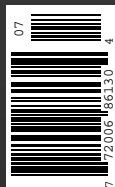


# WEGWAY

Nº7 Fall 2004



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# wegway

## Nº7 Fall 2004

Front and Back Covers

### David Kidd

Mavis Mabel, C-Print, 48" x 71", 2001

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# Letters

Congratulations to the winning participants in Wegway's Juried Photography Exhibition at the Steam Whistle Gallery in Toronto. This event was an official part of the Contact Photography Festival. We will have another Contact show in May, 2005.

And I'm deeply indebted to the jurors – Becky Singleton and Matt Wyatt. They offered their hard work and constant help absolutely free. Their commitment to Wegway's cause, along with everyone who applied, will help Wegway publish strange, beautiful and amazing things.

Sixteen artists participated in the Steam Whistle photography show:

Alison Slein, Buffalo, NY	Frances Ward, Hamilton, ON
Bob Gulley, Houston, TX	Louviere and Vanessa, New Orleans, LA
Bruce Melkowitz, Chapel Hill, NC	Michiko K., New York, NY
Davida Kidd, Vancouver, BC	Scott Hall, Merritt Island, FL
Doug Plummer, Seattle, WA	Simon Farrington, Toronto, ON
Dxiña Mannello, Brooklyn, NY	Susan Huber, Salt Spring Island, BC
Eamon MacMahon, Toronto, ON	Tim Sullivan, San Francisco, CA
Flint Gennari, Staten Island, NY	Véronique Synnott, Montréal, PQ

Participants' work is featured both on, and between the covers of Wegway issues 7 & 8, and all the work will be available at [www.wegway.com](http://www.wegway.com).

There was no Spring 2004 issue of Wegway and that makes Wegway 7 six months late. Sorry about that. But now, thanks to the delay, we are better organized plus there will be no ill effects for subscribers, except perhaps for the waiting they had to endure, assuming that anyone actually was waiting. These developments make some of the letters to the editor a bit stale, but I'm sure we can all cope.

John Grande is becoming a frequent contributor to Wegway. That's because he keeps interviewing fascinating people, such as herman de vries in this issue. I'm pleased to say that in response to the interview, our Editor of Quotes, André Questcequecest, has contributed something to this issue as well. This is in addition to his selection of quotes that always appear on our contents pages. John Grande also has a new book out, *Art Nature Dialogues* – a collection of interviews with environmental / earth artists.

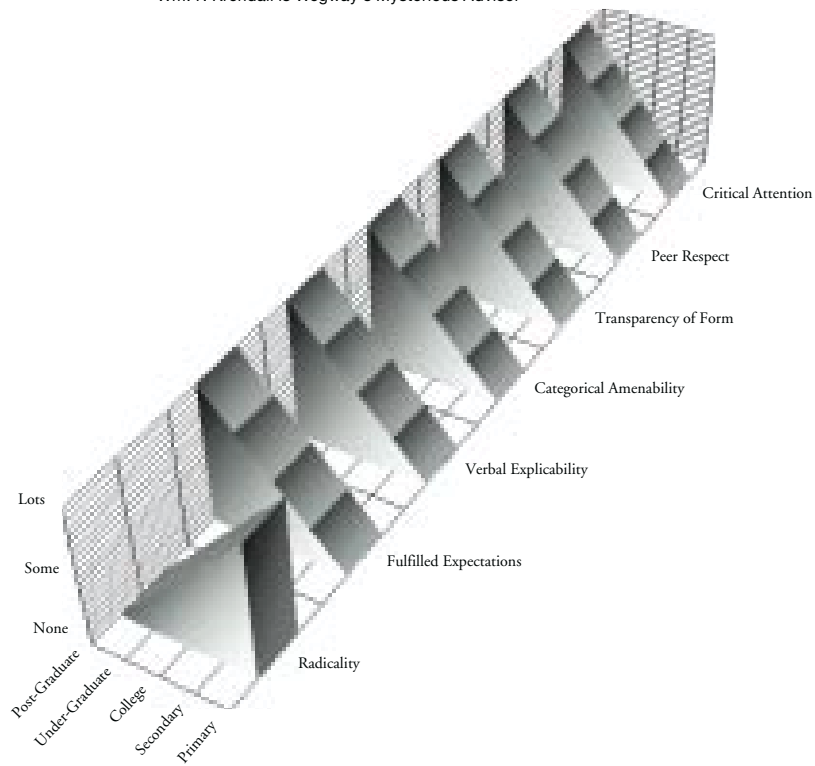
On another subject, Wegway published some photographs of litter in the street by Duane Locke (broken glass) in issue number four. When I first saw these photos, I thought they were done by someone about 25 years old – they had a refreshing attitude, not stuck somewhere. At the same time, they seemed to be a thoughtful response to Kurt Schwitters, Abstract Expressionism and André Breton's idea of accidental, coincidental art. I still think all these things are true except I was very wrong about Duane Locke's age. Read the next letter. There, but for the grace of god, go I. We artists live perilous lives – all mortals do.

