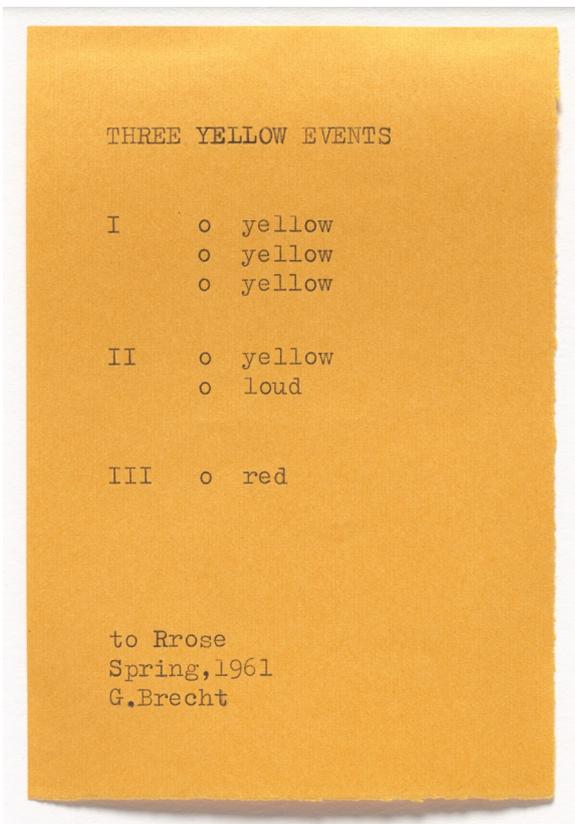




George Brecht (1961)—*three chair event*. Photo: Jürgen Spieler (Dortmund)

The idea that if we decoded the colour-coding on the [Julia Robinson's text](#) then it would yield—if developed as a *photograph*—something like the result of the shooting submitted by the NLN-team at the Saint Phalle games 24th March 2023. In French *tir*—shot—is adjacent to *tirage* (edition): it comes, in both cases, from the verb *tirer*: to *pull*. There is also the *tirage au sort* which determines *drawing lots*. One might therefore say that is *dimension* of variation that comes out when comparing the different linguistic senses of *tir*. Which is the dimension of *contingency*.

That is, clusters of gaps between the intention and how art-work comes out as an event: like in sampled determination of the simple word *tir*, above; becoming a score as soon as the cluster *not* only includes a script, but *objects* and *acts*. The minimum—and charismatic—number to have cluster, is *three* (in George Brecht's practice). The question raised by Julia Robinson is if it makes a difference to consider clusters like these, in the *enclosure* of a concept; or with the *openness* of the model: featuring *non-repetitive seriality*, which she locates *between* commodity *and* industry.



*Three yellow events*. Score-card. George Brecht (1961).

Equipped with the *model*—rather than the concept—to inquire into the *time* of the event (whether as structure or content), we enter the culturally *numb* area between between industry and commodity (between minimalism and pop-art), that appears to be materially rather clear: that is, the score-cards pick up *directly* some characteristics of empirical patterns (that regularly fail to be observed, but are precisely *observable*). By putting work and effort into this—devising score-cards—we have a *model*. By putting work into performing such scores, we are producing repertoires to inhabit the world in which the modelled patterns exist/continue *everywhere*.

That is, we produce an affordance to inhabit the world in which patterns like these are pervasive, and are elevated by the score as a resident principle

that is discovered as such—in a playful fashion—through score-and-performance as a kind of investigation. That is, an investigation *through* the aesthetics of the event, into the *structure* and *content* of the event (in a way that resembles what phenomenology in philosophy *does* cerebrally). If we aim at recording and replaying the event in real time, we will discover that there is a gap between the record and replay, that it keeps on varying, and clusters in what we can call a model.

This delay defines, referring to Marcel Duchamp, both the *readymade* and the *photograph*: a *snapshot*, a *rendezvous* and a *delay*. The existence and availability of that *void* within signs—whet-her linguistic or artistic—which is revealed by the event within the score-performance compound. The event, as it were, is both *within* and *beyond* the score-performance *compound*: it is intercepted, rather than perceived. Which is why we are moving beyond phenomenology strictly speaking. Here the said variable gap yields *information*. The question is: in which sense?

In the Creative Act (his New School lecture) Marcel Duchamp assumes the logical step that follows from including the audience in artistic creation: which is to give a lecture, though without dispensing a full explanation of art. The gap *within* art-work and the gap *between* the art-work and the audience, could be of the same nature. If so, art-work can be freely displaced/relocated to the latter: a whole new scale and material thereby opens to the artist. Beyond George Brecht, the artistic practices developed by Luis Camnitzer: art as *education* rather than as concept.

This is the Duchamp-passage quoted by Julia Robinson (p. 79): “In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle toward the realization is a series of efforts, pains, satisfactions, refusals, decisions, which cannot and must not be fully self-conscious, at least on the aesthetic plane. The result of this struggle is a difference between the intention and its realization . . . . Consequently, in the chain of reactions accompanying the creative act, a link is missing.” Which is what we’re at here, at this point.

It leads me to the last question, which is: does it make any difference between using artistic methods for non/artistic purposes, when the objective—as in Camnitzer—is *educational*? Camnitzer is from Montevideo/Uruguay, where education, in all areas, was politicised on the *left*. These days are gone. However, can we imagine that *education*, in the expanded field, could include *research* and *mediation*? That research is first and foremost educational (and *then* useful), and that mediation is educational before it is informative? What is the effect on art-education/cultural archives?



This clearly hinges on our concept of information. Gilbert Simondon’s notion of information depends on notions that come quite close to Duchamp’s concerns in the *creative act*. Since Simondon is concerned with form in a different sense of a shape imposed on matter, and instead interested in the communication in how art-work *comes out*: the *synolon*, which includes the impact of random (on intention) that Duchamp points to. In Simondon’s scope, information is what communicates *individuation* (the form as it comes out, rather than how it is first conceived and then replicated).



Opening the gap *between* art and craft to work on a new sense of design, could be direction for further exploration: in precisely the area between industry and the commodity. With a sensitivity to *non-repetitive seriality* of the kind explored and held by George Brecht (and from a different vantage point by Luis Camnitzer at about the same time). In, for instance, experiments in living ventured by the [Water Yam](#) continuation at Langmyrgrenda 51b, by Harald Østgaard-Lund, Janne Stang Dahl and both their children. Seeking the depth of *bare life* the externality of the score-performance compound.

A series of 4 shooting-pieces (Saint Phalle Games 24.03.2023).