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Internationales Colloquium

Die Werkstatt Berlin für experimentelle Kunst und die Berliner Festwochen veranstalten mit Unterstützung des DAAD-Künstlerprogramms ein internationales Colloquium der experimentellen Künste. Im öffentlichen Teil des Colloquiums werden die Arbeitsergebnisse der vorausgehenden dreitägigen Klausurtagung vorgelegt und unter Einbeziehung von visuellem Arbeitsmaterial der Teilnehmer mit dem Publikum diskutiert.

Das Colloquium soll unter Beteiligung von kompetenten Theoretikern, Praktikern und theoretisch arbeitenden Künstlern Modelle für die Vermittlung von experimenteller Kunst entwickeln helfen und ein Konzept für die Werkstatt Berlin für experimentelle Kunst 1974 ausarbeiten.

Teilnehmer: J Beuys, R Block, A Bonito Oliva, W Borowski, K P Brehmer, M Broodthaers, D Buren, J Burnham, J Lee Byars, G Celant, J Cladders, M Claura, J Glusberg, D Hacker, R Hamilton, I Haryu, D Helms, K H Hödicke, Ch M Joachimides, P Kirkeby, G Maciunas, S Siegelaub, K Staeck, L Thürmer, C Tidall, O Wiener.

**Öffentliche Veranstaltung
Sonnabend, 13. Oktober 1973, 17–19 u. 20–22 Uhr
Akademie der Künste, 1 Berlin 21, Hanseatenweg 10**

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International Colloquy of the
Experimental Arts
Berlin, October 10-13. 1975

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BERLIN WORKSHOP FOR EXPERIMENTAL ART.
Resolutions of the international Colloquy 10-12 October
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The existence of controversial ideas which became apparent during the conference underlined the inherent necessity for a continuous discussion. Berlin seems the ideal place for the creation of a permanent platform. It is the focal point of controversies. For this reason a workshop for the art of today in particularly apt in this town. Such a workshop must become a centre for information, communication and comprehension.

Organisation :

A permanent workshop and an office will be established. A Secretary and two assistants will be elected. They will carry out the following Programme :

1. Coordination of information from the field of creativity and of research into creativity;
2. the archiving and application of such information;
3. the communication of same;
4. the promotion of the creative powers of every interested person both within and without the workshop;
5. the preparation of an annual, open and interdisciplinary event consisting of participants from Western and Eastern countries and from the Third World.

The Secretary and the International Committee hold collective responsibility for the following programme:

1. The carrying out of the intentions listed in the introduction;
2. counselling.

The International Committee will elect the Secretary and controls the budget of the workshop.

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	Siegelaub	I. A.107

RESOLUTION DES INTERNATIONALEN COLLOQUIUMS VOM 10.-12.
OKTOBER IN BERLIN

Die hier versammelten 25 Künstler und Kunstvermittler aus zehn Ländern, die die Werkstatt für experimentelle Kunst konstituieren, sind zum folgenden Ergebnis gekommen:

PRÄAMBEL

Künstler und Kunst können nicht von den sozialen, ökonomischen und politischen Bedingungen getrennt gesehen werden, unter denen sie existieren. Die Funktion der Kunst liegt in ihrer Möglichkeit, an der Transformation und Evolution unserer Sozialstrukturen teilzunehmen. Die gesellschaftlichen Probleme können nicht innerhalb nationaler Grenzen gesehen werden. Die Probleme der Kunst sind nicht anders. Die Tatsache der kontroversen Vorstellungen, die hier in den Gesprächen zu Tage traten, bestätigte die innere Notwendigkeit einer permanenten Diskussion. Für die Schaffung einer ständigen Einrichtung bietet sich als Ort Westberlin an. Es liegt im Brennpunkt kontroverser Auseinandersetzungen. Eine Werkstatt für neuere Kunst hat gerade deshalb in dieser Stadt ihre Berechtigung, sie soll ein Zentrum für Information, Kommunikation und Verständigung werden.

ORGANISATIONSFORM

Eine ständige Arbeitsstelle und ein Büro werden eingerichtet. Dafür werden ein Geschäftsführer und zwei Assistenten eingesetzt.

Sie haben folgende Aufgaben wahrzunehmen:

1. Koordination von Informationen aus dem Bereich der Kreativität und Kreativitätsforschung,
2. deren Archivierung und Auswertung,
3. deren Vermittlung
4. die Förderung der kreativen Kräfte aller Interessierten innerhalb und außerhalb der Arbeitsstelle,
5. Vorbereitung einer jährlichen öffentlichen interdisziplinären Veranstaltung, die aus Teilnehmern aus westlichen und östlichen Ländern und Ländern der Dritten Welt zusammengesetzt ist.

