

ReTRACT\_01

A screening of video works  
& video documentation by:

Stephan Dillemath  
Jean-Luc Godard & Anne-Marie Miéville  
Sofus Keiding-Agger  
Sean Snyder

Presented by Hameau K.P.

@ Cittipunkt e.V.  
August 17. 2024 - 7pm

SCREENING PROGRAMME

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Stephan Dillemoth,  
documentation of 2 exhibitions:  
"Friesenwall 120 and works selected by Josef Strau and  
Stephan Dillemoth" 1993 @ Pat Hearn Gallery NYC and  
"Sandwich" Kiron Khosla and works selected from the Pat  
Hearn Collection by Josef Strau and Stephan Dillemoth  
1993 @ Friesenwall 120, Köln.  
- 10min 33sec

Jean-Luc Godard & Anne-Marie Miéville:  
"Reportage Amateur (Maquette Expo)", 2006  
- 46min 31sec

Sean Snyder,  
"Gate 2 Street (Kadena Air Base), Okinawa City, Japan",  
2004.  
- 4min 44sec

Sofus Keiding-Agger  
"Armchairs & Outdoors; Großsiedlung Siemensstadt &  
Designer Outlet Berlin (01, 02 / first edit) ", 2024  
- 6m 55sec

TRANSCRIPT OF A CONVERSATION BETWEEN COLIN DE LAND, JOSEF STRAU, AND STEPHAN DILLEMUTH

Conducted in December 1992 as part of an investigation about the East Village in the early 1980s for an exhibition titled "Friesenwall 120 and Works Selected by Josef Strau and Stephan Dillemuth" at Pat Hearn Gallery, January 1993.

STEPHAN DILLEMUTH: Maybe we should first describe our project, what we are doing. A little introduction ...

COLIN DE LAND: Right, okay. Please, yes.

SD: Probably you know us better than we know ourselves.

CDL: No, I ... I don't really. It wouldn't be bad to hear what you are up to.

SD: You see, the whole thing is about ... imagination anyway. I mean ...

JOSEF STRAU: Fantasy.

CDL: The whole setup of the situation?

SD: You may have this fantasy what Friesenwall is about and we have this fantasy about your involvement in the East Village scene.

CDL: Well, I wasn't so affected.

JS: You are in a few catalogs ...

CDL: What?

JS: You are in a few catalogs.

CDL: I was very lucky being included. I was in *Afterthought* and in the *Young Irascibles* [*The New Irascibles*] photographs. I think I was like the person they just sort of ... I think I was on them because the guy liked me and ... I thanked them for that, of course.

SD: When did you come to New York, by the way?

CDL: I was born in New York.

SD: In the German part?

CDL: Yes.

JS: When did you move to the Lower East Side? I mean, the gallery ...

CDL: I don't know. Maybe 1983 or something. I took over the former space of another East Village gallery on Stanton Street.

JS: That's in lower ...

CDL: That's the Lower East Side, yeah. I don't know if you're ... I sort of was unofficially subletting it for a few hundred dollars, but then they needed to get significantly more money and so it turned out to be cheaper to move to 6<sup>th</sup> Street which ...

SD: When was that?

JS: After a couple of months?

CDL: After about ... I don't know ... let's say maybe ... you know ... not that long. Maybe after about ... I can't remember exactly, but I think after about six months or seven months or something.

JS: And was this already running under your name? The first ...

CDL: The first one was ... I was kind of like running around and doing other things and then I had ... I sort of rented a room from a guy uptown. And

I did something ... I did a couple of exhibitions there. I went downtown. And then I couldn't think of what to call it and I asked for a suggestion since, at that time—uh—I was trying to rely more on other people's judgments since my own judgments seemed to have gotten me in a certain amount of trouble. So, American Fine Arts, Co. was a name of my business, but I thought that we were going to try to be consistent with the attitude, that maybe I should think of another name for the gallery per se and I asked for suggestions and this fellow suggested Vox Populi. And even that wasn't really my favorite kind of Latin expression, I agreed to that. I had thought of *Zeitgeist*, *Dasein*, *de Land*, and *Gesundheit*—a professional cooperation. But everybody said that that was not a ... that would not be a successful sort of media message in as much as nobody would be able to—uh—remember the name. Okay, what else?

SD: Were you aware of what happened in the East Village in the early eighties?

CDL: Yes, I was. In fact, that was ultimately one of the reasons I moved there. In fact, when I first started doing this, I was running around for different people trying to—uh—whatever ... dump various things and trying to make a few dollars. In the course of those travels, I ran across a woman, a young woman, whose name was Joanne Young. And she was a kind of an assistant in a sort of graphics contemporary gallery on West Broadway, which I think was called Rodney Hilton. And that woman told me that she was ... I don't know, actually she told me ... I don't know what the story was ... Anyway, it turned out that woman went on to change her name to Gracie Mansion and open a gallery by that name and I was sort of going down there ... you know, then there were was Fun Gallery and I think I went down and I saw a Keith Haring show there ...

JS: But have you been ... I mean ... what is suggested probably if we look at media—what we know is that this kind, 1981 or something, this kind of sudden interruption or revolution came in, this East Village started. But if you look closer, there was some kind of underground filmmaking before then, probably there was some kind of impact of, kind of punk or post punk maybe? And these things were going on in this area.

CDL: In the very early eighties, there was a lot of ... kind of cross ... whatever ... cross-fertilization ...

JS: Yeah, but I mean before the early eighties, like ... before the East Village started—it was just a neighborhood of immigrants or something. And it seems not true ...

CDL: You're talking about gentrification?

JS: Not today.

CDL: Okay.

JS: I have done that job. But ... no, I mean, there is ... I mean, there is a kind of continuum. I don't know, this is a question. First of all, there was in the fifties, on Tenth Street, these kind of co-op galleries from Abstract Expressionists ...

CDL: Yes, sure.

JS: So. Then there was a kind of beatnik thing, there was maybe this kind of punk scene going on ...

CDL: There was a guy called Carlo Pittore there who, like, had his own

gallery and had been there for years and he was, I don't know, painting boxers at the time that I met him, but he was kind of an institution there, he sort of crossed over, I guess, to the ... I don't know, he had been involved in mail art and all this other stuff and he sort of was this, maybe link, between the former glory days and the ...

JS: Yes, what I mean, some articles suggest this idea, that it is the kind of selection of artists for, I don't know, for being exhibited, there is always something, like, going on like that, I don't know, that it was done on the street, it was done in the bars and so on which ...

CDL: Things like that, well, you know, sure, I mean ...

JS: So, there must have been something before, like, I mean, Blondie or the Ramones and so on. They were around there, so ... there was this filmmaking around there.

CDL: CBGB was around there.

JS: Yeah, for example.

CDL: You know, and ... and, for example, and the Pyramid was there. I don't remember when the Pyramid opened but ...

JS: But did you ... I think it was seventies ...

CDL: I think it was later, actually. I mean, there were a bunch of places, like the Limbo Lounge. I mean, I really think that we're talking about the early eighties, the late seventies... I'm trying to remember ... most of the clubs and things and music that I went to was ... I am trying to think ... you know, there was the Mudd Club ... you know ...

JS: Club 57 or something.

CDL: Club 57—that was on St. Mark's ... well, there were two Club 57s. There was one on St. Mark's Place, which was like in the basement of this church. It was a pretty accommodating kind of place; I liked that place. And, you know, I think, there was primarily bar life, I mean, I am trying to ...

JS: And, like, saying that these artists actually wanted to do film, but film was very complicated and expensive, and so they found this cheap and fast thing like art and ... but they lived a long time there already ... something like that?

CDL: Are you saying that it's what you discovered?

JS: I am not saying—that is what it looks like. I just want to get a ...

CDL: I mean, you know ... I don't know ... I don't know ...

JS: I don't think it's the topic we should talk about, but it just came up.

CDL: Alright, alright. That I don't really know, you know. So, I mean, sort of in the late seventies, there was ... I don't know. I went to NYU, that was sort of in the downtown area. I went there for a while, anyway. And ... well, anyway, I was sort of concentrating on my own ... But ... I am sorry, what's your ...

JS: I mean, okay, I see, we should drop that. I can ask ...

CDL: No, no, no ... just wait ... that's what you said, people wanted to be involved in film but this was too expensive and too complicated?

JS: Yeah, that was what some people said.

CDL: But there were people involved in film.

JS: Yes, sure. But the question for me was ... this kind of, like, the selection of artists came through street life, through bars and so on. Which, I mean is

always a bit everywhere. But, I think, in that case it is suggested to be imagined as the real thing going on. And then I just doubt that ... and what I got in this time, in '85, when I was in art school, and when I was reading all these magazines, it was like, this big East Village revolution from '81 on, and saying there was no continuum, it was a sudden thing.

