

Modus Operandi

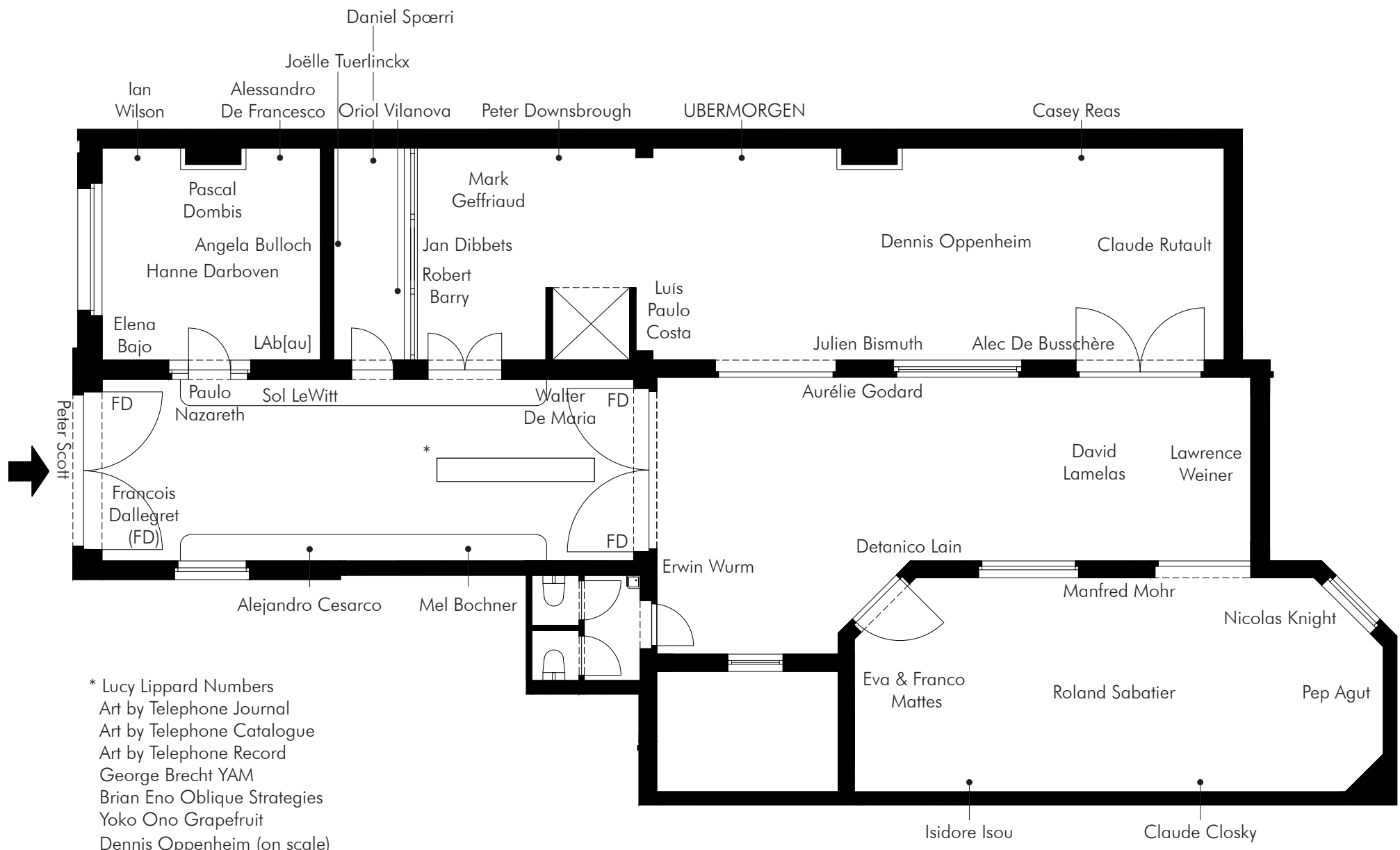
15.04 - 15.07
Thu - Sun
3 - 7 pm

group exhibition
curated by
Société + Gregory Lang

Société

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1080 Brussels
Belgium

www.societe-d-electricite.com



* Lucy Lippard Numbers
 Art by Telephone Journal
 Art by Telephone Catalogue
 Art by Telephone Record
 George Brecht YAM
 Brian Eno Oblique Strategies
 Yoko Ono Grapefruit
 Dennis Oppenheim (on scale)

Modus Operandi

The exhibition Modus Operandi activates a well-known strategy from conceptual art using instructions and explores art by delegation. The artwork imagined by the artist is presented in form of a written or verbal statement to be executed by others. The instructions take form with advised experts such as the curator him or herself and his or her assistant, usually in dialogue with the artist. The instruction can be transmitted through: 'cards' as with the 'event scores' of the artist George Brecht or as in Lucy Lippard's 1969-74 'numbers' exhibition series ; 'Certificates' for Sol Lewitt's 'instructions' or Laurence Weiner's 'statements'; 'Definitions / methods' for Claude Rutault; or in form of instructions communicated by telephone as in the mythical 'Art by Telephone' exhibition of 1969 and its recent 'Recalled' versions. Thus the artwork already exists in form of a description, and a collection of instructions makes it possible to constitute an exhibition.

This exhibition by Société explores this dematerialisation of art and their activation around historic and current works. The show further put into perspective a type of conceptual art in connection with algorithmic art, a parallel that took already place in 1970 during the 'Software' exhibition, and as Sol LeWitt explains in Paragraphs on Conceptual Art (1967) 'When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art...the artist would select the basic form and rules that would govern the solution of the problem.' The art by instruction nevertheless approaches the principle of a music score which needs each time a new interpretation. Here the work only exists through its transmission, its execution and the documentation of its reactivation. But the instructions of conceptual artists deliberately leave room for the subjectivity of the person who realizes the final work. Consequently the process contains several stages, including a dialogue necessary for the interpretation, which tends to an experience close to the format of the workshop and the performance for those who activate it and give it body. This «performative» aspect generates a variation of executions according to each context, since the work is replayed according to its constraints, the actual references and the choices of those who follow them. Even if they literally follow the instructions and are in exchange with the artist, if the principle is fixed, the work varies slightly and gains significance at each iteration.