Der Geschäftsführer und das internationale Komitee haben die gemeinsame Verantwortung, folgende Aufgaben wahrzunehmen:

1. Durchsetzung der in der Präambel angegebenen Intentionen,
2. Beratung

Das internationale Komitee wählt den Geschäftsführer und kontrolliert das Budget.

In der ersten Phase der Entwicklung sind die Teilnehmer des Colloquiums Mitglieder des Komitees. In zukünftigen Phasen kann sich das Komitee den sich wandelnden Notwendigkeiten und Kriterien anpassen.

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	Siegelau	I. A. 107

BERLIN WORKSHOP FOR EXPERIMENTAL
ART

Within the sphere of the visual arts there has, for some time, been an acute disquiet, attributable to the fact that experimental art today lacks an international and periodic platform for discussion, comparison and imparting of ideas.

The first and best-known attempt in this direction was undertaken in 1895 with the establishment of the Venice Biennale. The more than 75 years that have passed have seen a decline in this institution to the stage where it is now regarded as being a meaningless exercise in representation by the participating countries.

Further attempts in the last 15 years were the establishment of the Youth Biennale in Paris and the Biennale in San Marino. The first have developed somewhat unsatisfactorily, having uncritically adopted the structure and intentions of the Venice Biennale and having only restricted the age of participants to 35 and under. The latter was forced to close its doors after being held only twice, due to organizational and financial difficulties. The disquiet mentioned above is accentuated by a three-fold breakdown in communications in the field of visual arts:

A breakdown in communication between the artist and the public, one between the artist and purveyor and finally one between the artists themselves.

This indicates that experimental artists in their relatively isolated position, do not have a platform at their disposal to make these communication problems the object of their aesthetic practice and to try out new methods of communication. It were these two elements which provided the initial impetus for the model of a "Workshop for Experimental Art".

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	Siegelaub	I. A.107

- 2 -

Even if one agrees that such events in the visual arts cannot be effective in the remoteness of the provinces (Monschau, Kassel etc.) but belong rather to the urban communication of primarily a city, upon whose sounding-board the experimental, intermedial artistic suggestions of today can come together in a fruitful and intense relationship with social reality and the psychological irritations of the urban-industrial environment, the question arises as to the location of such an event.

In our opinion Berlin is ideally suited for setting-up such a platform for the experimental arts of today. The reasons for this are detailed below:

I.

During the first three decades of this century Berlin became a centre of all that intellectual reflection on the visual arts which one today can regard as the seeds of conceptional, technological and gestual suggestions of art. Personalities such as El Lissitzky or Moholy-Nagy, the dadaists or the suprematists, who came repeatedly and expressly to Berlin and whose centre was H. Walden's "Der Sturm", all these created an atmosphere of far-reaching artistic speculation.

Next to Paris, where the great tradition of impressionism was extended to become a comprehensive art style, Berlin was, in those decades, the second most important artistic center in Europe and the refuge of the "incomplete", more intellectual reflections that were taking place in art.

After the long break enforced by national socialism, Berlin was first of all forced to the sidelines of the European art scene. But in recent years developments have been again effected on the stage, where Berlin has resumed its leading position in the German-speaking theater, in literature - an important share of German literature is written in Berlin - and in the field of intellectual reflection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 3 -

All these facts are especially interesting in relation to those intermedial fields of today's art which extend beyond the boundaries of a traditional view of the visual arts and contribute to an enlargement of the conventional view of art. A definite tendency visible in today's artistic work can be seen in the profound scepticism with which the production of "eternal values" is regarded. Indeed, works of art are planned and created which are often of only a few days duration, sometimes of only a few hours. The ephemeral, non-saleable object stand at the centre of many artistic reflections. A further, important aspect is the significance of "staging" in the presentation of today's art. The visual arts are drawing nearer to the theater. An art of ideas needs the stage as its appropriate means of presentation; the gestual, technological, processed discoveries occupy increasingly the centre of an artistic work which penetrates the boundaries of adjacent disciplines (Theater, Literature, films, music) to arrive at an integral media communication.

From this viewpoint Berlin would be the most suitable place to support an event orientated along these lines.

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The second consideration is then, who would be most suited to arrange such an international, periodical event of experimental art? Proceeding from the assumption that such an organizational establishment process is both time-consuming and difficult to carry through the consideration remains, which of the existing cultural organizations in the Land Berlin might provide the organizational framework for such an event. One thinks inevitably of the Berliner Festspiele GmbH, which because of its objectives and its many years of experience in the field of periodic cultural events, is the most suitable body for a "Workshop of Experimental Art".