*Steve Armstrong, Editor/Publisher Wegway*

# Art-Biz Report

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# Base Imprints

David Kidd is a visual artist working in Vancouver. She participated in Wegway's Juried Photography Exhibition in May, 2004. This year she also exhibited at the Thailand New Media Art Festival, Srinakarinwirot University Bangkok, the 13<sup>th</sup> Tallinn Print Triennial, "In Exile" Roterman Art Centre Tallinn Estonia, "DNA Art & Science: The Double Helix" Contemporary Art Museum University of South Florida Tampa Florida, as well as the VI<sup>th</sup> SALON INTERNACIONAL DE ARTE DIGITAL in Havana Cuba. Solo exhibitions are coming up at PLATFORM Centre for Photographic and Digital Arts in Winnipeg in 2005 and at the National Museum in Krakow Poland in 2006.

There is a measure of violence and perversity in childhood play that is part and parcel of developing a conscience. My recent body of work, Base Imprints, consists of digitally composite "types" which explore the fragility and ferocity of pre-pubescence. They consist of human parts found and made, my own photography and drawing, and bits from my eclectic collection of ephemera. They have characteristics that we all might vividly remember: the domineering leader, the charming bad boy, the sensitive androgynous target, and the internally tortured bully. My computer seamlessly blends the real and unreal to reflect the ambiguities of life in our digital age.

The intrinsic nature of the photograph, in spite of its questionable verisimilitude, still lends a veneer of "truth". I count on this seductive quality to draw the viewer in. I believe that now, more than ever, we are confounding lived experience with our vicarious experiences through film, gaming, television and the internet. As "real" and "imaginary" step onto the same plane, these entities created through the culture of the computer take on a whole new meaning.

I do not consider my work to be Digital Art because much of the work happens outside of the computer – I call them Digitally Altered Photographs.



Mavis Mabel, C-Print, 48" x 71", 2001.

# Herman de Vries: Chance & Change

John Grande is a writer and art critic published in *Artforum*, *Vice Versa*, *Sculpture*, *Art Papers*, *British Journal of Photography*, *Espace*, *Public Art Review*, *Vie des Arts*, *Art on Paper*, *The Globe and Mail*, *Circa* and *Canadian Forum*. His most recent book is *Art Nature Dialogues*. There will be a book signing at The Propeller Centre for the Visual Arts in Toronto on December 10<sup>th</sup> 2004 – which is also the opening reception for Wegway's Juried Art Exhibition.

Herman de vries has a sense of transcendent unity that is both mystical and functional. Zen Buddhist texts and the Hindu verses of the Upanishads influenced his early artworks, and in 1959 he made his first white painting. This developed more from his readings of philosophy and mysticism than from Europe's tradition of avant-garde art. Trained as a scientist, de vries continued through the 1960s to work as a researcher at the Institute of Applied Biology in Nature in Arnhem, a post he held until 1968. His artistic output in the 1960s existed entirely separately from his scientific work, although randomness and chance, a major theme in his art, would have been encountered in the use of random number tables and the statistical analyses of his biological experiments.

De vries' belief in the capacity of art to communicate, along with his sense of objectivity, led him to abandon the use of capital letters in his writing for a period of over 45 years. Herman de vries' texts are never capitalized, as the hierarchy of words, language and structure is something he seeks to avoid. In 1988 de vries published a book titled *flora incorporate*: Each page gave the name of a plant species that he had eaten as food, tea, medicine, or drug. The book listed 484 plant species. As de vries states, "taking in our food is participating in the unity of existence, the world." His installations often have a scientific aspect to them, and involve collecting objects or plants. More recently, de vries has presented a design for the development of the Weerribben nature reserve in the northwest Dutch province of Overijssel.

De vries views this project as an integration of various scientific disciplines, concrete art and philosophy.

