

c o n v e y

stage: london college of communication atrium

time: the length of time to drop and blow color tissue into a pile

color: black & purple or green

documentation: overhead video, ground video, internal and external shots

expressing: an experience in making something from something else

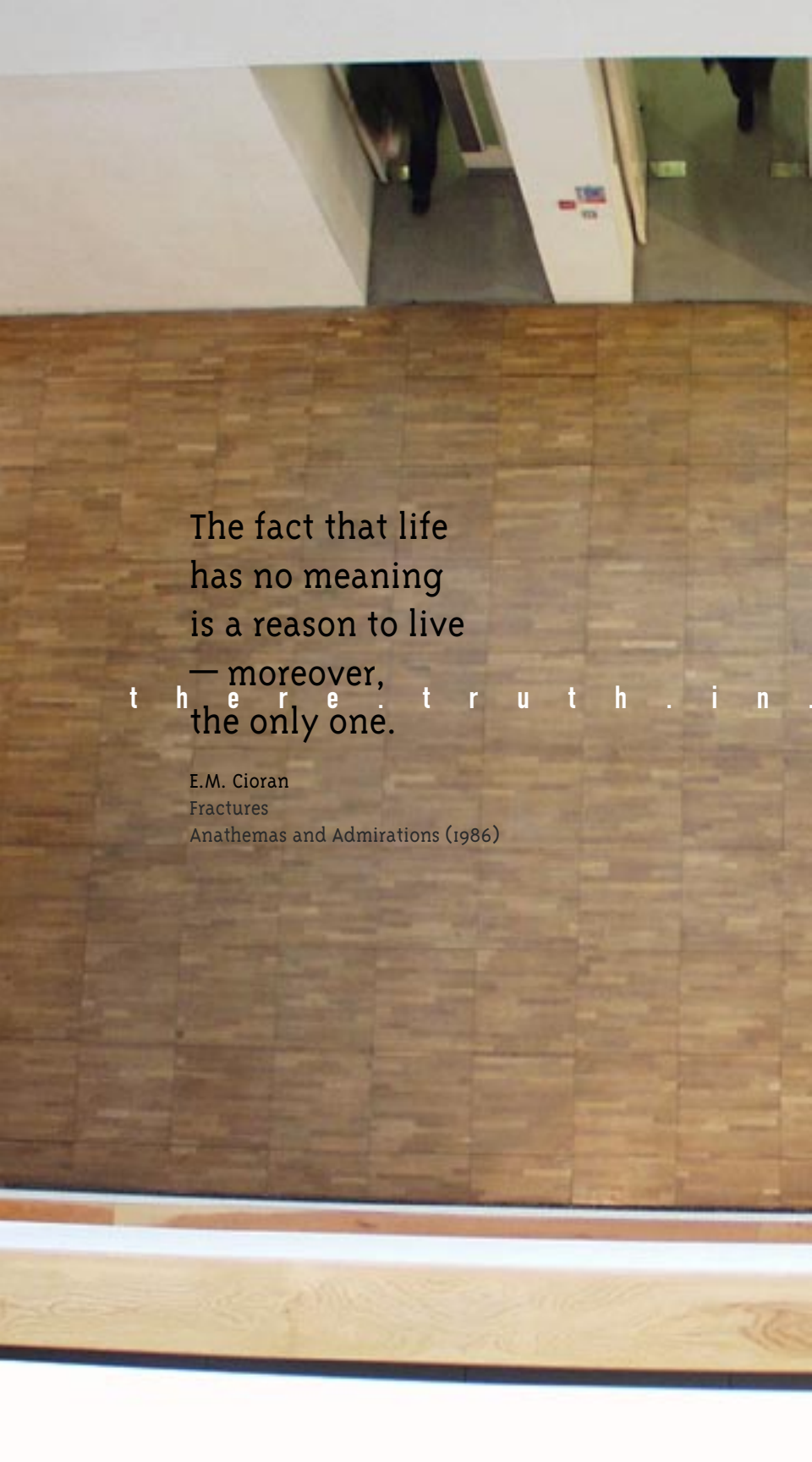
There are few efforts more
conducive to humility
than that of the translator
trying to communicate an
incommunicable beauty.

Yet, unless we do try,
something unique and never
surpassed will cease to exist
except in the libraries of a few
inquisitive book lovers.

Edith Hamilton

Three Greek Plays, introduction (1937)

e x p e r i e n c e




The fact that life
has no meaning
is a reason to live

— moreover,
t h e r e i s t r u t h . i n
the only one.


E.M. Cioran

Fractures

Anathemas and Admirations (1986)




s u b j e c t i v i t y

A professional video camera is mounted on a tripod, positioned on a wooden desk in the foreground. The camera is angled towards a large window that looks out onto a cityscape. The window is divided into several vertical panes. Outside, there are several buildings, including a prominent one with a grid-like facade of windows. The sky is overcast. The room's interior is a plain, light-colored wall.

Often, the surest
way to convey
misinformation is to
tell the strict truth.

e n c o u r a g e

Mark Twain
Following the Equator
ch. 59 (1897)

A photograph of two men standing in a room with large windows. The man on the left is wearing glasses and a black t-shirt, while the man on the right has a beard and is wearing a black long-sleeved shirt and pants. They are positioned behind a wooden podium with a microphone. The background shows a cityscape through the windows.

. d i s c o u r s e !

d e t e r m i n e . a . s t a g e







b e . w i t h . y o u r



The meaning of
today will not be
clear until tomorrow.

n e i g h b o r s

Mason Cooley
City Aphorisms
Eleventh Selection, New York (1993)



s p o n t a n e o u s l y



c o l l a b o r a t e
Every little movement has
a meaning all its own.

Otto Harbach

Every Little Movement

Madame Sherry, M. Witmark & Sons (1910)

d e t e r m i n e . t i m e

A photograph of an interior space. The upper portion of the image shows a dark brown brick wall. To the left of the brick wall is a plain white wall. The lower portion of the image shows a white wall with a wooden handrail running horizontally across it. Numerous small, bright green rectangular pieces of confetti are scattered throughout the scene, appearing to be in motion or falling. The text "d e t e r m i n e . t i m e" is overlaid in the center of the image in a white, lowercase, spaced-out font.

