

CREATIVE YUK

03 Looking for Kin:

further ways and means to bypass the current absurdity of the contemporary art world. This email, containing images or links and one text or fragment. It is to be sent to 100 people monthly (when it comes out). So many things we do, say, enact and think are fake. Is it ok that a big part of who we are and what we do is fake? Maybe it is, maybe it's not. I suppose we won't know until we have and keep having the conversation. Art-as-a-conversation.

If we stay inside the institutional discourse and speak from this position of knowledge and power then we agree rules of exclusion, rules that determine who may speak, for how long they may speak, what they speak about and in what setting they speak.

Rules of exclusion enable absences, holes appear, and in this context where are the old people, sick people or young people or other or working class or people who say they don't-know.

To come back to the conversation then, we want to address each other in disgust and empathy and discuss the precarious moment we are situated in. To experience the critic's paradox, when all the ills of society are revealed so the fragility of the self, and the more powerful the account the more hopeless we feel. At this point perhaps we will more clearly see that devil has been absorbed and Hell is up for grabs. Time for re-invention.

We aim for a more interpersonal address and a safe place for speech-without-doors.

If you would like to be removed please contact this address. Comments, feedback, contributions welcome.

A Constructed World February 2020



Photographed polaroid photograph  
Stephanie Lin, Pheno, JR  
*Using feelings to get rid of feelings II*



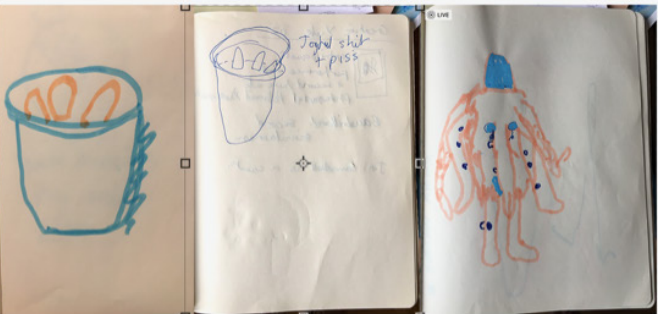
Si je regarde tout à coup ma véritable pensée, je ne me console pas de devoir subir cette parole intérieure sans personne et sans origine ; ces figures éphémères ; et cette infinité d'entreprises interrompues par leur propre facilité, qui se transforment l'une dans l'autre, sans que rien ne change avec elles. Incohérente sans le paraître, nulle instantanément comme elle est spontanée, la pensée, par sa nature, manque de style.  
Audience Chant with Jules Bernagaud + friends at *Sois Ma Soeur Ou Je Te Tue*  
École nationale supérieure des beaux-arts Foyer



*Things That Don't Matter*, a performative event and exhibition reflecting thoughts, time, space and places... that might matter, or might not.  
Un mostra/evento che indaga sul tempo, sullo spazio, sui luoghi... che possono essere importanti, oppure no.  
Palazzo Vaj, Prato MADA Monash students

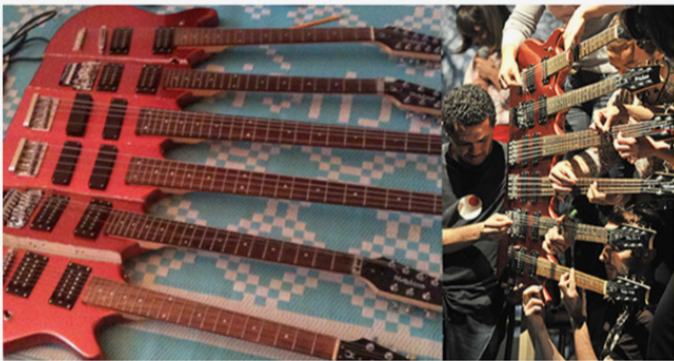


From September to November this year I was artist in residence at the Monash Prato Centre, Italy. My time coincided with the MADA art students and ACW who were running and teaching their study program. At the conclusion of their study the students made an exhibition / performance that they invited me to be a part of. We sang two of my songs together. The students bring the energy, they are just there, ready, no carry on. Even though they all had never sung in public before they stepped up with a can do spirit.  
Who says art students can't sing? Not me!  
Jon Campbell <https://vimeo.com/386482135>



*Joyous shit and piss*, 2020  
Synthetic modelling clay, copper paint, silicone and plastic  
**CASE CHUISE REUNION, NEW HQ**  
via Rosolino Pilo 14 Milano 12.02.2020

**Mostro/ MONSTA** for  
*Using feelings to get rid of feelings VII*  
Bivy Anchorage, Alaska 06.03.2020



**Hobbes Opera: 7 Nation Army Absorbed**: The final iteration of this work, that started at the CAPC in Bordeaux in 2008 <https://www.youtube.com/watch?v=xpy2JmiVAq4> will take place at Bivy in Anchorage, Alaska on 6th March 2020, after the fragments were played in Rotterdam, Melbourne, Sydney, Hong Kong, New York, London, La Garene Lemot, Angers, Paris, Pantin, Bourges, Vélizy-Villacoublay, Noisiel, Reims, Nice, Montpellier, Stockholm, and Genova, after this final event the guitars will be permanently reassembled and the work will be concluded. Thanks to all those who participated



<https://vimeo.com/386492546>  
Rehearsal for live Mostro/MONSTA to be presented in *Using feelings to get rid of feelings VII*  
Bivy Anchorage, Alaska 06.03.2020  
<https://www.bivy.space/>



notes from *On Translation* conference, organised by Sebastien Pluot Centre Pompidou December 2019

Inadequate and metaphorical...language is beyond the individual; you can only play by learning... transparent thought cannot be transmitted... incomprehensible to the author; rationalised chaos... not as should be, but as should be...TRANSDUCTION; a physics of translation, matter, materiality, material, materialism...the illusion of literalism...3D works are not photo sculpture...materiality without a substance...the object status of words...the limits of untranslatability...interpretation is the revenge of the intellect... transparency as an antidote to content...a praxis of resistance to translation...markers of an empty affect, languages relate to each other agonistically...citation of non signifying expressive elements...phatic...there is a labyrinth that is a straight line...Did you hear that line about the line?...all planning decisions are made before, so the execution is, in fact, perfunctory...all that measurement measures is other measurement methods...double translation effect; internal perspective as translation...non referential...failure as a drive...perspective exposes its own rigorous postulates...perspective suggests illusion and illusion was forbidden...peeling off, transfer, transference...if it is a translation, it is a work...translation is writing twice...the magazine becomes a temporary site for the work...drawing is an aftereffect of the painting...adding negative...these paintings disappointed because they were paintings...sudden arrival...anything is a device, it can bring things alive...possible becomes plausible...literal statements often conceal violent analogies...