- 4 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 4 -

For, similar to the "Ente Autonomo di Biennale" in Venice, it has the task of conducting periodic events in the field of the visual arts. The field of the visual arts alone here in Berlin, unlike Venice, is one for which no allowance has been previously made. On the other hand the opening offered by the Berliner Festspiele GmbH to the younger artistic phenomena of our time (The Week of Avant Garde Music, International Forum of the Young Film) is a fact which encourages the hope that an event devoted to experimental visual art can also be organized under the same auspices.

III.

Organization:

The Workshop for Experimental Art is not intended to be the work of one art specialist, for one individual cannot hope to survey the varied, extremely controversial and often obscure development of the visual arts on a world scale and the reservoir of ideas necessary in the arrangement of such an event cannot be kept supplied by just one person.

A small team, well practiced in personal communication, can function as an organization committee, supported by a body of 15 - 20 internationally important theorists and practitioners of the visual arts. This body, drawn from the focal points of the international art scene, could convene annually in Berlin at a colloquy and provide the organization committee with suggestions and co-operate with it in developing models.

For this purpose an organization and documentation bureau should be set up in Berlin, headed by an art expert, at home in the latest movements and with consolidated international contacts, assisted by one or two colleagues.

- 5 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 5 -

This bureau should

- a) have the function of a control center for the contacts and information of the international body to be convened,
- b) a documentation center of the artistic process to be taken into consideration by the workshop and,
- c) it will be entrusted with the carrying-out of the event.

Such an event dealing with experimental art today, when not based on solid theoretical preparation, threatens to degenerate into a fair of pseudo-sensations.

A suitable location in which to hold this event would be the new exhibition halls at the Funkturm. There one has change of making processes possible and of showing things which could possibly present a "danger" to or soil museum halls or art exhibition halls, but which is precisely the kind of thing for which these multi-purpose halls are suited. A further advantage would be that a large section of the public, which often hesitates at entering a museum or other halls of culture, is able to throw off this fear and enter, because the exhibition halls are familiar ground to many through the "Green Week" agricultural exhibition and the "Boats and Leisure Time Exhibition". In addition the open spaces provide much space which appears ideally suited for open air projects.

The overall length of such an event ought not to exceed 4 - 6 weeks, an optimum period for the testing of new models of imparting information and ideas. Observation of international art events over many years has shown that after the initial weeks they turn into desolate graveyards of dust and emptiness.

- 6 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A.107

- 6 -

IV

One could further test a working model that could be borrowed from the stage world; ie. artists should be invited several weeks before the official opening - similar to stage rehearsals - to Berlin - to develop and arrange their concepts on the spot. In addition to the numerous organizational and financial advantages this would also have the benefit that a part of the international art production would unmistakably be carried out at the location.

The workshop will consist of complexes having both an exhibitory and a documentary character, of complexes extending over a flexible period of time, reserved for projects, from theatrically or musically - inclined events (soirees) and from a section of media work.

V

A central aspect of the workshop's work will be in the testing of models designed to enable participation by the public. Proceeding from the concrete situation from which we wish to test these models, then we can firstly address ourselves to those abilities of a potential public which are most highly developed, i.e. the ability to communicate verbally.

Thereby a model of graded difficulty should be developed and with this the varied motivations and intensity of the participants should be taken into account, providing a full spectrum of participatory possibilities from reactive spontaneous discussions to intensive seminars of small groups. For this educative seminar-type work the co-operation of skilled persons from the universities should be sought.

- 7 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

A further participatory model is the planning of a children's and school children's forum. When one considers the sparse information we have on the reception afforded to the visual arts by children and young people this would seem to be an important task, to investigate this phenomena in an interdisciplinary way with psychologists and other scientists.

VI

Invitations to participate in the workshop should not be extended exclusively to artists. One must also consider those art historians, gallery owners, friends, experts and similar persons of reference working with them and contributing to the development of their artistic reflections and finally the representatives of those adjacent disciplines, who are directly concerned with the respective complexes to be organized.

The Workshop for Experimental Art should be regarded as being in the process of still happening. It is an open, moveable, developing type of event, which will only adopt a definite form by its coming into being and only then, through this form, will it gather and impart further information.