. t h r o u g h . a n . o b j e c t



d o c u m e n t .



The deeper the
experience of an
absence of meaning—
in other words, of
absurdity—the more
energetically meaning
is sought.

i n t e r n a t i o n a l l y

Václav Havel

Disturbing the Peace, ch. 5

(1986, trans. 1990)

v i d e o




o v e r h e a d





does . perspective



. a l t e r . h i s t o r y ?

w a s



. t h e r e . c o n t r o l ?



181



o r . d e m a n d ?





Societies have always
been shaped more
by the nature of the
media by which men
communicate than
by the content of the
w h a t . i f . c o n t e n t
communication.

Marshall McLuhan
The Medium Is the Message, (1967)

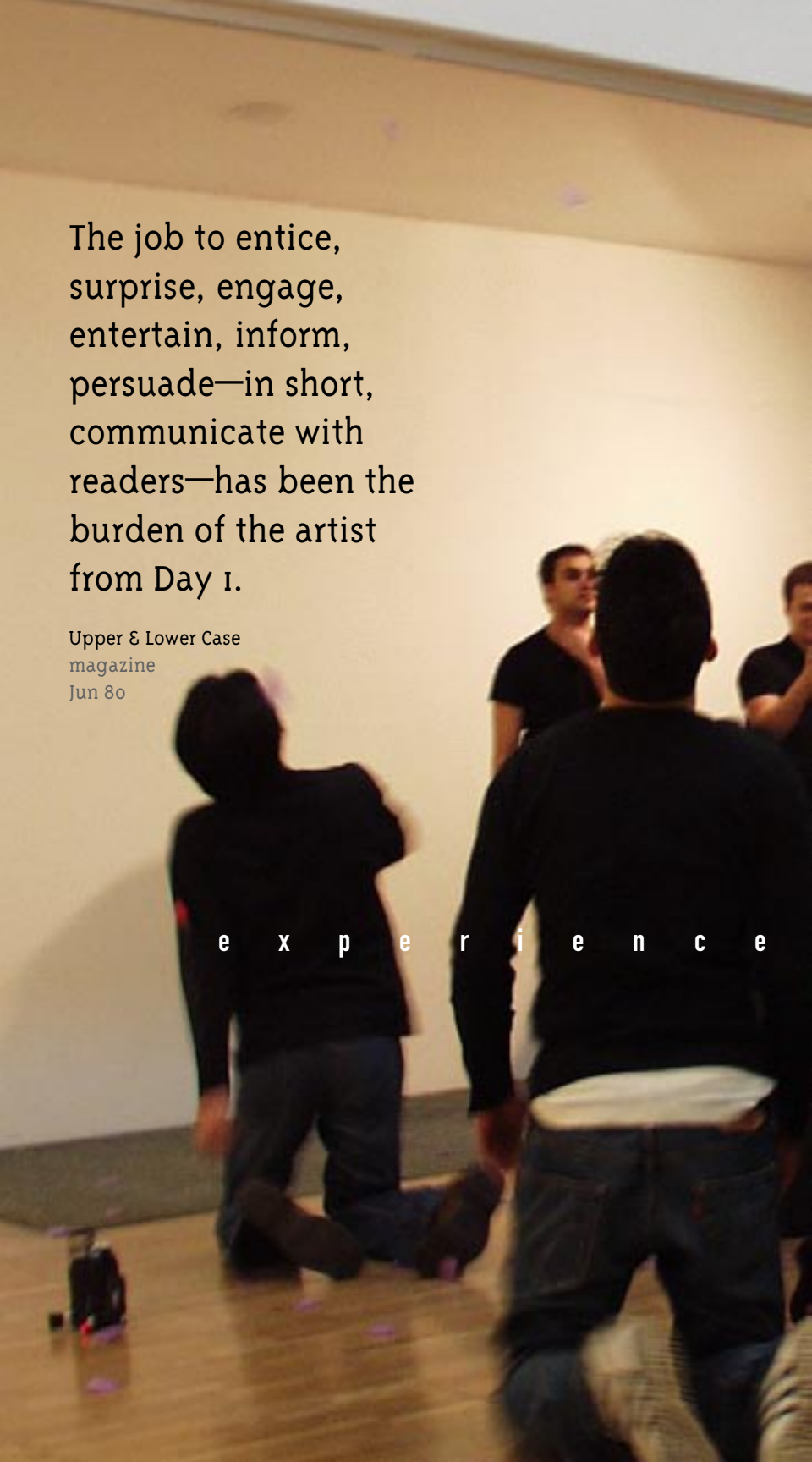
i s . e x p e r i e n c e d ?




The job to entice,
surprise, engage,
entertain, inform,
persuade—in short,
communicate with
readers—has been the
burden of the artist
from Day 1.