CDL: Yeah, but I think that was ...

JS: Usually, I would suggest that there is a kind of continuous float from ... I don't know ...

CDL: Yeah, but there was ... you know, its genesis is very hard to ... pin down in that particular way. But I mean, certainly, there is cheap housing in the East Village. So, there is, I mean, a lot of ... it's friends who are living there and ... you know, there were different kinds of ... I can't remember all the different set of bars and clubs and the Nuyorican Poets Café that was always around there. Yeah, certainly, there was a ... I mean, also, NYU had their ... you know, their arts ... they were in the old Fillmore East and that was their whole sort of arts building ...

JS: What? Fillmore East?

CDL: The New York University arts center, part of the university, was on ... what is it? Second Avenue and ... like ... I don't know, 7<sup>th</sup> Street or 6<sup>th</sup> Street...

JS: You called this Fillmore?

CDL: It was the old Fillmore, the old Fillmore East.

JS: Because there was this famous concert ...

CDL: Exactly.

JS: ... in the seventies, this was in New York?

CDL: Right.

JS: Fillmore East is in New York?

CDL: Yes.

JS: Oh ...

CDL: I mean, I think so. Unless I got the name all wrong. Yeah, I am pretty sure.

JS: This rock spectacle ...

CDL: Yeah, sure ... Anyway ...

JS: But anyway, it was more a theoretical question ...

CDL: Anyway, what I am saying is that, you know, certainly there was a community aside from the history that you are talking about, its ... constant ... whatever ... repopulation and stuff. I mean, you know, you said to be talking about a particular ... that is not my area of direct experience except for the fact that I went to school there. So ... I mean, other than that ... in a sort ... I don't know, maybe that has certain things ... who knows exactly ... when I think that ... there is no question that ... or, it is without question that both, I think, Fun Gallery and Gracie Mansion Gallery, in terms of sort of popularizing something or somehow attracting, you know, significant amounts of attention in terms of various media and stuff—as well as the local newspapers at the time, the *East Village Eye* and, I don't know ...

JS: Yes—which can be apologies as well ...

CDL: And *SoHo Weekly News* and things like that ... I mean ...

JS: Yeah, but in that case, I would talk, more ... looking from today, as a kind of apology for that what they showed as art, saying, the first chapter

which art is and the second chapter is about ... you know, there is all this drug and prostitution and poorness going on. That's not so ... I mean, I was trying to find out if there is a certain genealogy, maybe I'd write that out. And then, for example, I would have found, according to Milazzo, this thing, that he would say, that this Nature Morte and International with Monument ... so, these people had this through a kind of seventies tradition of Conceptual art, but he was saying that the rest of the people—I don't know if he really said that—but, the rest of the people just didn't have that, so, they are really opposed to that. They just had this idea of energy and whatever ...

CDL: Oh yeah, well, I mean, I agree with that. You know, I think that, you know ...

JS: And what I wanted to say ...

CDL: I mean, there was ... yeah ... I, you know, in the end, where it ends up being a kind of folk art or some people get distinguished in terms of, you know, in more specific ways than others, I think that's natural because, you know, I think that ... whatever.

SD: Yeah—the thing is that ... I mean, at this certain moment maybe I can say that we are ... after we looked at all these things, I mean, there is of course ... there is this thing that I have probably more affinity to, after what I have done in the last years or looked at in the last years or thought, to this International with Monument, Nature Morte and so on ...

CDL: Right.

JS: And to this what Milazzo told us ... but on the other hand, more interesting for me ...

CDL: You're talking about the genesis—I say I don't know what you're talking about. I told you before and I tell you again and I think, you know, Peter Nagy is certainly the person you should talk to ...

JS: Yes, but ... wait a moment

CDL: Yeah—I just want to get a cup of coffee.

JS: Yeah.

CDL: What?

SD: Two.

CDL: Two?

JS: Three. Thank you. But I ... actually, I think, for somehow ... for that what we are doing, it is ... or what we think at the moment, it is more interesting actually not to deal so much with that.

CDL: With what?

JS: Not to deal so much with this part of the East Village ...

CDL: When we first spoke, we were talking about ... wanted to kind of praise the ... you know, we're thinking about the whole graffiti thing ...

JS: Yeah, that's what I wanted to, yeah.

CDL: What?

JS: Yeah, that's actually more the thing which ... I think, is more interesting to work with, instead of this thing. I mean, for example, if you look, I mean ... that's not a point ... but if you look at, like, what is documented, I mean ... it's totally documented what Nature Morte and International with Monument ...

CDL: That's not true.

JS: Not what they did in their place, but you can find all these artists' documents ... but if you look at all the other artists, from Fun Gallery or so ... I mean, it's really hard to get anything. There is no installation photographs, there is really nothing about that.

CDL: You know, that's that, but what about Gracie Mansion Gallery?

JS: Gracie Mansion? No. She gave all her things to ... I don't know ... this kind of collection, somewhere.

CDL: What?

JS: She gave it to a collection, I don't know, in Pittsburgh or wherever.

CDL: Alright. Well, I mean, that stuff, I am sure, is all documented ... You know, Fun Gallery, you know, the name ... reflected the attitude.

JS: Yeah, but ... sure, but, I mean, for the other things I can go to a bookshop in Germany and I find everything about the seventies—not everything, but a lot. But this East Village covered a lot of interest of us. So, other people this age in Europe ...

CDL: I don't ... listen, I don't remember that accurately, but I certainly, I think, you know, there is this station whatever ... what Collins & Milazzo was making ... that was the anchor. And I think most of the situations were quite thoroughly covered in terms of media. I think, if one was a more noisy East Village and one was a sort of a more ... conceptual ... whatever ...

JS: Exactly. That's what they said.

CDL: What?

JS: They said it's right what you said.

CDL: Yeah. You know, I think there's a good deal of accuracy to that ... But I think that both of these things, the early eighties were primarily this kind of noisy ... and whatever thing that Milazzo may be talking about, whether it was Fun Gallery or ... and that, you know, subsequent ... I mean, anyway, after 1984, '85, certainly, you know, the so-called ... whatever ... pop ... conceptual ... neo-geo ... you know, all of that stuff got, you know, a much ... I would say, a much more considered critical kind of response. So, you know, there were museum shows and David Wojnarowicz and a lot of these other people and the others at other places, Civilian Warfare, David Wojnarowicz and a number of other ... You know, there were certain proponents—Basquiat, Haring ... you know ... Mike Bidlo ... you know, talking about the ... sort of the East Village which is what ... the kind of East Vill ... whatever ... that's how it was identified by those were ... you know, a number of ... and there is a great deal of that as well as ... I suppose ... well, I don't know about the graffiti or this other stuff ... but, you know ... that also happened. I think that maybe your sources are much closer to Nature Morte and International with Monument ...

JS: Sure ... but what I am trying now to bring the discussion to is ...

CDL: Say it again?

JS: What I try to bring that to ... I mean, this is not my word, but this kind of maybe curatorial effort we maybe have, want or something, is more interesting in this ... in this kind of material ... of ... let's say Fun, Gracie Mansion, and so on, not ... kind of International with Monument, Nature Morte thing.

CDL: So, what is your statement?  
JS: Ich weiß nicht, ob wir das jetzt aufbringen sollen.  
SD: *Naja*.  
CDL: You say your interest is more ...  
JS: No, no, the interest ...  
SD: The curatorial.  
JS: If we call it ... like ... if we would say that in our exhibitions, a certain maybe curatorial effort is ...  
CDL: I think maybe if you ...  
JS: ... is involved ...  
CDL: Look at the Whitney Biennials to some degree as a reflection of what was going on—I can't remember which one, but I think it was 1984 ...  
JS: There was one, they had a bit ... Kenny Scharf was ...  
CDL: Right, Kenny Scharf ... and you know, look at the one—either two years later or four years later, but I think even just two years later—and you see, it's ... you know, like, Jeff Koons and ... can't remember...  
JS: No, before. It was in 1986, Jeff Koons.  
CDL: Right. That's what I'm saying.  
JS: Ah.  
CDL: You know, so, I'm saying, that, to some degree, correlates to ... the amount of attention that each one ... I mean, you know, Tony Shafrazi certainly popularized a lot of, made it more ... I don't know if you can call it graffiti, or whatever you want to call it. Fantasy or ...  
JS: Yeah ... I mean, it's only about graffiti. I mean, I would involve these things like Arch Connelly for example, but ... I mean ... it's more a question now—it's not kind of interview research or something—but I think, that if we have this curatorial thing involved, it's probably for today's situation more interesting to work about these people, who kind of ... I would say—to say it simple—but kind of lost things. Not to have this ... thematizing this as a thing, but ... you know what I mean?  
CDL: You're saying that you think it's more interesting right now, giving the background ... ?  
JS: Or even showing artwork of artists like that.  
CDL: Do you think that is more interesting?  
JS: I ... I ... I think there's a possibility that it's more interesting. For me, it is—but that's my private thing—but I don't know if ... I don't know.  
SD: Well, okay, let's put it maybe like this ...  
CDL: You think it's more interesting to show graffiti right now?  
JS: No, not graffiti only, but, there are other things, like this artist which we visited...  
CDL: But Tony Shafrazi still shows all these artists. He still shows ... Haring's works ...  
SD: But ...  
JS: Yes, sure, but ... I know that.  
CDL: Everybody still shows Kenny Scharf and ...  
JS: It's not the point.