Modus Operandi

L'exposition Modus Operandi active une des stratégies bien connues de l'art conceptuel, qui fait usage de protocoles et pose la question de l'art par délégation. L'œuvre d'art dont le concept est élaboré par l'artiste se présente sous la forme d'un énoncé écrit ou verbal de son auteur, pour son exécution par autrui. Les directives prennent forme concrètement sous la main et l'œil d'experts avisés, parfois un assistant désigné et le curator lui-même, le plus souvent en dialogue avec l'artiste. L'instruction peut se transmettre à travers : des 'cartes' comme avec les 'event scores' de l'artiste George Brecht ou telles que dans la série d'expositions 'numbers 1969-74' de Lucy Lippard ; des 'certificats' pour les 'instructions' Sol Lewitt ou les 'statements' de Laurence Weiner ; des 'définitions / méthodes' pour Claude Rutault ; des 'énoncés communiqués par téléphone' tels que dans l'exposition mythique 'Art by Telephone' de 1969 et ses récentes versions '... Recalled'. Ainsi l'œuvre d'art existe déjà en tant que description, et une collection d'instructions permet de constituer une exposition.

Cette nouvelle exposition de Société propose d'explorer la dématérialisation de l'art et sa mise en pratique autour de pièces historiques et d'œuvres actuelles. C'est l'occasion de mettre en perspective un type d'art conceptuel en lien avec l'art algorithmique, rapprochement opéré dès 1970 lors de l'exposition 'Software', à l'instar de Sol LeWitt qui explique dans Paragraphs on Conceptual Art (1967) « Quand un artiste utilise une forme conceptuelle, cela signifie que tout est arrêté et décidé préalablement et que l'exécution est une affaire de routine. L'idée devient une machine qui fait l'art... ».

L'art du protocole se rapproche cependant de la partition musicale qui nécessite à chaque fois une nouvelle interprétation. L'œuvre existe uniquement grâce à son mode de transmission, à son exécution et à la documentation de ses réactivations. Mais les directives des artistes conceptuels laissent délibérément place à la subjectivité de l'interprète ou du créateur qui réalise l'œuvre finale. Le processus contient plusieurs étapes avec un dialogue nécessaire à l'interprétation, qui tend à une expérience proche du workshop et de la performance pour ceux qui l'activent et lui donnent corps. Cet aspect 'performatif' engendre une variation de réalisations en fonction de chaque contexte, car l'œuvre se rejoue selon les contraintes, les références contemporaines et les choix de ceux qui les suivent. Même si ils suivent les indications à la lettre et sont en échange avec l'artiste ou son atelier, si le principe est fixé, l'œuvre varie légèrement et gagne en signification à chaque itération.

De tentoonstelling Modus Operandi activeert een bekende strategie van de conceptuele kunst namelijk het gebruik van instructies en verkent de kunst van het delegeren. Het kunstwerk bedacht door de kunstenaar wordt gepresenteerd in de vorm van een schriftelijke of mondelinge verklaring en dient te worden uitgevoerd door anderen. De instructies krijgen vorm door geadviseerde deskundigen zoals de curator zelf en zijn of haar assistent, meestal in overleg met de kunstenaar. De instructie kan worden doorgegeven door middel van: 'kaarten' zoals de 'event scores' van de kunstenaar George Brecht of zoals in Lucy Lippard's 1969-1974 tentoonstellingsreeks 'numbers'; 'certificaten' voor de instructies van Sol Lewitt of Laurence Weiner's 'statements'; 'definities / methoden' bij Claude Rutault; of in de vorm van instructies meegedeeld per telefoon zoals in de mythische 'Art By Telephone' tentoonstelling van 1969, en de recente 'Recalled' versies. Zodoende bestaat het kunstwerk onder de vorm van een beschrijving en een verzameling van instructies maakt het mogelijk om een tentoonstelling samen te stellen.

Deze nieuwe tentoonstelling van Soci t  stelt voor om de dematerialisatie van kunst en hun activering door de aanwezigheid van historische en huidige werken te verkennen. Het is een gelegenheid om dit soort van conceptuele kunst in perspectief te plaatsen met algoritmische kunst, een toenadering die al plaatsvond in 1970 tijdens de tentoonstelling 'Software', en zoals Sol LeWitt uitlegt in 'Paragraphs on Conceptual Art (1967)' "Wanneer een kunstenaar gebruik maakt van een conceptuele kunstvorm, betekent dit dat de gehele planning en beslissingen op voorhand worden gemaakt en de uitvoering een kwestie van routine is. Het idee wordt een machine die de kunst maakt ... de kunstenaar bepaalt de basisvorm en de regels die de oplossing van het probleem zullen bepalen."

De kunst van instructie nadert niettemin het principe van een muzikale partituur, die telkens een nieuwe interpretatie vereist. Het werk kan enkel bestaan bij gratie van transmissie, de uitvoering ervan en de documentatie van de reactivering. Maar de aanwijzingen van de conceptuele kunstenaars laten bewust ruimte voor de subjectiviteit van de persoon die het uiteindelijke werk realiseert. Bijgevolg bestaat het proces uit verschillende stappen, waaronder een noodzakelijke dialoog voor de interpretatie, die de neiging heeft nauw aan te sluiten bij de ervaring van een workshop en de uitvoering door diegenen die de interpretatie activeren en deze lichaam geven. Dit «performatief» aspect genereert een variatie van handelingen per context, aangezien het werk herspeeld wordt volgens zijn beperkingen, de eigentijdse referenties en de keuzes van diegenen die de uitvoering verzorgen. Zelfs als ze letterlijk de instructies volgen en in overleg zijn met de kunstenaar of zijn atelier, zelfs al staat het principe vast, kan het werk lichtjes variëren en wint het aan betekenis bij elke iteratie.

Protocol for the localization of beauty
2017

Technique: Overlapped projection of two sets of 80 slides
Dimensions: 2 * 50 x 50 cm

Courtesy: Pep Agut & Galeria Angels Barcelona

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

The side you find yourself on is a recent invention. Since then the images – unanimated – accompany those who like you want a spectacular event. But do not expect anything there. To this side of your side nothing happens beyond what you anticipate for yourself, beyond what you bring with you: your time. Otherwise I would be the first of us to throw myself out the window that leads to your side without any remedy. To talk to you.