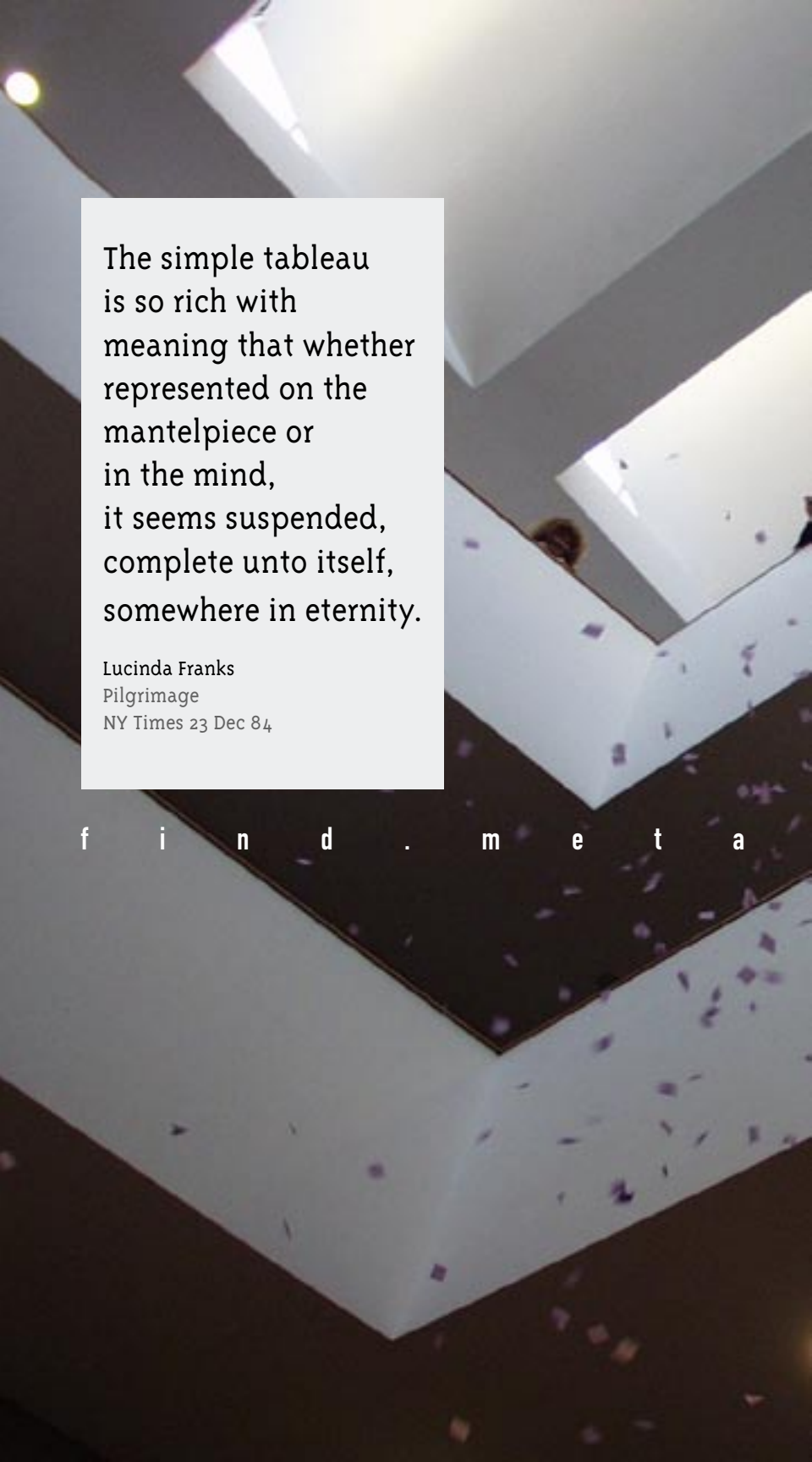
Upper & Lower Case
magazine
Jun 80

e x p e r i e n c e



A candid photograph of a group of people at an indoor event. In the foreground, a man wearing a dark baseball cap and a dark jacket is looking upwards with an open-mouthed expression. A woman with long blonde hair is seen from the back, looking towards the man. Other people are visible in the background, some holding up phones. The setting appears to be a gallery or exhibition space with a sign on the wall that reads "MLA photography".

. t h e . r e a c t i o n



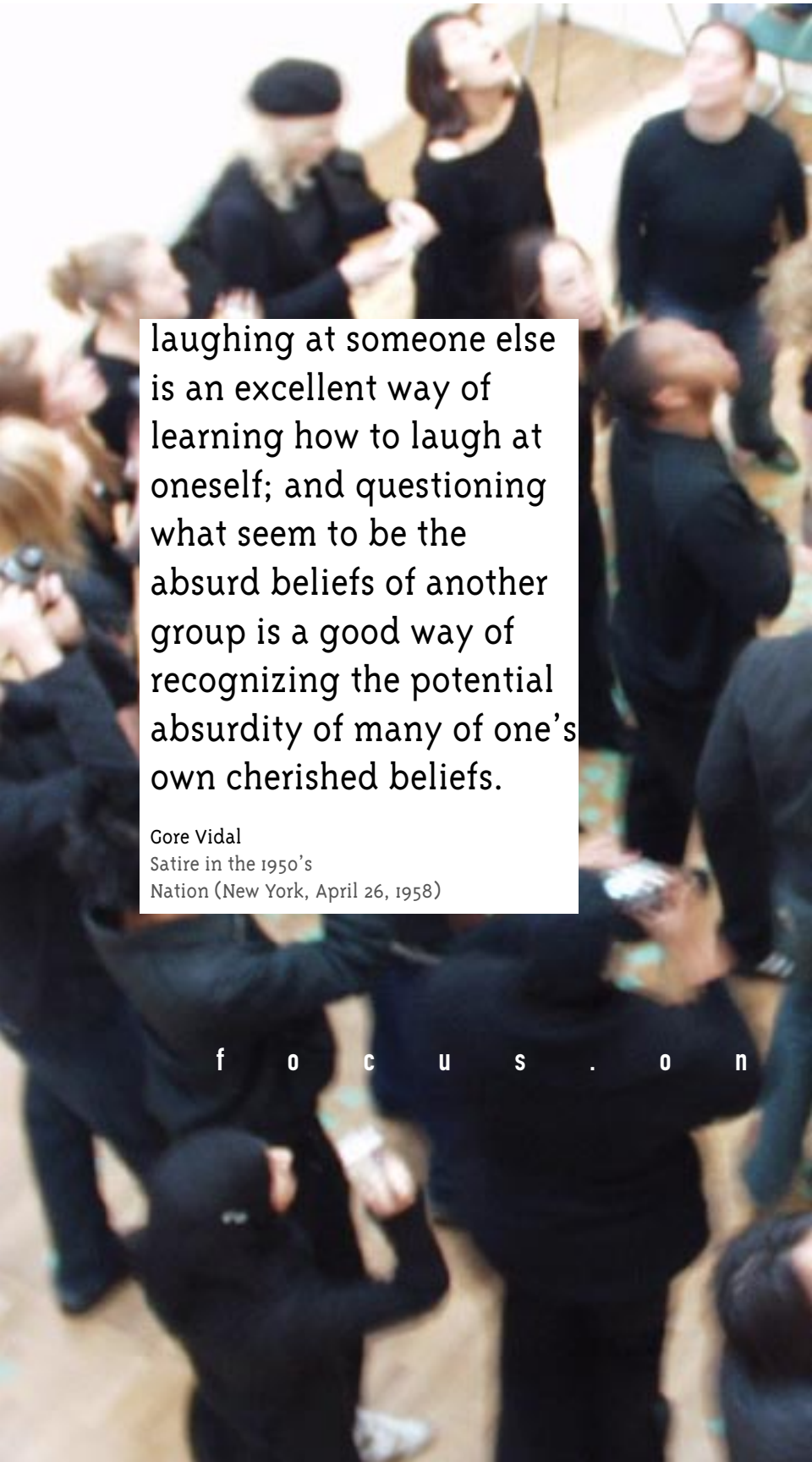
The simple tableau
is so rich with
meaning that whether
represented on the
mantelpiece or
in the mind,
it seems suspended,
complete unto itself,
somewhere in eternity.