JG: Moving from botany into art at the age of 40 is quite a transformation. What drove you to art making?

hdv: in fact, I started painting and drawing as early as 1953, about a year after beginning work for the plant protection service. i did research work on the biology and geographic distribution of mice, rats and their extermination but was not satisfied with my scientific work. i felt it was incomplete in its approach towards reality. my first art work was spontaneous abstract painting, later informal.

JG: The white paintings you began making in 1959 are very minimalist, not expressionist, and more purist in inspiration. Was this series a way of bridging the transformation into art-making and out of science, and a way of discovering some essence? Did philosophy play a role in bringing you to this way of making art?

hdv: under the influence of suzuki's books on zen buddhism, i reduced the color and expressivity more and more until I came to empty white paintings without any form, but i followed different tracks in my early work – so from about 1954 or 1955, i also made collages. the beginnings of these were original – my fascination with the fragments that remained of advertisement walls in paris. i was later influenced by the works of kurt schwitters, always playing with used, thrown away, weathered parts of reality, found on roadsides, litter in the forest, and so on. there was a strong trend towards re-evaluating things which had lost all value: "what is rubbish?"

JG: You also created works that involve a musical component I believe.

hdv: yes. it began in 1962 and 63 with bird voices, recorded with a large 100 centimetre parabolic microphone i borrowed from the institute of applied biological research in nature. in the morning at about 4:30 am i would record birds in a place with many gardens, bordering a large forest region. it was, in fact, a kind of z e r o work – no composition, no selection – just recordings. these recordings were reality-music: *natura artis magistra*, a title derived from the full 19th century name for the amsterdam zoo, usually called *artis*. the next tape i made

was humanae vitae in 1963 at a busy street corner with traffic lights during the morning rush hour when people go to work and trucks are entering and leaving the city. later, in the early 1970s, i recorded six little waterfalls in a small brook. the waterfall phenomenon had fascinated me for a long time as it is always the same water in the same stream, but manifests itself differently under different conditions. at the time i could sit for hours near the proximity of little falls contemplating their reality/actuality. it parallels other processes and existences. later on i added other water sounds such as rain, coastal breakers, surf, the sound of dripping water in a small forest spring, produced in a record as water-the music of sound. it was all expression of our reality and there was nothing to add, nothing to change, complete information and poetry, perfect.

JG: In 1970 in the Seychelles, you made the first of what you call your ‘real works’, “collected mahé, seychelles, august 1970.” Since then, you have collected other elements – leaves, flowers, stones, grass, and earth – for other works. One of the most ambitious of these is natural relations (1989). Are these phenomenological installation works a way of bridging the gap between what we humans call creativity and nature’s ontological processes, which likewise involve constant transformation?

hdv: chance & change was a word pair i came to formulate during my travels, in the summer of 1970, in teheran. it led me to make a lot of documentary work. i used to call this, “reality as its own document”. change is everywhere. nothing remains the same. every manifestation is a new one. every moment is new. nothing is stable. the process is durable. douglas huebler called this “duration”. i call it “change”. duration and change are the same as “fact”. change brings chance. without changes no chances. things can be different, but can still be identical, an embodiment of the world as fact, as happening.

my publication chance fields (1973) shows that our chances are endless. the only limitation is the conditions of the chance-field we are in. poetry became truly concrete at the moment i gathered a handful of shells at the beach of mahé. the theme “different and identical” was started with that small work.

natural relations consists of approximately 2,000 samples of herbs, seeds, roots, bark, and plant substances from morocco, india, senegal, and the village of eschenau in germany where i live. it evidences many relationships that connect us to our original life-space. It’s a connection that is in danger. i dedicated the work to ‘that which is forgotten’. we are only living beings because of what we eat, drink, and breathe. the conscious union of our

organism with our life space is re-ligion (the original meaning is derived from the latin: to join, to link, to connect, unite). it is yoga, from the sanskrit root yuj, meaning to connect, to join. taking in our food is a way of participating in the world’s unity of existence.

JG: Your use of water as a component part of your work, recording the sound of streams and movement of water, was truly breakthrough material as a nature/art interaction. Again, with your “real works”, reality is reified... nature is an active participant in the process.

hdv: water is in all and everything that is alive. the sound of a brook, the sound of six miniature waterfalls, each has a different sound and a different identity. each is formulated by different circumstances, under different conditions, but still it is the same stream, the same water! i will only exhibit what I have seen, found, and collected. so the work is from nature, and the role i play in “my” works is modest. it is simply a presentation of these facts, of the result of processes, of “the process”.