SD: It's not that this wouldn't be shown ...  
CDL: Right. What are you talking about?  
SD: It's more or less the approach nowadays you take in an art discussion. I mean, now, what the Nature Morte guys did and International with Monument is really appreciable and well, they did the right thing and they did the real thing because we know what Tony Shafrazi shows now is just something to make money with and the whole thing is not so interesting anymore ...  
CDL: Well, I don't think ... that's kind of ... worth to discuss now ...  
SD: What people discuss now is ...  
CDL: Well, if they discuss it or not, I mean ...  
SD: Kenny Scharf or something?  
CDL: ... Sure, people discuss it when there is a show, I mean, I think they review it in some way or other and, I mean, they may come away with an unfavorable ... you know ... but there is still a limited group of people we are talking about.  
JS: I still think, that is a kind of lost material ...  
CDL: Listen, you ... you ... you could be absolutely right—however, I think that, you know, when it comes down to, you know, ultimately how you decide to classify it, you know ... and I think that ...  
JS: Okay, classifying ...  
SD: Okay, classification is ...  
CDL: Right. So, you know, you're absolutely right—I mean, I think the question is, you know, I suppose ... When you are talking about ... I ... I mean ... you know, you have to—I suppose—to define, I guess, whatever historical criteria would be and your art historical criteria and figure out where ultimately you want to locate these people—whether you want to locate them in terms of cultural producers, you want to locate them in terms of fine art history or those kinds of distinctions in which case, you know, it would be easier to ... well, whatever ... to formulate a ... whatever ... particular idea or thesis or something.  
SD: Okay. But this we have to do for ourselves ...  
CDL: Right, I know. So ... in terms of what we're talking about now, I mean, I understand, it's pretty interesting, the fact that you wanted to—originally speaking—kind of look to that which seemed overtly exploited at one moment but that very quickly receded, namely, you know, sort of the ... weird integration of graffiti art into so-called ... I don't know ... fine art or art scene type situation. And then, its disappearance and ... I mean, I ...  
JS: Not only disappear—I mean, it's a certain kind of dislike.  
CDL: ... or its receding or why one ...  
JS: ... contempt ...  
CDL: ... that are all interesting questions ...  
SD: Also, maybe it's about setting of an image.  
CDL: When you talk about an *image*—what do you mean? Do you mean an *image* like *being hip*? You know, one thing is *hip* and then it becomes ...  
SD: Maybe about a picture.  
CDL: Because I don't know ...  
SD: A picture.

CDL: Right.

SD: *Bild*. I mean, in Germany this covers everything.

JS: It's hard to translate.

CDL: Right.

JS: Well, that's hard to translate.

CDL: Well, we have a word called "picture."

SD: Shall we go on with this topic?

JS: I would like to—but ...

SD: I mean, what we want is actually something like a ... to enter the field of Colin's past but ... not in a private sense but ...

CDL: Yeah, yeah, you know, from my point of view, it's very interconnected, particularly the beginning ... Anyway ...

JS: I mean ...

SD: Where do we go?

CDL: Well, you were just talking about ... the various directions that your sort of project is taken or taking, how it is kind of developing as a ghost story ...

SD: As a what? Ghost story?

CDL: Well, no, sort of initially, you know, I suppose, the more you find out, the more ... you know, the very ... the shifts of interest or emphasis. I mean, it started out with, you know, a kind of impression about the East Village situations and locating ...

JS: More than that, we wanted to find places that ... like ... a bit like Friesenwall, artist-run spaces, what they did—we watched the seventies, these kind of alternative spaces, but no ...

CDL: Right.

JS: ... But now, our interest was going to the East Village and now it goes on a certain kind of the issue we were interested, the Pat Hearn Gallery, the early Pat Hearn work.

CDL: The closest thing to what you guys do is, like, Nature Morte and, you know ...

JS: Sure. But that's not so interesting. And then the other thing is, I would say that, but my ... perception ... I was saying, yeah, okay, we are going to a horrible territory because all these people probably outside of Nature Morte and so on and Pat Hearn and so on ... but these kind of really ... what I thought "stupid artists"—I mean, I don't want to talk with them, they probably say, "oh, it was so nice, it was so beautiful," but it wasn't like that. And besides, through investigating, I started liking some artworks, really. I mean, we have visited only one studio. It was this Arch Connelly and ...

CDL: Right.

JS: ... it was not only about him but I guess there are other examples.

CDL: Right.

JS: It was really a bit horrible at the beginning, this whole apartment, not because it's poor or something but ... I don't know ... everything. And then I had always to look at this work that was around and it was done with egg ... egg ...

SD: Shells.

JS: ... egg shells. And he made this kind of ... And then I wanted to see

the backroom. And there was this work with this pearls and so on and he made this furniture. And this looked really good ... he had this thing, like, it looked old but it ... I mean, it really referred to this kind of discussion we had about it. And I was thinking more and more that we actually ... If we want to involve in our exhibition a kind of curatorial side ... or effort, we could really do something good with that. And now, you say, "Okay, the question is what our kind of topic is." If we just put it as a kind of example for something else or ... I mean, that's the question. Of course, there is—as I said, to this Milazzo—there is this kind of misunderstanding, definitely, from our side in it. But that, we don't want to have it *mit Absicht* ...

SD: On purpose.

JS: ... On purpose. But ... And then, I thought, one could combine it—the exhibition, a part of the exhibition—with this work, which has really a different look than when I go to a gallery and see works of this artist nowadays. Not that it would really be better ... only, I think, there is a certain language involved in these works, which can have a kind of impact in what I think today people think about. I mean, even if it's painting, I mean, of course, it's something about exclusion and so on. And I don't talk about irony or something, using that as a joke or so. I mean, we are not very sure about this thing. I tried to bring that up because it's quite the newest thing and ...

CDL: Yeah.

JS: ... And we are ...

CDL: Yeah, I don't know also if you are not describing a condition that existed prior to ... you know ... from the way I understand it, you know, a part of the impetus or momentum of the East Village came from the fact that there were a number of artists who were interested in ... wanted to exhibit their work, but they were kind of shut out of SoHo, so that the East Village provided inexpensive exhibition halls to ... for, you know, people to show work and maybe... the East Village is gone and, you know, people don't have galleries now ... or ... and ... another ... and even in this particular case, these same people—who maybe were without galleries originally then had them in the East Village and, you know, don't have them now, you know, I mean, sort of returning to ...

JS: Yeah, good.

CDL: ... More originally the former circumstances, not necessarily ... you know ...

JS: I absolutely don't share these opinions, like, of these people who would call all other art a kind of "academic art," "intellectual art" and so on—that's absolutely not true. But on the other hand, maybe there are some points ... I don't want to be a kind of anti-intellectual art-doer, but I think there is something ... I mean, there could be—as people here call it—a kind of *reading* of this exhibition which is not only about this and we could put a kind of another layer which is referring to nowadays's situation. But, I mean, we shouldn't bring that up maybe because we are very unsure. So, maybe we go back to a kind of history and ...

CDL: Yes!... It seems to me that—to some degree or other—that's what you are trying to do... although you seem to... have, I guess, a kind of, you know, very... You know I'm not sure, but ultimately ... you are taking it more to sort

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JS: ... But now, our interest was going to the East Village and now it goes on a certain kind of the issue we were interested, the Pat Hearn Gallery, the early Pat Hearn work.

CDL: The closest thing to what you guys do is, like, Nature Morte and, you know ...

JS: Sure. But that's not so interesting. And then the other thing is, I would say that, but my ... perception ... I was saying, yeah, okay, we are going to a horrible territory because all these people probably outside of Nature Morte and so on and Pat Hearn and so on ... but these kind of really ... what I thought "stupid artists"—I mean, I don't want to talk with them, they probably say, "oh, it was so nice, it was so beautiful," but it wasn't like that. And besides, through investigating, I started liking some artworks, really. I mean, we have visited only one studio. It was this Arch Connelly and ...

CDL: Right.

JS: ... it was not only about him but I guess there are other examples.

CDL: Right.

