

BuCad section Obst
Day 5 pg 1

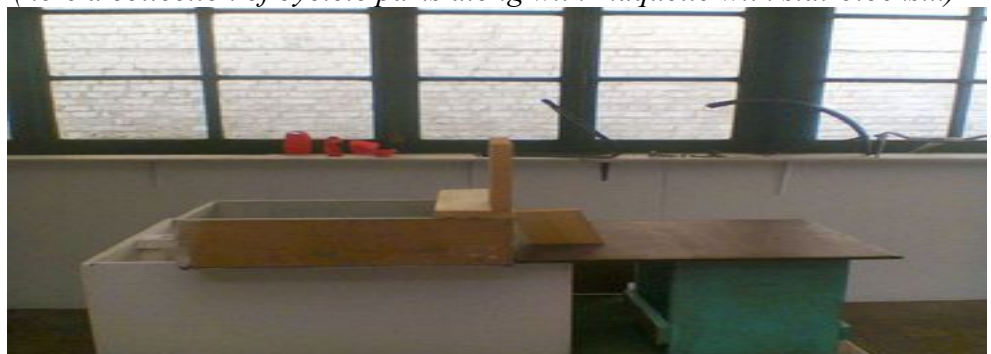
short visit this time – decided after measuring the slats and thinking it might be adventurous, but perhaps irritating, if I attempt to go by train – out-sized... either get booted off or having to pay some sort of fine... so rather not – that way a quick fix is possible...

the Baldachin (Baldacchino) – something I've been meaning to do all along, now finally taking shape (of some sort- intentionally non-or/ under-designed, chance materials make/break wonkey/wonky effort... but there it is: now anything can take place within its confines...



Perhaps not very elegant as far as architectural presence goes – but that is not the intention or an attempt to be grand – no, the idea rather came from something that fascinated me from early on – the mandorla (form of aureole), or roughly almond-shaped enclosure of a non-space in which 'transfiguration' takes place – yes I know, we are right smack back in the chapel of Saint Buktavus... and the amassing of material goods can only be seen as reliquary..

(here a collection of bicycle parts along with maquette with slat-blocks...)



BuCad section Obst
Day 5 pg 2

Yes, due to the fact that the cyclical and *tri-aspective* (triple helix) now seemed not to be going anywhere, I decided to dissect the bicycle in question in order to at some point transport it to it's new existence (or non-existence) – perhaps it will fare as did the cubist watering-can, and be refused by the refuse collection in order to begin an new existence as exhibit...



Here installed in the corner of the Bukta Paktop on a (wall mounted) plinth (given) that had been there from another show... with two screws protruding – the fact that it is so near to the corner gives the whole construction something of a 'corner relief' (making us think of the regular 11 elevenses at a local artist's watering hole)

- but more even the work of that Russian constructivist Tatlin, along with some other suprematists who were not shy of using religious iconography (such at Malevich's black square)

could even consider Rodchenko and his worker's kitchenette (or a modification I attempted 'Modchenko' some years back...

But we are getting ahead of ourselves again – speaking of modifications, I tried to get the whole vessel into one elongated photograph but that did not work out, - so I attempted two in order to marry them electronically – but even that is not so east, close quarter perspective & fishy eye...



So aside from the bicycle deconstruction I also began on the chair-refurbishment – in preparation of the deconstruction of the canopy at some stage (already considering the demise- death on the installment plan -) and re-using the slats that are now part of the construction for the garden chairs...



This first one anyhow I decided to treat with clear varnish – the idea of the chairs going gaudy green with a mixture of C's blackboard paint, Wimbledon green and flash-froggy make my stomach turn – whereas a slightly renovated patina seems to be something we all can appreciate - and-

it is effective against the ravages of the weather... (rain mainly)

I took some slats from the other chairs (which incidentally seem to have been painted entirely green at some stage) and used them for the restoration of this one, seemingly still in it's original varnished state (or perhaps the paint had completely flaked off – also possible...)

Together with the needle-chair and the sawed-off red (Teirlinck) chair, they make for an interesting conversation-corner...

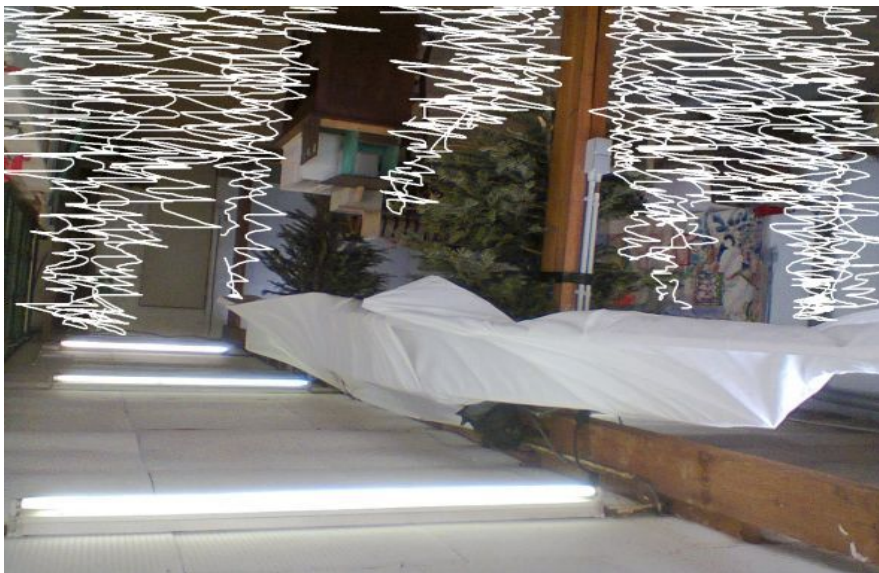
As for modifications,

well, the tablecloth /drape I had recuperated from behind the door when looking for slats will probably be appropriated as a wall piece in lieu of the ANT- drapery which has now become past of the *baldaquin* (non portable) – already it has a partial silhouette of the round table outside as one of the three circular representations of cyclical interaction as portrayed by the triple helix – now it just a hop-skip away from the non-human actor, activity and non-stasis combination referred to in the original - represented by 'seed' ab-st-ra-ct (hi) story, “bread' and 'stone' - (the latter might have had more to do with the actions at the 'Klohäuschen' and the stones we used from the collection of la Titania Alteszze LY... but then there always has to be a dissonant note tho keep the harmonies from falling flat on their noses... a bit like the spice in your vindaloo – making a simple meal of rice and condiments into a memorable (gastro-) adventure...

The needle-chair now contemplating the painting (itself the combined effort of a workshop crew back in 2010 or so)- will have to make way... not quite sure which way as of yet, but after consideration it seems too flighty an intervention to hold much weight in the scheme of things – the associations just don't match in my mind, and are better done away with than attempting to force them into some sort of meta-construct that will not stand on it's own.

The cloth on the other hand is fitting, because itself already the product of various authors at various stages – even if not quite a cadavre equis, it is however a former collaboration and by being integrated here will make it at some point, an exquisite corpse...

(whereas the 'original' ANT cloth was an attempt by myself to involve other (human) actors – that did not fly...)



Thought I would sign off today with a modification of my own – an up-turned view of the baldaquin with its two ex-X-mas trees as a sort of schooner cleaving through the bukta-space (inverted) just as a flight of fancy but one that had been on my mind during construction...

perhaps more significant than I now can consider, but there it is..