JG: In the mid-1970’s, you arrived at a point where you decided there is no such thing as chance; that we are simply incapable of recognizing the multiplicity of variables that are occurring simultaneously, and influence the world we respond to on a variety of sensory levels. This instant and continuous evolutionary process is part of the reality of nature. With this realization, you went on to create random dot fields (1974), random blocks (1975). Can you tell me more?

hdv: from 1962 to 1975 i worked with programmed randomness. the works i constructed were random “objectivations”, free of any personal message, and open to interpretation. i later came to question what this randomness really was. i came to the conclusion that randomness is a word we use to help us when we can no longer discover or identify all the causes that lead to a certain fact, position or situation. example: on a 24 x 24 cm page, using a one cm grid and 10 rectangular elements, there are 6,579,329,566,975,974,127,670,720,595,328,889,430,137,295,077,376 possible forms and positions. That’s an over-astronomical number of chances.

the random programmed works were models, but I realized that the most complete model of reality was reality itself! my work with randomness thus came to an end and i preferred to document real facts and real processes. i documented these processes of chance and change, of the different and identical, of the poetry of fact extensively with a camera but

resisted exhibiting this aspect of my work for a very long time. the photo has its own reality, and is not identical with that which i choose to photograph. i now think one day i will publish them as “reproductions” of fact and process.

JG: I love the way you will take elements of nature and exhibit them as artworks. the witness (1991) presented the trunk of an olive tree with all its convolutions and variations of texture, matter, colour. It is like a time capsule that carries with it all the variability and change of its life. The same goes for the oak (1992-) which was left to decompose and remains a testament to nature’s ongoing cyclical processes and entropy. Unlike Carl André, who uses prefab materials – bricks, cut wood sections and so on, which reference built structures and engineering – you reference nature as a source. Nature is neither structure nor product, even if our structures and products derive from nature... it procreates itself into infinity.

hdv: yes.

JG: The artifacts series you produced from the 1990s approach the object from a different level than, say, Tony Cragg’s assemblages have done. The process can involve rediscovering man-made objects that have been reclaimed by nature – books found under a hedge covered with moss, for instance. While many artists reference the object-product, your art seems to remind us that the way we define and perceive nature has been inverted by manufacture and production processes. Rather than seeing matter from nature’s point of view, as part of an ontological process, we often see it as an extension of production systems.

Whether it is pottery fragments from the beach at Plefouti or stone, moss fragments, the ongoing changeability of things is part of your “real works” expression. This is less clearly expressed or understood in the field of art than in science, perhaps because there is no clear answer or definition. The process is more complex, less cartoon-like, and causes us to reflect on nature’s omnipresent role in the total environment of contemporary life whether it be product, architecture, or nature...

hdv: entropy doesn’t stop. it is in nature and in our cultural domain. in our man-made world, the laws of nature still rule! it is important to bring together our different attitudes about recognition, and knowledge collecting, and unite them – science and art, art and science. they are two boulevards of our creative approach towards reality, actuality. the sanctuaire de la nature de roche rousse has a fence that surrounds a ruined house, already taken over

by nature. rose bushes and a box tree (buxus) grow inside what remains of the walls. it shows how humanity is transitory, a part of nature, that we need not fear this process. we can respect and enjoy the power of nature, always ready to heal her wounds, overtaking what humanity has left behind, forgotten or destroyed.

JG: Indeed. And when we define and segregate elements, whether it be trash or a new product, we are willing participants in a process of identifying with overproduction. It is as though we have become afraid of recognizing nature as anything more than a resource. When nature is manipulated, or altered, we believe it has value. What a conditioned paradox!

hdv: what a conditioned paradox indeed! scientists have participated in this exploitation. science is no longer a way of gathering knowledge, or a base for philosophy, but mainly a base for exploitation, for being useful for exploitation. much of the “advancement” of science is a degradation. often the scientist has become a slave of “progress”, and works for shareholders.

JG: You once framed a book by Yves Klein titled *le dépassement et la problématique de l’art*. There are three tiny leaves floating within the frame together with the book. Was this a comment on the separation of art from nature, how art hermetically sealed itself off from nature in the modernist era? It is as if artists of that era feared nature would call all that expression a ruse.

hdv: in recognizing nature, our natural reality, as the only direct and available revelation, we can pass by and forget many of the cultural achievements we thought so important. leaves will fall over written words. words always play a part in the division of the world. in fact, the world is one. words give man a great collective power, but we pay for that power with a loss of unity. language is a digital analysis of actuality: yes-no, you-me, we-them, here-there, and so on. the fact remains. time doesn’t exist. time is just another human invention that helps us get a grip on the actuality/reality. when a leaf falls on a book we are reading, its a beautiful moment!