JS: It was really a bit horrible at the beginning, this whole apartment, not because it's poor or something but ... I don't know ... everything. And then I had always to look at this work that was around and it was done with egg ... egg ...

SD: Shells.

JS: ... egg shells. And he made this kind of ... And then I wanted to see

the backroom. And there was this work with this pearls and so on and he made this furniture. And this looked really good ... he had this thing, like, it looked old but it ... I mean, it really referred to this kind of discussion we had about it. And I was thinking more and more that we actually ... If we want to involve in our exhibition a kind of curatorial side ... or effort, we could really do something good with that. And now, you say, "Okay, the question is what our kind of topic is." If we just put it as a kind of example for something else or ... I mean, that's the question. Of course, there is—as I said, to this Milazzo—there is this kind of misunderstanding, definitely, from our side in it. But that, we don't want to have it *mit Absicht* ...

SD: On purpose.

JS: ... On purpose. But ... And then, I thought, one could combine it—the exhibition, a part of the exhibition—with this work, which has really a different look than when I go to a gallery and see works of this artist nowadays. Not that it would really be better ... only, I think, there is a certain language involved in these works, which can have a kind of impact in what I think today people think about. I mean, even if it's painting, I mean, of course, it's something about exclusion and so on. And I don't talk about irony or something, using that as a joke or so. I mean, we are not very sure about this thing. I tried to bring that up because it's quite the newest thing and ...

CDL: Yeah.

JS: ... And we are ...

CDL: Yeah, I don't know also if you are not describing a condition that existed prior to ... you know ... from the way I understand it, you know, a part of the impetus or momentum of the East Village came from the fact that there were a number of artists who were interested in ... wanted to exhibit their work, but they were kind of shut out of SoHo, so that the East Village provided inexpensive exhibition halls to ... for, you know, people to show work and maybe... the East Village is gone and, you know, people don't have galleries now ... or ... and ... another ... and even in this particular case, these same people—who maybe were without galleries originally then had them in the East Village and, you know, don't have them now, you know, I mean, sort of returning to ...

JS: Yeah, good.

CDL: ... More originally the former circumstances, not necessarily ... you know ...

JS: I absolutely don't share these opinions, like, of these people who would call all other art a kind of "academic art," "intellectual art" and so on—that's absolutely not true. But on the other hand, maybe there are some points ... I don't want to be a kind of anti-intellectual art-doer, but I think there is something ... I mean, there could be—as people here call it—a kind of *reading* of this exhibition which is not only about this and we could put a kind of another layer which is referring to nowadays's situation. But, I mean, we shouldn't bring that up maybe because we are very unsure. So, maybe we go back to a kind of history and ...

CDL: Yes!... It seems to me that—to some degree or other—that's what you are trying to do... although you seem to... have, I guess, a kind of, you know, very... You know I'm not sure, but ultimately ... you are taking it more to sort



of anthropological, cultural, historian kind of attitude than one specifically of a ... you know, I mean, I think that you are appreciating different forms of art production, but qualified by ... you know, social circumstances, sociological circumstances ...

JS: Yeah, that's a problem, it certainly is the problem.

CDL: ... things that may not be specifically focused on ... and maybe they shouldn't be. I don't know, you know. But at least, it seemed to sort of ... deviate from some sort of, whatever, strict art historical type.

JS: Yeah, that could be possible.

CDL: I mean, although that, in itself, it is a certainly historical moment to, whatever, a greater or lesser degree and, I mean, certainly there are a plenty of critics who, you know, thought that it was only a scene and not something differently qualified in a way, at a moment in ...

SD: That's a good point.

JS: Now, I mean, we come to this kind of social history questions a bit and, like, *Texte zur Kunst* a bit, and so on. But I don't want to have it, like ... I mean, the good thing would be to kind of work with that, coming from that, but in the moment of the exhibition, we don't use, we kind of try to bring through this work, a kind of very aesthetic judgment.

CDL: I hadn't planned on this, because, I suppose it's somehow ... this seems too self-conscious to refer it to as this thing is running. But ... since I suppose, a part of this is about making an exhibition, you know, let me flip the ... you know, what are your plans for this material? You know, I don't ... you know, from my point of view, you have certainly been through a number of interesting directions in terms of, you know ... I mean, I still think that, in some way or other, you know, while this is all ... conversation here, and so, it's more abstract in a sense *versus the concrete*, so, I mean, my ... you know ... You should bring some of this kind of examples, I mean, but, you know, a hard-boiled kind of ... whatever it is. You know, bring in some of these things that ... sort of ... you think crystallize these various directions. I mean, I would like to see, you know ... whatever.

JS: Then, it's of course a gallery exhibition.

CDL: I mean, you know, whatever it is ...

JS: A gallery exhibition—I mean, it's not ...

SD: How shall we do it?

CDL: Well, it's still your show. I mean, yeah, it's a gallery exhibition—but isn't that what you're doing or not?

JS: Yes, that's ... of course.

CDL: So, I mean ... okay, who is the guy—there was this other guy who did this dog, this huge dog, drool-dripping out of its mouth? ... But anyway, I mean, you know ... I think, the only premise is you don't have so much time, you know. You need to really ... but I ... sure ... you ... You can do an interesting kind of ... I don't know ... whatever it is ... exhibition based on one of the ...

SD: Yeah.

CDL: ... so, what are we ... that was what you were thinking about doing, I guess. Or you are not sure now?

SD: Sure. We are going to do an exhibition. That's for sure. Alright?

CDL: Mhm.

SD: But then, what we expect out of it ...

CDL: Me or you? I don't expect ... I have no particular expectation.

SD: Yeah. That's good. I mean ...

CDL: I mean, you know, I'm sure whatever it is, it'll be interesting to me.

SD: But, I mean, the question now is ...

CDL: The question is ...

SD: We did some talks here and talk here and talk there and probably, there is a lot of expectation coming up. But what do people expect from the exhibition?

CDL: I don't know. I simply wouldn't let that, you know, burden ...

SD: Probably, in the eyes of everyone, it probably is going to be a failure, but ...

CDL: I don't think that's true. I think, first of all ...

JS: Are we working about something which is a failure?

SD: The failure is not put in as a quality but it will be something to see.

But we don't really know—not yet ...

CDL: ... you're in a process ...

SD: ... what it is exactly going to be, but we brought some material from at home, we probably gather some material here and then we put ... we lay it out, you know.

CDL: Yeah.

SD: We lay it out how we think—maybe in early January—it should be.

CDL: Mhm.

SD: But then, people might come and say, "So, this is the East Village history show?" Or, "This is now the ... questioning of do we need alternative spaces now?" Or, "What should we do in the early nineties?" Or what would these expectations be?

CDL: Mhm.

SD: The show definitely will ... frustrate all of these expectations, I guess. Because you cannot do a show that fulfills it.

CDL: Well, you know, I don't know ...

SD: It will be a fragmentary thing, which is maybe based around certain discussions which we have. And that was that.

JS: It shouldn't be a documentary exhibition anyway—it's a gallery exhibition.

SD: But maybe we flip back to where we started. I mean, for instance, when we talked to Gracie Mansion, we got that feeling that she was one of these people ... and since we studied in the early eighties, we know a little bit of the feeling which was at least around in Germany and Austria, towards cultural production which was maybe not aware really of the situation, but still acting in it. That means, the whole setting of what she did, for me, now hearing the story how she felt, doing a show in her bathroom, you know, and then sending out press releases. And if you read the press release, that's really great, you know. Printing the own stationary for just this joke of having a show in the bathroom—that was really a very good early eighties—*was heißt Haltung?*—attitude. Yeah?

