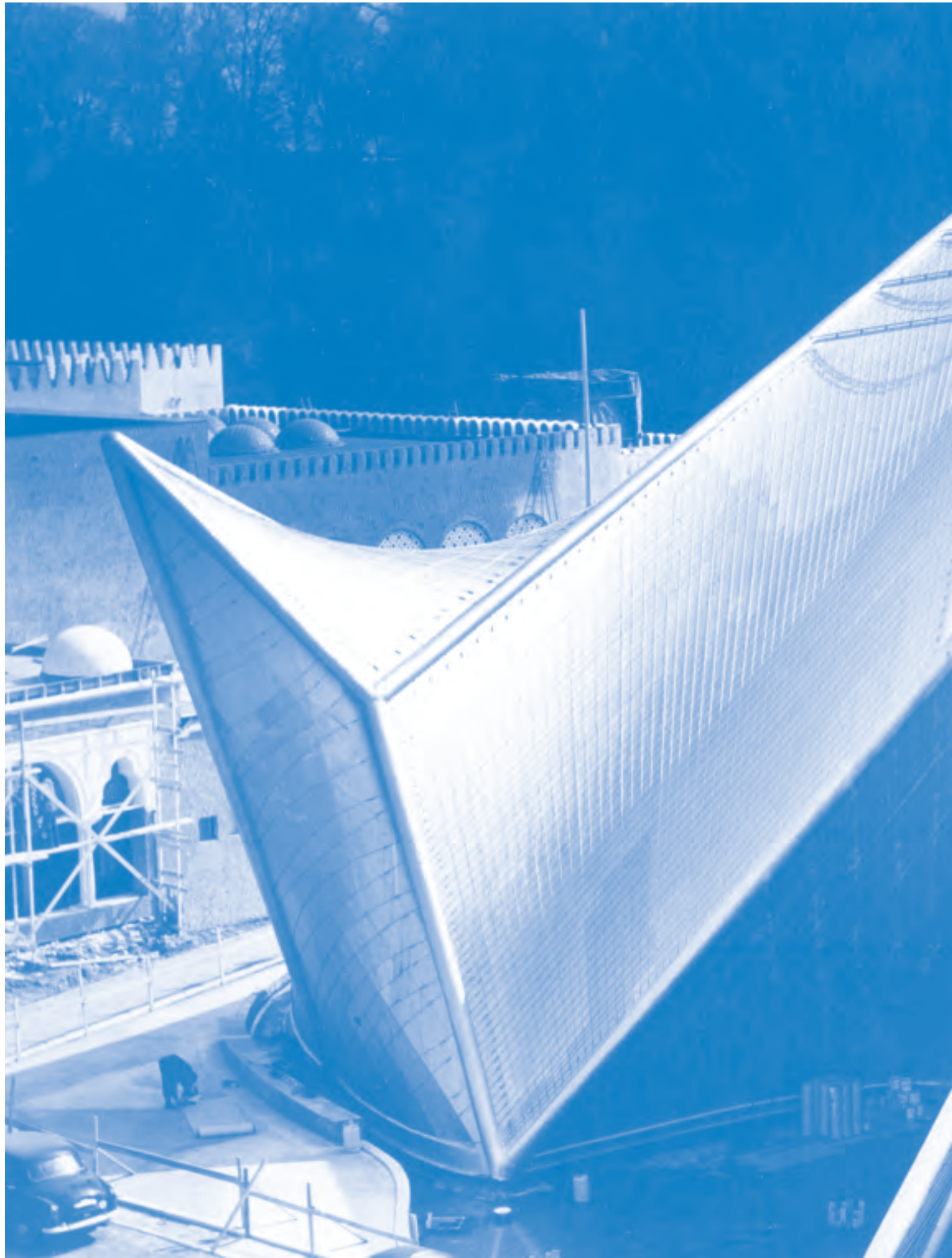
The time of the group was short but intense. Soon after it came together, the group was dissolved. We could not find the way toward a continuous alternative practice. Different political and ideological points of view arose. Rooting in the most radical labor unions was no longer possible. The group broke. For a long time afterward we, the members of the group, stopped our artistic production to commit ourselves to different political activities.

After many years some came back to art, but in doing so they had to reinvent it in a different context. One companion died in political struggle. Others went into exile and some never returned to the artistic field.

