

BuCad section Obst  
Day 2

(from trainthoughts:)

First real working day: the preamble and this first day were preparatory rambles into the brambles in order to have a selection of thematic fruits from which to pick the juiciest... Even though I referred to the ANT and the Finnish breadman, I do not see this as a continuation, but rather more of an amalgam of various interests over the years... As mentioned briefly, I had proposed something similar at the group exhibition at MAMAC back in 1997 (erroneously noted as 1998 earlier...) when it became clear that the method we had been using did not interest anyone much.. Not the public, not the critics, and, neither were the moneymen inclined to give us anything more...

(the effect of which was that the second part of the two-part catalog (and so conceived by the artists involved) – was not to be produced and instead just a hastily constructed insert to the then fledgling Fluxnews...)



*new situation of the AK- panels – the thought of 37 is my own, most would think of 47, being the famous revolutionary assault rifle by Kalachnikov – but there is also the AK-5, Swedish Bofors standard issue as used by nut-case Brevik)*

So, shedding all expectations at the door, it is a manner to rekindle some ardent enthusiasms from the past... The 'tricity' I had been pursuing back in the church of Saint Nicholas, which was also apparent in the last of the three shows (Mons, Bruxelles, Liège) but alas sort of petered out... Then there is the more recent (2007) 'recherches (e)aux submersibles' that never really disappeared but became submerged in the flow of other activities in the mean time.. It is only by chance, beach-combing on day one, that this aspect presented itself as a viable avenue to pursue (again) – and then of course the unfinished 'playroom' installation in Munich, which in its own way was also an attempt to intertwine some individual strands into a woven something... and looking back it was in fact not so far off, even though at the time it seemed a retreat into established positions rather than an opening up of multitude options...

Je dus voyager, distraire les enchantements assemblés sur mon cerveau. Sur la mer, que j'aimais comme si elle eût dû me laver d'une souillure, je voyais se lever la croix consolatrice. J'avais été damné par l'arc-en-ciel. Le Bonheur était ma fatalité, mon remords, mon ver: ma vie serait toujours trop immense pour être dévouée à la force et à la beauté.

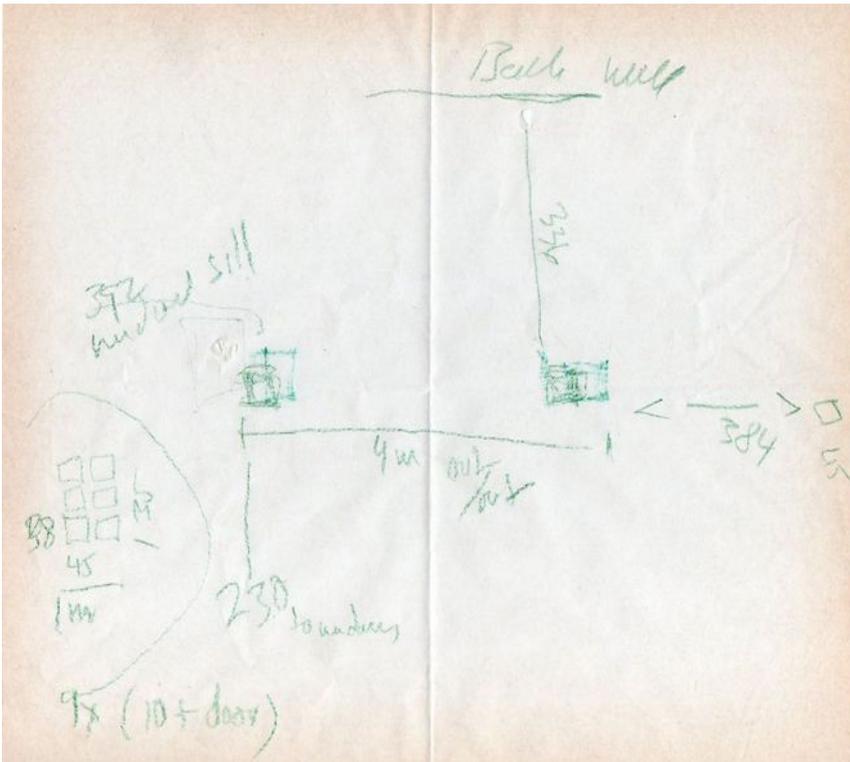
(translation of fragment alluded to in Ostend report - )

...found it already (Deuxelles has the complete works in double-face) (pil & face) it's in "Délires II" of the "Une saison en Enfer" (verbe

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So, here it is now time to make a representative construction that might relate these things in a physical way, to become part of the score, the libretto as it were, to perhaps find some unity with hints of dissonance for flavouring... (fruitcake - Obsttorte)

As always is the case, the libretto had to be modified from the get-go... after initial preparations I wanted to buy some material – here the basic distances involved...