CDL: Mhm, mhm.  
JS: The Pollock shirt.  
SD: Yeah. And the Pollock ... dress she had. By Bidlo. And so, if we talk about how these things started, that was really a very, very good setting.  
CDL: Listen, you know ... I ... I ...  
SD: And now, the question ...  
CDL: You know ... you know ... go ahead.  
SD: Yeah. You know, the question is: did you do something as a setting of ... or as an installment of ... do you think?  
CDL: I don't think so, no.  
SD: You just opened a space that already existed and you put your own name on it?  
CDL: Well, what do you mean it already existed?  
SD: You said you had a sublease of this guy.  
CDL: Yeah, well, it was an informal sublease. I mean, you know, he wasn't there obviously, you know. Exactly, I didn't, unfortunately—unfortunately or fortunately or whatever—I didn't really figure very much in that history in any particularly bright or shining way. I mean, I certainly was there and I was kind of always a ... you know ... I think slightly marginalized—whether it was as Vox Populi or as American Fine Arts, Co.—I don't think that I made any particularly deep impression on anybody except for the fact that I was there, that some people were aware of me, you know, and that's about it. That's my impression.  
SD: What do you think the attraction of your place was?  
CDL: Well, you see, that's what I'm saying. I'm not sure whether it had any particular strong attraction. You know, I think ... you know ... I don't know. Maybe that I was certainly ... I was ... at one point or let's say ... you know ... Some time in 1986 or so, that I was becoming more personally serious about what it was that I wanted to do. Other than that, you know ... all of my, you know, whatever, all of my mistakes, or my ... you know, I don't know exactly. I think that, you know, I sort of was there and I think that some people sort of were interested in a number of things and in some cases ... you know, there were some good shows ... You know, I mean, after, I suppose, the middle eighties, I got more and more close to what it was that I thought that I wanted to do ... and so ...  
SD: How can you describe it?  
CDL: Well, I could just describe it in terms of my interest, I don't have a very strong art historical background. You know, gone to school for ... you know, sort of philosophy and linguistics ... that ... you know, there was a gap between, let's say, sort of my ... you know, between my ... whatever ... my more whatever ... language oriented or philosophical interests and visual arts. I think that, in terms of trying to synchronize those things, it took me a while. But I think that it was like a whole new discipline or area of education.  
JS: But ... you were not interested, since you come from these linguistic-philosophical background, in artists who really kind of ...  
CDL: Yes, I was. It took me a while to realize to what degree that had already both existed before and was existing then. So, that's why, you know, my education was sort of happening more or less on the spikes, except to the

extent that I had some basics of the art historical ... you know, course here. But more of a survey orientation than my own direct experience with ... museums or whatever. Just a pretty, you know, ignorant kind of place to start. So, I am just saying that that progressively developed and I became more ... I mean, certain kinds of realizations, I mean, I thought that, you know ... I don't know.

JS: Were you then not attracted by Kosuth, Art & Language ... ?

CDL: I was as soon as I found out about them ... You know, I mean, for me, a lot of this is happening in terms of practical applications. I mean, it's just like, you know, there I was, doing it because I had been insulted by people, you know, in 1980 when I tried to sell them something and they treated my like a piece of shit. So, I mean ... I don't know ... it ... I think ... you know, for instance, for me, I suppose, you know, it's like ... well, when I first sort of ... you know, there are different things. For instance, I read an interview and I told you about this interview—I don't know, in 1981 or whatever—Keith Haring was talking about his relationship to semiotics and his artwork. So, that was interesting to me and it gave me a concrete basis to appreciate that works and so ... that somebody was doing something interesting working with the sign system and bringing it in a certain sense to a mass audience or something, I thought that takes this particular kind of ... whatever ... intellectual effort to construct that. I thought the same thing ... you know, I thought ... Bidlo—to some degree or other—I mean, I was ignorant of Elaine Sturtevant, so ... I mean, to me, Bidlo somehow re-enacting, you know, Pollock paintings seemed like an interesting thing for a few ... You know, I mean, I remember the first sort of dayglow square I saw on a small group show, and I thought yeah, this is ... you know, this is phenomenal. Because I thought it took this sort of, you know, language of Minimalism and sort of combined it with a more sort of fluorescent eighties. And I thought, well, that's a ... And that guy was Peter Halley ... and you know, I called him and, I don't know, apparently I didn't follow up or something ... But also, you know, my attitude ... from my point of view, you know, it was like ... I was a, you know ... this particular kind was also sort of about ... you know, there was a lot of ... I think ... you know, drugs and alcohol and stuff like that were all part of the particular kind of ... you know, the background that you're talking about.

SD: And then came the fall of the East Village and ...

CDL: Have to go, yeah.

SD: ... You moved over here?

CDL: Uh ... no. Not exactly. We should continue that—if you think there's any reason to.

SD: Well, now, since we're getting closer ...

CDL: Closer to what?

SD: Closer to the setting ...

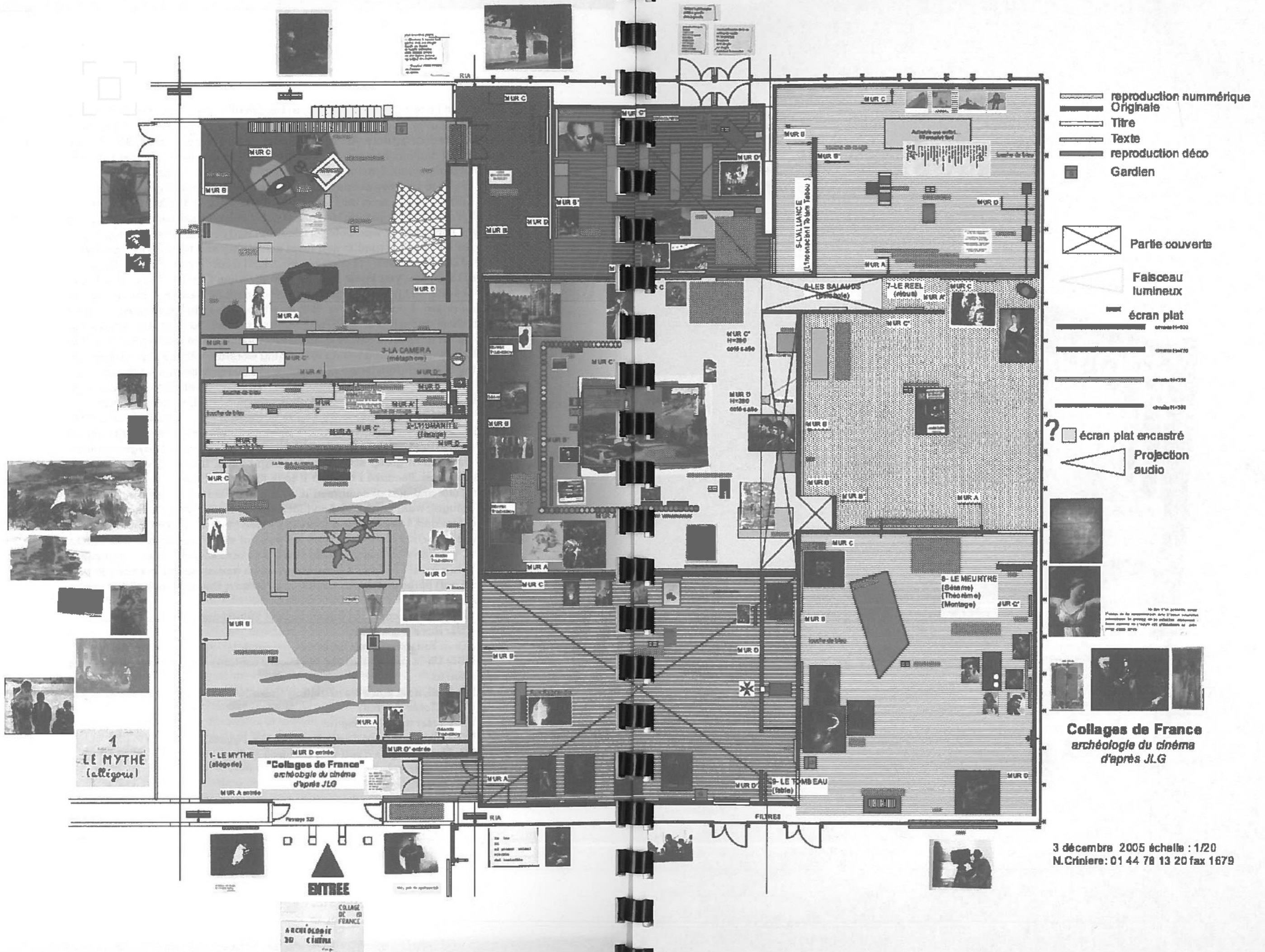
CDL: Closer to what do you had in mind, I guess.

SD: The setting as a self-marginalized gallery.