The protocol for the localization of beauty demands the closure of our own eyes. Thus, we could speak of all the images of the world with our voice and mediated by the darkness. Someone said that nightingales should be stripped of their eyes to sing better. We would also have to ban the colour of the blood afterwards so that our fingers smeared with tears thus help us to see what would remain of our own face without a glance.

Elena Bajo

Re-construction of the Common
2012

Technique: aluminium, ink on paper
Dimensions: variable

Courtesy: Elena Bajo & Garcia Galeria, Madrid

Description / instruction:

Visitors are invited to move and change the aluminum pieces into any of the 12 suggested configurations drawn on a discarded envelope recovered from the gallery's trash bin on the evening I was working on the sculpture. These notations are the record of the action of moving and thinking in the space and with the pieces. These notations are meant to be interpreted and used as both, choreographic and chorographic scores.

Robert Barry

Something that is perfect

Text by Fabien Vallos, 2014
La Panacée Montpellier

Technique: text on paper
Dimensions: A4

Courtesy: Robert Barry & Galerie Greta Meert, Brussels & Cristina Guerra Contemporary Art, Lisbon

Artwork originally conceived for the 'Art by Telephone... Recalled'-exhibition in 2012 curated by Sébastien Pluot and Fabien Vallos

Description / instruction:
Something that is perfect.

Julien Bismuth

Prop
2017

Technique: different materials
Dimensions: variable

Courtesy: Julien Bismuth

Artwork conceived for the *Modus Operandi* exhibition.

Description / instruction:
Text propped up by something.

Mel Bochner

No Thought Exists Without A Sustaining Support
1970

Dimensions: 121,92 x 91.44 ~ 180.34 cm
Technique: Acrylic and chalk on wall
Collection San Francisco Museum of Modern Art

Courtesy: Mel Bochner & Peter Freeman Inc., New York – Paris

Description / instruction:

'No Thought Exists Without A Sustaining Support' is chalked onto a blackboard that appears to drip down the wall. American conceptual artist Mel Bochner was one of the first artists in the 1960s to introduce language into the visual field. His works range from installations to drawings, prints, and paintings. Preoccupied by language and its influence on vision and perception, he has shifted from a more analytical use of language to an exploration of the way in which color diverts a text from its duty to convey meaning. As a result, language becomes a tool in Bochner's interrogation into how an object—be it a painting, sculpture, mathematical equation, or a complete replacement of the "object" with language itself—can function as a work of art. Although his manner of painting results in paint drips, smears, and layers that create a textured surface, Mel Bochner's insists on a rigorous drawing style which aims to display his thought process: 'make the emotion as visible as the thought.'

Angela Bulloch

'On/Off Line' Drawing Machine
1991

Technique: steel rail, pulleys, rope, trip switches, electronics, brackets, pen & eraser
Dimensions: 300 x 44.5 cm

Courtesy: Private Collection Caoimhin Mac Giolla Léith

Description / instruction:

Line drawn and erased by drawing machine.

A series of drawing machine works from the early to mid-1990s 'offers limited potential within an overwhelming practical constraint'. Each of these works consists of a wall mounted with x/y plotters that operate through a system of electric motors and pulleys. In the various works, the viewer usually triggers the drawing motors and pulleys. In the various works, the viewer usually triggers the drawing machine via movement- or sound-responsive sensors or pressure switches in the upholstery of the viewing bench, causing horizontal and vertical lines to be drawn across the wall in blue or red ink. Some of the machines can also draw diagonally, but they can only draw curved lines by default - a result of their hand-made quality. Their mechanical imprecision arises from the limited flexibility of the string, the effect of gravity and the speed of the changes activated by the viewer. As Bulloch puts it, 'I made the machines to the best of my ability but they are by no means perfect. They are precarious.'

Alejandro Cesarco

A Truce Mistaken for Surrender
2014

Technique: white gloss paint
Dimensions approx. 98 x 147 cm

Courtesy: Alejandro Cesarco & Tanya Leighton Gallery, Berlin

Description / instruction:

Please tape off a rectangle of approximately 98 (W) x 147 (L) cm on the wall.
Paint the interior edges of the rectangle with the paint used currently on wall to have a clean edge once tape is removed.

Let dry.

Paint the rectangle with white gloss paint.

Let dry. Repeat if necessary.

Remove tape.

Luís Paulo Costa

Connected to the body
2013

Technique: acrylic on chewing gum + plinth
Dimensions: 1,2 x 1,2 x 1,3 cm + 85 x 60 x 60 cm

Courtesy: Luís Paulo Costa & Cristina Guerra Contemporary Art, Lisbon

Description / instruction:
Painted chewing gum

Luis Paulo Costa
Point of view
2017

Technique: Tesa tape black (Eco repair)
Dimensions: variable dimensions, 30 x 30 cm each element

Courtesy: Luis Paulo Costa & Cristina Guerra Contemporary Art, Lisbon

Description / instruction:
Pointers towards chewing gum

Luís Paulo Costa
Point of view drawing
2017

Technique: pen, pencil and tape on paper
Dimensions: 100.5 x 41.5 cm

Courtesy: Luis Paulo Costa & Cristina Guerra Contemporary Art, Lisbon

Description / instruction:
Instruction scheme for gum and pointers

Claude Closky

A Million Things To Do
1993

Technique: 52 frames of 72 x 52cm
Dimensions: variable

Courtesy: Servais Collection

Description / instruction:

One thousand advertising slogans borrowed from fashion magazines and transformed into advice, close to the authoritarian advice. The practice of Closky is as a game with language of publicity, made by signs, by logos, by unreal images, and by messages teasing. He dematerializes the advertising, analyses it, in extract its words to reorganize them funnily and fussiness. Claude Closky is often compared with the literary men of the Oulipo by his poetic games around what he names: 'le blabla de la galaxie hypermédiatique'. In 'A 1000 things to do', from 1993, the artist gathers one thousand advertising slogans borrowed from fashion magazines which, once gathered, form a continuation of authoritarian advice: 'Ne vous privez pas des bonnes graisses ! Optez pour un café design à prix serré. N'hésitez pas à multiplier les réseaux...'. His work also articulates around a series of possible procedures (the list, the partition, the accumulation, the systems, the fate, the suite, etc.) prevailing over the object, in good heir of the abstract and minimalist artists. As the latter, Claude Closky experiences the sense of the signs, the images, the daily and media messages, moves them of the context to put them as pure language.