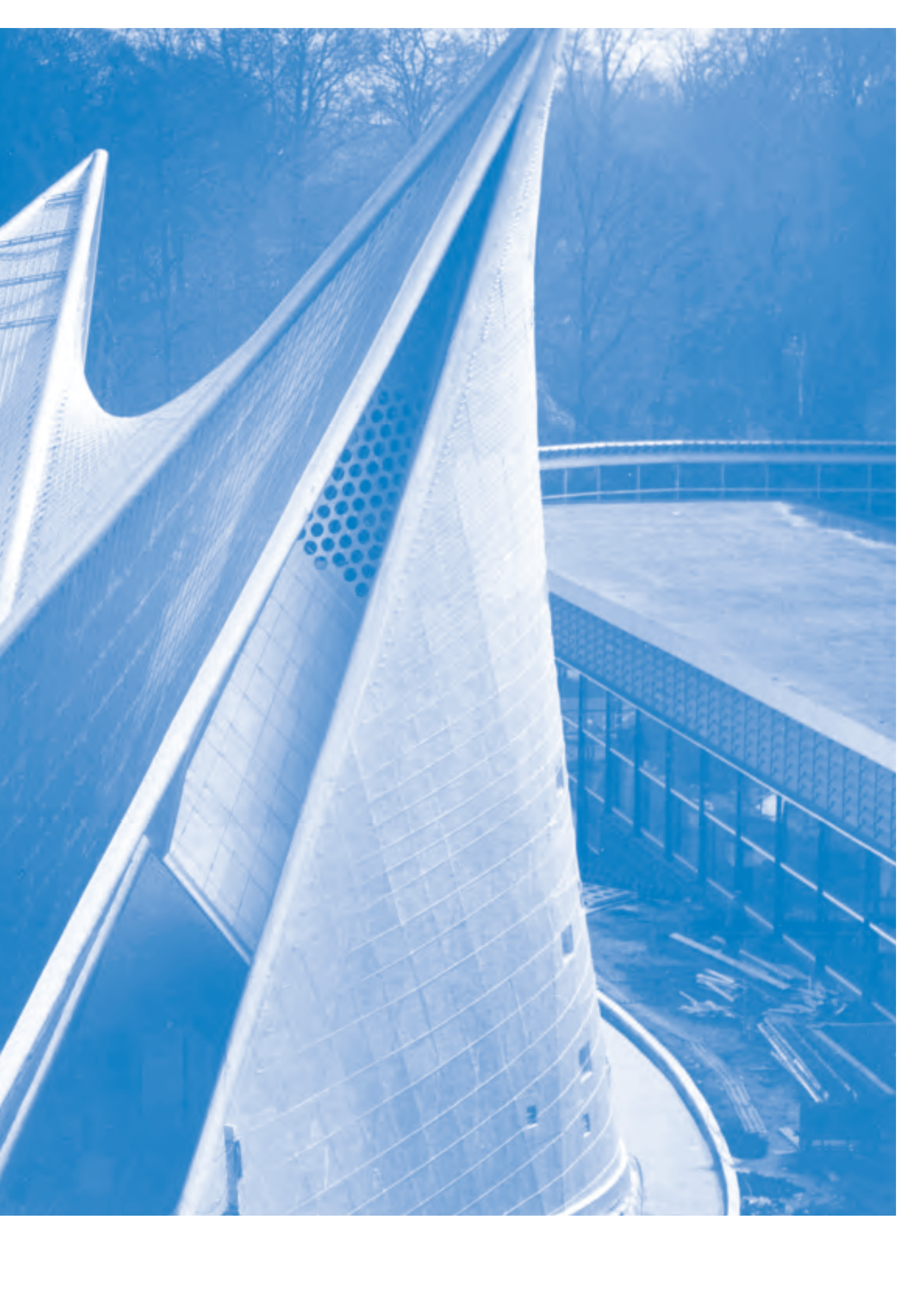
During the following years, teaching was for me a space in which to develop a compromised action. This displacement was, without a doubt, only possible by understanding teaching as a creative and militant practice conceived as a space where critical thought could be exercised.

Today, the battle seems to revolve around the production of new subjectivities, around the production of new ways of life. At present, the above experience may be useful as a reference in thinking about autonomous practices or subjectivities and thus finding a new continuity for projects understood as tools with which to transform reality.

