



Media-Space
1981-1984
Compendium

Book One

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Media-Space Compendium

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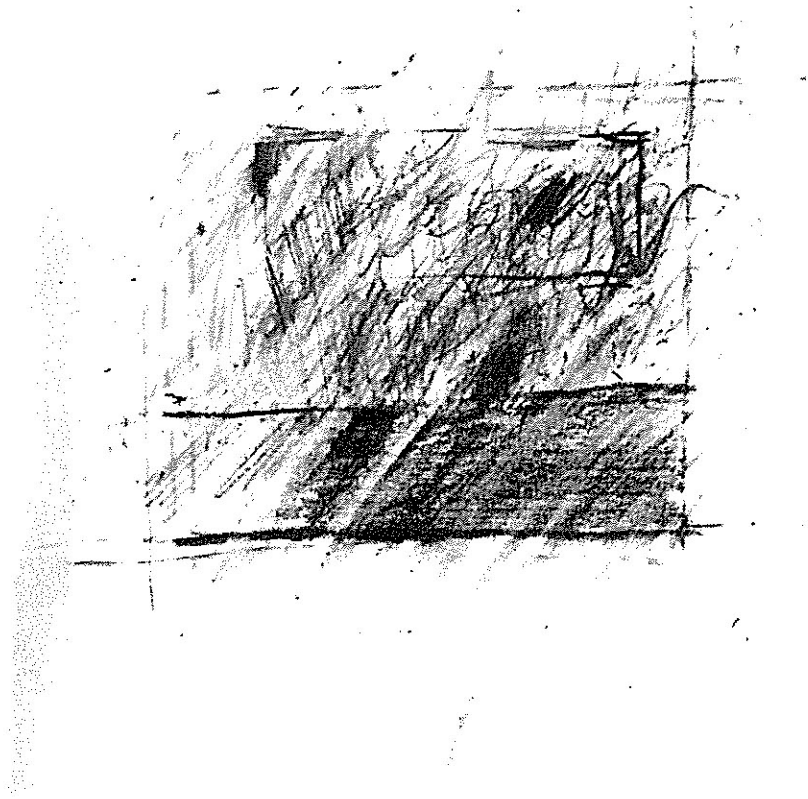
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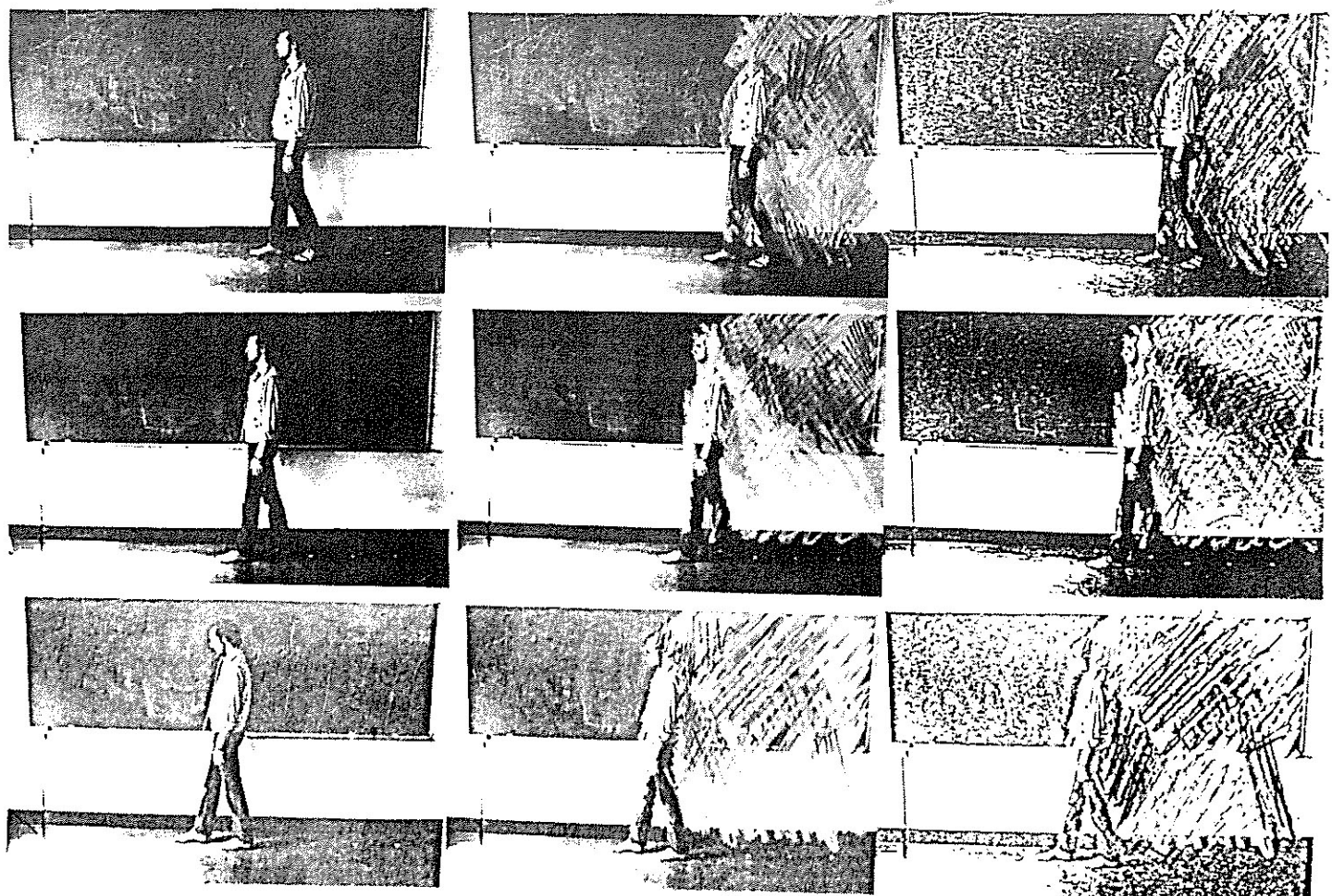
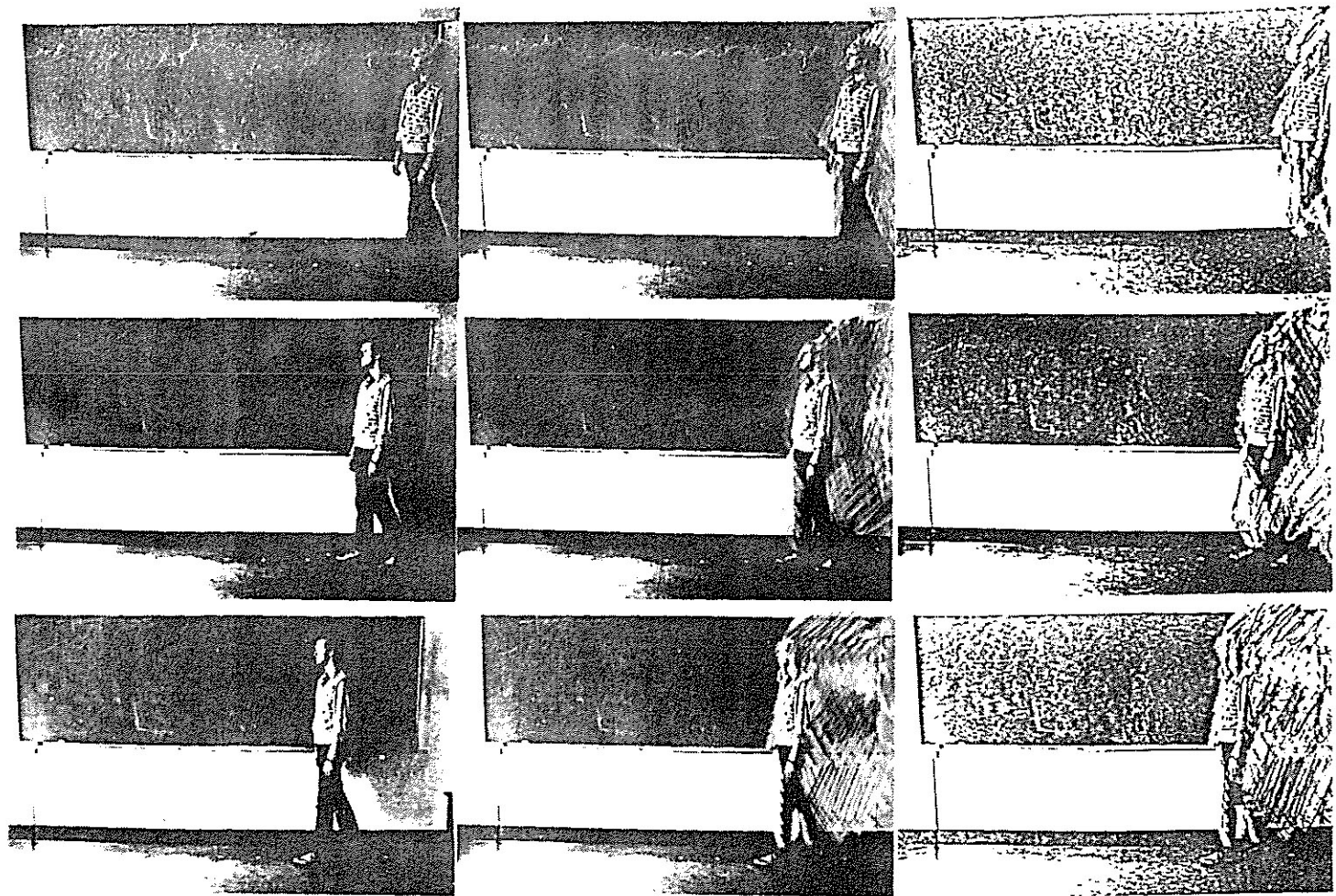
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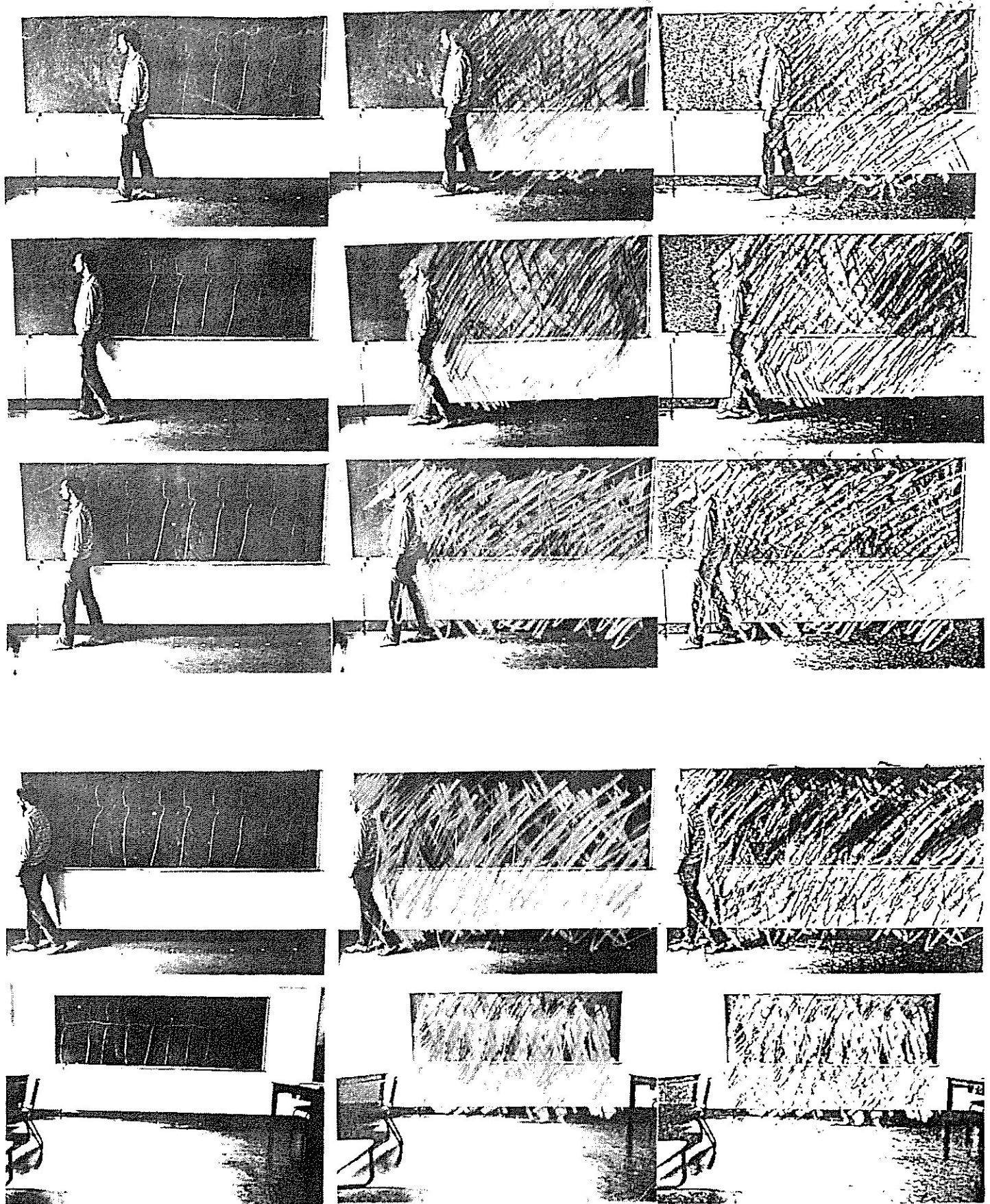
MEDIA - SPACE



PAUL THOMAS MARCH TO MAY MEDIA SPACE.

