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I AM SORRY, BUT HOW CAN
I TELL YOU A VERY NICE
STORY, WHEN I DO HAVE
ONLY THOSE FEW LETTERS ∞

Eric ANDERSEN

Beau papillon a
sur cette tombe
donne un
a chaque
pour
qui fut
a nos



IMMEDIATEMENT OUBLIÉ

Daniel DALIGAND

"Je ne peux plus parler"

N° 640

L'AMI DU PEUPLE

ou

LE PUBLICISTE ou LE PARTIAL

JOURNAL DE M. ~~Moniteur~~, Patrie, du
Moniteur, du Plan d, etc.



Daniel DALIGAND

ix ailes roses
ou tu reposes
baiser
e fleur
celle.
i chere
coeurs

VDHU

vgkqcdjnhvg gfj hgdhg d hg gk
dcgcevghgch hd hjd hjd jh fh
fyjrbxhndjdhf chcbjddbaj ghghj
hxgsbdcjdjdbjdgdnd dhhd djddji
bcg fhx gddnxgsjgddjddkdmimcidg
bxxbxfxbxhxbfdbcfbdfsfsshd ddsjgsh
gsgssgsbsgdjjvnbothndsbs sts esbhj
hghg f hd n f hggf hfd nhfjfh
gdgtrgdjgkvfc fd hgc hchgdfjkl
gfj gf j f khgc h fcj f h gchfk
fhgf khg f khtf rsd f gf hf jh
gfhgfhgd hfdch g hgchdjktdhgdk
fjfrsdsgvlgjojvgdfsx jdx hddcfkgf
gdfhgftfjgftdfjfljhfgfc nbfcnc
fgvngfcg ngdgfsgfjgiuohh -fhgjj
hfgfjh fh gf j jhhvhgjhi
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gfgchdghhjjgfsfgxeshxsdhggsfxgfd
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hfjfhdfthfjh jgfhdgesjhgkngvvg
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hjfyfryftedtdhfdhgdhgdgvfjhgukiluhko
ghdghdhterdgfsfdxhgthtdcjfhgkfhdt

80°6 / - 18

G. X. Jupitter-Larsen

André CHABOT



HEIL MAIL ART!

Dans une des « lettres ouvertes » distribuées récemment par Nenad Bogdanovic, deux artistes autrichiens font une déclaration sur le Mail-art. Ils notent qu'il y a peu de produits de haute qualité (mais ils ne disent pas sur quels critères ils jugent la qualité) et une absurde production de masse d'innombrables suiveurs.

Ils regrettent amèrement que l'art soit réduit à la créativité et ils proposent comme remède « l'établissement de mini-réseaux » excluant les dilettantes. Ainsi l'échange ne se fera qu'entre une élite réduite.

La mauvaise qualité de la production de masse serait due selon eux au fait que « la majorité des artistes ne sont pas capables de gérer leur liberté » (on ne dira jamais assez les méfaits de la liberté, n'est-ce pas!). Pour ces deux bons artistes autrichiens il y a donc deux sortes d'hommes: les artistes (race supérieure) capables de gérer leur liberté et de produire des oeuvres de haute qualité et les dilettantes (race inférieure) incapables de gérer leur liberté et donc condamnés à devenir des esclaves...

Au lieu de mini-réseaux, on pourrait imaginer par exemple de donner des étoiles jaunes aux dilettantes, ou bien les mettre dans des camps où ils produiraient leur production de masse, laissant les artistes échanger entre eux leurs oeuvres de haute qualité... Cela rappelle tristement le « bon vieux temps » où un peintre autrichien était le guide d'une élite allemande, non?

Daniel Daliand

ORIENTATION FOR THE USE
OF A CONTEXT AND THE CONTEXT
FOR THE USE OF AN ORIENTATION

Karen Eliot is a name that refers to an individual human being who can be anyone. The name is fixed the people using it aren't. Smile is a name that refers to an international magazine with multiple origins. The name is fixed the type of magazines using it aren't. The purpose of many different magazines and people using the same



name is to create a situation for which no one in particular is responsible and to practically examine western philosophic notions of identity, individuality, originality, value, and truth.

Anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which they adopt the name. Karen Eliot was materialised, rather than born, as an open context in the summer of 85. When one becomes Karen Eliot one's previous existence consists of the acts other people have undertaken using the name. When one becomes Karen Eliot one has no family, no parents, no birth. Karen Eliot was not born, s/he was materialised from social forces, constructed as a means of entering the shifting terrain that circumscribes the 'individual' and society.

The name Karen Eliot can be strategically adopted for a series of actions, interventions, exhibitions, texts, etc. When replying to letters generated by an action/text in which the context has been used then it makes sense to continue using the context, ie by replying as Karen Eliot. However in personal relationships, where one has a personal history other than the acts

undertaken by a series of people using the name Karen Eliot, it does not make sense to use the context. If one uses the context in personal life there is a danger that the name Karen Eliot will become over identified with individual human beings. We are perhaps heading towards the abolition of the personal, perhaps everything is social and the personal (the individual) is just illusion, this area of activity must be debated, examined. However previous experiments with multiple names, such as the Monty Cantsin fiasco, indicate that the failure to differentiate between the personal and the social, and in particular over identification by certain individuals with the context, is disastrous. The use of multiple names for pop groups and magazines has proved far less problematic than with human beings.

A Karen Eliot curriculum vitae consists of the various activities undertaken by people using the Karen Eliot context. It does NOT contain the personal names of the people who used the context, or dates of birth, or activities undertaken as Karen Eliot but this is very different to a curriculum vitae of Karen Eliot. Karen Eliot is a context

An incomplete Karen Eliot Curriculum Vitae.

Artist's Strike leaflet — London, England, September 1985.

Smile issue 8 (magazine) — London, England, November 1985.

Smile (unnumbered magazine) — Hampton, England, November 1985.

Untitled cartoon about Spectacle — in Punk Comix 31, Aard Press, London, England, January 1986.

I Am A Twentieth Century Artist (group show) — Anteville, France, February 1986.

Letter in '60' (booklet) — Aard Press, London, England, April 1986.

The Business Of Desire (group show) — DIY Gallery, Elephant and Castle, London, England, May 1986.

Newts Fair In Love And Anti-Speciesism (cartoon) — in Punk Comix 32, Aard Press, London, England, May 1986.

The Young Ling Master (prose piece) — in issue 43 of 'The Monthly Bulletin', Berkeley, CA, USA, July 1986.

Rubber Stamp Action (with others) — Basement Cafe, Tate Gallery, London, England, 3—6pm, 30/7/86

Smile issue 9 (magazine) — London, England, August 1986.

The Ruins Of Glamour (group show) — Chisenhale Dance Space, Mile End, London, England, December 1986.

Desire In Ruins (group show) — Transmission Gallery, Glasgow, Scotland, summer 1987.

This text is not definitive, please plagiarise it, alter it, rewrite it, ad otherwise freely adapt in. In particular please add details to the Karen Eliot curriculum vitae. We know this is a long way from complete but unfortunately we do not have details of the exact dates, places, and titles, of a number of events, exhibitions, and performances, we have heard of