Berlin, July 1973

Christos M. Joachimides

THE GUARDIAN
24.10.1973

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

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ARTBREAK

Caroline Tisdall reports
from embattled Berlin

IMAGINE if you can a group of 25 or so theoreticians of art locked together in a four-day game of philosophical football, the goal being that most elusive of things—"the communication of experimental art." Set this in a rambling lakeside Victorian villa reserved specifically for "Literary Colloquies" several miles out of West Berlin, bathe it in a filter of grey October light, and you have the International Colloquy for Experimental Art.

This extraordinary meeting of people from ten lands, the like of which has never before happened in the art world, was arranged in the hope that from the discussions a model for the future would emerge. This model was to be a working basis for an annual platform for contemporary art, like those provided in the Berlin festivals for experimental music and film, but with a difference. The difference was a genuine desire on the part of the group of Berliners who instigated the meeting for a new kind of model: one that could remedy the collapse of communication in art that exists on three levels—between art and its public, art and its communicators, and between artists themselves.

Participants represented three main areas. "Theorists" included the American Seth Siegelaub, self-confessed promoter of conceptual art in its earliest stages, now engaged in the publishing of political theory; Achille Bonito Oliva, writer and director of an international centre for art and political encounter in Rome; Jorge Glusberg, director of the Centre for Art and Communication in Buenos Aires; and the French "cultural strategist" Michel Claura, organiser of exhibitions "outside the system." Artists classed as "theoretically working" were Joseph Beuys, Marcel Broodthaers, Daniel Buren, James Lee Byars, Richard Hamilton, Per Kirkeby, and Klaus Staack.

In that list alone there's enough conflicting opinion to keep a theoretician going for three days... artists, some of whom don't accept the label, and whose approach varies from Beuys's situating of a new model art as a revolutionary, interdisciplinary, elemental life force, encompassing everything and best transmitted nowadays through verbal communication and discussion, to Staack's direct use of political posters and propaganda. Then Broodthaers, who feels that nothing can be done in any type of institution, even the free school that Beuys is setting up, and Buren on a parallel line denying the value of art in a strategy designed to demonstrate the rigged nature of these values, as a microcosm of society.

It was hardly surprising that some of these tactics were applied to the colloquy since the point in common among the participants was the conviction that art cannot be separated from the social, economic, and political structures of the society in which it exists. As Beuys said, the notion of the link between art and society is such a common one that any discussion of it is superfluous unless concrete steps are proposed, and something actually done.

But the objections of Claura, Broodthaers, and the Italian Germano Celant to the financing, organisation, and structuring of any group, body, or establishment throughout the days were to provide no guides to action at all apart from the notion of individual sniping or cynical despair.

Bickering

This conflict, between the idea of a collective basis from which to work while using differences as a positive value for variety of opinion, and the almost paranoid need of the contemporary intellectual to have his separate say heard ad nauseam, emerged right at the beginning. On the first morning a motion was proposed by Jorge Glusberg of Buenos Aires, since for him as a Latin American it was an urgent problem: that the discussions should be prefaced with a public note of outrage to the Chilean dictators, an expression of international cultural concern. That seemed quite a simple thing, particularly since many of us had already signed such documents a week before. All it needed was a vote, but the issue, and the related problem of when to show Glusberg's film from Chile, dragged on all morning, turning into a futile bicker about the relative values of direct comment or the ivory tower.

From the discussion about Chile came a more interesting problem. If the platform proposed for artists in Berlin was to include international scope, from where would they come? Glusberg pressed strongly for the inclusion of the Third World, with provisions to exclude the predictable and safe choices of government officials. That presented less of a problem in terms of Berlin than the matter of East and West. The one delegate from the Eastern block, Borowski of Warsaw, was conspicuously absent: permission for exit refused, Berlin being more difficult in that sense than any other place.

The next day three main models were described, and these provided the basis of subsequent discussion. Glusberg's Buenos Aires art centre was found to be too restricted in its exhibition-based activity, in spite of evening classes. Oliva's information centre in Rome, though linking art and politics, was found to be too traditional a model in terms of the audience reached, in spite of its service to schools and universities, and the direct encounters arranged between public and artists.

Of the alternatives it was Beuys's idea of a free school for the study of creativity and research into interdisciplinary studies that came closest to what seemed to be needed. But, given the fact that the Berlin Workshop for Experimental Art 1974 emerging from this colloquy will only last four weeks, no perfect tailor-made model exists, nor could it before the fact. The problems of Berlin and the question of the need for such a platform emerged with hilarious starkness at the five-hour public debate that closed the colloquy: proposals for an international information, learning, and communication centre were met with such howls of preconceived rage from the local warring cliques that a village colloquy will have to take place in January before the international one can begin...