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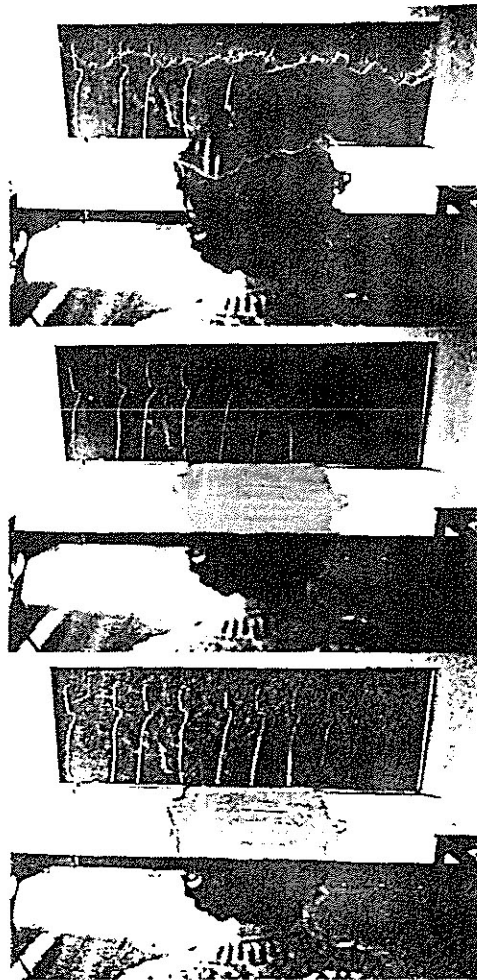




walking through space , experiencing the emotion , mapping out the nothing.

One space leads to the next

Contacting the space giving it some feelings disturbing the space
 The space has traces of the feelings of the person as they move
 through it , emotional after effects .



Being nothing

Recording being nothing, whilst nothing is the concept
the physical is being something .

I concieve

I feel

Can you think while you feel,
Objects can deny the emptiness by creating layers to
interupt the distance . Objects can deny the feelings
for the emptiness.

Nothing - Something
Emotion - Nothing - Something

Nothing
Emotion - Something

Concept - Nothing
Emotion = Something

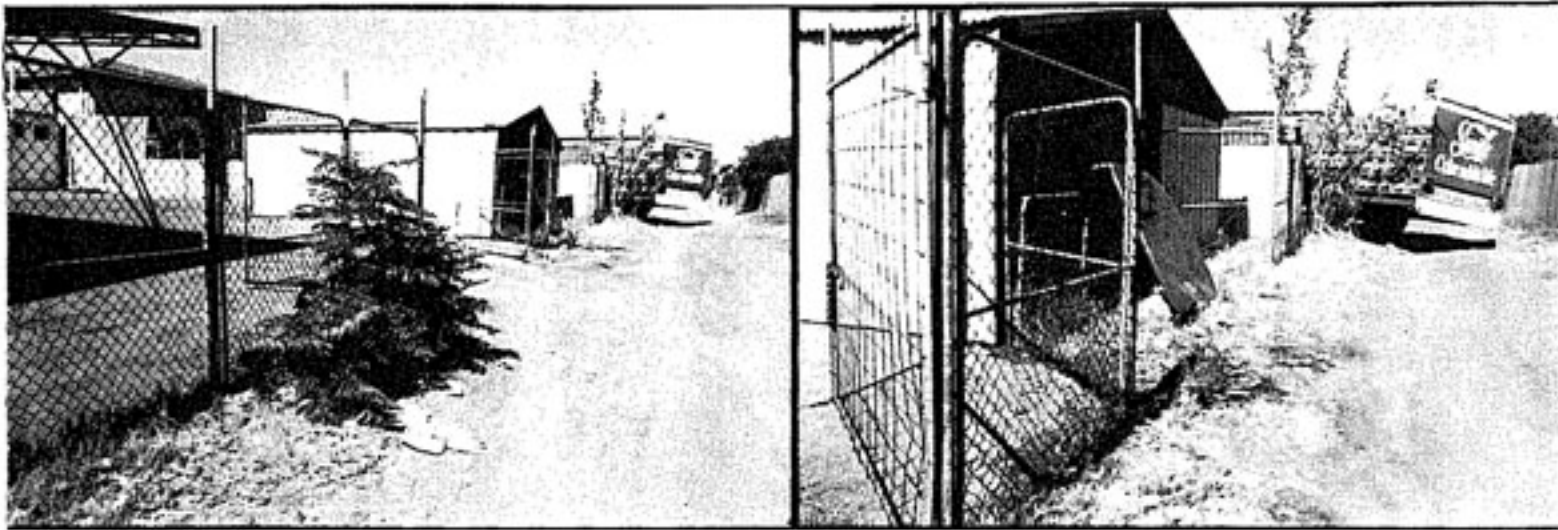
Concept + Nothing = Something
Emotion + Nothing = Something

Two different somethings
both empirial knowledge

MEDIA - SPACE

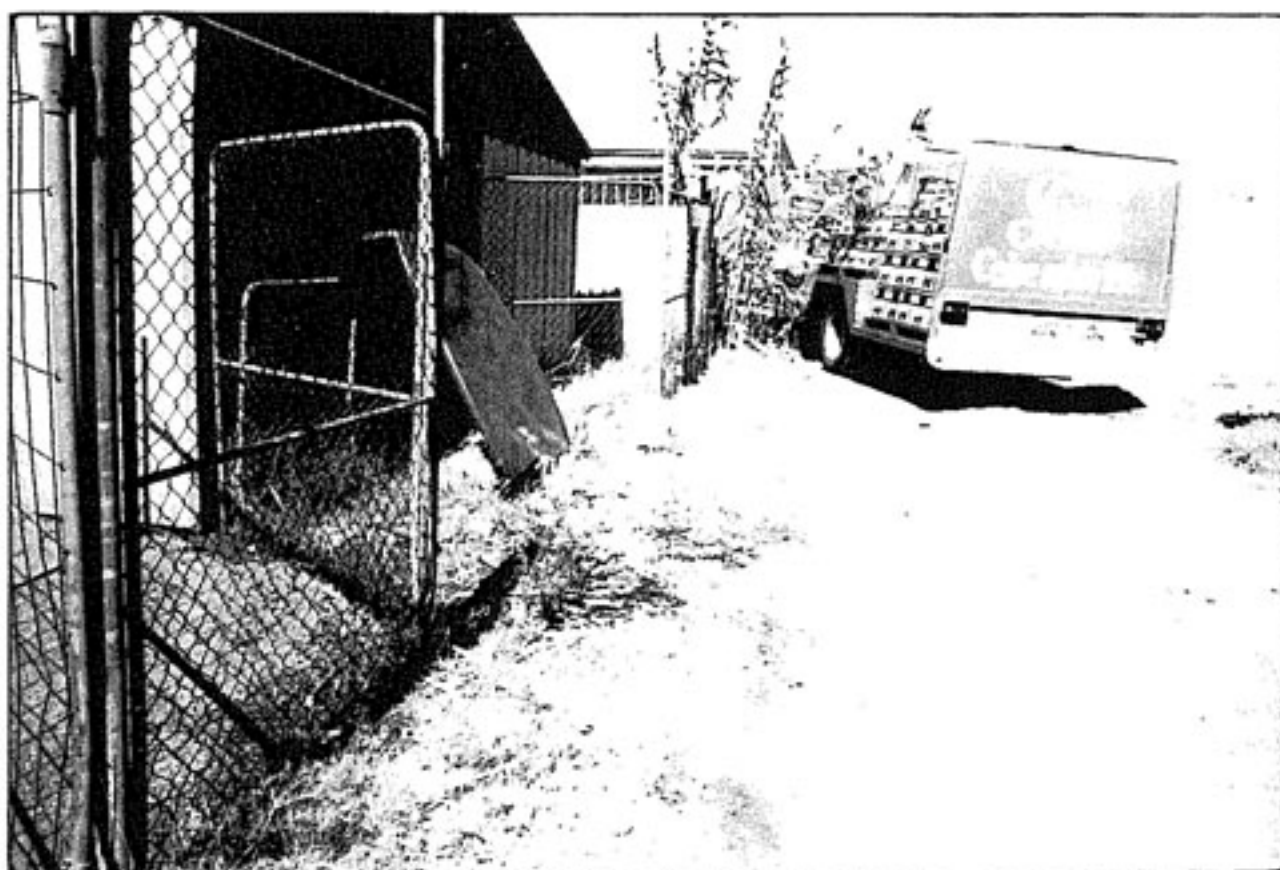
17-3-81 61.
1-9
A. Vientz

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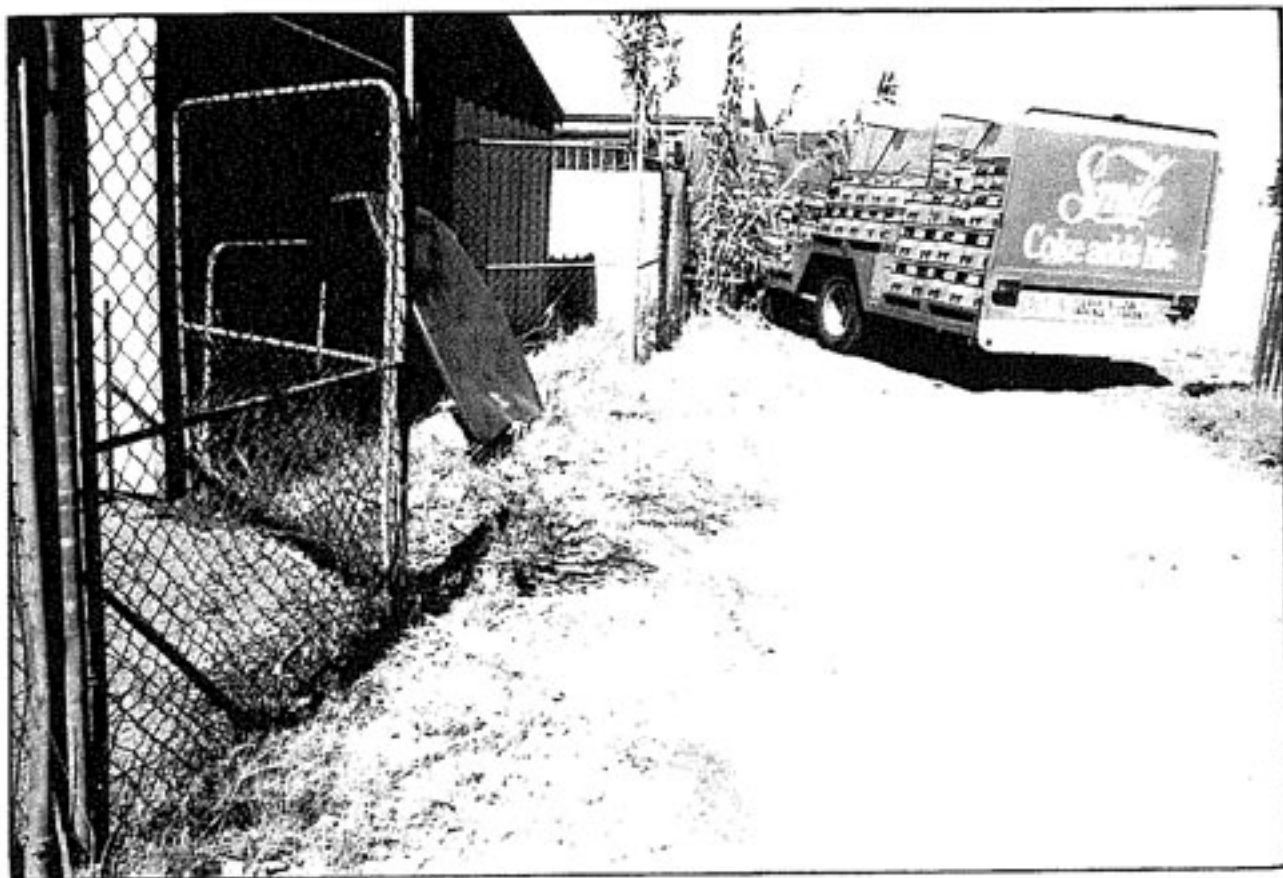
Reverse/back-up. Purposeful activity during a non-event. The activity of photographing implies a purpose, an intention or set of intentions that is inextricably bound to subject matter. The photograph lends an appearance of order, however, the subject matter is constructed by the intention of the photographer. Disinterest is always present in the form of an implication of objectivity. Disinterest is objectified by time.