JS: *Wie spät ist es?*

SD: *Zwanzig nach.*

CDL: Do you want to come—come too ...



visible de l'invisible



photograph © Michael Witt

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 Maquette 4 - Grand format Le(s) Film(s) - Devoir(s) - Collège de France Reprise et agrandissement de la maquette au petit format avec intervention technique d'un IPOD projetant un extrait d'un film d'Anne- Marie 40 x 104 x 71 cm

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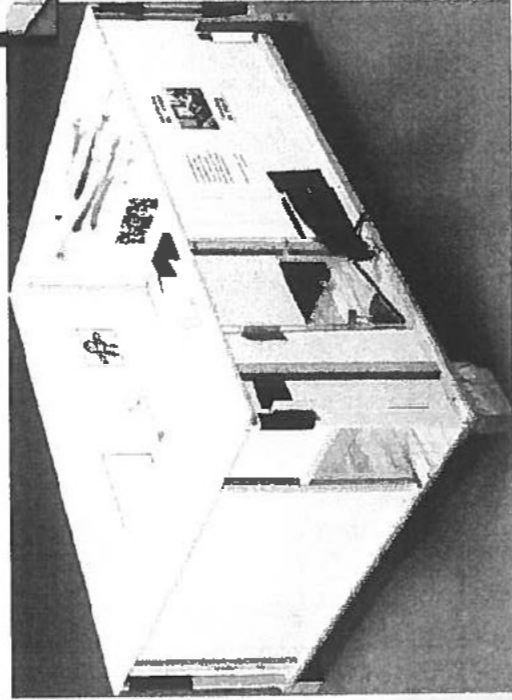
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Maquette 5 - Grand format L'Alliance - Totem Tabou Reprise et agrandissement de la maquette au petit format 39,5 x 95,5 x 72,5 cm

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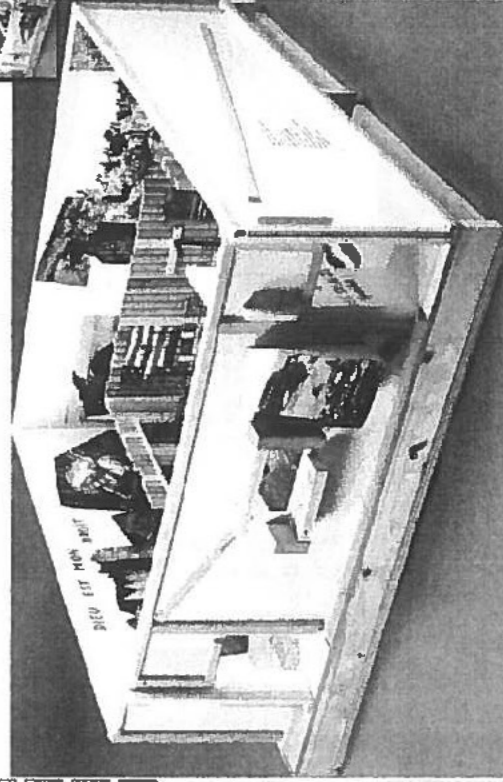
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Maquette 6 - Petit format Les Salauds - Parabole Dieu est mon droit Collage, peinture, fil de fer, barricade, forteresse, symboles... 19 x 58,5 x 51 cm

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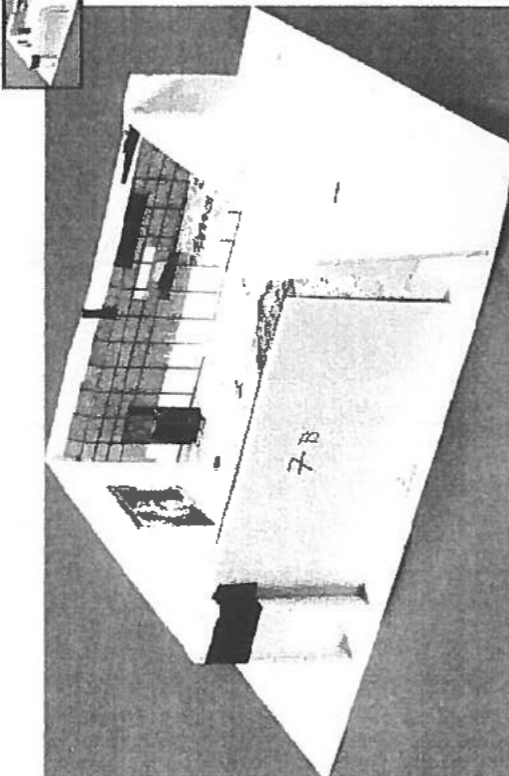
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Maquette 7 - Petit format Le Réel - Réverie Peinture, collages et reconstitution du mur de Beaubourg avec vue sur l'extérieur, texte manuscrit de la main de Godard écrit à l'envers 18 x 42,5 x 38,5 cm

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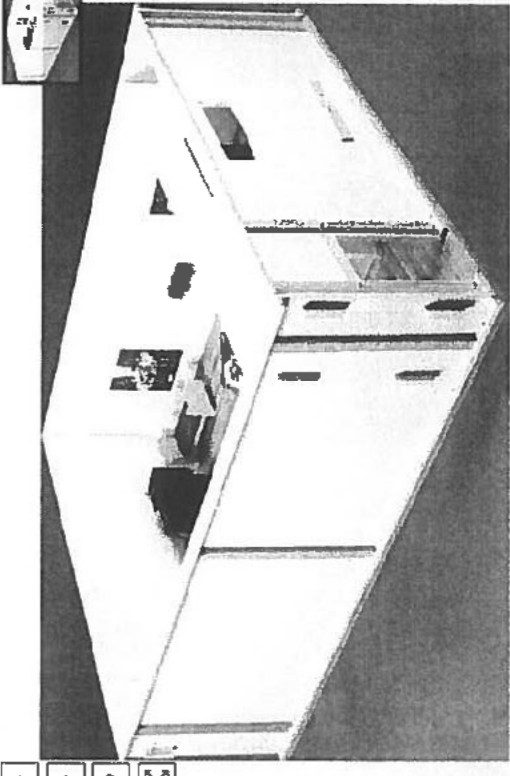
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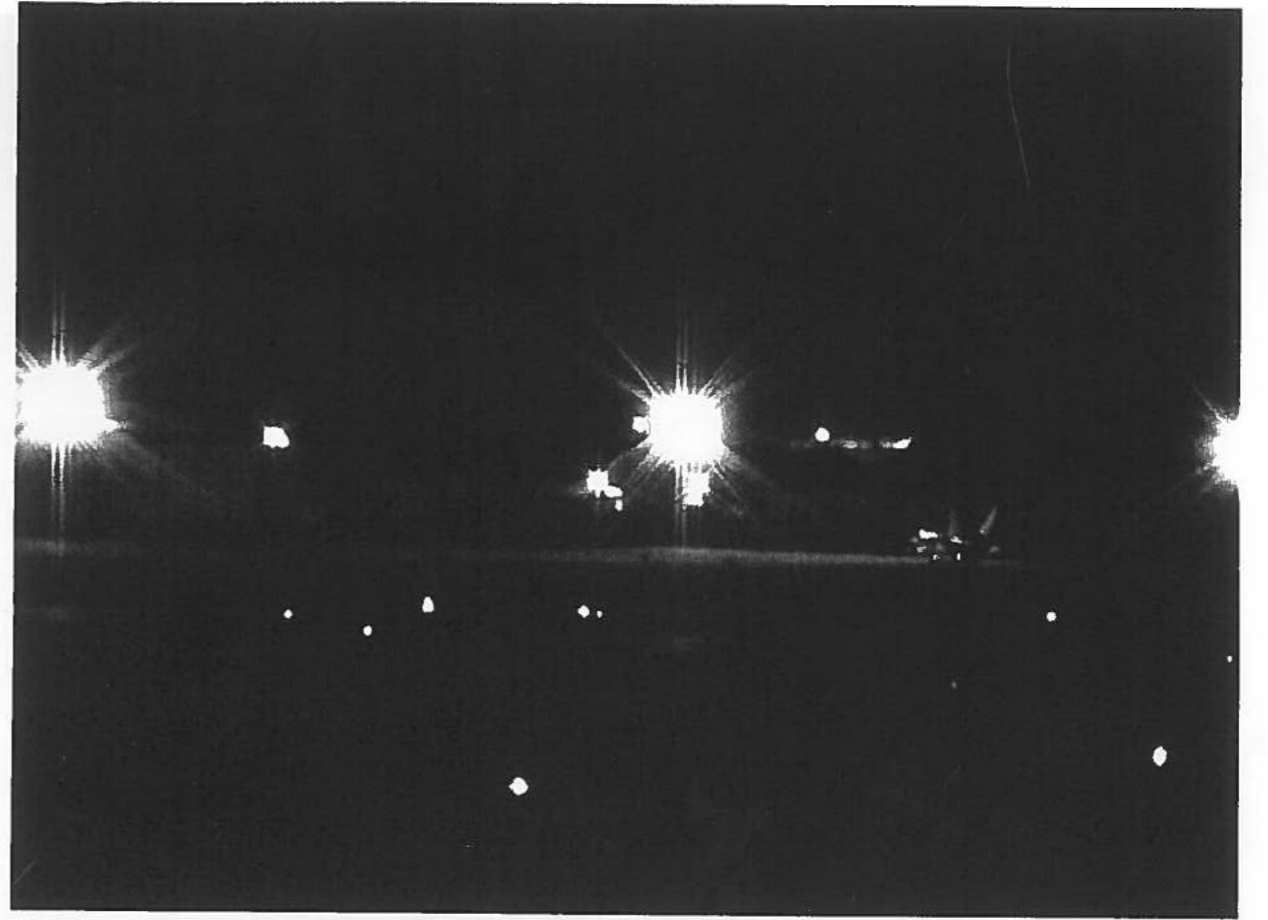
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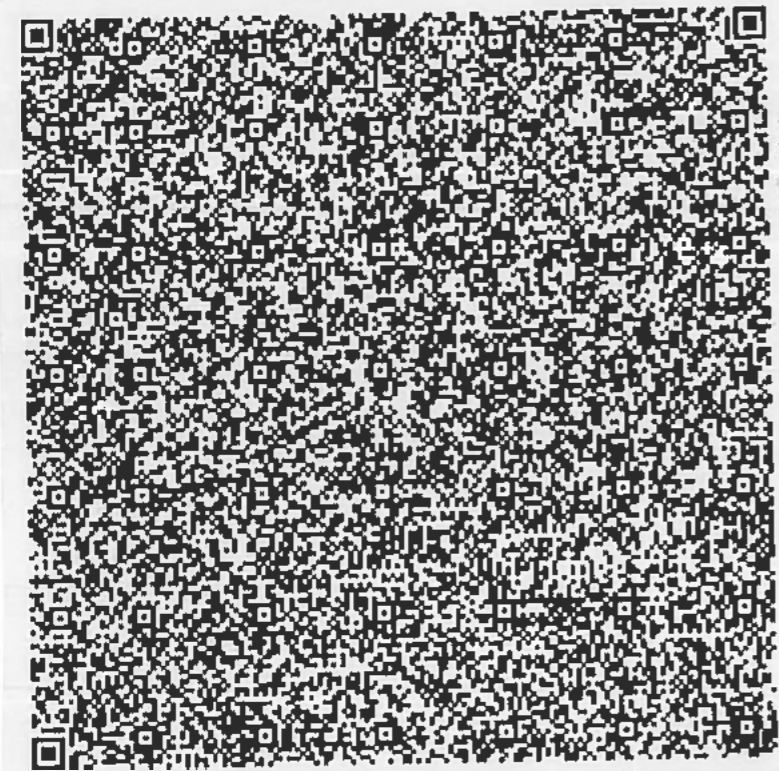