We need other types of knowledge and art production to minimize the products of cultural industries. New artistic practices uniting aesthetics,



Le Corbusier + Iannis Xenakis / Phillips Pavillion / 1958



art, and activism in order to broaden the social capacity of producing autonomous interventions that are not held in the territory of hegemonic discourses.

We feel it necessary to regain the freedom to think on radical transformations, to try to step away from the politically correct, even within the activist field; to be able to implement languages intimately linked to new ways of collective experiences; to break free of colonialist and colonizer's concepts in culture; to think about forms, languages, and materials articulated toward new concepts of art.

There is a need to develop a critical, autonomous thought that gets into conflict with dominant discourse, to develop a knowledge produced collectively, taking distance from universalistic concepts that assume a state of instability as a condition.

Today, I find myself walking through moments where uncertainty tries to find sense in doing. Straying far from the status quo of hegemonic artistic practices that involve us deeply and collide with an art concept related to market that only serves to feed the capitalist machine. A concept of art that transcends the established limits and that invades yet again all the manifestations of the subject. Ruptures that manifest itself not only within institutions and hegemonic thinking in art and politics but also with our own old practices and ways of production, with our own radical actions which in context is a process of ongoing or permanent change, an (over) turn of conservative positions and actions that in their first moment displayed a strong disruptive sense. References that force us to constantly revise what we think and how we act.

Visibility and invisibility, in a sort of guerrilla army tactic of moving in and out of institutions in a permanent negotiation, maintain clearly in mind what is not negotiable. Silence as an affirmative proposition. Exodus sustained as an active practice.

We insist on a collective way of acting as the possibility of another dimension of production in a reality that is opaque, and that makes it difficult to think in a utopian way while success and visibility transform themselves into absolute values of the system. How to rid ourselves of these pressures? How to exercise, and rescue, radicalness from anonymity?

We intend to put pre-established models into crisis, taking debate as a tool to produce knowledge. We understand creation as a combination of investigation, production, documentation, exhibition and formation, with the goal of penetrating reality. We conceive art as a critical doing that tends to invent ways of life more human and just.

Ruptures and fugues are components the system appropriates and incorporates as its own, neutralizing their critical and disruptive potential. Laws have turned social struggles into the norm. Education at the museum has also been turned into a manipulative instance.

How can we get out of the system? What can we do in order that what is made visible is not transformed into myth?

How to produce moments of vibrant energies that can rewrite sensible experiences over our bodies?

We conceive art not defined beforehand but constructed in situation, not defined by occupying a consecrated place but by its social effects, by the readings and questions effected by it.