François Dallegret

Reflecting Devices for Security Purpose
2017

Technique: stock item
Dimensions: variable

Courtesy: François Dallegret

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

Few Reflecting Devices for Security Purpose are installed between walls and ceilings centered at the entrances of each exhibition space to welcome visitors and by the same token, advising them about Jeremy Bentham's panopticon and the world of data capture, as well as self-surveillance, preventive measures and frames of mind prescriptive.

'Convex safety mirrors provide Help, Avoid Potential Injuries and Encourage Potential Works of Art.

Observation mirrors provide a superior 160° wide angle range of vision with a full overhead view for perfect fine art imagination.

These mirrors offer protection against International intersection accidents in blind corners and between aisles.

Wide angle mirrors are great in loading Cultural areas, Art Freaks hospitals, retail stores Events, markets Environments, warehouses Artefacts, green parks Fury of nature environments, and more.

Safety mirrors feature a ball swivel bracket mount that adjusts to desired angle for better perception.

Choose between Indoor or Outdoor styles for supreme motivation. Available in impact resistant and shatter proof Acrylic or easy care Glass, perfect for Museum's vision.

Glass Indoor Mirrors have hardboard backing with vinyl rims.

Outdoor Mirrors have a weatherproof frame.

Glass Outdoor Mirrors feature a rubber rim with tempered hardboard backing for weather proofing and taste excellence.'

François Dallegret, April 10, 2017

Hanne Darboven

68
1970

Technique: paper, pen
Dimensions: A4

Courtesy: Hanne Darboven Estate & Galerie Greta Meert, Brussels

Artwork originally conceived for the 'Numbers'-exhibition in 1970 curated Lucy Lippard

Description / instruction:

6 books „68“, 8 ½ * 11 inch paper, 366 pages, each book, 6 different indices:

index 1: 16K → 57K, 42 numbers, written in numbers

index 2: 16K → 57K, 42 numbers, in squares

index 3: 16K → 57K, 12 numbers

index 4: 16K → 57K, 3 numbers, written in numbers

index 5: 16K → 57K, 3 numbers, in squares

index 6: 16K → 57K, 68, 366X

Alec De Busschère

UC.BOX.PROJECT
1998 / 2017

Technique: postcards, mailbox, photopolymer resin / stereolithographic 3D print
Dimensions: sculpture 21.5 x 12.5 cm, postcards 105 x 150 mm

Courtesy: Alec De Busschère

Description / instruction:

In 1998, as he was invited for a 3 months' residency at 'La Box de Bourges', Alec De Busschère inquires about models of individual life space within a collective, being traditionally founded upon a unique model. He then establishes a board that counts up to fifteen parameters to define space, real or imaginary. A system of sheets to be completed will be distributed in the public space as well as through mailing. Based on the data that an artist will deliver, Alec De Busschère creates a first version of the UC.BOX.PROJECT. He selects 27 sheets that he sketches in singular volumes. These volumes will be drawn into a 3d program to be later assembled and connected. This will result in an utopian architectural form realised in epoxy resin.

With the participation of Pierre et Pablo Lhoas, Isabelle Guerin, Fabrice Janssens, Carl André, Ivo et Simona, François Curlet, Jean-Phillipe Vienne, Sébastien Dion, Eric Duyckaerts, Bruno Guerin, Dominique Deghetto, Gilles Oustalet, Nathalie Lecroc, Lina Jabbour, D. Mori, Hervé L., Maxime Lightword, Pierre Bamford, Julie Karabeguiau, Koen Thys, Anne Marie Pauvert, Betty Bui et Gilles Coudert, Daniele Fergniaux...

Alessandro De Francesco

AW- Perception
2013 – edition n. 2 of 5

Technique: ink on paper, ink on balloons, recorded voice (when applicable)
Dimensions: variable

Courtesy: Alessandro De Francesco & the students of ESBA TALM Angers and ENSP Arles

Artwork originally conceived for the 'Art by Telephone... Recalled'-exhibition in 2012 curated by Sébastien Pluot and Fabien Vallos

Description / instruction:

Write the word 'perception' on a white and soft surface using black ink or paint, or else write the same word on a black and soft surface using white ink or paint. Once you have chosen the color and the surface, write the word twice to make it readable in two ways, directly and reflected by a mirror. Then, swell the surface using air or a body mass so to modify and enhance its initial form. Operate the deformation on text and surface as smoothly as possible in order to create an ephemeral sphere. The surface and the text may have any dimension.

Walter De Maria

Chicago Project
1969

Technique: seven pieces of paper, encased in a brown envelope
Dimensions: 26 x 17.1 cm

Courtesy: Private Collection

Artwork originally conceived for the 'Art by Telephone'-exhibition in 1969 curated by Jan van der Marck

Description / instruction:

De Maria's Chicago Project consists of proposed sketches and correspondence for then forthcoming exhibition Art by Telephone. Conceived as a 'phone-in' exhibition of conceptual art—artists would literally call in their instructions—De Maria proposed the telephone itself as art object: a standard black rotary phone installed in the gallery with an accompanying statement, 'If this telephone rings, you may answer it. Walter de Maria is on the line and would like to talk to you.' Although the exhibition would open in late 1969, at the time of publication it was indefinitely postponed, existing, itself, as only a proposal.