That it did happen is implicit in the technology of the image. Extreme examples are 'self-operating mechanisms,' surveillance cameras that maintain a programmed gesture, sweeping motion. In this example, the events within the parameter are neither essential nor insignificant. Disinterest is implied through subject matter. Intention as memory: I will remember that the missing links do not exist.



The crucial links, the segments of time recorded, are implied to be meaningful. Reinvention is simultaneous

and fills any void. 'Coke adds life' backs up and leaves the frame, the event without significance.



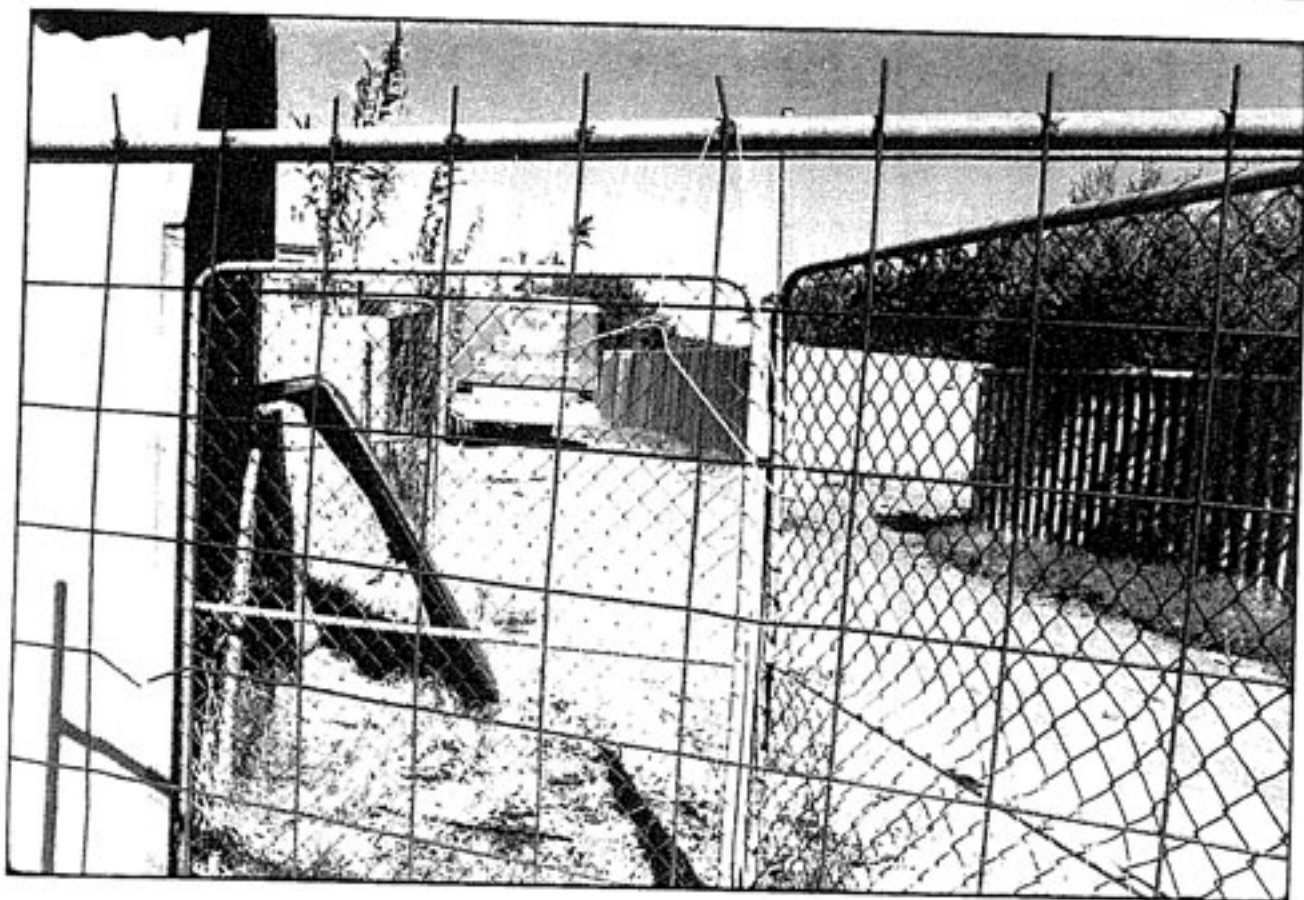
Acceptable conclusions: One does not remember meaningless events; the act of recording does not

include the value of not recording; remembering the details that are not important is the function of the

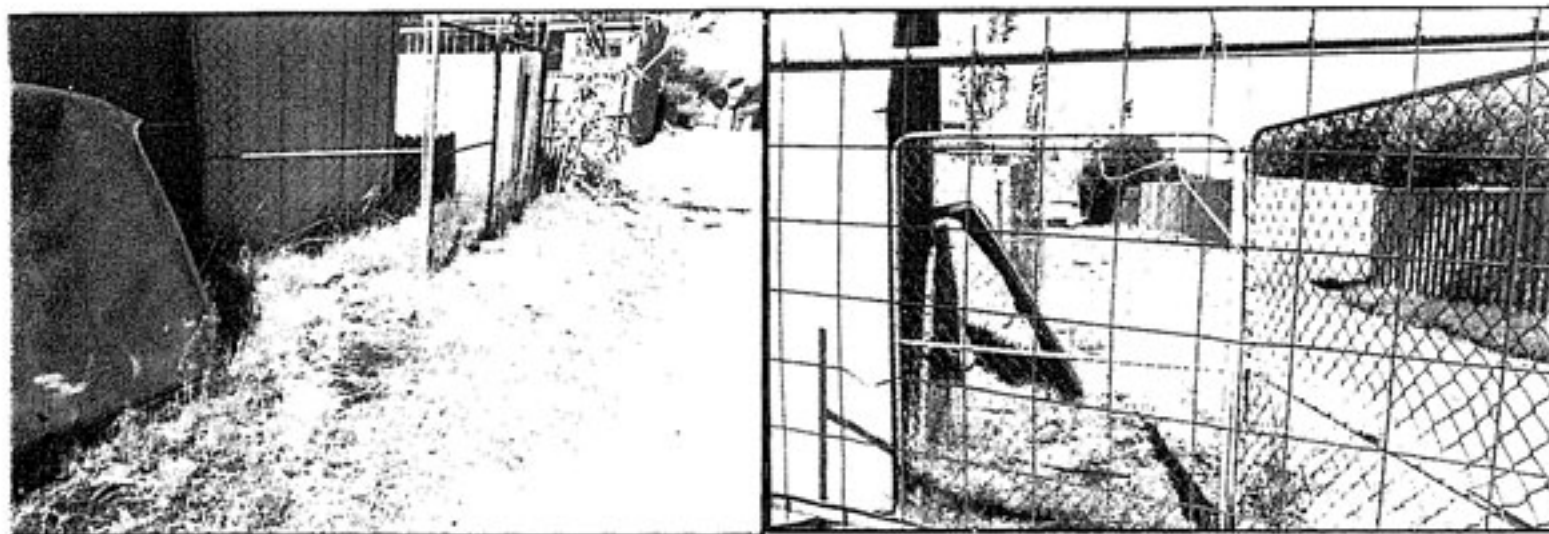


machine; forgetting the details that are not important is the reaction of man to life. Storage systems relocate

storage systems. Coat hangers store body drapes. Coke smiles but happiness requires caution and

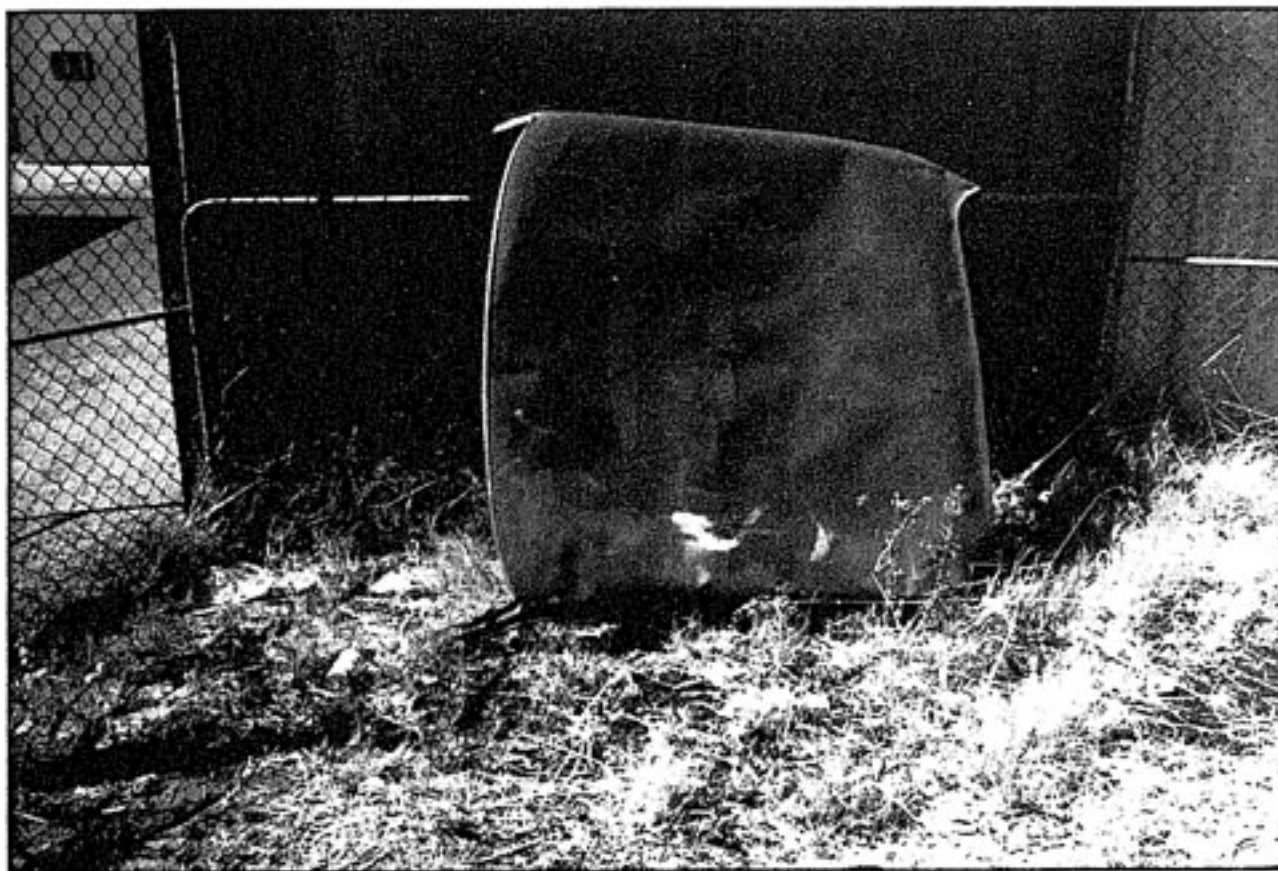


clearance. Constant contradiction recurring in detail: A coat hanger appears in three progressive



ws. An auto bonnet that is second to the truck in importance consumes five frames and appears as a conclusion. The healthy tree does not belong in the first wasteland. The grid systems in all the fences layering a map, detailing motion and reaction, protecting the recording system from possible harm. The gesture of the truck in the first frames, its rear tires crushing cement block and bamboo. Bamboo

cracks, snaps in the distance like thin bone in the beak of a large bird. Vegetation sways away from caution, responds minutely. Watching: Technology sees events in multiple levels simultaneously. Existence is witness to multiple simplicities in layers of confusion. Witnessing the event without significance: Silence. When I speak someone is quiet. When someone speaks we are silent. When the noise stops we



are no longer quiet, we assess the damage done.
(They were silent as the shadow passed beneath
them.) The bonnet as closure: The end of silence.

Text is condensed language. The lesson that was
never learned becomes the justified dream implied
in a social reality.