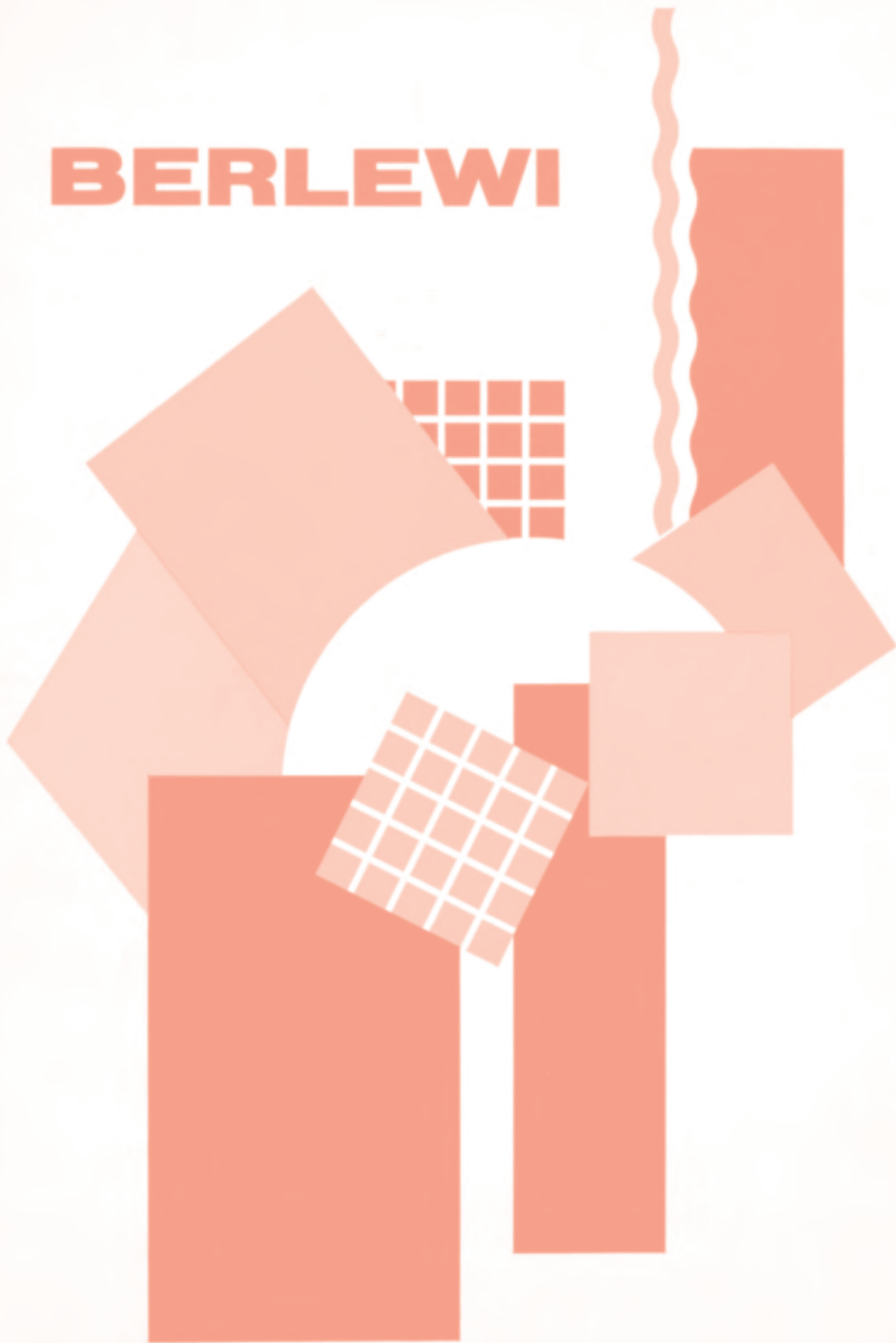
Mauro Machado (El Levante) offers that today ruptures ought not to consist in confronting and breaking, but in creating minimal basic structures from where we could produce and resist reality. It would consist in beginning to build a certain type of structure that could contain us in this changing reality, to build nets that could hold us. We thought just the opposite some time ago when we tried to look for holes and cracks through which to escape from the net that dragged us in.

Today, to resist would be to construct us, to articulate places of self-organization.

Last October, Julio Lira, a Brazilian artist in residence at El Levante, referred to an experience related to his project, “Mediating Knowledge”: “Luis arrived early. He is from a garbage collector community that we would visit. Before the rest had arrived he asked me with sincere curiosity, ‘What does the Biennial have to do with my community? I understand this tour has to do with culture, but with art? How can this tour be art?’ I sighed and talked about things like the crisis of representation, the use of objects as signals, of artists that use relations as substances, of others who model situations. I didn’t know if I had answered his question properly, if he was satisfied.

Later we walked through Parque Armonia and went to the slum area where he lives and works. He told me they were going to be commuted to a different area. But they had planned a strategy for their change, so as not to take the problems of their current area to the new one. First they would develop several projects in their “favela” to then change houses. After walking for a long time and being greeted by the members of the community, he offered a farewell speech where he spoke about our visit and outlined his idea of art: ‘...with art you go a little ways ahead or far more ahead of what you are looking at, of what is there. Looking at things this way our community is art. Look closely and thoroughly, you are not going to see any violence here. [These] people could erect a university on how to live well with little money, that nobody is evil in life, without most everything; one only has human warmth. In this sense I believe this is art, how people get to live with so little, with what society thinks is so important, and transform that into good things. I have lived here for two and a half years. I don’t have what I then had, but what I have now I did not have before. That is art, isn’t it?’

BERLEWI





Bruno Munari + Studio Ricas / At the Heart of Flight / 1930

NUTTER

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IN DEN HANDEL WORDT GEBRACHT

UIT NOTEN BEREID

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HET

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VOOR OVERVLOED. SINDS
OVEROUDE TIJDEN WERD
VET IN EEN POT BEWAARD.
VET BEHOORT IN EEN POT



VET POT

BEHOORT IN EEN

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VETPOT" IS HET WAAR POMONA'S VETPOT IS

"VETPOT IS HET, WAAR POMONA'S VETPOT IS"