JG: From 1961-64 you published *la revue nul = 0* with Henk Peeters. Collaborators included Pietro Manzoni, Matthias Goeritz, Lucio Fontana, Aubertin, Dieter Roth and others. Was your orientation ultimately conceptual, involving concrete art and poetry or were there



other orientations? Did you find the discourse published in its pages generated new ideas and actions on the part of the artist/contributors?

hdv: revue nul=0 and revue integration (1965-72) were, first and foremost, documentations of new ideas and developments in art from zero artists. later they included more or less related topics.

JG: The sanctuaries you have created, a circular wrought iron fence in Stuttgart (1993), the circular brick structure at Munster (1997), the open meadow at Eschenau, the path through the bois sacré around the sanctuaire de la nature de la roche rousse (2001) are an attempt to rekindle this notion of a private place, of a place where we can go to reflect, find ourselves, and identify with our primordial roots in nature. Nature is often perceived as material with only the potential for exploitation. Transgression has become the norm. Inner reflections about our origins, indeed nature's origins, raise existential questions about the great divide between humanity and nature. Are we participating in a process of development and change decided by a mindset established centuries ago?

hdv: one of the originators of that mindset was rené descartes (1596-1650), who laid the foundations for mechanistic philosophy that so strongly influenced the developing science. it is still being worked out in our times. descartes's line, "cogito ergo sum" (i think therefore i am) was opposed by his contemporary, gassendi (1592-1655), who lived in digné, a town close to roche rousse, with the comment ambulo ergo sum (i walk therefore i am). people walking up the footpath to the sanctuaire de la nature de la roche rousse will find this gassendi quote cut into the surface of a rock that once fell from a ridge beside the path. the idea of sanctuaries and bois sacré (sacred forests), is an idea of places for reflection, revelation, and contemplation amid nature's manifestations. a new sanctuary near zeewolde in the Netherlands a circular earth wall, densely covered with wild roses; the hortus liberatus in merzig, germany; and our "meadow" near the village of eschenau, that we will give back to nature, also have to do with these ideas.

JG: Does part of the problematic have to do with the structure of language itself? I am thinking of the bundles (1972-1989), a simple shelf structure with series of labelled and bundled newspapers (information rendered as object) that have dried leaves hidden inside them (another kind of "information") or the earth museum (1998) with its 7000 samples

of earth from around the world, each wrapped in plastic and presented in sample boxes, exhibited at the Rijksmuseum in Holland. Each looks the same inside their container, yet they collectively represent such a diversity of immediate experience.

hdv: immediate experience is a right expression. language divides the world in parts, but they still belong together.

JG: You have actually been involved in redesigning a section of land into a nature reserve in the freshwater wetlands and marsh area called Weerribben, in the north-west Dutch province of Overijssel. This project evidences an artist's ability to move into processes that are usually reserved for 'professionals' from other fields such as landscape design, architecture and urban planning. Some areas of this preserve will have areas for contemplation. In other areas the water level has been raised closer to its natural levels... Here is a very real example of how artists can transform reality, actually make a difference in the real world.

hdv: the transformation of six square kilometres of agricultural land below sea level into wetland nature was, of course, not possible without biological, historical, and hydrological research. plant sociology and the succession of plant associations i have studied are particularly important to integrating a successful variable transition between the two existing nature reserves there. i think this is a good example of a fusion between art and science.

when completed, the region will only be accessible by canoe and footpath. it is not intended to be a place that encourages mass tourism. it is for those people who want to experience deep nature in holland, a densely populated country. some parts of the region will be reserved for nature itself. no visitors will be allowed entrance, not even scientists. this area will only be seen from the outside.

JG: In your installation titled *from earth; from around swabisch hall* (1998), you did not represent the landscape surrounds of this place in a traditional way. Instead, you created a large tableau of rubbings made from 35 earth samples of various colours and textures, selected from the original 129 you collected. Not only is geological history part of your process here, but equally human history. Adjacent to the tableau you exhibited earth rubbings from the Biel/Bienne region at the base of the Jura Mountains in Switzerland. Like your "comparative landscape studies", as you call them, you included samples from other places – Scotland, Sicily, Greece, and Germany. These environmental traces build a visual relation

between specific sites and become a global expression. Some would call this approach scientific, or at least systematic. You re-establish the locus of humanity's evolution and heredity in the landscape by including samples from Buchenwald, Tchernobyl, and Australia (a region inhabited by the original Australians with cave drawings and wall paintings that have survived millennia). Buchenwald and Tchernobyl are presented as heaps of earth on display. They are designated differently – Tchernobyl states the radioactive level of this contaminated soil and Buchenwald simply as KZ Buchenwald, Barrack 15....