Lucinda Franks
Pilgrimage
NY Times 23 Dec 84

f i n d . m e t a



. m o m e n t s

A group of people, mostly dressed in black, are gathered in a room with light-colored wooden floors. They are laughing and looking upwards, suggesting a performance or a humorous event. The background is slightly blurred, focusing attention on the people in the foreground.


laughing at someone else is an excellent way of learning how to laugh at oneself; and questioning what seem to be the absurd beliefs of another group is a good way of recognizing the potential absurdity of many of one's own cherished beliefs.

Gore Vidal
Satire in the 1950's
Nation (New York, April 26, 1958)

f o c u s . o n



. t h e . g r o u p

A group of people, mostly young adults, are gathered in a dark room, looking upwards towards a projection screen. The room is dimly lit, with the primary light source being the projection. The people are dressed in dark clothing, and their attention is focused on the screen. The overall atmosphere is one of collective engagement and focus.

A poem need not
have a meaning
and like most
things in nature
often does not
have.

Wallace Stevens
Adagia
Opus Posthumous (1959)

a n d . t a s k . w i t h .



c o m m u n i c a t i n g

a n d . w i t h . t r a n s f o r m



i n g . t h e . m e a n i n g l e s s



And this is the final meaning of work:
the extension of human consciousness.
The lesser meaning of work is the
achieving of self-preservation.

D.H. Lawrence

Study of Thomas Hardy

Phoenix: The Posthumous Papers of D. H. Lawrence, p. 430, (1936)

s o . b y . b e i n g . i n . i t . w e . a r e

. i t , a n d . y e t . m u s t . t r a p . i t





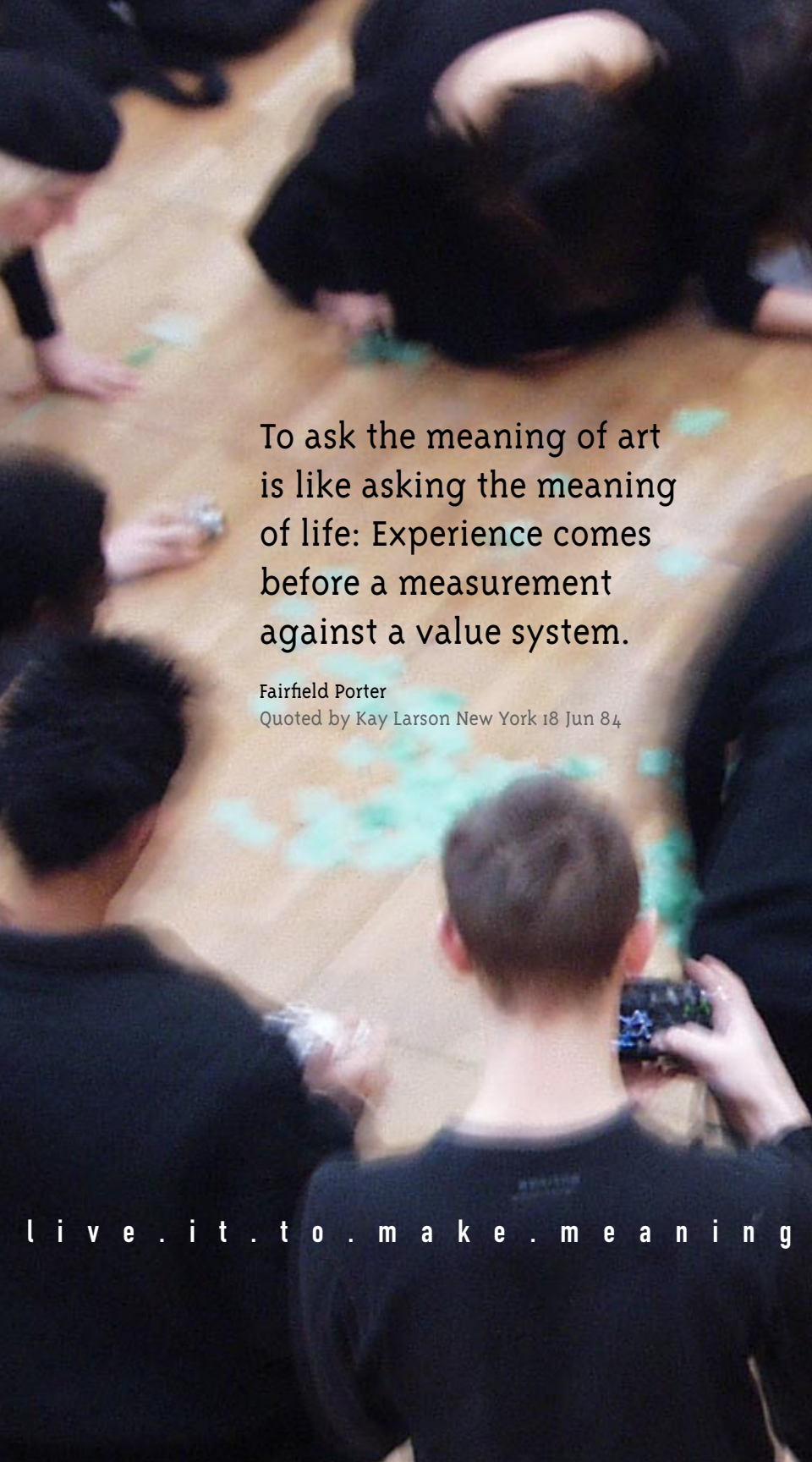
b e i n g . s u b j e c t i v e . a l l .