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THE GUARDIAN

24. 10. 1973

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	Siegelaub	I. A. 107

B E R L I N W O R K S H O P F O R E X P E R I M E N T A L
A R T

Within the sphere of the visual arts there has, for some time, been an acute disquiet, attributable to the fact that experimental art today lacks an international and periodic platform for discussion, comparison and imparting of ideas.

The first and best-known attempt in this direction was undertaken in 1895 with the establishment of the Venice Biennale. The more than 75 years that have passed have seen a decline in this institution to the stage where it is now regarded as being a meaningless exercise in representation by the participating countries.

Further attempts in the last 15 years were the establishment of the Youth Biennale in Paris and the Biennale in San Marino. The first have developed somewhat unsatisfactorily, having uncritically adopted the structure and intentions of the Venice Biennale and having only restricted the age of participants to 35 and under. The latter was forced to close its doors after being held only twice, due to organizational and financial difficulties. The disquiet mentioned above is accentuated by a three-fold breakdown in communications in the field of the visual arts:

A breakdown in communication between the artist and the public, one between the artist and purveyor and finally one between the artists themselves.

This indicates that experimental artists in their relatively isolated position, do not have a platform at their disposal to make these communications problems the object of their aesthetic practice and to try out new methods of communication. It was these two elements which provided the initial impetus for the model of a "Workshop for Experimental Art".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 2 -

Even if one agrees that such events in the visual arts cannot be effective in the remoteness of the provinces (Monschau, Kassel etc.) but belong rather to the urban communication of primarily a city, upon whose sounding-board the experimental, intermedial artistic suggestions of today can come together in a fruitful and intense relationship with social reality and the psychological irritations of the urban-industrial environment, the question arises as to the location of such an event.

In our opinion Berlin is ideally suited for setting-up such a platform for the experimental arts of today. The reasons for this are detailed below:

I.

During the first three decades of this century Berlin became a centre of all that intellectual reflection on the visual arts which one today can regard as the seeds of conceptional, technological and gestual suggestions of art. Personalities such as El Lissitzky or Moholy-Nagy, the dadaists or the suprematists, who came repeatedly and expressly to Berlin and whose centre was H. Walden's "Der Sturm", all these created an atmosphere of far-reaching artistic speculation.

Next to Paris, where the great tradition of impressionism was extended to become a comprehensive art style, Berlin was, in those decades, the second most important artistic center in Europe and the refuge of the "incomplete", more intellectual reflections that were taking place in art.

After the long break enforced by national socialism, Berlin was first of all forced to the sidelines of the European art scene. But in recent years developments have been again effected on the stage, where Berlin has resumed its leading position in the German-speaking theater, in literature - an important share of German literature is written in Berlin - and in the field of intellectual reflection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 3 -

All these facts are especially interesting in relation to those intermedial fields of today's art which extend beyond the boundaries of a traditional view of the visual arts and contribute to an enlargement of the conventional view of art. A definite tendency visible in today's artistic work can be seen in the profound scepticism with which the production of "eternal values" is regarded. Indeed, works of art are planned and created which are often of only a few days duration, sometimes of only a few hours. The ephemeral, non-saleable object stands at the centre of many artistic reflections. A further, important aspect is the significance of "staging" in the presentation of today's art. The visual arts are drawing nearer to the theater. An art of ideas needs the stage as its appropriate means of presentation; the gestural, technological, processed discoveries occupy increasingly the centre of an artistic work which penetrates the boundary of adjacent disciplines (theater, literature, films, music) to arrive at an integral media communication.

From this viewpoint Berlin would be the most suitable place to support an event orientated along these lines.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 4 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 5 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

-6-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A.107

-7-

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Berlin, July 1973

Christos M. Joachimides

SETH SIEGELAUB

1973

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CHRISTOS M. JOACHIMIDES

XXXXXXXXXXXXXXXXXXXX

MOMMENSTRASSE 60
TEL. (030) 312 04 80

D - 1000 BERLIN 12

Dear Christos,

Received your Hanover catalog: thank you for sending it.

I just returned from a 3 week trip to New York and I am looking forward to attending your colloquy for the "Berlin Workshop For Experimental Art" from 10-13 October 1973.

But so far I have not received a response to my request in my letter to you of 10 August 1973. As mentioned there I would like to come to Berlin on the evening of the 8th or the morning of the 9th October, and be routed on my airline ticket from Paris-Berlin-Frankfort-Paris.

Would this be possible?