hdv: a handful of earth, or 'dirt' as some people call it, can be a rich source for reflection and contemplation. our history is in the earth. everything that has been is returned to this original substance. amid the earth at barrack 15 in the kz buchenwald, a place used by the nazis for so-called "experiments" on humans, i found a small button. this tiny button touched me more than any memorial monument can do. the tchernobyl sample presented evidence of the danger of some human activities: the sample had a radiation of 568 bequerel.

bringing together earth from various regions and countries in the world, these works enable us to see their differences and similarities. none of the 7200 samples in my earth museum are in fact the same. like the faces of men, the forms of the leaves of one tree, any earth sample is a new form. every happening, every new chance to realize form, reveals a new one. i added a mirror to underline the fact that they may look identical but still be different, they can look different but are still identical. nature doesn't repeat itself. it's always new, all ways. to be all ways to be all to be ways to be to be.

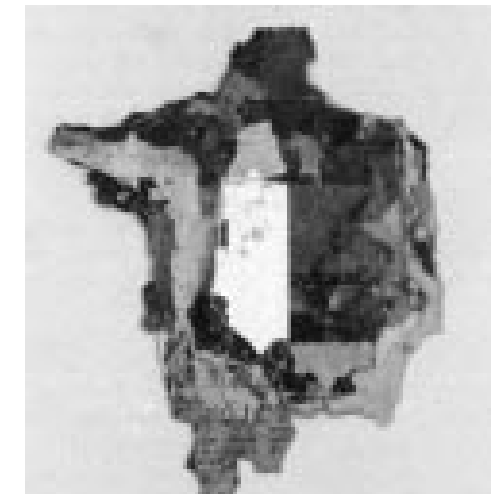
a systematic approach is one possible way artists can work. i learned this discipline from science, but science on its own cannot provide us with a complete understanding the world and our life. art and science can be complementary. by fusing both, the two main creative streams of our culture in relation to our life space can be integrated. it is one possibility. there are many definitions of art. mine is that art is a discipline that contributes to consciousness or becoming conscious, but art should not be limited to my definition. in our culture it is very important that art remains a free and open domain. art is a free domain.



herman de vries, ambulo ergo sum (a phrase from the philosopher and mathematician Gassendi). Detail from sanctuaire de roche-rousse. Alpes de Provence, Digne. Photo: Nadine Passamar Homez. Courtesy of the artist.



herman de vries, sanctuarium, 1997, Muenster. Courtesy of the artist



herman de vries, what is rubbish? 1956, Found collage, 15 x 12 cm, Paris. Photo: Falko Behr. Courtesy of the artist.

# Commentary on the John Grande / herman de vries Interview

André Questcequecest is the Quotes Editor for Wegway.

Antonin Artaud said, “Every powerful emotion awakens in us the idea of emptiness. And the clear language that prevents this sense of emptiness also prevents poetry from appearing in the mind. This is why an image, an allegory, a figure of speech that disguises what it wants to reveal has more meaning for the mind than the clarity provided by the analytical properties of speech.”<sup>1</sup> And Hugo Ball said, “The socialist, the aesthete, the monk: all three agree that modern bourgeois education must be destroyed. The new ideal will take its new elements from all three.”<sup>2</sup> Additionally, Charles Baudelaire said, “The more Art strives to be philosophically clear, the more it will degrade itself and revert towards the primitive hieroglyph; on the other hand, the more it divorces itself from the Didactic, the more it will soar aloft into the realms of Beauty pure and disinterested.”<sup>3</sup>

David Bohm said, “If the thing, and the thought about it, have their ground in the one indefinable and unknown totality of flux, then the attempt to explain their relationship by supposing that the thought is in reflective correspondence with the thing has no meaning, for both thought and thing are forms abstracted from the total process. The reason why these forms are related could only be in the ground from which they arise, but there can be no way of discussing reflective correspondence in this ground, because reflective correspondence implies knowledge, while the ground is beyond what can be assimilated in the content of knowledge.”<sup>4</sup> Also, F. H. Bradley said, “I cannot accept, for instance, the relation of subject

and predicate as an adequate expression of reality. It evidently fails to carry over consistently into a higher region the felt sensible unity of the one and the many. And there is no possible relational scheme, which, in my view, in the end will be truth.”<sup>5</sup>