Talent is an amalgam of high sensitivity; easy vulnerability; high sensory equipment (seeing, hearing, touching, smelling, tasting—intensely); a vivid imagination as well as a grip on reality; the desire to communicate one's own experience and sensations, to make one's self heard and seen.

. m e a n i n g . i s . v a l i d

Uta Hagen
Respect for Acting (1973)

A group of people, mostly seen from behind, are sitting in a circle on a light-colored wooden floor. They appear to be engaged in an activity, possibly a workshop or a game, as they are looking down at small, light-colored objects scattered on the floor. The lighting is warm and focused on the center of the circle.


To ask the meaning of art
is like asking the meaning
of life: Experience comes
before a measurement
against a value system.

Fairfield Porter

Quoted by Kay Larson New York 18 Jun 84


l i v e . i t . t o . m a k e . m e a n i n g



A group of people, mostly women, are gathered on a light-colored wooden floor. They are dressed in black clothing, including hoodies and jackets. In the foreground, a man is kneeling with his head down, holding a camera. To his right, another person is also kneeling, holding a camera. The floor is scattered with many small, purple, petal-like objects. The background is a plain, light-colored wall. The overall atmosphere is somber and artistic.

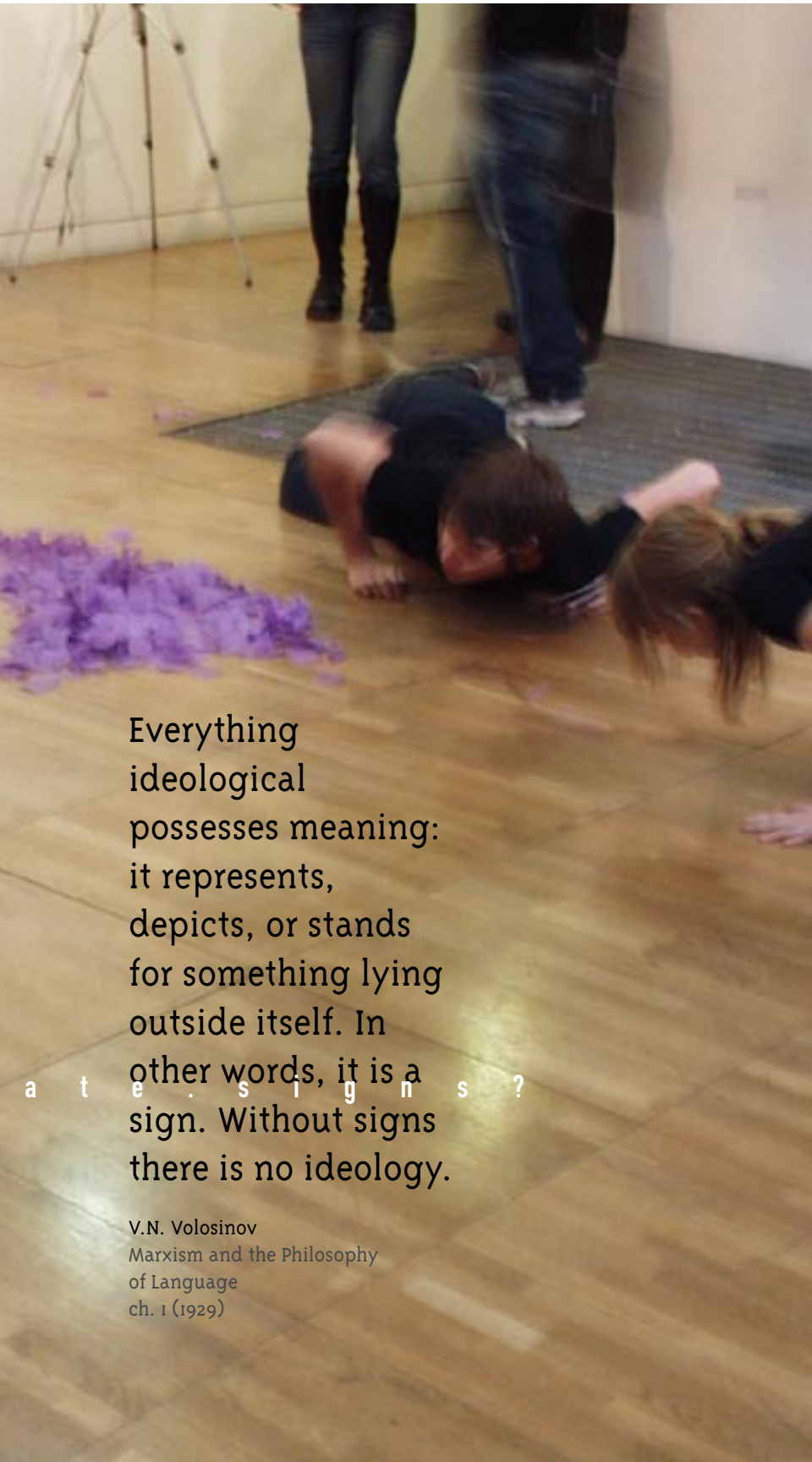
y o u r . e x p e r i e n c e

. m a k e s . t h e . m e a n i n g



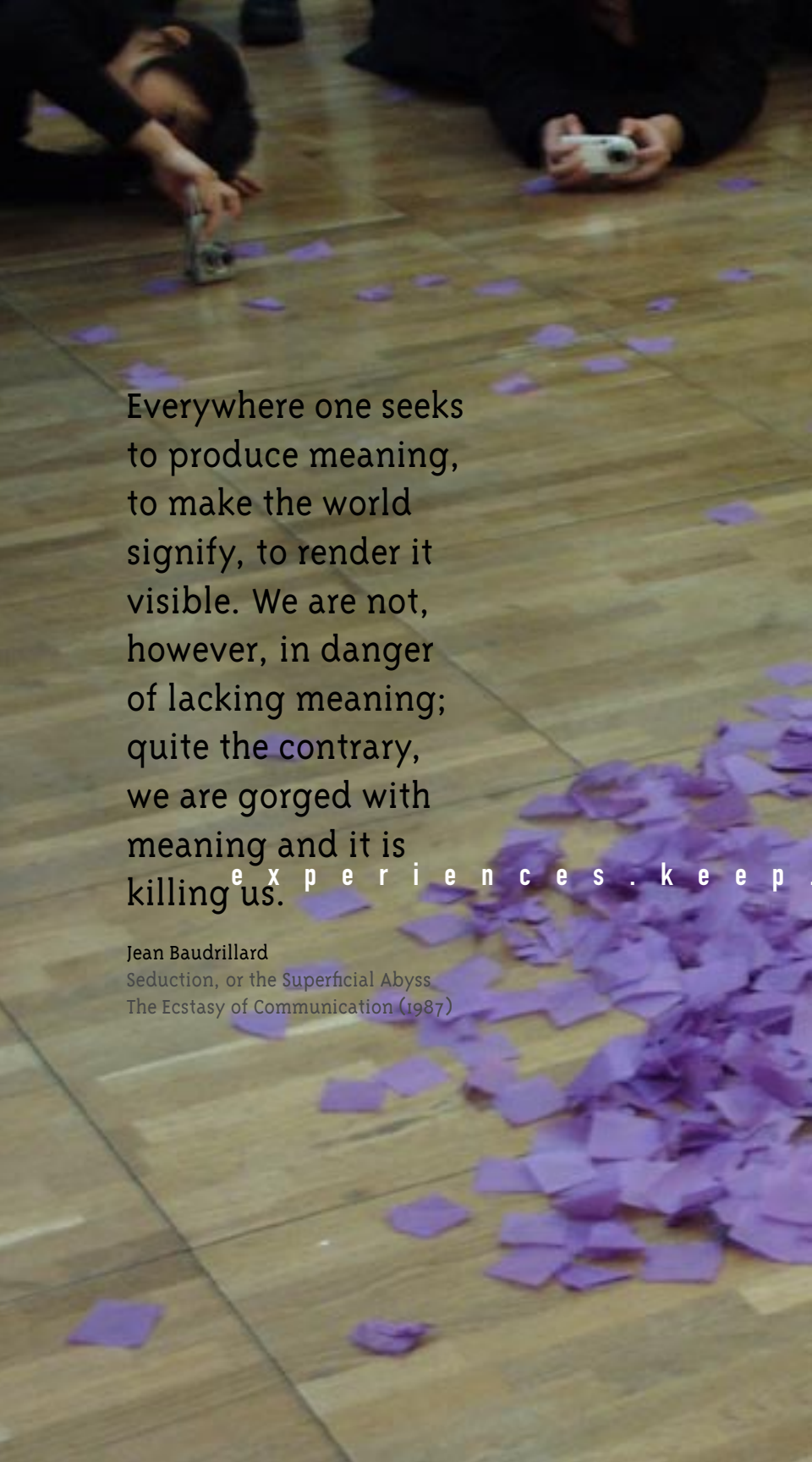


h o w . d o . y o u . c r e



Everything
ideological
possesses meaning:
it represents,
depicts, or stands
for something lying