I can buy the airline ticket here in Paris if you can reimburse me for it when I get to Berlin. But I would do anything until I have heard from you.

not

Please advise.

If you want to reach me by telephone (at the above number) the best time is in the mornings.

Thank you,

Seth Siegelaub, 2 October 1973, Paris.

SETH SIEGELAUB

FRANCE: 37 rue de la Plaine,
75020 Paris. Tel: 345.43.30.
USA: Post Office Box 424,
New York, New York 10013.

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We are enclosing what we hope is a more precise translation of our concept for the workshop. Hoping this is of assistance to you
 many kind regards
 Ch. Sachinifis

XXXXXXXXXXXXXXXXXXXX

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XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Christos M. Joachimides
Mommsenstrasse 60
D-1000 Berlin 12

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CHRISTOS M. JOACHIMIDES

D - 1000 BERLIN 12
MOMMSENSTRASSE 60
TEL. (030) 312 94 89

20. 8. 1973

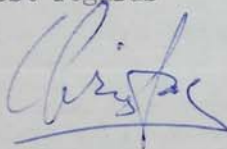
Dear Seth,

Unfortunately our meeting in Paris did not materialize, time was just too pressing and for the two days that I was there I had undertaken simply too much.

I hope however, that you will be able to come in October to the colloquy we are holding and that our meeting can be a more in-depth one.

I am enclosing the catalogue for the exhibition "Art in the politikal struggle", which I arranged during early part of this year at the Hannover Museum.

With kindest regards



P.S. Your letter has arrived and I shall be answering it in detail as soon as I can.

Seth Siegelaub
37, rue de la Plaine
75020 Paris
France

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Christos N. Jochimides
Werkstatt Berlin für Experimentale Kunst
BERLINER STRASSE 68/1
D-1000 Berlin 1-11
1 Berlin 15, GDR

Dear Christos,

Thank you for your letter-invitation of 3 August 1973.

I was sorry not to have been you when you were last in Paris; after we spoke on the telephone and made an appointment to meet that evening, you never arrived. I trust that nothing bad had happened.

In reply to your invitation to participate in the Colloquy for the "Berlin Workshop for Experimental Art", my response is Yes.

It sounds interesting. Can you be any more explicit about what you want from me as you are aware I am working on a ~~number~~ number of studies on the political aspects and relationships between art, mass communications and life, in terms of Marxist thought. Perhaps I could contribute to the Colloquy in these areas and formulate their relation to the "Berlin Workshop" and "experimental" art-in-general. We will see.

I am also interested in engaging in dialogue with Marxist, Socialist-Communist artists and theorists in relation to your project, from the European (capitalist) countries, and particularly from the Socialist states and South America. Have you compiled a list of the people you have invited (or will be coming)? And would it be possible to send me a copy so I would have a more complete idea of the Colloquy?

In accepting your invitation, a small request: do you think it would be possible to book my airline ticket from Paris-Berlin-Frankfurt (I have to go to the Book Fair)-Paris?

I would like to come to Berlin a few days earlier, perhaps on the 7th or 8th October, to see the city (I have never been there) and also to talk quietly with some of the other participants.

I will remain in Paris for August, and I look forward to hearing from you soon, and I will see you in October.

Thank you,

Beth Siegelaub, 10 August 1973, Paris.

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Berliner Festspiele GmbH
Berliner Festwochen

BERLIN

Werkstatt Berlin für
experimentelle Kunst
Berliner Festspiele GmbH, 1 Berlin 15, Bundesallee 1-12

Mr.
Seth Siegelaub
37, rue de la Plaine,
F-75020 Paris / FRANCE

Ihr Zeichen	Ihre Nachricht vom	Unser Zeichen	Datum
		Jo/Ca	August 3, 1973.

Dear Seth,

The "Berlin Workshop for Experimental Art" and the Berliner Festspiele GmbH jointly organize an International Colloquy for the preparation of a "Berlin Workshop for Experimental Art 1974" from October 10 to 13, 1973, in West-Berlin.

This colloquy has the object of dealing with all the practical and theoretical questions, which are important for the preparation and formulation of suitable concepts for this workshop.

In addition to it it shall assist in developing models for the presentation and conveyance of the experimental art of today.

Our concept for that workshop you will find enclosed.