Jan Dibbets

Art By Telephone – Ten stops on a straight 5 mile road
1969

Technique: photographs, map with annotations
Dimensions: variable

Courtesy: Jan Dibbets & Peter Freeman Inc, New-York – Paris

Artwork originally conceived for the 'Art by Telephone'-exhibition in 1969 curated by Jan van der Marck

Description / instruction:

Mount a camera above the dashboard of the car and stop every half-mile for five miles to photograph the scene directly ahead. Be aware: the series start with 1 photo (n° zero). So 10 stops mean 11 photographs in total. Together with the photo's a map is shown with the road (A12) and the words start and stop. 'The visual thing is the photos, but they are connected by a time process: you can hear the connection, but you can't see anything. When the car stops, you can't hear anything but you can see the photographs.' (Jan Dibbets, 1969)

Detanico Lain

United / Divided
2017 - Edition from the series Palavras Compostas 2010

Technique: matt black cut-out adhesive backed vinyl
Dimensions: 27 x 75 cm

Courtesy: Detanico Lain & Vera Cortes, Lisbon & LMNO Gallery, Brussels

Description / instruction:
Display two opposite notions on a corner of a wall or ceiling

Pascal Dombis

Meta-Aura (X1)
2016

Technique: pigment print on cotton paper, framed
Dimensions: 90 x 180 cm

Courtesy: Pascal Dombis

Description / instruction:
Meta-Aura is a series of algorithmic nieces in which I explore a simple rule: to stretch line from the four sides of a panel, as one would do with the string of a bow, getting various shapes from a parenthesis, then a half circle, up to a flat ellipse. Using an algorithmic loop, I perform this stretching operation excessively, couple millions of times, with randomness in the process, leading to an endless proliferation of lines.

Out of the excessive enforcement of this autonomous and simple stretch rules, visual forms appear, images with a central halo creating visual sensations similar to an aura. These halo images are not intentionally programmed –. I do not consciously conceive them in advance. I stop the computation process just before the iconoclastic black out, when all the panel surface would be covered with black lines. These emergent forms have a micro-macro characteristic with a pictorial feeling that relates to an analog scribbling which tends to erase their own digital nature, and therefore echo to Walter Benjamin's aura concept. They convey a vision of the world in terms of itineraries and displacement, offering another kind of mapping in which networks, connections and links come into play.

Peter Downsbrough

2A / White square
2017

Technique: adhesive letters (mirror image) and white paint
Dimensions: 200 x 200 cm

Courtesy: Peter Downsbrough

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

A square of 200 x 200 cm is painted on a wall with white paint (2-3 coats). The square is located in the center, horizontally on the wall & 75 cm above the floor. The letters are 5 cm high, self-adhesive matte black vinyl. They are to be located in the center of the square.

Mark Geffriaud

1969, 2017

Technique: Metallic Lamp
Dimensions: variable

Courtesy: Mark Geffriaud & gb agency, Paris

Artwork originally conceived for the 'Art by Telephone... Recalled'-exhibition in 2012 curated by Sébastien Pluot and Fabien Vallos

Description / instruction:

Could you please reproduce an art work or reinstall an object that was in the space hosting the exhibition today at the same place that it was when the exhibition 'Art by Telephone' was happening at MCA Chicago in 1969? Thank you.

Aurélie Godard

New rose graffiti
2012

Technique: Aérosol painting
Dimensions: Variable

Courtesy: Aurélie Godard

Artwork originally conceived for the 'Art by Telephone... Recalled'-exhibition in 2012
curated by Sébastien Pluot and Fabien Vallos

Description / instruction :

What you need:

A rectangular poster, any size, of your past exhibitions, even the most recent.

A roll of masking tape (wide).

Two aerosols of yellow fluorescent spray paint, of the type used on roadworks and such.

These come furnished with an upside-down nozzle.

A face mask which protects from solvents.

Painter's coveralls.

What you do:

Tape the poster to the wall, taking care to tape all the edges along their full length with an overlap of around 1 cm.

Give the can a good shaking, and cover the entire poster while holding the can at about one meter from its surface. At this distance, the alcohol in the paint evaporates, leaving just the pigment which adheres to the poster and surrounding wall.

The paint should be applied in a slow steady sweep from left to right, then right to left. Depending on the size of the poster you may well have to empty both cans.

Take down the poster.

Watch the glare of an electric pink rectangle on the retina.

A fine spray of yellow pigment lines the floor and the wall.

Nicholas Knight

Device Aperture Signal
2017

Technique: mounted inkjet prints and extension cord
Dimensions: variable

Courtesy: Nicholas Knight

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

1. photograph an electrical outlet

2. make 4 prints of the outlet at actual size, from light to dark

3. assemble panels around the extension cord

4. plug in the cord and put it on the floor

origamiPrograms - Pinwheel
2017

Technique: 120 gsm paper, cmyk ink and 0.3B pencil
Dimensions: A4

Courtesy: LAb[au]

Description / instruction:

The origamiPrograms are a series of artworks making a visual progression from white towards the black, from zero to one. A first instruction subdivides the pictorial space, followed by a series of instructions filling those subdivisions in accordance to written rules. The series confronts conceptual and algorithmic thinking, and establish a dialogue in between semantics and aesthetics.

1. Draw a rectangle. Subdivide the rectangle in two triangles. Subdivide those triangles in 5 isometric copies following a pinwheel principle and repeat this subdivision 3 times.
2. Organise the resulting 1250 triangles in 5 layers (L1, L2, L3, L4, L5), in accordance to their position within the grid. Pick 5 colours between white and black and attribute to each of the five layers 1 colour.
3. Draw all combinations possible between those layers and thus starting with combining 2 layers and ending with combining all 5 layers.
4. Systematically reduce the amount of elements of each layer by half, going from 100%, to 50% to 25% to 12.5%. Draw all combinations possible between those amounts.
5. Randomly reduce the amount of elements of each layer by half, going from 100%, to 50% to 25% to 12.5%. Draw all combinations possible between those amounts.
6. Draw all possible combinations between the systematically and randomly reduced amounts.
7. Etc.

Senalamiento de tres objetos (Signaling of three Objects)
1966

Technique: metal slabs, object
Dimensions: variable

Courtesy: David Lamelas & Jan Mot, Brussels

Description / instruction:

Choose an object and encircle it with metal plates.

Sol LeWitt

Wall Drawing
1969

Technique: pencil
Dimensions: 127 x 152.4 cm

Courtesy: The Estate of Sol LeWitt & Galerie Greta Meert, Brussels

Artwork originally conceived for the 'Art by Telephone'-exhibition in 1969 curated by Jan van der Marck

Description / instruction:
A 50 x 60 '' drawing be executed on a wall of the museum by a local draughtsman. Starting with a grid of one-inch squares, the draughtsman has then filled these squares, at his discretion, with diagonal, horizontal and vertical pencil lines.

Eva & Franco Mattes

Image Search Result
2017

Technique: custom print
(on glass cutting board paddle, bath mat, pacifier, postage stamps)

Dimensions: variable

Courtesy: Eva & Franco Mattes

Description / instruction:
Choose an image search result for 'Censorship' and print this on various objects by online services or fabrication services.