**JEAN-LUC GODARD**  
Maquette 9 - Grand format Le Tombeau - Fable Reprise et agrandissement de la maquette au petit format 39,5 x 110 x 91 cm

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THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS (1924)

Footage:

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| 1. From the Collection of Films of Gosfilmofond, USSR.                                   | 0 |
| 2. The Extraordinary Adventures of Mister West in the Land of the Bolsheviks — A Comedy. | 5 |
- (titles 2-3-4-5-6 are run

21. Zhban, a one-time aesthete, now simply an adventure-seeker. (Vsevolod Pudovkin) ("The Count" in some texts)<sup>496</sup>  
(avantjulist = adventurer, in a pejorative sense)

12. THE END

Principal Credits: MR WEST (see title 5, page 1/reel 1), from Leyda, Kino, p. 428 and other sources:

Director: Lev Kuleshov,  
Assisted by the Members of the Workshop.  
Scenario: Nikolai Aseyev, Vsevolod Pudovkin  
Photography: Alexander Levitsky  
Design: Vsevolod Pudovkin  
Cast: Mr. West, President of the YMCA: Porfiriy Podobed  
Cowboy Jeddie: Boris Barnet  
Frant ("The Dandy"): Leonid Obelensky  
"Countess von Saks": Alexandra Khokhlova  
Zhban, an adventure-seeker: Vsevolod Pudovkin ← ("The Count" in some texts.)  
"One-Eye": Sergei Komarov  
Ellie: Valya Lopatina  
Gang No. 2 ("Warm Company No. 2"): Pyotr Galadzhev,  
S. Sletov

First Production of Kuleshov's Workshop. V. Latyshevsky  
A Goskino Release, 1924



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December 18, 1947

A & S Memorandum No. 10742

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FOR THE ASSOCIATE DIRECTOR

- \* 01 Armchairs & Outdoors; Designer Outlet Berlin, 2024
- \* 02 Armchairs & Outdoors; Großsiedlung Siemensstadt, 2024

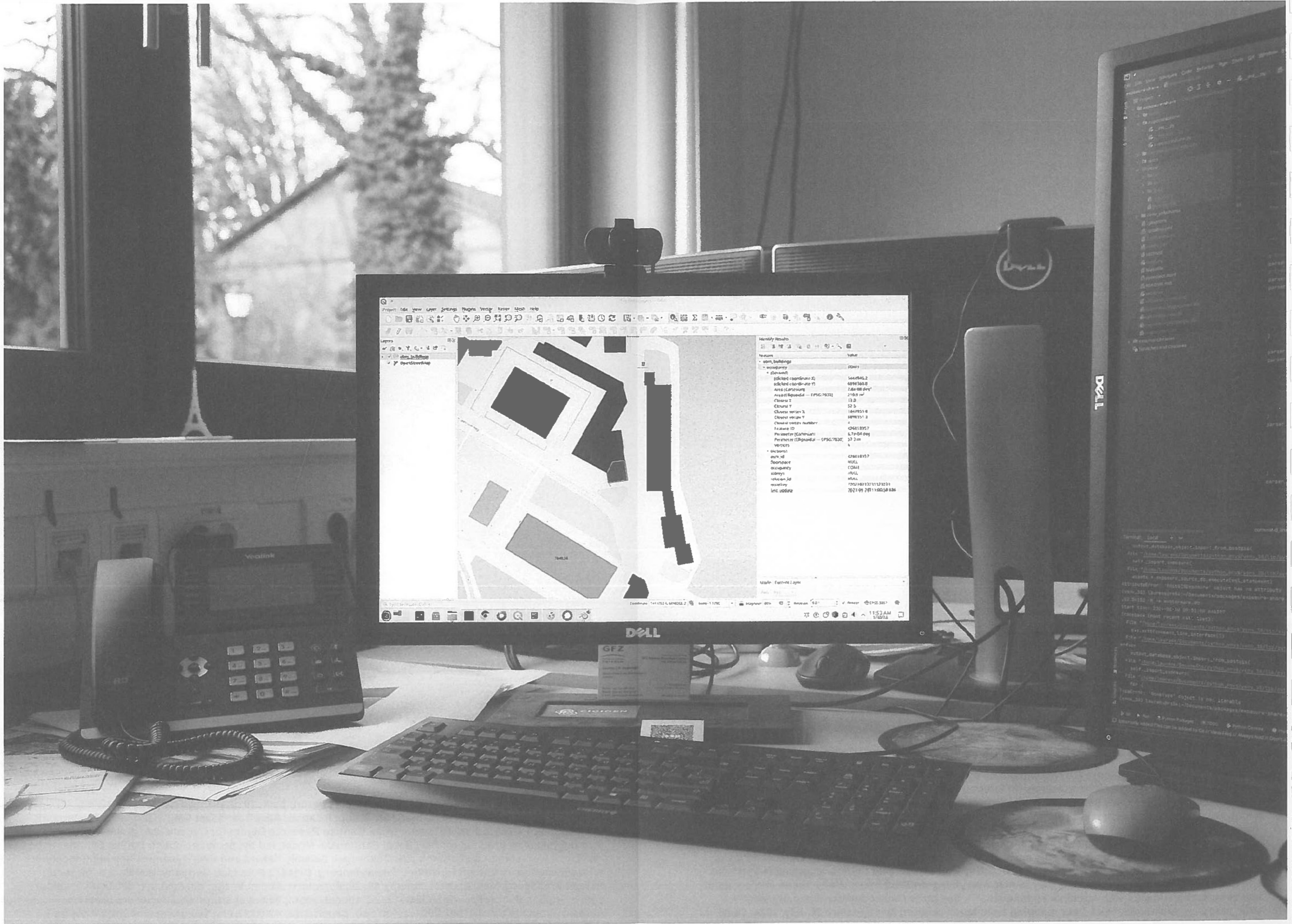
"[In open-source mapping] there are two categories of mapping techniques: Armchair Mapping and Outdoor Mapping. Armchair techniques rely on information collected by other mappers (Street view photos or traces), companies (Aerial imagery), and your knowledge of the area. Outdoor techniques are about going outside and collecting your information. Armchair mapping (also known as remote mapping) means contributing to OpenStreetMap without leaving your chair. Armchair mapping contributions do not involve a surveying phase where the user physically visits the place they are mapping. Without this, armchair mapping workflows will typically cover a larger area more rapidly, but with disadvantages in terms of data accuracy, detail, and community building. The idea behind outdoor mapping is to go out and gather data. This is often the only way to map everything on the surface. Many shops and points of interest are often unseen with armchair techniques. " - See [https://wiki.openstreetmap.org/wiki/Pick\\_your\\_mapping\\_technique](https://wiki.openstreetmap.org/wiki/Pick_your_mapping_technique), "Pick your mapping technique" version; last updated; 26 July, 2024, 16:55