ONE TO TEN.....1-10....1pm-10pm...Do nothing for nine hours

Intuitively I think(feel) it is a good idea, and as I am in the habit of paying more ~~attention~~ to intuition than I feel the idea is worth pursuing. */attention*

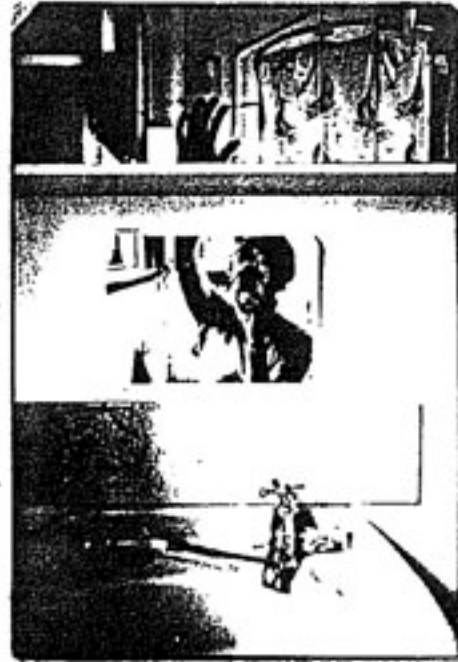
Intellectually I feel(think) that the experience would relate very closely to my thoughts and feelings now and will develop a greater awareness through this relationship. As vague as this may seem, it is the only justification I need to involve myself in the doing. Naturally this commitment will lead to a clearer thinking before the act ?? and hopefully an enhanced being afterward. Hopefully in this ??
~~text is not meant to be felt or felt it.~~

(Being, thinking, doing, being, etc. seems to me to be a logical sequence toward development)

THINKING

Being, thinking, doing actually is not a sequence i.e. does not occur as a sequence but as ²related simultaneous occurrence. The idea of doing nothing therefore is not valid. I would be doing something, no matter how minimal this may seem or be. I am at the moment both being, thinking and typing. My proposed minimal activity could not therefore develop anything as much as a spontaneous activity at the time. The proposal was only valid at the time of conception. The thought concept became an idea to think about, to justify. The thinking has been done, justifications made and abandoned. I am different now ~~xxx~~ than then. ~~xxxxxx~~ *All is different now.*

Kiddman

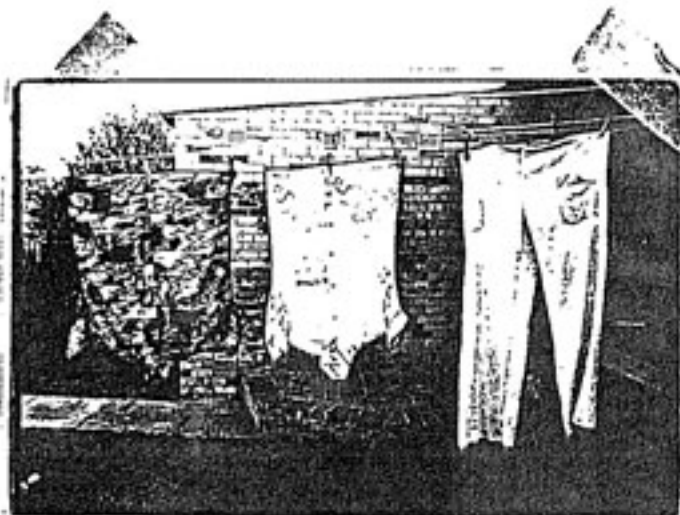


SO THEN.

The process has made me realise the lack of relationship? in my work— work relating in isolation , creating new relationships between subject and object or part of subject and object. I think I should move more specifically to the essence of subject and object- trying to establish a lowest common denominator or one for each. To establish a purpose rather than having a reason. Reasons are often based on intuition, which I find to be vague if not unreliable. It is the purity of intuition that is in question, not intuition itself. Once some common ground is perceived and materialised, then intuition can come up for reprove.

AND THEN SOME.

I think the best use of one to ten (i.e. 1-10) would be to start this process by analysing the realities of words like response, observations, understanding, believe, knowledge, preconception, thought, concept, idea, intuition. TEN words . All with a common aspect (feeling?) It may be possible to reduce the commonality to one word. It may not. The process will be the work .I don't expect a conclusion.

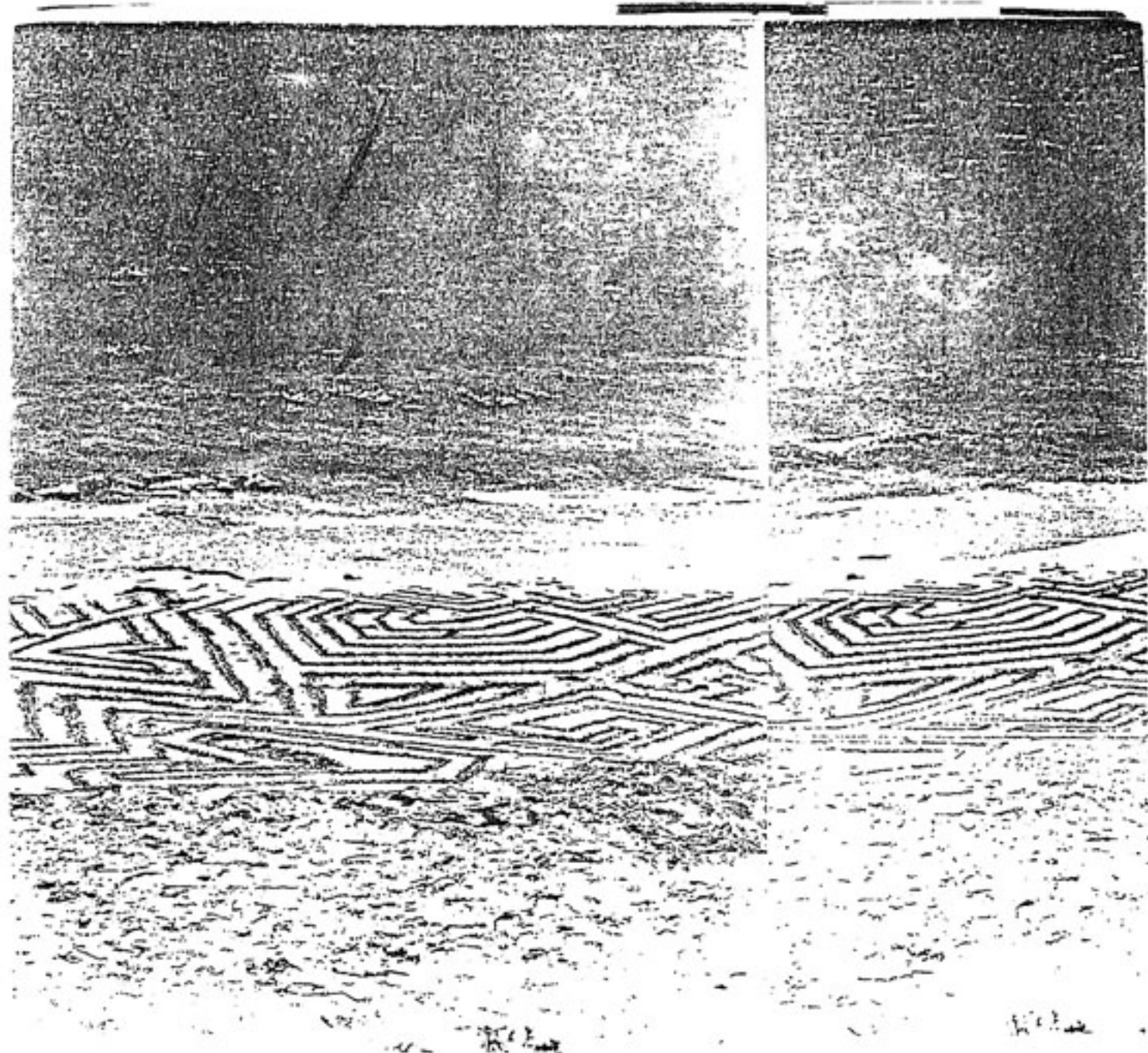


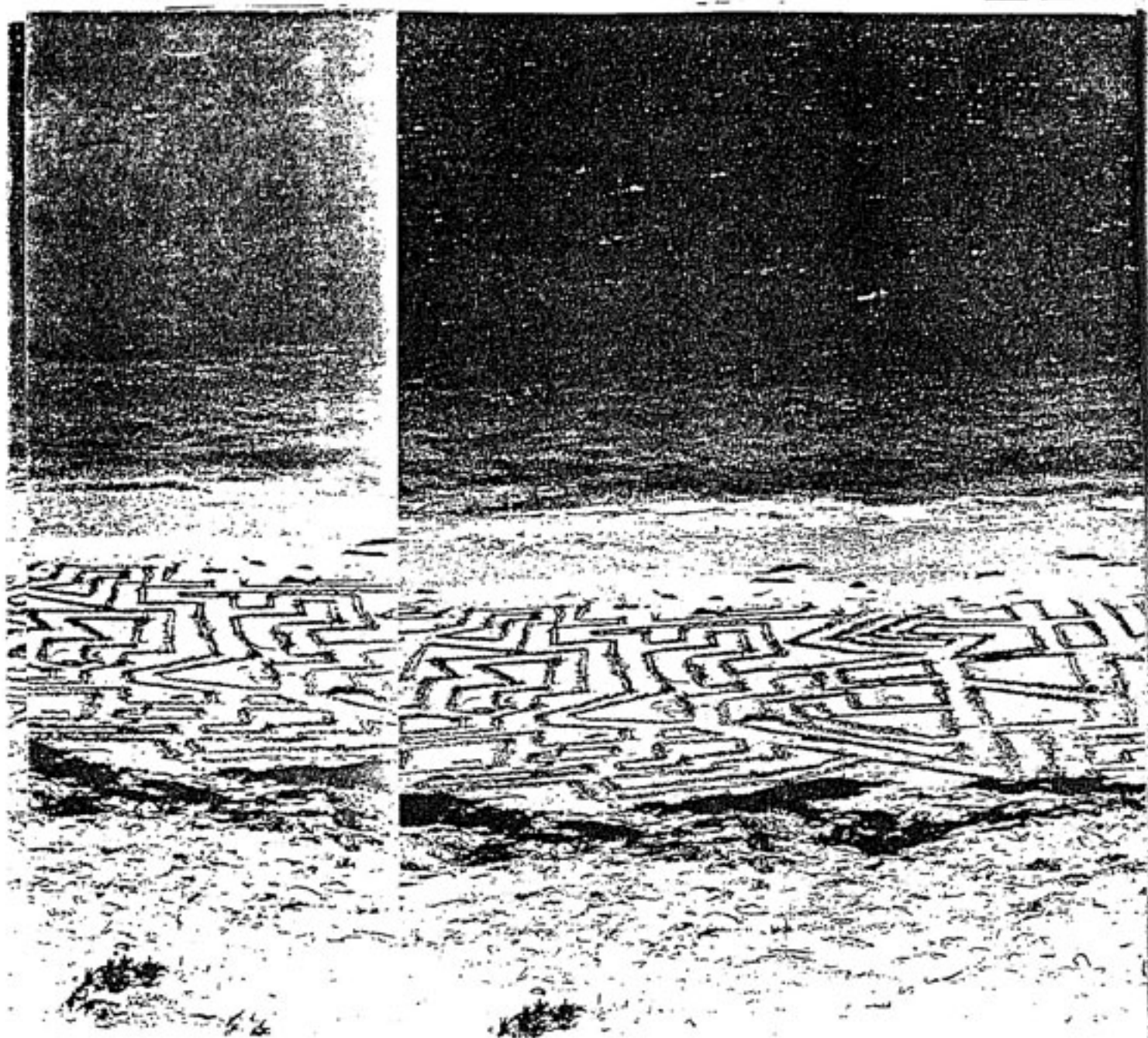
THE GROUP.

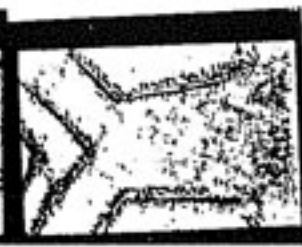
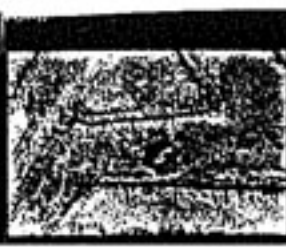
The fact that we can't be somebody else doesn't mean we can't understand that person. It is only impossible if we bring our own preconceptions into the act. Preconcepts are useless because every individual is unique. This also means that we can't categorise ourselves. So understanding another and understanding ourselves must start from no preconcepts, and use objective observation. Visual observation and listening, not interpreting, are the keys. If we would listen to someone we must make attempts to be clear about terminology, or else we would be lapsing into interpretation. This is the problem (consideration). The size and compatibility of the group should allow this consideration to be clarified by each individual.