Manfred Mohr

Fortran Program _ Subsets
1973

Technique: print
Dimensions: variable

Courtesy: Manfred Mohr

Description / instruction:

'Subsets' is a work phase based on the 11-d hyper-cube, using an algorithm selecting a subset of cubes from a repertoire of 42240 cubes inherent to the 11-d hyper-cube and decides which sides shall be black or white. Clipped by a defined window, this structure rotates in front of a green background. Since the above mentioned subset is by definition incomplete, the green background occasionally becomes visible, as the structure is rotating in 11-dimensions.

Gianni Motti

Paradigm Shifts N°2
2017

Technique: aluminium foil
Dimensions: variable

Courtesy: Gianni Motti & Galerie Perrotin, Paris

Description / instruction:

Select a person acting as a medium allowing to transmit an instruction by telepathy. Cut 110 cm sheets of household aluminium foil. Wrap the sheet around this person's head starting at the front and turning the last part inside. Twist the upper part, solidifying the whole and creating a little antenna. Manually adjust so the resulting hat nicely follows the shape of the person's head. The artist is present and telepathically connected at a secret, distant location, to transmit his instruction on the 15th of April at 20h10 sharp.

Paulo Nazareth

Projecto [.....#Cabrito#...01] / Project: [.....#goat#...#01]
2010

Technique: inkjet on newsprint
Dimensions: 21 x 14.8 cm

Courtesy: Mendes Wood DM, São Paulo

Description / instruction:

_ living with a kid for about 73 hours +- 3 days on the hill x, most point of the top region) during the period of winter./ Record the behaviour of man (artist) and animal's behaviour in video, photography, drawing and other means that may be necessary./ Bring brown sugar, 3 kg of manioc flour, 3 quarts of water and a watermelon.

Dennis Oppenheim

Decomposed Weight Displacement
1970

Technique: cork, wood chips, chalk, gravel and clay
Dimensions: weight of Dennis widow Amy + Dennis' dog Twister

Courtesy: Dennis Oppenheim Estate

Description / instruction:

Five piles of raw materials, ingredients of the building, distributed on the floor in piles equal to the artists' body weight. Each week the museum contacts the artist by telephone. Piles of insulation, sawdust, gypsum, cement and metal filings then adjusted according to his exact weight reported at the time of the call.

Casey Reas

Software Structures
2005/2012

Technique: Custom software (silent back and white)
Dimensions: 2 * 65 x 130 cm

Courtesy: Casey Reas & DAM Gallery, Berlin

Description / instruction:
Process 7

A rectangular surface filled with varying sizes of Element 1. Draw a line from the centers of Elements that are touching. Set the value of the shortest possible line to white and the longest to black, with varying grays representing values in between. Draw the perimeter of each Element as a black line and the center as a white dot.

Element 1

From 1: Circle

Behavior 1: Move in a straight line

Behavior 2: Constrain to surface

Behavior 3: Change direction while touching another Element

Behavior 4: Move away from an overlapping Element

Claude Rutault

AMZ _ le soleil brille pour tout le monde _ de-definition / methode 169
1985

Technique: paint, tissue, wood
Dimensions: 162x197 cm > 123.375x147.746 cm

Courtesy: Claude Rutault & Galerie Perrotin, Paris

Description / instruction:

A: the central part of the work, consists of 100 canvases of different formats all on stretchers and left raw until they're taken in charge. Each canvas taken in charge must be displayed painted the same colour as the wall; the rest are piled in one or more piles in the same space. The whole setup should be visible in a single glance. This block of 100 canvases is set; the canvases should remain together in the same space, which can vary; they can be moved. The displays can vary. The geographic base of the 'A' part of AMZ is the frac des pays de la loire at carquefou.

M: is made up of all elements taken in charge, so they are not all in the same place. Taking a canvas in charge means choosing an 'a' as a model and reconstructing an 'm' canvas wherever one chooses. The canvas will be similar to 'a' but reduced according to two parameters: the distance from 'A' to the place where 'm' is constructed and the order of charge-taking. These two parameters are added together. There is no model for the reconstruction of 'm'. it can be a simple canvas, but it can also evoke the original.

Z: is the unstable gathering of 100 papers where those dimensions concretize the differences in the surfaces between each replica 'm' and its model 'a'. the format of a 'z' paper is homothetic to that of its corresponding 'a' and 'm' canvases. Its color is determined by that of the wall; if the wall is white, the paper can be any any color except white, and if the wall is not white, the paper should be white.

Calculating the dimensions of the m canvases

x is the reduction rate based on the order of charge-taking and based on distance from M to A

In the case of a rectangular canvas:

the L' and l' of the m canvas will be calculated with the following formulas:

$L' = L \cdot \sqrt{1-x/100}$ and $l' = l \cdot \sqrt{1-x/100}$

the L'' and l'' of the z paper will be calculated with the following formulas:

$L'' = L \cdot \sqrt{1-x/100}$ and $l'' = l \cdot \sqrt{1-x/100}$

Roland Sabatier

Roman Supertemporel
1964-2017

Technique: Objets divers, une ficelle et encre sur papier.

Dimensions: variable

Courtesy: Private Collection Eric Fabre

Description / instruction:

Cadre du Cerf-volant : « En n'importe quel point de cette ficelle, fixez les objets, les messages et les marques de votre choix qui seront les signes du roman supertemporel, reposant entièrement sur la participation du public. »

Ici pointe pour la première fois, la dimension installation qui deviendra la marque de Roland Sabatier avec ses polythanasies.

Installation : « Dans une pièce vide, placer ce cadre supertemporel sur un mur et dérouler la ficelle sur les trois autres murs, le public devant agir sur toute la longueur du fil en introduisant ou en modifiant, voire en détruisant les éléments qui y sont fixés. »

Ce qui a déjà été envisagé : l'énonciation des procédures de constructions et de destructions de l'intervention selon le Manifeste de cette esthétique.