The colloquy will take place in two phases :

- a.) A three day closed meeting at the villa of "Literarisches Colloquium Berlin" at Wannsee, where
1. on the first day the invited guests inform on their local production and work with the aid of film and sound material, series of slides and other similar information material, which the participants will bring to Berlin.
 2. On the second day the colloquy shall thematically and structurally examine and systematize the material on which has been reported.
 3. On the third day; from the obtained general view the colloquy shall, by means of intensive discussion, consensus presumed, tackle the formulation of a working conception for a "Berlin workshop for Experimental Art 1974" and of models for the conveyance of experimental art of today.
- b.) A public event on the fourth day, October 13, 1973, at the Studio of the Akademie der Künste, which will have an intermediate character.

-/2

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	Siegelaub	I. A.107

Berlin Workshop for Experimental Art - sheet 2 -

At that event participants of the colloquy shall explain the results of the meeting to a broad public and also try to convey an idea of the intentions of the colloquy with the aid of the material brought along by the participants and also by personal action.

For this colloquy 15 to 18 internationally important theorists, practitioners, and also theoretically working artists from the Federal Republic and West-Berlin, Eastern Europe, Western countries and South America will be invited.

We would like to invite you to this colloquy. We will be able to pay you the flight from your home-town to Berlin and back and to cover the expenses for your stay.

We would be much obliged if you were to inform us soon, whether you will be able to participate in this colloquy.

With kind regards,

Cordially,

Christos M. Joachimides
Christos M. Joachimides

Our abstraction of communication between
one between artist and conveyor and finally
artists themselves.

This means that the experimental artists, rather isolated, do
not have a platform of their disposal to make these problems
of communication the object of their aesthetic practice and
to try new methods of conveyance. These two elements were the
prerequisites for the work of a "workshop for experimental art".

Even if it has been agreed upon that such events of the visual
arts cannot become effective in the isolation of the country
(Moscow, Leningrad, etc.), but primarily - according to the
concept of communication of a city, at the opening-hours of
which the experimental, inter-social suggestions of the art of
today, social reality and the psychological suggestions of the
urban industrial surroundings may lead to a fruitful relation
of tension; and the question of the location of such an
event arises.

We are of the opinion that Berlin would be a suitable place for
the setting up of such a platform for the experimental art of
today for several reasons, which will be explained in the
following:

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	Siegelaub	I. A. 107

Berlin Workshop for Experimental Art

We have noticed a pressing discomfort within the sphere of the visual arts for some time, which springs from the fact that the experimental art of today is lacking an international, periodical platform for discussion, comparison and conveyance.

The first and best-known attempt in that direction has been made in 1895 with the founding of the Biennale of Venice. But in the past 75 years that institution has worn out to such a degree that today it is only regarded as a hardly sensible practice of representation of the participating countries.

Further attempts during the last fifteen years were the founding of the Biennale of the Youth in Paris and of the Biennale in San Marino. The first mentioned has developed rather unsatisfactorily, because it took structure and intention unreflectedly over from the Biennale of Venice and only limited the age of the participants to 35 years. The second had to close its gates after having been held twice because of organizational and financial difficulties. The above mentioned discomfort is strengthened by a triple obstruction of communication within the orbit of the visual arts:

One obstruction of communication between artist and audience, one between artist and conveyer and finally one between the artists themselves.

This means that the experimental artists, rather isolated, do not have a platform at their disposal to make these problems of communication the object of their aesthetic practice and to try new methods of conveyance. These two elements were the primings for the model of a "Workshop for Experimental Art".

Even if has been agreed upon that such events of the visual arts cannot become effective in the seclusion of the country (Monschau, Kassel, etc.), but primarily correspond to the urban centers of communication of a city, at the sounding-board of which the experimental, inter-medial suggestions of the art of today, social reality and the psychological irritations of the urban industrial surroundings may meet in a fruitful relation of tension; then the question of the location of such an event arises.

We are of the opinion that Berlin would be a suitable place for the setting up of such a platform for the experimental art of today for several reasons, which will be explained in the following:

correct cannot be contained with not 1 friends

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	Siegelaub	I. A.107

- 2 -

I. During the first three decades of this century Berlin has developed as the centre of all those intellectual reflections of the visual arts, which today may be considered as the seeds of conceptional, technological, gestural suggestions of art. Personalities like El Lissitzky or Moholy-Nagy, the dadaists or the suprematists, who again and again come especially to Berlin from the Soviet Union and whose centre is "Der Sturm" of H. Walden, create an atmosphere of far-reaching artistic speculations. Besides Paris, where the great tradition of impressionism is carried on to a comprehensive culture of painting, Berlin is in those decades the second important artistic centre of Europe and the refuge of the "incomplete", more intellectual reflections in art.