outside itself. In
other words, it is a
sign. Without signs
there is no ideology.

V.N. Volosinov
Marxism and the Philosophy
of Language
ch. 1 (1929)

A person is lying on a light-colored wooden floor, surrounded by numerous small, purple, rectangular paper scraps. The person is wearing a dark long-sleeved shirt and is holding a camera in their hands. The floor is made of wide wooden planks. The overall scene suggests a performance or an artistic installation.

Everywhere one seeks
to produce meaning,
to make the world
signify, to render it
visible. We are not,
however, in danger
of lacking meaning;
quite the contrary,
we are gorged with
meaning and it is
killing us.

experiences . keep .

Jean Baudrillard
Seduction, or the Superficial Abyss
The Ecstasy of Communication (1987)

A wooden floor is covered with numerous small, purple, rectangular paper scraps. In the background, two people are kneeling on the floor, each holding a camera and appearing to be filming or photographing the scene. The lighting is soft, and the overall atmosphere is artistic and creative.


. o u r . c r e a t i v i t y . a l i v e



a n d . t h a t . i s

Meaning is what
essence becomes
when it is divorced
from the object
of reference and
wedded to the word.

Willard Van Orman Quine
Two Dogmas of Empiricism
From a Logical Point of View


A person is sitting on a light-colored wooden floor, holding a silver digital camera. In the background, another person is kneeling with their hand on the floor. Several pieces of bright green paper are scattered on the floor. The scene is dimly lit, with a small light source visible in the background.