Installation ? Ici ce mot n'est pas en place pour éviter celui d'exposition honni par le marxisme artistique de ce temps, qui voulait se garder de la réification de l'art en marchandise et qui croyait, illusoirement avec installation, élever ce pur mur verbal pour s'en garder. Avec l'installation de cette pièce, l'introduction de cette lexie dans le lettrisme ; 1965 est une date haute dans l'usage artistique de ce terme. Ici, aucune approximation, aucun flottement, rien d'un bricolage : avec Sabatier, l'installation dans sa différence est l'objet d'une description précise ; énoncés des relations de la pièce avec les espaces où elle trouvera sa juste place ; d'une dimension d'occupation restrictive à une installation qui peut s'étendre à tout l'espace, occuper l'ensemble des murs du lieu où elle se trouve. Roland Sabatier ouvre sa proposition, la longueur du fil où peuvent venir les interventions n'est pas fermée ; elle peut être prolongée à hauteur du nombre des intervenants, une chaîne infinie possible avec le temps qui lui correspond est signifiée, l'esthétique supertemporelle est manifestée.

Peter Scott

One Picture at a Time / All Artists Not Yet Known
2017

Technique: MDF board, glossy photo paper

Dimensions: Board: 74 x 77 x 1.27 cm, Pictures: 12.7 x 17.78 cm

Courtesy: Peter Scott

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

First week's picture sent by Peter Scott. Image is also sent to the next contributor. They will then send their image to be pinned up the following week and pick the next contributor who will then do the same. One artist is added each week for the 12 weeks of the show. One image each week is printed on 5" x 7" (12.7 x 17.78 cm) paper and pinned to a 74 x 77 x 1.27 cm MDF board with white map pins (please see diagram). All images will form a grid centered on the board with 3.80 cm in between rows.

Daniel Spoerri

Tondre un œuf
1964

Technique: mixed media
Dimensions: 45 x 30 x 25 cm

Courtesy: Private Collection Eric Fabre

Description / instruction:

"Les 'mots pris au piège' faits en collaboration avec Robert Filliou, furent une tentative de visualisation des proverbes et des dictons" in Catalogue Hommage à Issac Feinstein, Stedelijk Museum, Amsterdam, 1971.

"En fait, en me voyant faire, 'Prendre un Rembrandt comme une planche à repasser', Filliou me dit : Et si nous faisons les proverbes ? Installé devant un verre de rouge, il discourrait pendant que je faisais les arrangements. Ce que nous voulions, c'était visualiser des dictons. 'Se fendre la gueule' c'est un hachoir qui s'enfonce dans un visage en bois sculpté" in Otto Hahn, Daniel Spoerri, Flammarion, Paris, 1990, pp. 59-60.

Donc plus collaboration que délégation, mais le rôle de Filliou qui parle et Spoerri que réalise fait penser à délégation.

Joëlle Tuerlinckx

Tache d'atelier chocolat barrée rouge (installed by Emmanuelle Quertain, 2017) /
BOUGE gold #3 Glashütte ORIGINAL - serie papier de rue 2016
2005 – 2017

Technique: Cote d'Or chocolate on wall, frontpage of newspaper la Libre Belgique
left open, string, nails
Dimensions: 158 x 121 cm, variable length of string

Courtesy: Joëlle Tuerlinckx & Galerie nächst St. Stephan Rosemarie Schwarzwälder,
Vienna

Description / instruction:

installed by an artist (painter)
stain from the studio applied in the gallery space,
generally on scale 1/1 or variable scale

ESPACE BARRÉ [CROSSED-OUT SPACE] space that, by decree (crossed out wall,
floor, word) does not, or no longer, have place (for being). Permanent solution for
the exclusion of a given space: an embarrassing room such as that was the case of
the large, covered central patio of the Karlsruhe Kunstverein, during the exhibition
'Bild, oder'. All its walls had been crossed-out, from top to bottom, starting with
from the frame drawn around its title, which had been written directly on the wall in one
uninterrupted trace (AUGESCHSCHRIFTEN RAUM); its frame, paradoxically, spared
it from being crossed out.

UBERMORGEN

IKEA GODMORGEN / ODENSVIK
2017

Technique: readymade, Meuble lavabo 2tir, brun noir, 169,-/piece
Dimensions: 60 x 49 x 64 cm

Courtesy: UBERMORGEN & Carroll/Fletcher, London

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

Instructions and Agreement between UBERMORGEN & LAB[au] asbl/vzw
Order IKEA GODMORGEN / ODENSVIK, Meuble lavabo 2tir, brun noir, 169,-/
pièce, <http://www.ikea.com/be/fr/catalog/products/S79894474/>
Build IKEA GODMORGEN / ODENSVIK, [http://www.ikea.com/be/fr/assembly_](http://www.ikea.com/be/fr/assembly_instructions/godmorgon-meuble-lavabo-tir__AA-481269-10_pub.pdf)
[instructions/godmorgon-meuble-lavabo-tir__AA-481269-10_pub.pdf](http://www.ikea.com/be/fr/assembly_instructions/godmorgon-meuble-lavabo-tir__AA-481269-10_pub.pdf)
Position the work in the Exhibition

3a) Caption:

UBERMORGEN, 2017

IKEA GODMORGEN / ODENSVIK

Meuble lavabo 2tir, brun noir, 169,-/pièce, 60x49x64 cm

Courtesy the Artist and Carroll/Fletcher, London

Sales Price 1690.- Euro

Send 2500.- euro exhibition honorary to AT 3560 0000 0510 0079 64, Account
Holder: UBERMORGEN (BIC OPSKATWW)

Send exhibition photos, press coverage and all other related materials to: officeR@ubermorgen.com (we will not reply but we thank you for inviting us to this exciting
show and we are looking forward to further collaborations!)

Signed: UBERMORGEN, lizvix and Hans Bernhard, Vienna, April 6, 2017

Oriol Vilanova

De boodschap aan Maria – L'Annonciation
2017

Technique: Postcards collection
Dimensions: 14.8 x 21.0 cm

Courtesy: Oriol Vilanova & Parra & Romero, Madrid

Artwork conceived for the Modus Operandi exhibition.

Description / instruction:

Choose, buy and exhibit all postcards of one of artworks of the Royal Museum of
Arts' Collection at the museum shop of the Royal Museum of Arts.

Lawrence Weiner

A POIGNANT ADAPTATION OF WHAT WAS PLACED IN AN EQUATION OF WHAT IS
2010

Technique: Language + materials referred
Dimensions: variable

Courtesy: Lawrence Weiner & Cristina Guerra Contemporary Art Gallery, Lisbon

Description / instruction:

The work will be displayed only in its original language (ENGLISH). The title of the artwork will be always used writing in all caps.