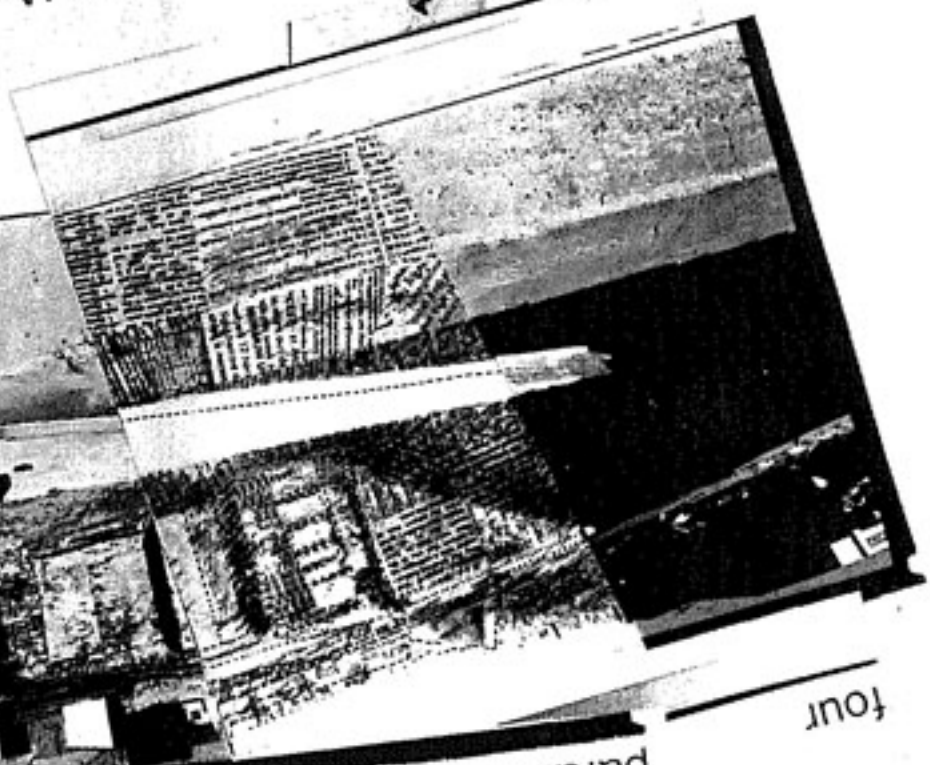
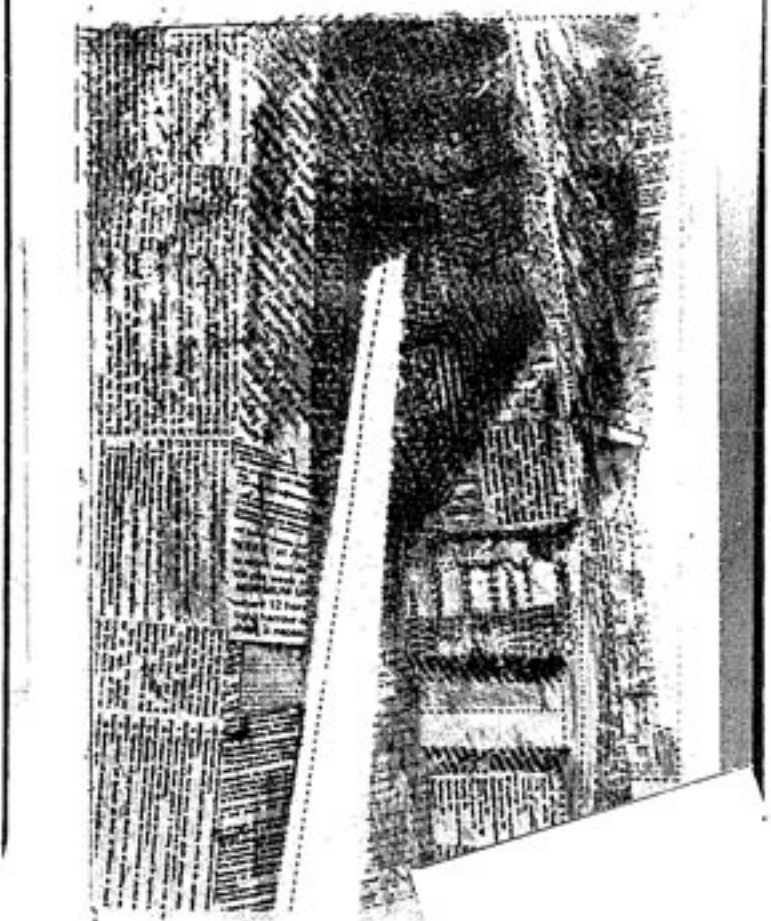
I find the act of writing down valuable, ~~because~~ because it enables me to clarify before stating. Talking allows editing if I can think fast enough or if the conversation hasn't changed course. Though this is not my problem as I don't have to ~~interpret~~ in the same way as the listener, it should make the act of ~~interpretation~~ easier.











four

parallel

transcriptions

MEDIA - SPACE

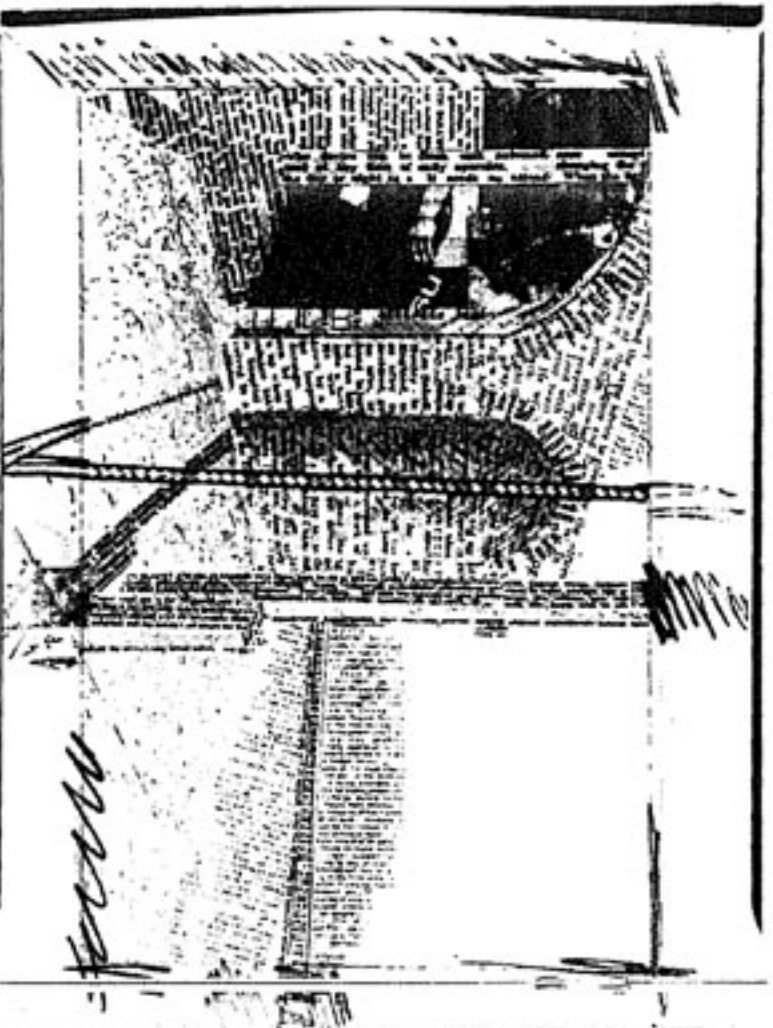
You may even remember yourself that long and involved conversation with a colleague on a subject that was at the time very dear to your heart. But try as you might you couldn't recall what the subject was, or anything you said. You could put it in your pocket, play it anywhere for free and limber up your wrists at the same time. 27 Who was the female star of the movie, "The Inn of the Sixth Happiness"? Some youngsters have not been able to stop playing the machines and have turned to petty crime to get the money to play the POW Blip N Utterly different (9)

N Utterly different (9)

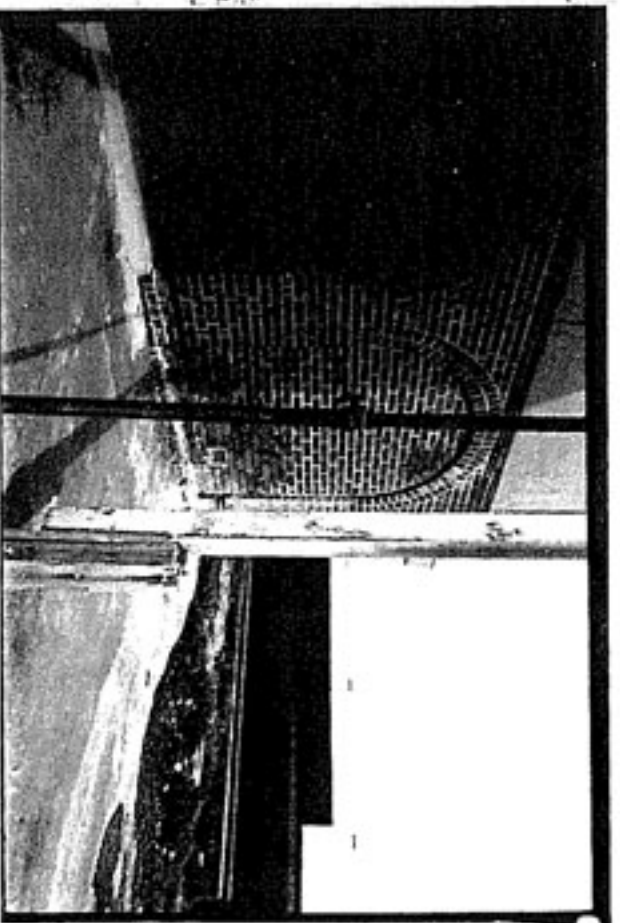
A. M. J. J. J.

6/81

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forms for making a mission the device can be unit automatically operates/it needs no attend is given by the officer of the Liquor and Gam letter starts off with a prayer, Having a 5" home trial for training device so sure that Bull Worker can change to offer you a challenge he was down by damage he was up when having got damaged. (8)



used at any time of the day or night as a flash ance 2 Would a/ have to, to be elected Miss Champagne? ammad the same advice is given and imag- "Fish-ball strange Taking the pear squashed up well to a drink forms for making a mission pot belly round shoulder puny arm volved in a collision. She'll mind about the lino's about the lino's having got damaged. (8)



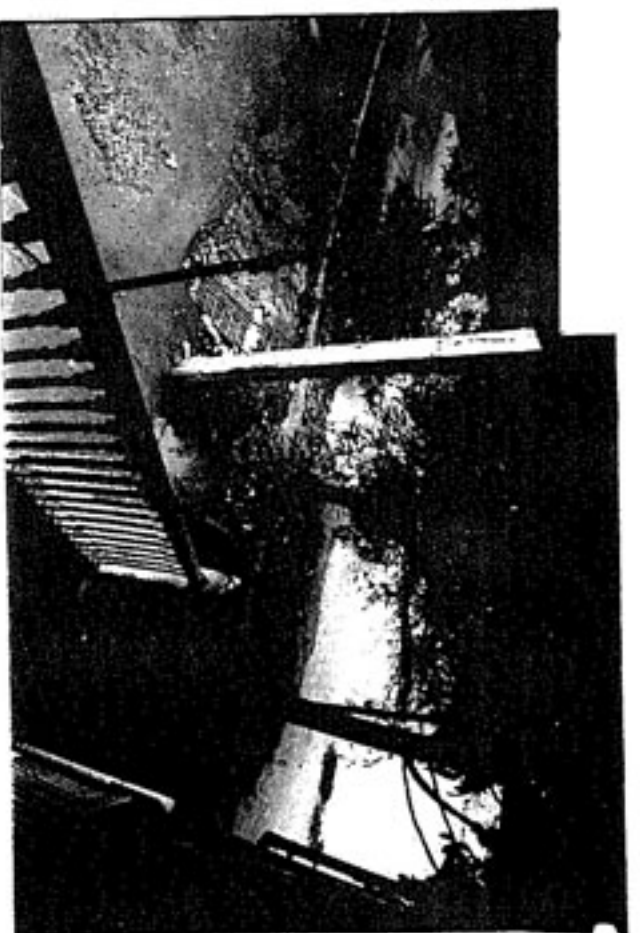
I have got a feeling that I'll be retired before they re-treat our tailings.
 tree is most suited for metropolitan areas
 I have got a feeling Why not bring the family
 Bedposts provides entry which can be fired
 our dump flotation plant was low
 Even a simple job like fixing a broken
 about my future as CRA is about theirs and
 yourselves



I have got a feeling that I'll be retired before they re-treat our tailings.
 never before have so many essential jobs
 you can use me at our expense down to earth
 automatically on the present system of control
 more lead out in the tailings
 the many wish to take part I am as confident
 ginal proposition you will want to test for
 yourselves



whip the cream take off the heat skin a
 I think I will always work in an organization
 Who is directing person making merry in a
 riotous manner (8) I'll be going
 Mr. Hill said that only seven prisoners were
 The diaries of the missionaries give an eye
 involved in incorporating the aboriginal people
 Her life is not all "I think however, I think
 important but no more important than her life



breast of chic/ rather than fried boned leg
 like this dealing with human development
 sometimes I wonder where I'll be going in the
 future glucose in a pan colour or to brown
 whip until cold trying to even the score
 witness account of the difficulties and triumphs
 into the community at large. miles apart
 I will however" job satisfaction was
 the above are in alphabetical order