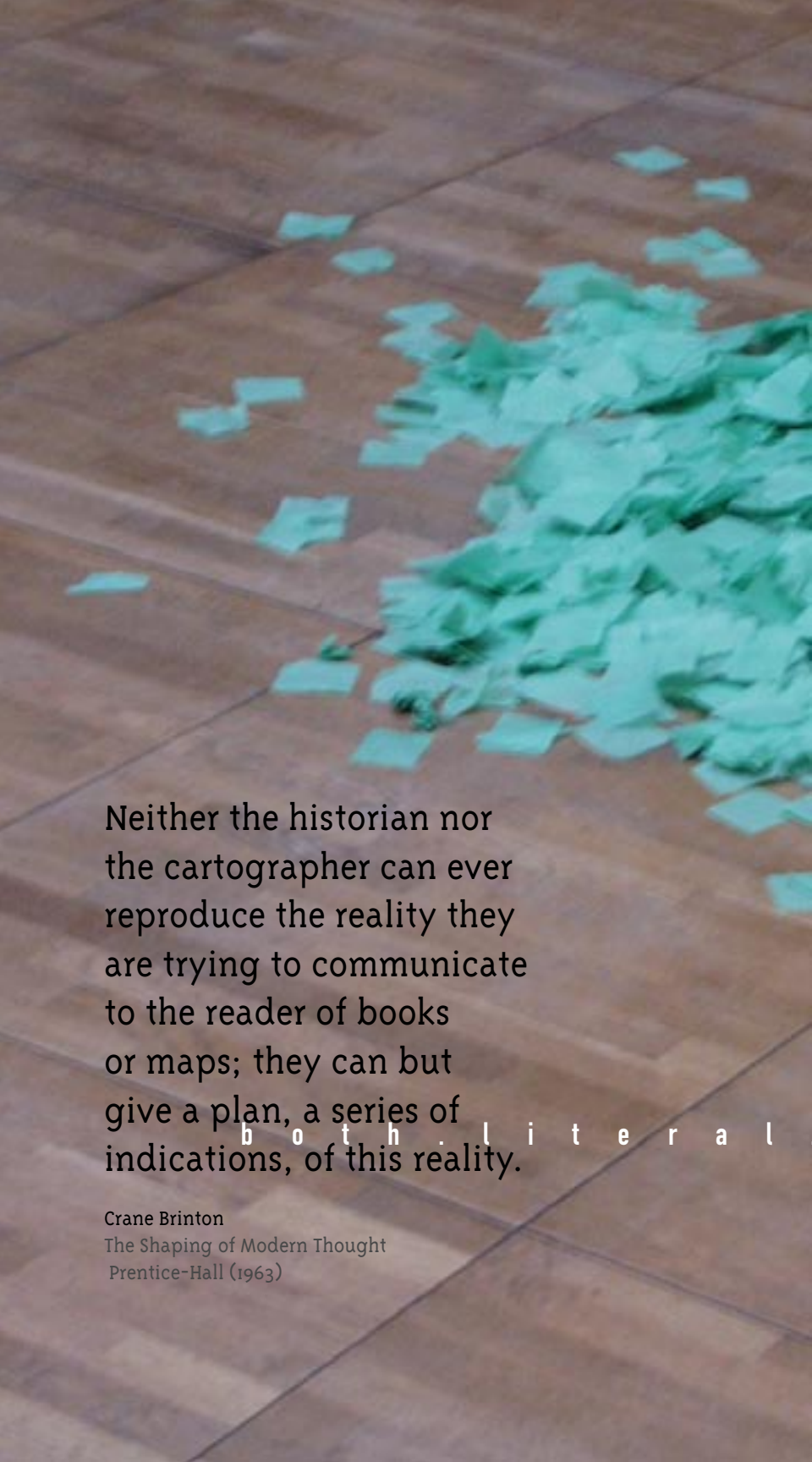
. o u r . t a s k

e p h e m e r a l




y e t . m e a n i n g f u l





Neither the historian nor
the cartographer can ever
reproduce the reality they
are trying to communicate
to the reader of books
or maps; they can but
give a plan, a series of
indications, of this reality.

Crane Brinton
The Shaping of Modern Thought
Prentice-Hall (1963)



. a n d . c o n c e p t u a l

Understanding is for ever
unattainable. Therein lies
the inevitablility of failure
in embarking upon its
quest, which is none the
less the only one worthy of
serious attention.

a n d . m o r e ?