THE ARTIST MAY CONSTRUCT THE WORK THE WORK MAY BE FABRICATED
THE WORK NEED NOT BE BUILT
EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST THE
DECISION AS TO CONDITION RESTS WITH THE RECEIVER UPON THE OCCA-
SION OF RECEIVERSHIP.

Statement by Lawrence Weiner, 1969

The belief at the core of Lawrence Weiner's work is that art is a material reality between human beings and objects and between sets of objects in relation to human beings. Weiner considers language to be a sculptural material and believes that a construction can function as adequately as a fabricated object.

As a proposition of statement, each work need not to be confined to an existence in one realized form, place or time but might be constructed in different contexts.

Ian Wilson

Circle on the wall
1968

Technique: medium grey lead pencil
Dimensions: 45,7 cm

Courtesy: Ian Wilson & Jan Mot, Brussels

Description / instruction:

Attach a medium density lead pencil to one end of an approximately 12 inch long thin wire. At the other end of the wire attach a nail so that the distance between the pencil and the nail is 9 inches. After hammering the nail into the wall at eye level, draw the circle around the nail, keeping the wire taut. Gradually build up the line until it is 1/16th of an inch wide. When the circle has been drawn remove the nail from the wall. The circle should be medium grey on a white wall.

Erwin Wurm

One Minute Sculpture - Prone Position
2010

Technique: mixed Media, performed by the public
Dimensions: 20 x 120 x 100 cm

Courtesy: Studio Erwin Wurm & Cristina Guerra Contemporary Art Gallery, Lisbon

Description / instruction:

Through his famous One Minute Sculptures, Erwin Wurm involved the public in the design of the sculpture and turned the sculpture into an open field of action. He offers the public to create sculptures in the museum space based on different instructions. The participation of the public is necessary, their actions determine the form of art.

Isidore Isou

Telescripto – Peinture
1963 – 1987

Technique: Photostat et téléscripateur
Dimensions: manifeste: 60 x 50 cm, téléscripateur : 32 x 38 x 50 cm

Courtesy: Private Collection Eric Fabre

Description / Instruction:

Qu'annonce ce Manifeste de la téléscripato-peinture de 1963? L'énoncé qui l'ouvre le dit, le téléscripateur est le 'réalisateur' de signes, là où on attendrait un 'artiste', fût-il de type nouveau; ce téléscripateur apporte la 'dimension nouvelle', des signes à télédistance.

Après avoir été figurative et abstraite, avec le lettrisme la peinture est devenue l'art des lettres et des signes, la peinture lettriste découvre avec le téléscripateur, une dimension neuve, ce nouveau moyen technique est le réalisateur de signes à distance. Pour la première fois, le peintre lettriste (ou ses collaborateurs) peut utiliser les ondes afin de réaliser un tableau à des kilomètres de distance; entre sa personne et son accomplissement, il met l'espace le plus grand possible. Le téléscripateur permet au peintre de 'fabriquer' sans contact avec le support, sans outils ni matériaux et d'expédier ces signes par la voie des ondes; et c'est l'agence de presse qui fournit le sujet à cette peinture qui va d'un bouleversement au sommet d'un Etat au drame sordide venu des bas-fonds d'une société. Pour la première fois encore, la rapidité de l'artiste est l'égal du fait social. Enfin, toujours inaugural dans l'histoire de l'art, une oeuvre a des correspondants, des informateurs préoccupés du thème du tableau, des centaines travaillent pour lui dans l'univers entier, afin de ne jamais arrêter de nourrir son expression.

Ce Manifeste découvre que les pouvoirs plastiques du téléscripateur pourraient être plus riches en possibles, que ceux de 'la découverte de la peinture à huile.' Isou ne propose-t-il pas, ici, une destruction en règle de l'oeuvre d'art auratique (l'oeuvre unique, faite par un seul et n'existant qu'en un seul lieu) voulue par W. Benjamin ? Par le changement des moyens techniques de production de l'oeuvre d'art, sa reproductibilité à l'infini en tous les points du monde, sa conquête de l'ubiquité et la multiplication des producteurs d'art ?

Au doute de W. Benjamin à l'égard de l'art engagé, l'inverse de ce Manifeste en son point III : les lettristes ne sont pas les maîtres de l'information, ils ne sont pas propriétaires des moyens de production de l'information; mais assure Isou, le pouvoir pris, les 'informations' seraient autres. Aussi ceci ne le conduit pas à renoncer

à un art engagé, bien au contraire, placé dans cette situation bouleversante par le téléscripteur, il voudrait devenir l'artiste le plus engagé, pour remplir cette mission d'une manière infiniment plus rapide.

Avec le Manifeste de la téléscripto-peinture, l'usage de ce nouveau moyen de production, le téléscripteur, permet une diffusion à l'échelle planétaire et une reproductibilité technique à cette même échelle. Ici, la Conquête de l'ubiquité de l'oeuvre (1928), selon le titre du texte de Paul Valéry, cette conquête ne suffit pas au commentaire ; car ce n'est pas seulement la reproduction et la transmission de l'oeuvre, la multiplication de sa présence à distance simultanée qu'induit le développement des techniques de diffusion en temps réel qui se trouvent modifiées.

Une téléscripto-peinture n'a aucune présence culturelle, elle est réalisée à plusieurs, en un faire en commun; abolition de l'auteur et de l'oeuvre singulière, une pure production de signes à distance, sans les supports, sans les outils, sans les médiums de la peinture. Le chevalet est aboli, il n'est pas situé en un endroit unique, mais acquiert lui aussi son ubiquité jusqu'alors inconnue par l'art, il est présent en mille lieux à la fois. Avec la téléscripto-peinture, l'art et l'artiste quittent leur sol traditionnel et cessent d'être les simples approvisionneurs de l'appareil idéologique d'un Etat. Dans le titre de ce chapitre : la difficile question d'un changement de paradigme, quitter l'art et l'artiste, afin que l'artiste nouveau devienne producteur, moins peut-être un producteur d'art qu'un producteur d'artistes, selon les conditions indiquées d'Isidore Isou.