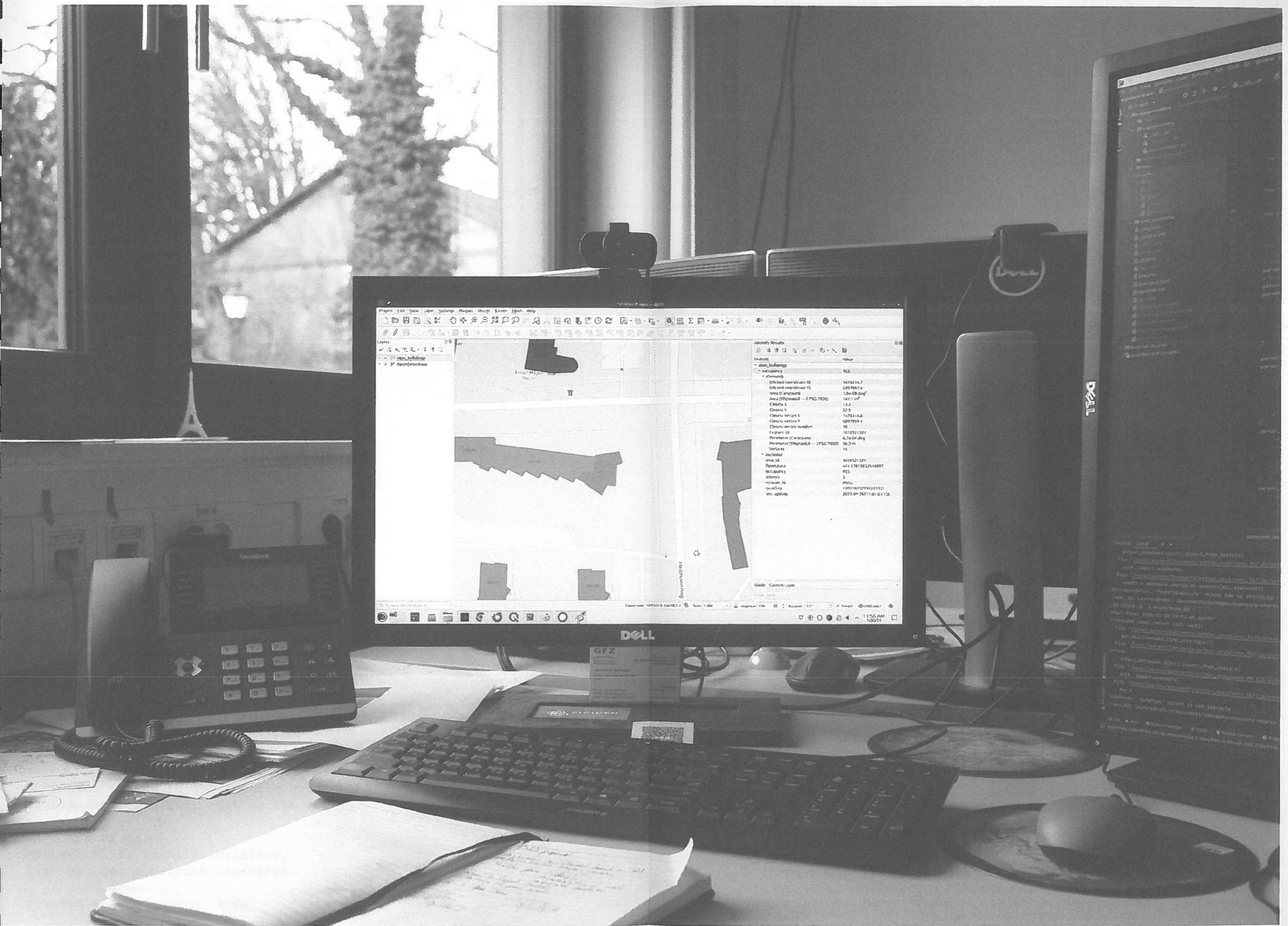
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Projected: part of; McArthur Glenn Designer Outlet Berlin; built: 2010; planned by: McArthurGlen Group; architect of subject; McArthurGlen Group; location: Alter Spandauer Weg 1, D-14641, Wustermark, Germany; 52.539831, 12.980301; seen from: German Research Centre for Geoscience; at the office for; Test & Evaluation program for the Global Earthquake Model; led by; senior scientist; Danijel Schorlemmer; displayed workstation of; Laurens J.N. Oostwegel; Seismic Hazard and Risk Dynamics Scientist; location: Wissenschaftspark "Albert Einstein", Telegrafenberg, D-14473 Potsdam, Germany, building; A 70; room; 207; 52.378598, 13.066132; date: January 30, 2024; time: 11:43 am; image: dimensions; 6000x4000; colour space; RGB; color profile; sRGB IEC61966-2.1 focal length; 35mm aperture; f/5,6 exposure program; normal; exposure time; 1/160, 2024; print: riso, paper: Size; 420x297mm; 100 gram; amount; 50 copies

**\* 02 Armchairs & Outdoors: Großsiedlung Siemensstadt:**

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Feature	Value
Occupancy	RES
Perimeter (Centroid)	14782.147
Area (Centroid)	6893667.6
Area (Polygon) - (PSG-1000)	147.1 sq
Class	13.3
Class	53.9
Class	14782.148
Class	6893667.6
Class	14
Feature ID	1010521327
Perimeter (Centroid)	6.7e 04 deg
Perimeter (Polygon) - (PSG-7000)	56.3 m
Vertices	14
ObjectID	8019521327
RoomArea	44117810037516897
Occupancy	RES
Class	3
Relation ID	89416
RoomID	429510327912232
Last Update	2023-09-28 11:01:51.154

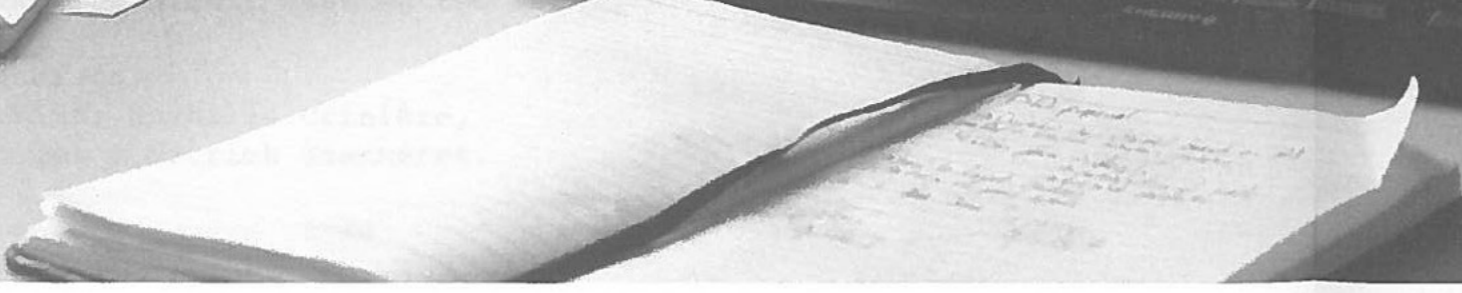
Map: Current Layer

Scale: 1:1000

11:56 AM 10/24

```
System.out.println("Project: " + project.getName());
File file = new File(project.getWorkspace().getWorkspacePath() + "/" + project.getName());
File file2 = new File(project.getWorkspace().getWorkspacePath() + "/" + project.getName() + ".xml");
try {
    BufferedReader reader = new BufferedReader(new FileReader(file));
    String line = reader.readLine();
    while (line != null) {
        System.out.println(line);
        line = reader.readLine();
    }
} catch (IOException e) {
    e.printStackTrace();
}
// ... more code ...
System.out.println("Project: " + project.getName());
File file = new File(project.getWorkspace().getWorkspacePath() + "/" + project.getName());
File file2 = new File(project.getWorkspace().getWorkspacePath() + "/" + project.getName() + ".xml");
try {
    BufferedReader reader = new BufferedReader(new FileReader(file));
    String line = reader.readLine();
    while (line != null) {
        System.out.println(line);
        line = reader.readLine();
    }
} catch (IOException e) {
    e.printStackTrace();
}
```

GFZ  
Geomatics Engineering  
1000 ...  
1000 ...



'ReTRACT\_01'

Organized by David Grønlykke

Cover image by Michael Witt

A special thanks to the artists and to  
Cittipunkt for kindly hosting the event.

Also thanks to:  
Michael Witt, Nathalie Crinière,  
Anne Marquez & Patrick Jeanneret.

Printed in Copenhagen, 2024

RETROCT 11

Organized by David Swoboda

Cover art by Michael Witt

A special thanks to the artists and to  
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Also thank you to  
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