What made me think of a flying boat, I don't know... Bateau ivre no doubt, ship of fools, the spruce goose that Howard Huges envisioned, or the prow like constructions I did for Kurk, they could all be in the running, but I'm not really convinced...

The idea of a roof over the bureau, desk, working space is also something that needs investigation, here too I think of some archaic historic works, deity surrounded or protected by vegetable or woven barrier against the elements floating in space, ( thus the cloth aspect, re-using the ones from Munich and elsewhere...)



very nice ensemble found on the way to the hardware store (Rue Defacqz)



Needle-chair, new addition to the existing 'givens' which were not – meaning they were not intentional, nor part of the exquisite corps nor to be seen as non-human actors, or even objectively to be considered philosophically at all, since they were not imbued with the intent to be submitted to any creative process whatsoever... as C put it in his note:

'le panneau 'PROGRAM' peut bouger (c'est dans son mode d'emploi)  
et le reste peut être ranger et même brûlé ,  
ça ne fait pas partie de la proposition #1, c'est juste un accumulé /accumulation  
de choses qui traînent au Bukta ..



Technical report.... Plans had to be changed because it was not possible to buy the material I needed due to the fact that the local hardware store was in lockdown and would only supply material ordered before hand... So, another aspect of the libretto/choreography that had to be adjusted last minute... Otherwise things went to plan except for the program panel... I had not touched it but at a certain moment something must have touched it or a waft of wind ( Hark! said Evelyn the modified dog) caused it to fall... Wham-bang right on to the bucket of cinders, fanning these out across the floor... Cold, thus no danger of the Bukta Paktop going up in flames...

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( that would have put a speedy end to proceedings...)



So, rather than to commence with the intended, busied myself with other aspects that had been planned... The halving of the Christmas trees... Something that had already been somewhat under way... So now there are two half-X-mas trees, across from each other... In the middle I decided to keep the bureau/desk in the middle, and display the harvest of our sea-side investigation. And research.... They still need to be itemised and not certain how they will figure in the end... ( considering using the orange spray-paint C used for the 'program' to reproduce the crushed tin can sculptures on the Ostend waterfront... But then to what avail?

So this first session was somewhat more of a re-arrangement than a construction, but that in itself is not a problem... It might have been helpful if I had thought to bring the chinese ink to continue the ANT drawing, but no disaster, since I was planning to do that later anyway...



*...view of the backed-up anteroom... in fact behind the scene of the main (temporary) installation of desk with attributes, flanked by two half-X-trees (ex-X-mas trees) and white chair waiting for the program to begin...*



(waiting for the program to begin is not quite right... in fact, after the incident with the cinder-bucket, I tried to write “Départ” on the panel with the cinders spread over the floor – but the ash did not take... one can hardly see anything... probably because C used a specially formulated paint that only he can write on... so here a proposal: C as 'maitre D, the master of ceremonies, who in his wisdom writes the names and all pertinent information on this panel wherever it stands....)

A few impromptu works were made... The needlechair, in attendance until the de-needling ritual takes place, and the upturned garden chair (showing the original lustre of the varnished slats... Originally I had thought to paint them all green ( influenced no doubt by C's green swipes here and there...) but now am considering a more elaborate restoration for the sunny season to come... Already, it was a fine day and I had a coffee outside, while Dialogist-Kantor were upstairs in their archives preparing for a multiple edition....

Early return to Antwerp on the Amsterdam train...

I leave you here with some views of the central area of the day's pondering, considering mainly of the front desk 'bureau' flanked by demi-ex-X-mas-trees with ANT flag as backdrop... on the desk the attributed found along the shoreline of the edge of this country and the landmass it occupies, where the poet Rimbaud so aptly considered his options for the future...



*close up of table with attributes*



*more general view with architectural element soon to be incorporated into the whole (maquette)*



view from the outside, pane nr. 52



view of the Bukta Bar  
(work in progress)  
with  
upturned garden chair, ready formulated  
4renovation with it's  
varnished slats still partially intact...