VET

BEHOORT IN EEN

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WEG

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open op bord of schaal



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Onhandig

Onsmakelijk

Onzindelijk



POMONA'S VETPOT IS

Handig

Smakelijk

Zindelijk

POMONA'S VETPOT

bevat

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NUTTER**
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f 1,25

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25 CT. EN TEGEN DEZEN PRIJS, MITS
ONGESCHONDEN, TERUGGENOMEN

is het **B**este vet voor den

billijksten prijs in de

Beste verpakking
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koel en droog bewaard

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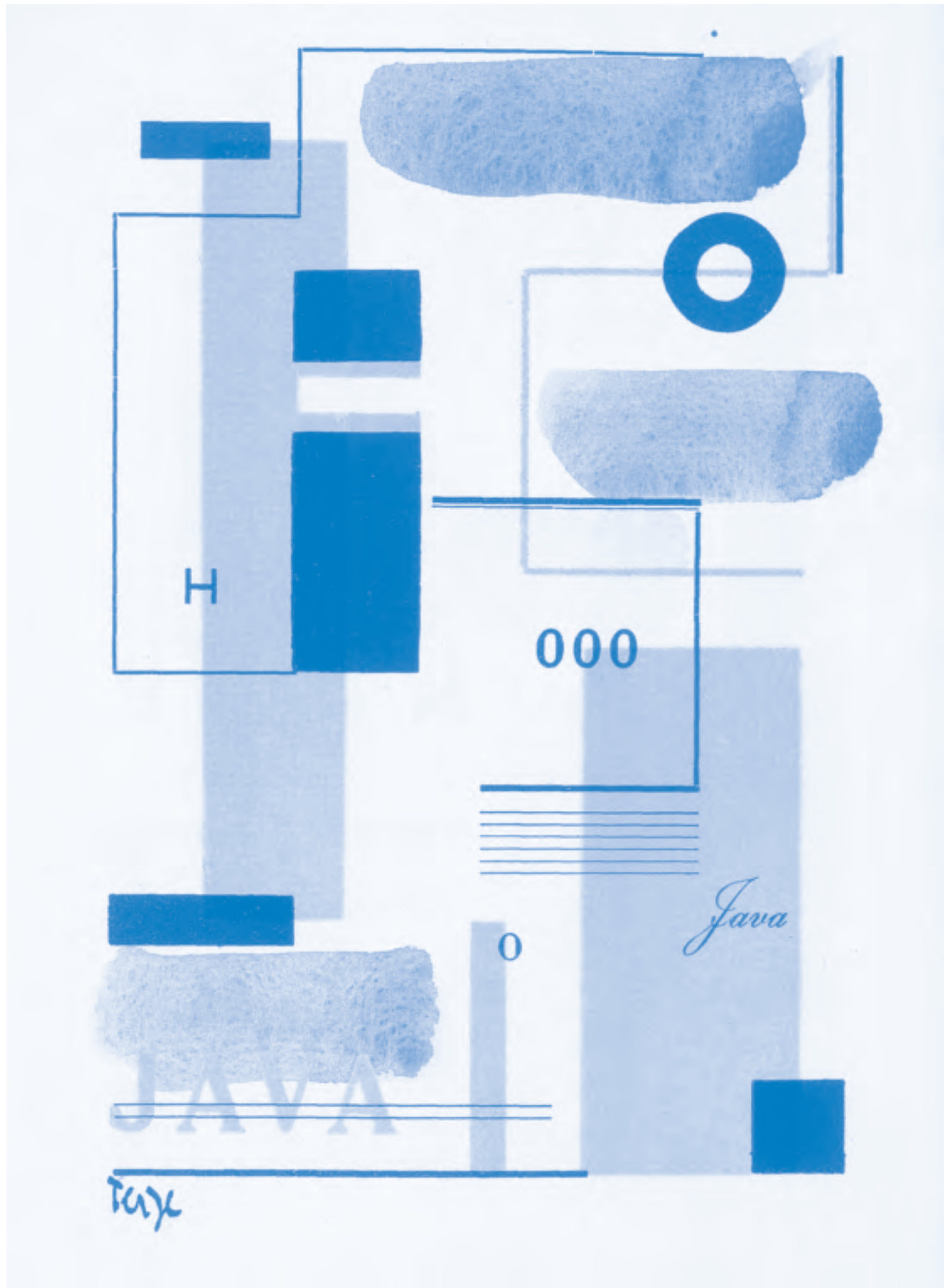
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Eustachy Kossakowski / Tadeusz Kantor—Where Are Last Year's Snows / 1982