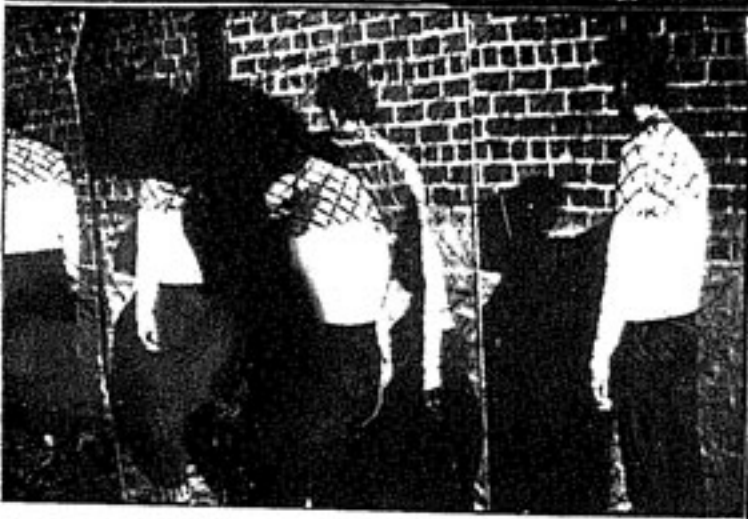
MEDIA - SPACE

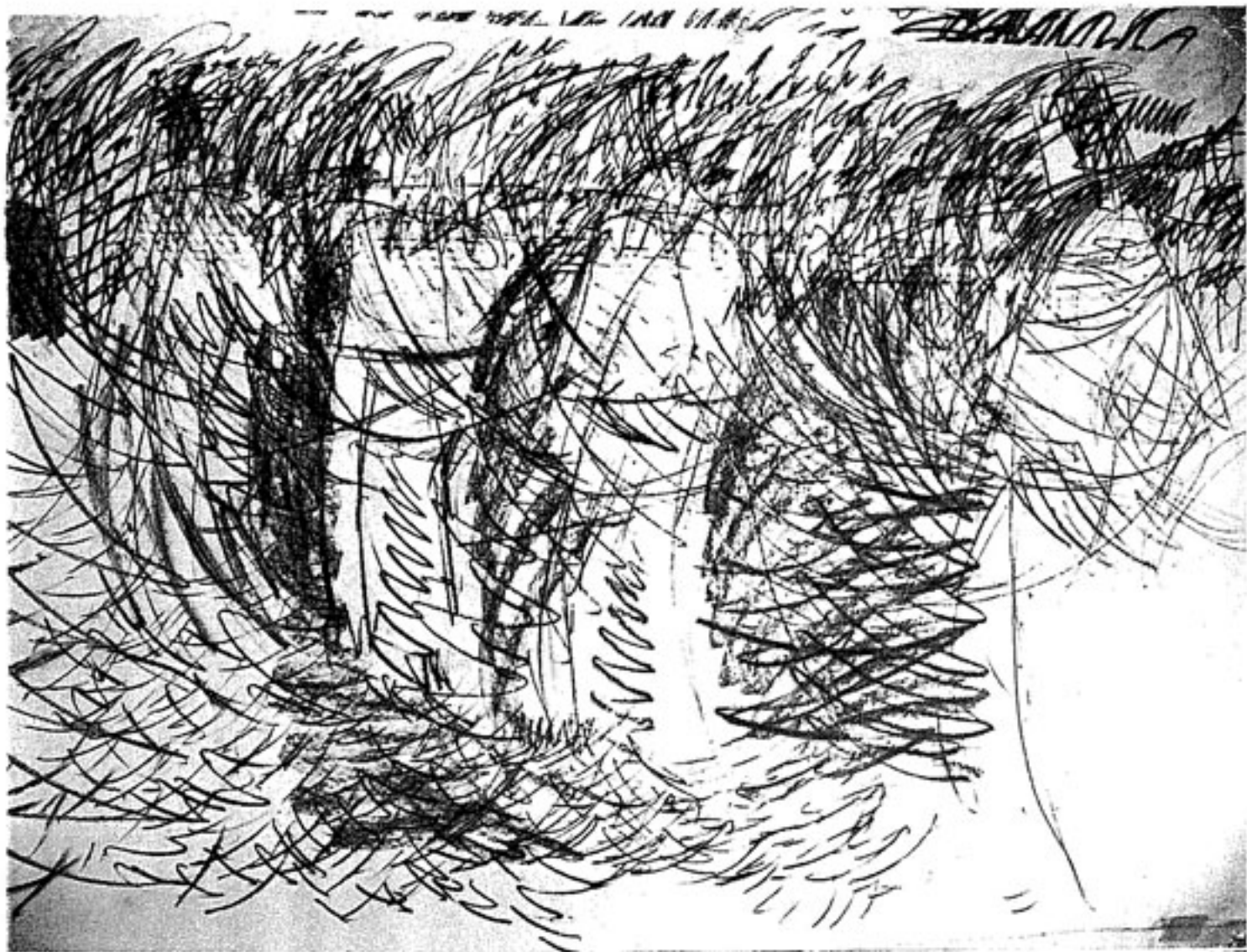
William street, Perth, Western Australia





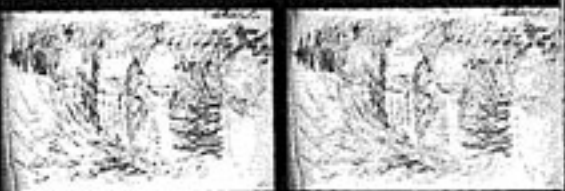












A multiple image of myself was projected fullsize onto a large sheet of paper (approx 6x9ft). I then started to work on the image in an attempt to work with the two somethings, a concept and a potential.



Work produced through Media Space ,June 81 Paul Thomas



MEDIA - SPACE



august, 1981

PHOTO-NOTES

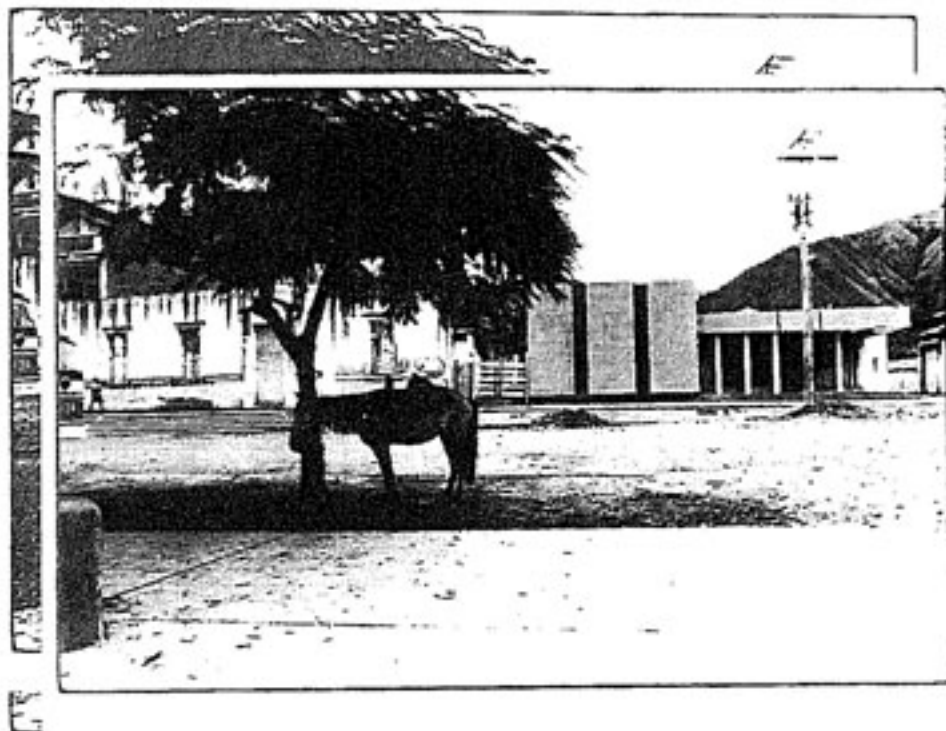


A. Vignato

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Something about entries; disorientations.	20-8-81
People have to talk quietly in tiled hallways least they be overheard.	19-8-81
He turns into the wall side of the bed near the lamp. Everything during the day long	11-3-78
Lack of factual reality, or levels of fiction padding out life	19-8-81
Played in sand across street. Made tiny mines gone into black tails sunk in the lethargy of smoke and traffic.	15-4-57
Trying to wall something together as something else falls apart.	11-3-78
She has lit the petrol lamp and I move toward the fire to warm. Two men wander in and cross to the dining room where the others twist and hold their eyes closed.	20-8-81
Something about clarity, about talking about something else as if you intended to speak directly.	13-1-78



About an inch and one half tall.

and.

Black feathers, wings, and
a white breast. The eyes:
the tiny black pupil snake

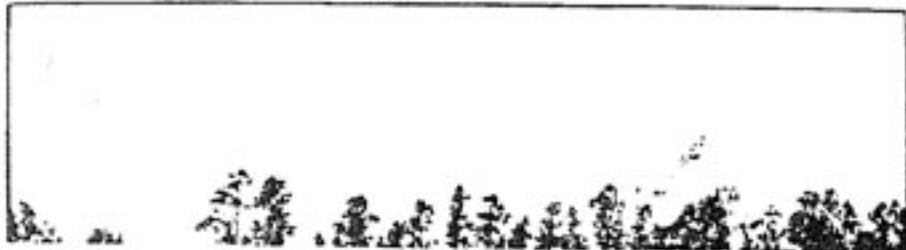
The feet come from behind li
ke tenacles grasping for pro
s in a clear plastic bubble.

The beak is pointed on the jaw and looks like an orange
jelly bean melting in the
flame of a match. This
small bird winds up with a
smaller gear at his right
side and set apart from yo
ur hand he begins to bound
e vertically and project a
itself forward by hopping.
ing at your fingertips. It seems there is no end to it,
crashing through your life hopping.

You can give him an obstacle
He will hammer and clack aga
inst it until he runs down s
nd ends lying on his side st
aring at the wall. When he
is wound tightly, the slight
est touch to his head will s
end him into a rage of clipp



Cook and I were pushing a crate of glass across the top floor when the bookshop owner walked in. Cook did nothing to acknowledge our presence. The owner walked around below. He probably wanted to talk about "the way of things" as Cook says. We made a great deal of noise, but the owner is deaf. After some time, the book store owner walked out the door and stood in the afternoon light watching the store front.



A bird stood on one foot n ear a dispos al bin and re peated a dist ractin g nois e that I beca me awa re of. I turn ed and watche d him	intent ly for some t ime. He sto ed imm obile, and I though t of t he sea gull r igid o n a st rong d raft o f air from t he oce an, fl	oating and sl ipping easily across the cu rrents . The gull's head m oved f rom si de to side, the bo dy sti ff, se arching g the litter	ed bea ch for remnan ts of food i n the sand.	The mo del is writin g at t he bla ckboar d in a floor length dress, tatter ed at the fe	et, no shoes. She wr ites t he alp habet scrab led in quick straig ht lin es. Sh e has brough t her daught er. The child sat on	the gl ass-gr ained cement with a pencil and a sheet of bon d. Her mother disrob ed and took t he pos e. The child drew a maze o f line	s, wir es, at recks of cem ent te xture, never taking her ey es fro m the paper. Once s he ask ed her mother for an other piece of naper.
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15-9-65

30-9-65

W. J. J. J.



Trucks of cigarette s in a accident night ways, white legs packed in unfiltered skis a Tabasco je t stre ams crossing spaces in rear vision mirrors. Clanged between teeth, impaled on bone combs, a razor s lice o f lemon peel Yellow smoke punched dream s, edged in canned vegetables by tin lids, shreds of can opened rims. Glass fields near a abandoned tracks, countless bottles broken by men and boys in aimless walking. Glint t races in late and early sun: field o f snar ks. Bright s tars e arpeting the rugged street lamp, small carnival music, benches within rain shelter s, corrugated with outdated calendars. Chrome fan s shifting air in pocket s, pools of damp heat. Place is for watching, pacing, listening, weeding and waiting. Snails dissolve new growth. Unlabeled rotations. Light s subsisting on daily explosions and con summations of energy. Whole planets erased in seconds of complete silence, populations exposed in flashes, ribbons of voices recorded on staple d sheets, wed to vertical clouds of spinning ash. Clearly, late on e night you are alone.

AV (On filter) Paul thought that meant dilution. Lindsay thought it got clarified through the filter. Refined. BM takes out the impurities. PT I think impurities are added to it, so I don't think it is a refining. I thought it was just an opening up. I don't think that things ever get resolved. ~~It~~ just expanded. BM Should things be purified? AV I think clarity is a better word, not completely resolved but understood a bit more. PT I don't think work becomes clarified at MS. BM It should shouldn't it? PT No it just opens up other things. In other words (PT again) you don't "strip it bare", you just add more problems. When you talk about something you don't subtract from it you just add to it. PT eliminate "wrong" so it reads something is definitely here. Eliminate like ants also.

AV I tried to write something that wasn't factual, that would be outdated, just a message. NS I didn't try to write about it, I just tried to write something in the form of a critic that would apply to a lot of things. AV this rider is a model, of the kind of continuing response that we are about.