Chuang Tzu said, “Tao is obscured by partiality. Speech is obscured by eloquence.”<sup>6</sup> And, Jean Cocteau said, “The case of the gramophone convinces me that poetry is moving into an unknown world. The subordinate role of machines is going to end. We shall have to collaborate with them.”<sup>7</sup> Nonetheless, Ralph Waldo Emerson said, “A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace.”<sup>8</sup> And, in addition, Lawrence Ferlinghetti said, “A POEM IS A MIRROR WALKING DOWN A STRANGE STREET”<sup>9</sup> Heraclitus said, “Those who seek gold dig up a great deal of earth and find little,”<sup>10</sup> and “This most beautiful universe is a heap of sweepings piled up at random”<sup>11</sup>

Carl Jung said, “Science is the art of creating suitable illusions which the fool believes or argues against, but the wise man enjoys their beauty or their ingenuity, without being blind to the fact that they are human veils and curtains concealing the abysmal darkness of the Unknowable.”<sup>12</sup> None the less, Karl Marx said, “In no sense does the writer regard his work as a means. They are ends in themselves: so little are they means for him and others that, when necessary, he sacrifices his existence to theirs, and like the preacher of religion, though in another way, he takes as his principle: “God is to be obeyed before men.” He himself with his human needs and desires is included among these men. Nonetheless, suppose that I have ordered a Parisian frock coat from a tailor, and he brings me a Roman toga because it is more in accord with the eternal law of beauty! The first freedom of the press consists in its not being a business. The writer who debases it to a material means deserves a punishment of his intrinsic lack of freedom: the extrinsic lack of freedom – censorship. Better yet, his existence is already his punishment.”<sup>13</sup>

1 Antonin Artaud, “Oriental Theatre and Western Theatre” in “For the Theatre and its Double”, in Antonin Artaud Selected Writings, Susan Sontag ed., Helen Weaver trans., New York: Farrar, Straus and Giroux, 1976, pp. 269-70.

2 Hugo Ball, diary entry 3.1, 1921 in Flight out of Time, John Elderfield ed., Ann Raimés trans., U of C Press, LA, Ca. 1996 p. 197.

3 Charles Baudelaire, “Philosophic Art” in The Painter of Modern Life and Other Essays J. Mayne trans. and ed., Da Capo Press Inc., 233 Spring St. N.Y. pp. 204-5

4 David Bohm, Wholeness and the Implicate Order, Routledge and Kegan Paul, London, 1980, p. 55

5 F. H. Bradley, Essays on Truth and Reality, Oxford: Clarendon Press, 1914, p. 239

6 Chuang Tzu, A New Selected Translation with an Exposition of the Philosophy of Kuo Hsiang, Yu-Lan Fung trans., New York: Paragon Book Reprint Corp., 1964, p. 49.

7 Jean Cocteau, “A Wonderful and Dangerous Weapon in a Poet’s Hands” in The Art of Cinema, André Bernard and Claude Gautier eds., Robin Buss trans., New York: Marion Boyars, 1992, p. 31.

8 Ralph Waldo Emerson, “Self-Reliance” in Essays First and Second Series, New York: National Book Company, 3,4,5 & 6 Mission Place, 1894, First Series, p. 45

9 Lawrence Ferlinghetti, Pictures of the Gone World, San Francisco: City Lights Books, poem 5.

10 Heraclitus, Fragments: A text and translation with commentary, T. M. Robinson, Toronto: U of T Press, 1987, Fragment 22, 4.4.2

11 Heraclitus, Fragments: A text and translation with commentary, T. M. Robinson, Toronto: U of T Press, 1987, Fragment 124 from Theophrastus, Metaphysics 15 (p. 16, Ross and Forbes)

12 C. G. Jung, Letters, Vol. 2, Gerhard Adler and Aniela Jaffé eds., R. F. C. Hull trans., Princeton: Princeton University Press, 1973, p. 57.

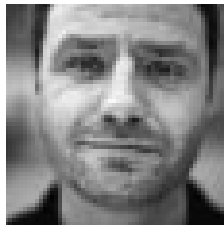
13 Karl Marx, “Economic and Philosophic Manuscripts of 1844”, in Marx and Engels on Literature and Art, L. Baxandall & S. Morawski (eds.) St. Louis: Telos Press, p. 61.