Karel Teige / Hand-colored page from the book, "With a Ship Importing Tea & Coffee" / 1928





László Moholy-Nagy / Dream of Boarding School Girls / 1924



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Concrete poetry created using a typewriter
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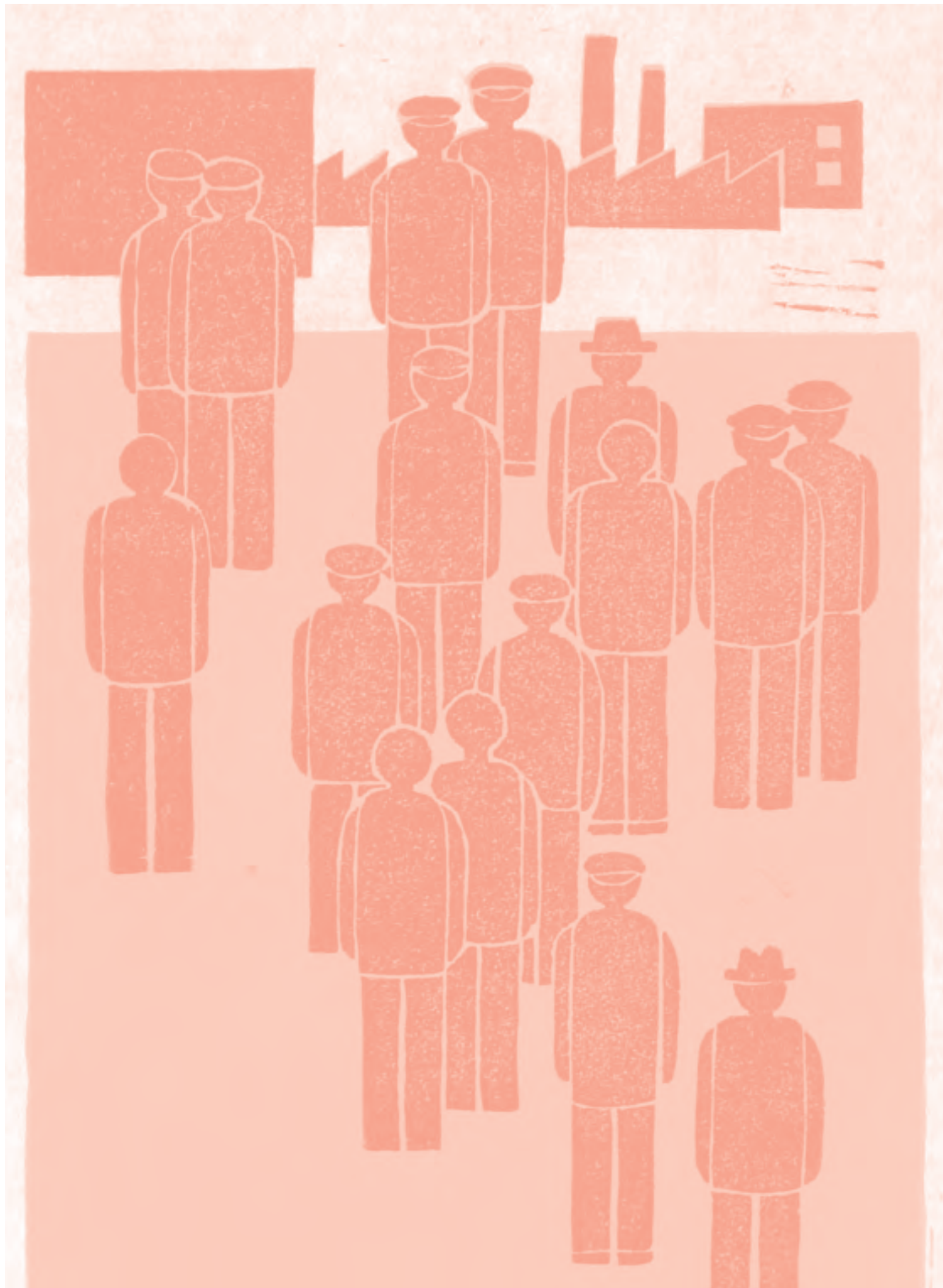
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Xanti Schawinsky / Shakespeare "Die beiden Veroneser" Räuberballet / 1925





Augustin Tschinkel / Alltag / 1930

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