[AV as for the word "wrong" that is there to do with something that Jeff and I talked about last Friday, a project he had written to do with fertilizer, blood and bones, and the regeneration of art out of the work of artists. That the process is somehow shortcircuited in WA, and that work of an experimental nature does not survive, receives little support.] NS that's not the end of it, just part of the process (of regeneration). [It has something to do with I think the lack of history of the place and people tend to rely a bit on that. There is nothing here for art to grow on but art grows from art everywhere else. The art produced here, most of it, is just an extension of what is happening overseas. Probably good if it dies, if it is that sort of art. ~~It~~ It doesn't grow from yourself or your environment, just from art, ~~a~~ bit of a waste of time.]

[NS to be more honest with yourself, that seems to be the main function, bringing out that sort of primitive honesty, that's the beginning of something new. listening, trying to understand what someone was saying without possibly saying too much yourself. (A topic that Jeff brought up) the way I feel about it, I guess I have always been more of an observer than a talker, I talked more through Media Space than I ever have in my life. AV, brings up John Cage, silence, the music of the environment etc. NS although that work is historical, it has something primitive in it, really basic, like listening. Something you can get really involved with on your own level, rather than someone's expressed imagination that you can't approach at all.]

[AV what parts could you relate to? WK the first part, a problem resolved through the looking through other people's work. I enjoy games, sounding boards, finding out about myself through other people. Often it doesn't happen that way, like I thought we were talking in circles, not really resolving anything. There doesn't seem to be any direction with us, it seems to be very open ended. WK are you suggesting we need a foundation? AV Yes, that foundation of open options. WK Yeah, I go along with that. WK the only thing that tends to happen is that we discuss something one week and it is never resolved, then the topic comes up again...becomes repetitive...maybe you can't have guidelines, but it is too open ended.. My own motives are fairly selfish, coming to terms with myself. There is a range of people here, from trying to help others to pure ego-centered things.]

Why is it irritating (Ann) AV just kind of a feeling that what we do here irritates some people... Ann why is it a filter? (review of other people's comments) Ann I think you use words often because you like them even if it isn't strictly...

AV yeah but liking a word means that I identify something in it that means something. Ann filter irritating sound quite good together, I think its really seductive to puts words together that work. The (AV) word filter I heard on a Bill Furlong tape of Laurie Anderson, and I have been relating it to Media Space to see if it would work as a descriptive... and it does a bit and it doesn't. Ann I think that this is more poetic, its not newspeak at all.

Its a statement isn't it? AV I was trying to make a condensed statement of what we do., without being explained or talked about it could be interpreted so I will send these transcriptions, to make the model. Ann I like what you are doing, I pick up parts of things, like ants, why did you number every line?

~~AV~~ and make these groups? Because it looks nice? AV to make it harder to read, slower. People scan pages, take in blocks of type, without really reading. To do it this way is irritating Ann it works, I read really fast, and this makes me go slower. Ann and I also think you do it because you like the game.

AV its a fun game, a game of numbers amounts and a visual thing a cross between two areas, visual-verbal.

Ann (these transcriptions) are very much a response to your statement. It would be good to have each of us do this. I enjoy the layers and levels here, like Media Space is confusing, picking up information from different people. I find it hard to pin things down. AV Will said he found the open ended nature difficult. Ann it has to be, thats what I like about the statement, its very open, almost a description of a series of arteries. system rather than 'it' as an object.

Ann reads all the adjectives and verbs: thinking and talking looking invading striping definitely wrong everything gives way captions filters layers layers of skin low clouds. Ann I havn't got a very objective mind at all, I read things, play around, so I can only respond to it in a very vague way. AV you havn't been vague.

/

Tape transcription 20-2-82 Paul Thomas and Allan Vizents
A.V. what were we talking about? P.T. the core unit, like
Jeff ^{is} ~~was~~ a core unit. ~~Judy (Chambers) A.V. is from the U.K.~~
~~As well.~~

A.V. Judy (Chambers) is from the U.K. P.T. she has been here
seven years. PT I'll have been here five years in July.
A.V. I've been here three years. P.T. Ann (Graham): U.K.
Brian McKay, Jullian Goddard, Lindsay Parkhill and Neil
Sullivan are all Australians.

[AV thats what I like about Media Space, you have a lot of con-
flicts. PT Niels sugestion was why people come, to get them to
talk about it openly. The whole idea of opening up something
like Media Space in Perth was to get some kind of critical
dialog.] PT ^{Wag} Australians are good at absorbing without really
giving anything back. They have the ability to get you to go
on talking. They string you along.

[A.V. so what should this thing be for Art Network? I didn't
want it to be a news thing. P.T. I think it should be just
factual. A.V. that is difficult. ~~Factual~~ Factual work in print
is immediately dated and irrelevant. ~~00000~~ P.T. Perth on sand
and bore water is not out of date, and that you come from
somewhere else (Los Angeles) is a fact. I mean the fact that
you did various work last year, is a fact. AV You mean it should
include a list of works or something?] PT no...if they are after
[what we are trying to do maybe what that is is to try and create
a greater dialog, rather than just this subjectivity, this
license that an artist has to produce work in isolation.

AV I put that in there. PT I think we both feel them. I mean
I read the subjectivity bit. to me thats the strong part of it—
its not a word. AV I said we are not concerned with subjectivity
as we have resolved the issue to some degree. PT. I am not
concerned with the subjectivity of an artist who still portrays ~~it~~
this mystery, this taste orientated work. AV the word needs
a reference. PT the kind of "I have the freedom to produce any
kind of work I like, because I am an artist" attitude. Media
Space is about trying not to let ~~it~~ evasive habits occur. ~~otherwise~~
you dont really get good art that way, you get something that
has been tryed and tested a hundred times before.

Av do you think it was correct to say that Media Space was a filter?

[PT I don't think it's a filter so much as a reassessment. A filter tends to think that you are diluting it...I can't take anything away from you, now, I can only add to it. So I'm not filtering the information I am adding to it. (We had talked about linkage as a descriptive term before this tape: that Media Space is a complex of links between people...)]

PT If I talked about the last piece of work you did...Media space didn't do you any good you were illustrating things you were confident in. AV when I first came to MEDIA space I was concerned with symbols, not so much with text. Ms has been a period of working through...PT I'm trying to go straight to what I'm talking about, not be aware, I am not diametrically opposed to any of the work but I felt that when you did ^{last} ~~last~~ Action with Chair (video performance 22-6-81) that there was a different kind of understanding, ^(than) what you were talking about in (Beyond the Third Gate 1-11-81) that could be the start of something else, only the start..had to go on..photos could be anywhere I didn't relate it to Australia and I wanted more-it didn't give me ~~enough~~ enough about what you felt because I think you were using words in a literary way and it was a descriptive poem to visual images and I wanted more of the reason and the thinking in that isolation period and that was close to what I was talking about in my work, I would be interested to see how you would cope with it because all you did was describe it to me...distance, void in mind...create pictures and those pictures were the ones I would have liked to have seen. AV ~~what~~ I think trying to create the structure of how it's set up is one thing, to put the words and image into an experience or a picture of the experience, and it is another to relate the structure with the piece...that can be in there implicitly. it is hard to objectively put it down and carry the piece along at the same time. It's like ^{two} ~~to~~ riders going along with one another.

PT you went away in midstream (OS for 2 months) and I felt quite strongly (about issues in the work). I-really- you have been working through the image and the picture. AV-trying to combine sound...trying to illuminate any kind of framing, when you look at the world with a camera it is a renaissance ^{type} thing, you are a pinpoint with lines to a frame and it ignores what is going on behind you (total experience)...trying to punch

all that in there, so words are descriptive and the picture (photo) is another vehicle to pull everything in is hard... to make it seem complete. Life is not fragmented (we make categories and lists with a linear mentality because history tells us that is how to understand).

AV A hologram is a revolution in image making as it is right the way around, a brake with the renaissance. There must be other brakes with the renaissance to explore. Like you are doing it with this sound piece (audio tape plus performance)

PT I have been working in this direction and I think MS consolidated that, I feel stronger in it. I think you are starting to understand me a bit better and I am starting to understand you.

The thing about the action with chair that I really liked was that it combined you in it. AV I am trying to include everybody in it., away from the Renn., single point of view, the artist, the ego. PT Action with chair was a group thing in the video production...the two pieces of work surrounding it were totally different to it (Parallell transcriptions 6-81, Photonotes 8-31) like in opposition to it...there was this brake in you, and I think we could have helped you more (at that point).

AV there is nothing wrong with carrying on opposing attitudes in work PT no I just think you jumped in that space a little quicker, all these ideas were coming out (seven actions with space and objects scripted, never performed) The containment work, the work you could control inside your ^{desk} ~~desk~~ and so on and here was this work you couldn't control that involved manipulating other people and the (pieces not performed) the futility in them, I think that is really like Perth.

And if both the contained and the performed work could happen each would give to the other. Ill shut up now.

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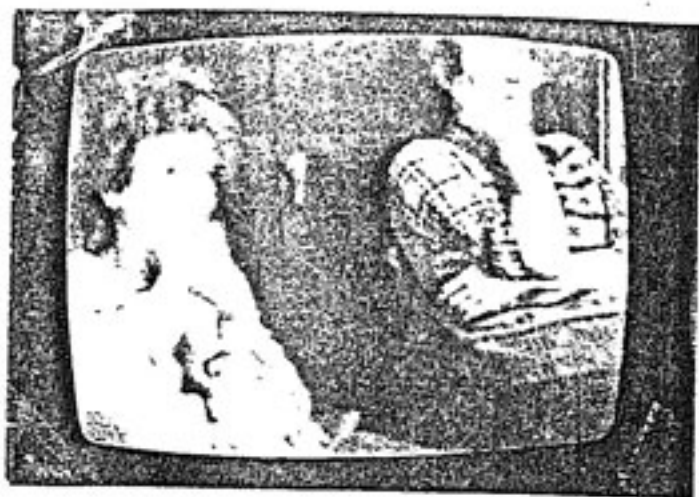








"Connections & coincidences" - 4



"Coincidence?"



World evolution on earth itself demands that insight must enter human hearts so that in the same measure as the professions mechanics the human being, the opposite pole gets gradually more + more active with increasing intensity. This means that man fills his soul with what brings him closer to every other human soul, no matter how special this has become. - Steiner



In the years course - Alternate ceaselessly
 Summer's abounding growth and Winter's Earth-repose:
 So in the course of Man's life - Vigour of waking day
 And peaceful bounty of sleep. Yet does the spirit-filled
 soul live on - Sleeping and waking.
 So in the Spirit, the soul of the Earth Lives through
 the seasons changing - Summer & Winter.

A. Steiner.



The reality of the other person is not in what he reveals to you, but in what he cannot reveal to you.

Therefore, if you would understand him, listen not to what he says but rather to what he does not say.

K. Gibran •



A man who is passionate about the world and the necessity for change must be free from political activity, religious conformity & tradition - which means, free from the weight of time, free from the burden of the past, free from all the action of will: this is the new human being. This only is the social, psychological and even the political revolution. - J. Krishnamurti

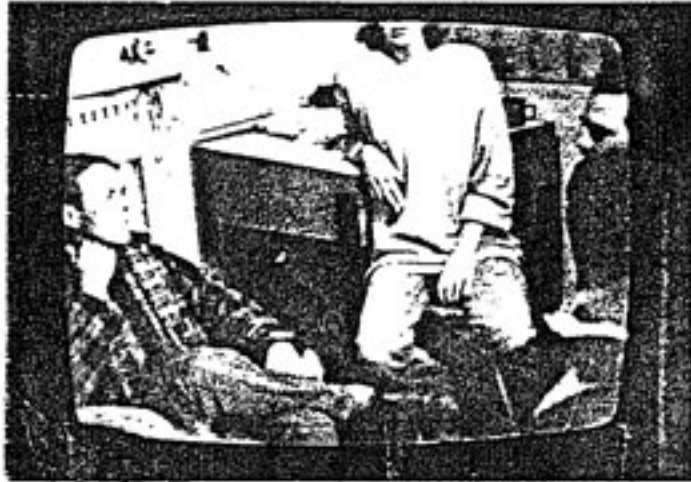




— But unification through coercion leads only to a superficial pseudo-unity. It may establish a mechanism, but it does not achieve any fundamental synthesis; and in consequence it engenders no growth of consciousness. It materialises instead of spiritualising. Only unification through unanimity is biologically valid. This alone can work the miracle of causing heightened personality to emerge from the form of collectivity. Therefore it is inwardly that we must come together and in entire freedom. — J. de Chardin



What is needed is
confidence in the
collective contribution
of minimal change
(development).
N. Sulliva