Malcolm Muggeridge

Woman's Hour

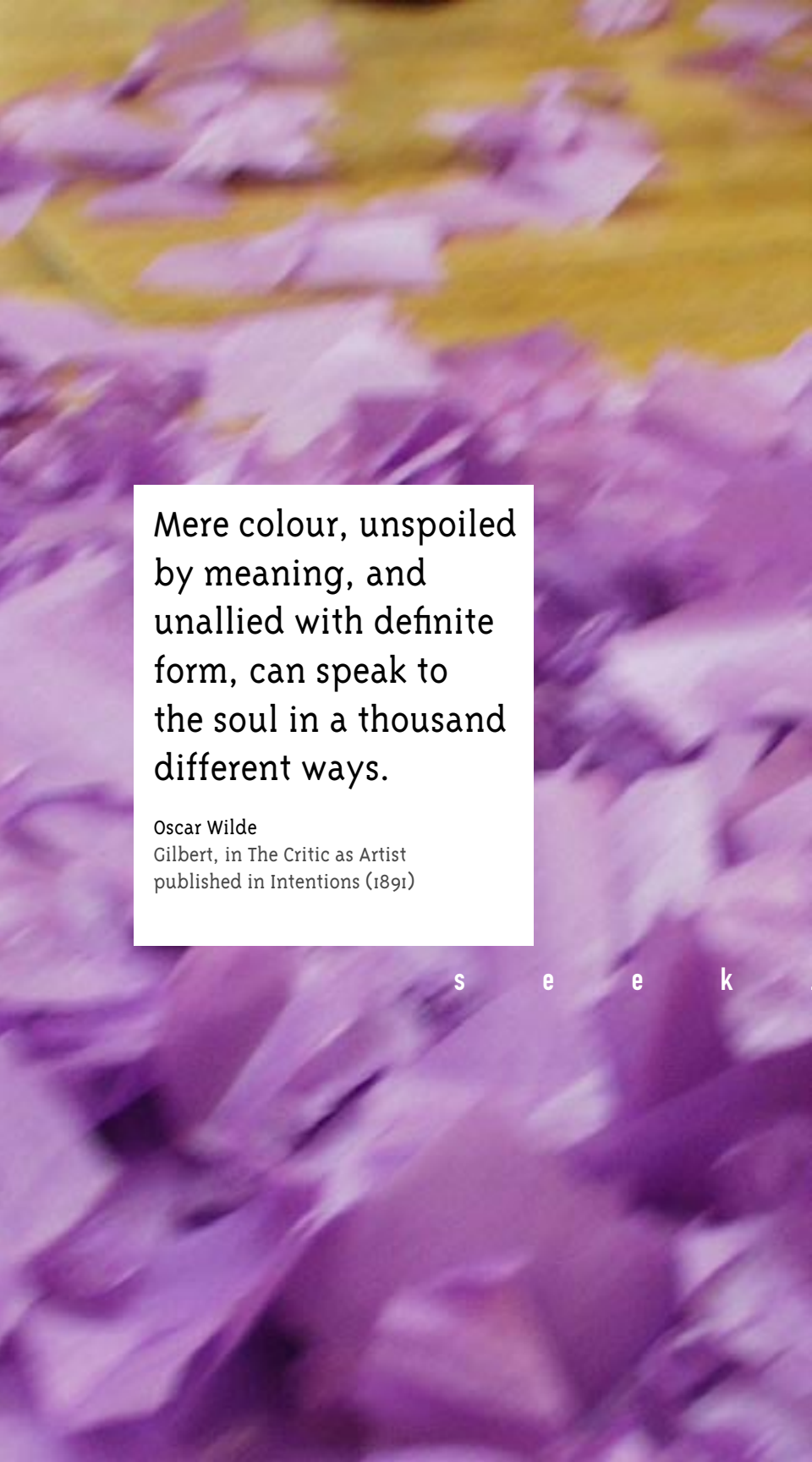
radio broadcast, Aug. 5, 1965

quoted in "Failure"

Muggeridge through the Microphone (1967)







Mere colour, unspoiled
by meaning, and
unallied with definite
form, can speak to
the soul in a thousand
different ways.

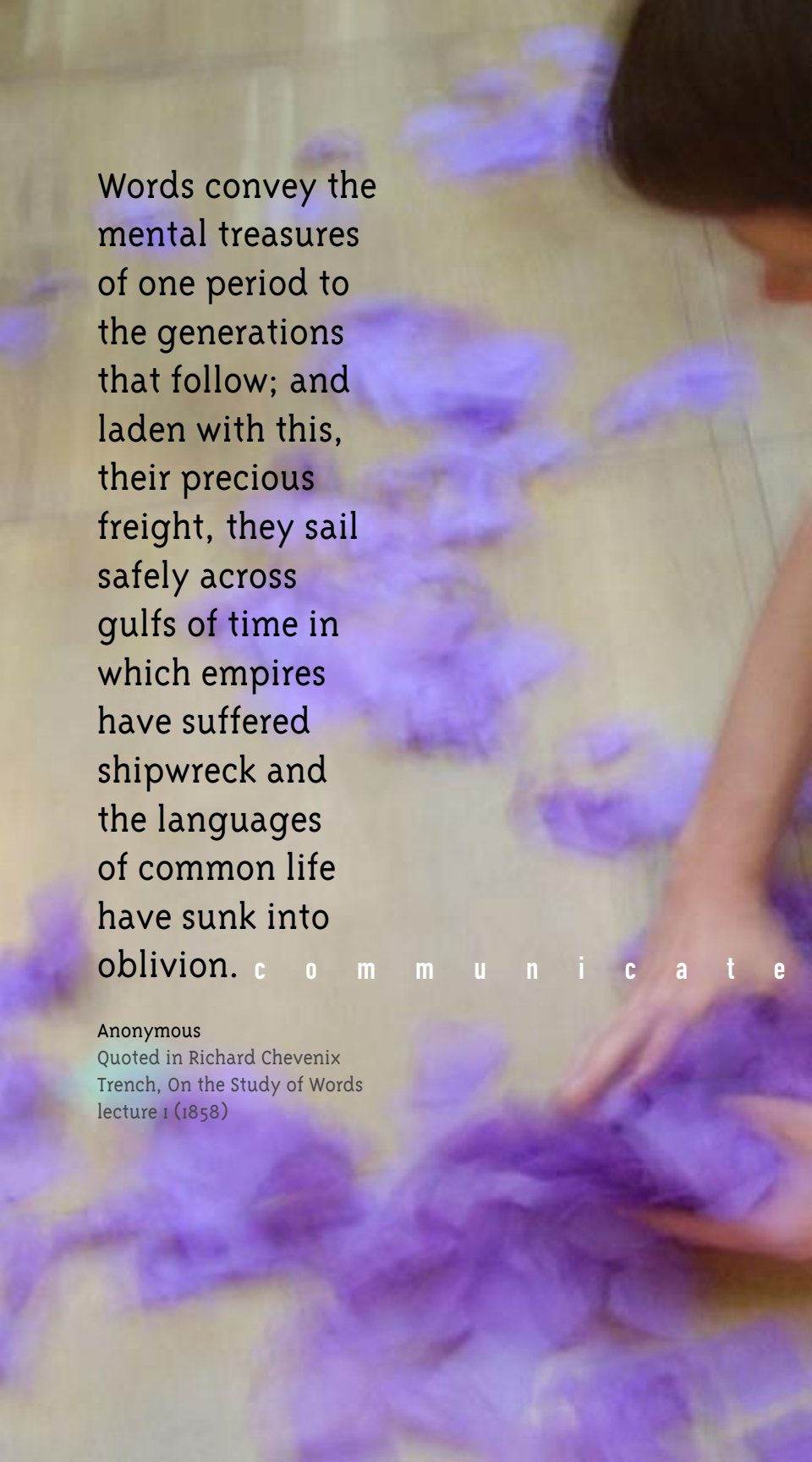
Oscar Wilde

Gilbert, in *The Critic as Artist*
published in *Intentions* (1891)

s e e k



metaphors



Words convey the
mental treasures
of one period to
the generations
that follow; and
laden with this,
their precious
freight, they sail
safely across
gulfs of time in
which empires
have suffered
shipwreck and
the languages
of common life
have sunk into
oblivion. c o m m u n i c a t e

Anonymous

Quoted in Richard Chevenix
Trench, *On the Study of Words*
lecture 1 (1858)