# Selections from The Thought Project

During a three month period in 2004, the Danish photographer Simon Høegsberg stopped 55 strangers on the street and asked them what they were thinking about the second before he stopped them. Using a mic and a dictaphone he recorded what they told him, then took a picture of them. The end result is a project consisting of 55 portraits, each coupled with a quote that expresses the portrayed person's thought.



I guess that what I was thinking about most that was my girlfriend because I was just sitting here waiting for her, and she just wrote me saying that she's on her way. So actually I was looking for her bus. Apart from that, I've got Bobo, my rat, in my bag, which I was thinking about. I was thinking about how he was doing when he's lying in the bag. Mostly because it has just shat all over the place, actually. It has just been out for a while where it was running a little, and during this time it just shat all over the place. And then... yeah, there's a small one there. And then I was a little worried that it would shit all over my bag, actually. But it didn't. I've got three rats in all, but now I'll have to get rid of one of them because I've only got two cages. And they can't live together because if a male and a female are together then they'll just have kids and that will happen in no time. And if two males they... so... they'll kill each other. This rat here I must give away because I can't keep it myself.



I was thinking that I was on my way to pick up my son from the day nursery, and it's his last day in the day nursery, he's going to start kindergarten tomorrow, and then I was anxious to know if he'd had a good day. And he's brought cream puffs and so on, so I'm curious to know if... if it had been good. I don't think that he's fully aware what it means to start in kindergarten but he does know that something new is going to happen, and certainly he has seen his older mates start kindergarten and knows it's something like when you grow up then you're going to kindergarten so... so he's looking forward to that... Yes, I think so... Or he does, he says that he does, but of course he's anxious to see how it's going to be. He's three now, right, so he's going to be in kindergarten until he's starting school a six-year old, so that's three years more or less. One step on the career path. Actually a giant leap, I believe.



I was thinking of whether I should walk straight ahead or if I should turn right. But at the same time I was also thinking that it was nice... I'd just met one of my good friends who came walking together with three other gentlemen, and I was so surprised to see him on foot, because usually he always goes by car. So he... in a way he caught me off guard by suddenly saying hi. At the same time I was thinking of which way to choose, it was funny that I'd met him. And his cap was pulled far down his... his... almost down to his nose, so actually I didn't recognize him, it was him who said hi there and all that, so... it was actually amusing, and it was lovely. I know him from the time when I was working in his company. I'd been a housewife for thirty years, and then I simply had to get out and do a little to try something else, and then I worked there.



I'm on the lake in Copenhagen, and I was photographing one of the trees, which is half in the water, and it's very nice to see the reflection of the branches in the water. At least I like it so much, and always I look for it, because I like when the reflection is half destroying the image, but the image is still there. And the other thing is that I think today there is a very special light in Copenhagen, because there has been a sunny day, but now it's a little bit foggy and... I don't know - a little bit idle. And so looking around I try to capture these feelings that I had in mind and what I felt of Copenhagen today. It's a city I like very much. I'm Italian so I'm actually not used to this kind of... atmosphere. I mean it's very different, it's very catching for me. I live here since two and a half years, so I know these things but still I'm always impressed when I see a scenery like this. Actually, something I like very much as well is when you see the branches just... how can I say... contruluce in Italian... I don't know the word in English. It is against the light, somehow, when the light is behind, and you see them like nets in the sky. You have this dark black... almost drawings in the sky. That's... that's very nice, I think.



I was thinking that the car that just passed me was a black version of the car that some of my friends have. And then I just looked into the car just to check if it was actually them, but it wasn't. I noticed the lady who was sitting on the passenger seat - that she was this type with long, dark hair and Gucci sunglasses on her forehead, and she wore a fur coat and the like. She was a type different from those I'd perhaps expected to see in the car. Because the people I was looking for who were my friends... she wouldn't have been sitting there in a fur coat wearing Gucci sunglasses. On an overcast day.



I was thinking about cardboard. Because I was just about to mount the sidewalk, and then my eyes fell upon the bag that I'm holding in my hand and in which there is cardboard that I've bought for the purpose of making some place cards for a party. And then I started thinking about different kinds of cardboard. I came to think of what I'd bought and the ones I've just been looking at because I've just been out buying cardboard. And there was a lot of different kinds, there was a lot of fancy colors. And then I just came to think of how many different kinds of cardboard you could buy. I'm satisfied with the purchase... I've found such a... the right thickness and also the colors I want. They're green and yellow because it's something that'll be used for some Easter, hence the choice.

All quotes state exactly what was said during the interviews. The interviews took place in Copenhagen, Denmark and in New York City. Photography by Simon Høegsberg