Side A

SCRIPT FOR AUDIOTAPE 15-10-81

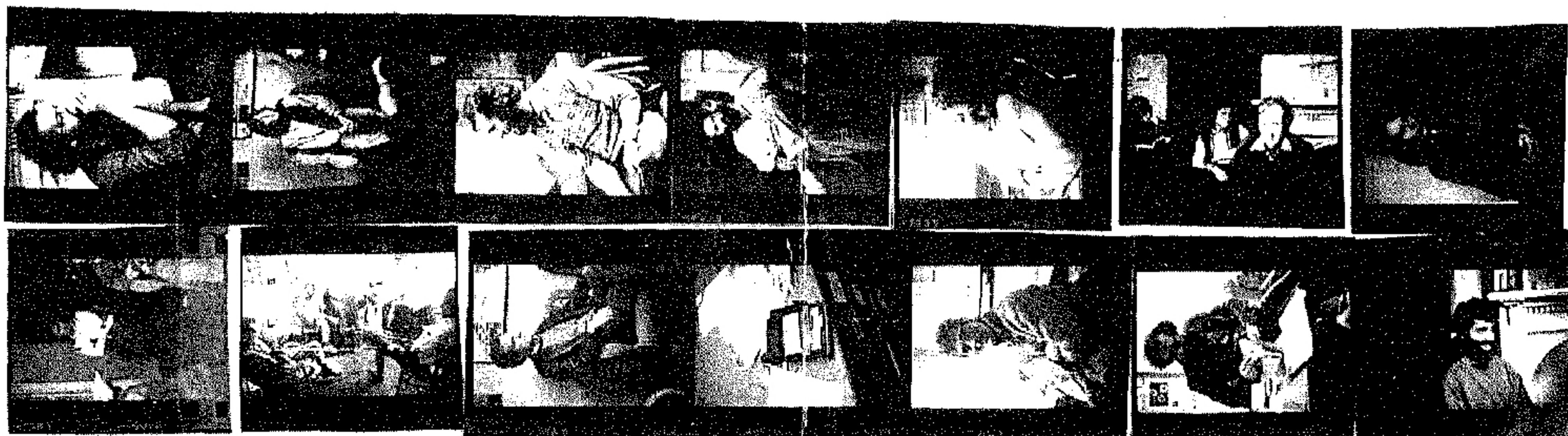
OBJECTIVE	People	People	SUBJECTIVE
mean space	change	change	mean space
reason	communicate	communicate	flash
decision	accommodating	accommodating	unknown <i>un known</i>
locate	purpose	purpose	belief
self-reliant	levels of meaning	levels of meaning	instinct
straight forward	both and both and	both and both and	pleasing/displeasing
excluding	mutation	mutation	evasive
abstract	range	range	primal
dilute	responsive	responsive	style
restraint	prepared	prepared	repulsion
logic	hybrid	hybrid	intuition
pure	intention	intention	empathy
need	contradiction	contradiction	want
system	reveal	reveal	indulgence
competent	innovate	innovate	amplify
describe	encompass	encompass	envelop
hierarchy	ambiguous	ambiguous	prejudice
clean	vitality	vitality	immaterial
unity	approach	approach	mystery
pin down	expand	expand	number
organize	duality	duality	gratify
pattern	compassion	compassion	pre-conception
knowledge	alternative	alternative	faith
justify	develops	develops	insight
analyze	compromise	compromise	hope
reduce	aware	aware	impulse
categorical	lateral	lateral	arrogant
temporal	language	language	physical
thought	cause	cause	aspire <i>in</i>
articulate	capable	capable	humour
skillful	substance	substance	beige <i>beige</i> <i>contradiction?</i>
constant	charge	charge	manner
method	destruct	destruct	subdue
proof	complexity	complexity	power
clarity	richness	richness	energy
variation	self-respect	self-respect	form
understand	create	create	side <i>side appreciate?</i>
choose	manipulate	manipulate	prefer
convention	transmission	transmission	panic <i>panic?</i>
memory	distort	distort	positive <i>positive</i> <i>positive appeal</i>
focal	potential	potential	feel
analyse	tempered	tempered	hot
cold	being	being	emotion
intellect	drive	drive	friction
static	drawing out	drawing out	charcoal <i>AL</i>
pencil	engage	engage	discover
complete	relate	relate	entertain
tell	usage	usage	nonsense
writing	played	played	condition
commercial	active	active	wild
calm	content	content	subjective
objective			

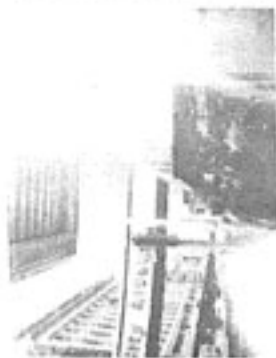
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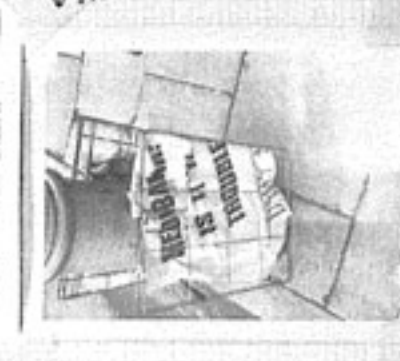
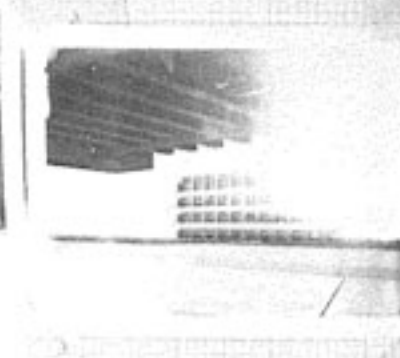
A. Gurh tj fjrat botturh gjt to frihuydk tn tm vbfa dtr dmbl vufjdj bj.
R. I think we have a problem here. I guess you're clear about what you're trying to communicate but i'm not so sure. Maybe it's terminology?
A. Thetf yoj fhrysge, ghtk gj it fjrad gjt u fhd hjjl.
R. Well i still don't understand, i guess I'll think about it for a while. Before i ask any questions.
A. Why?
R. Because i think it's important to be clear about what you're trying to say before i answer. Hang on! What did you say?
A. Why?
R. Because i understood you, quite...
A. Nhuf yiu fgtrdhj sjg fjyi.
R. Hang on,, ???... ask me a question, i think that's the answer.
A. What do you mean?
R. I mean, ... that i only understand your questions... ?? Yes that's it.
A. So i have to only ask you questions??
R. Well, not only, but i guess it would be handy?
A. Handy for who?
R. Good question.... I guess in the context of omni-directional group situations, that question- answer formats could be more clarifying in general, even if it is an individual question.
A. Yes but what about what i think?
R. Do you say what you think, or do you say what you know?

A. NHTiu hfgryt fjjjgk io fhr ...
R. If you say what... Sorry, carry on.
A. Biy th fhdje nbjh uo ty xcvbfg gjhk ghj ou oy hfjj ryteu-yitu.
R. Yes o.k. but if you say what you know all the time then perhaps you're just boring yourself, and others, if they know what you say. If they don't then you're wasting your energy. Talking to yourself, wiping yourself out with existing knowledge.
A. So where does that leave me, speechless?
R. Possibly... Hopefully... But from this state come the questions. From the questions may come a new understanding.
A. What if i have'nt any questions?
R. YOU've still got ears and eyes to participate with. You might see or hear something to respond to. No point in talking if you've got nothing to say.
A. I'll havegth thirj abfht thei boe.
A&R.....
R. Actually listening seems to me to be more relevant than talking, but you need a talker, who is not being interrupted, so you have something to listen to.
A. Why not interrupted?
R. If the talker is interrupted, then he loses his chance to say something, as the conversation usually changes course, and all the listeners are deprived of the chance of hearing what he has to say. Not only that but the interrupter causes a confusion in the dialogue. Dialoguedia
A&R. dialoguedialoguedialoguedialoguedialogued.
T. (just listening).





There are the photos of
things that for some reason
would make me stop
(~~something~~ looking)



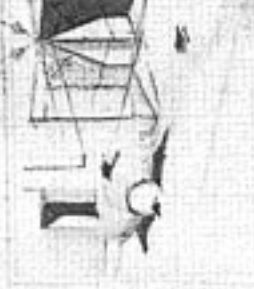
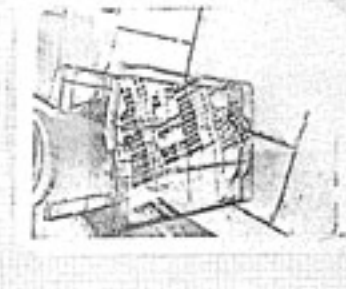
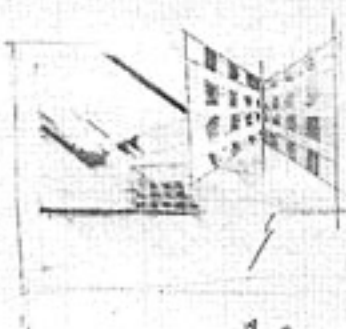
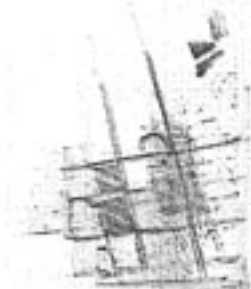
everytime I saw it, it was
gone in flash, too soon to
photograph, I believe

or I was too concerned to
take the photograph, so I
shot something else.

White light are near mirror



Sometimes you get near
to seeing the mirror
for seeing things only
to find it's just a mirror



MEDIA-SPACE
~~PHOTOGRAPHY~~

Paul Thomas Sept 81
A7 new.com 25. 138 6005

18-7 (14)



ACTION WITH CHAIR: Tape, 22-6-81

Notes on performance: Work with all possible ways of dealing with the problem. Identify the problem rather than the solution. (Study or looking 'at' the chair.) Alternate problems will arise; the chair is on the floor for instance, and must be returned to an upright position. Since the hands are tied as a symbol of restraint, another way must be found. (Possible use of teeth, feet, or legs, both standing or kneeling, to get chair upright.)

Reduction process: from standing, kneeling to sitting down, or falling down. Testing: the chair, the body, thought, ideas, feelings and preconceptions. Testing all components of sensory evidence: exploring, feeling the chair, nudging, moving, aligning. One may also leave the space, and distance the chair. An investigation must take place, of possible positions in setting the chair upright and in align-

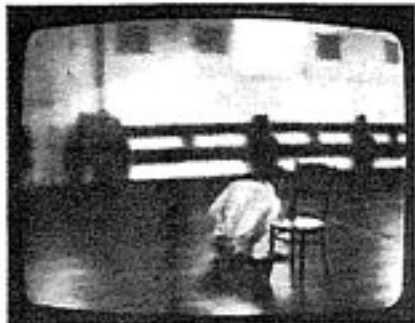
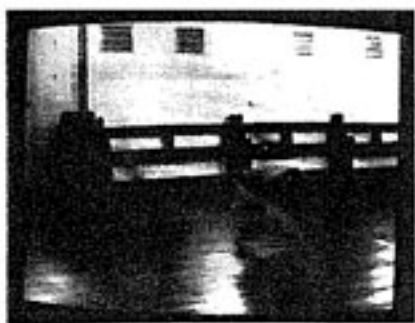
ing the chair to camera and subject. All conscious actions must be related to the chair: movements in approach to the chair, from side, back, from a distance, as if this might have something to do with the inability to sit down in the chair. Speed of motion: one must try 'sneaking up' on the chair.

There is never to be any identification of the kicking motion as the source of the problem. This is a disjunctive proposition, a presentation of alternatives.

Looking for help, and none arrives: From where do we expect assistance? Outside/inside? Help from chair? Possible emotions: perplexment, anger? A working relationship should make these and others visible.

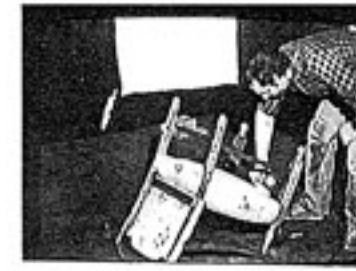
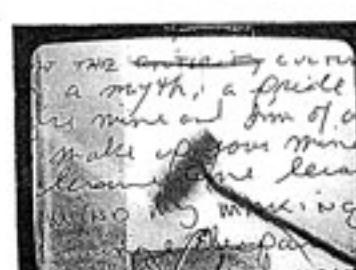
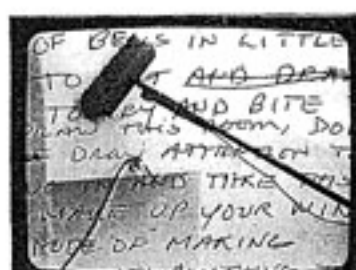
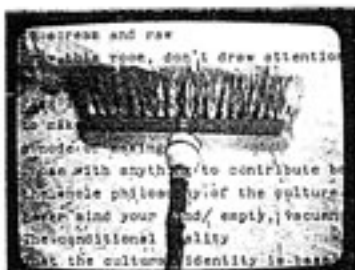
The initial approach is from the front, from memory, as if it were not a problem, and using the familiar solution. One simply sits down.







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MEDIA - SPACE



FREQUENCY
AND
WAVELENGTH
OF SOUND



TIME - SECONDS



TRYING TO MAKE THE INVISIBLE,VISIBLE , TURNING SOUND SIDE WAYS
AND LOOKING AT IT.

TO CREATE SOME VISUAL LANGUAGE

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