After the great break of National Socialism Berlin at first is pushed aside at the edge of the European art scene. During the last years, however, developments have been effected again, in the area of the theatre, where Berlin has again become leading in German speaking theatre, of literature - an important part of the German literature is being written in Berlin - and of intellectual reflection, which may be especially interesting, if they are brought into connection with those inter-medial fields of the art of today, which break the limits of the traditional view of visual arts and contribute to the enlargement of the conventional notion of art. A distinct trend of the artistic work of today is to be found in the deep scepticism against the production of "eternal values". Instead works of art are planned and created, which often are only of a few days' duration, sometimes even only of a few hours'. The ephemeral, unsalable object forms the centre of many artistic reflections. Another important aspect is the consequence of "staging" for the presentation of art of today. The visual arts are approaching the theatre. An art of ideas needs the stage as its appropriate means of presentation; the gestural, technological, processed discoveries move more and more into the centre of an artistic work, which rips open the borders of adjacent disciplines (theatre, literature, film, music) to arrive at an integral communication of media.

From that point of view Berlin would be the suitable place to support an event oriented on this.

II. The second reflection is which supporter seems to be best suited for the arrangement of an international periodical event of experimental art.

If we proceed from the assumption that an organizational re-establishment is time-consuming and is difficult to carry through, the reflection remains, which of the existing cultural organizations in the land of Berlin might best provide the organizational frame for such an event.

Then you will inevitably come to the Berliner Festspiele GmbH. It is the suitable supporter of a "Workshop for Experimental Art" both because of its objective and its many years of experience in the field of periodical, cultural events. Similar to the "Ente Autonoma di Biennale" in Venice, it has the task of arranging

- 3 -

source cannot be contained within not 1/2 page

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	Siegelaub	I. A.107

- 3 -

periodical events in the important areas of cultural production. Only the field of visual arts has, contrary to Venice never been taken into consideration. On the other hand the opening of the Berliner Festspiele GmbH. for the younger artistic phenomena of our time (Week of AvantgardeMusic, International Forum of the Young Cinema) which gives rise to the hope that an event on experimental visual arts might also be held under that roof.

III. Organization:

The Workshop for Experimental Art should not be the work of one single art expert, because a single person will hardly be able to survey the varied, very controversial developments of visual arts all over the world often little to be seen through, and the resources of ideas, which are necessary for the arrangement of such an event, cannot be given by only one person.

A small team, which is also well practiced in personal communication, may act as the committee of organization assisted by a body 10 to 20 international relevant theorists and practitioners of visual arts from the essential focuses of international art development, which competently and well-informed meets once a year in Berlin for a colloquy to submit suggestions to the committee of organization and develops models together with it.

For this purpose an office of organization and documentation is to be established in Berlin, under the direction of an art expert well versed in young trends of arts with consolidated international contacts and one or two collaborators.

This office should a) have the function of a control desk for the contacts and informations for the international gremium to be convened, b) serve as head office of documentation for the artistic processes to be considered by the workshop and c) be entrusted with the arrangement of the event.

An event on experimental art of today without well-grounded theoretical preparation challenges to degenerate to a fair of pseudo-sensations.

A suitable location for the organization of this event would be the new exhibition halls at the Funkturm. There you have the chance to make processes possible, to show things, which might possibly "endanger" or "soil" halls of a museum or art exhibition halls, but which for these multi-purpose halls really belongs to the principle of their use. Another advantage would be that a great part of the public, which has problems to cross the thresholds of museums or other art sanctuaries, may reduce this fear of thresholds in these halls, which are known to it from "Grüne Woche" (agricultural exhibition) and boat exhibition, and may enter. To this a possible use of the open-air space has to be added, which in our opinion is especially suitable for open-air actions.

The overall duration of an event like that should not surpass four to six weeks, an optimal period of time for the trying of new models of conveyance. From an observation of international art events of many years you will see that after the first weeks they change into desolate graveyards of dust and emptiness.

- 4 -

secret cannot be contained with national friends

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

- 4 -

IV. Another model of work might be tried, which would have to be taken from the theatre, i.e. the artists should be invited to Berlin a few weeks before the official begin, similar to rehearsals at the theatre, to develop and create their conceptions here on the spot. Besides many organizational and financial advantages there would be another important advantage in part of the international art production being unmistakably effected on the spot.

V. A central aspect of the work of the workshop will be the trial of models for the participation of the audience.

If we proceed from the concrete situation out of which we intend to try these models, we will at first be able to address those faculties of a potential audience, which are best developed, namely its faculty of verbal communication.

For this we want to develop a model of graduated difficulties and to make allowance for the different motivation and intensity of the participation, which offers a broad spectrum of possibilities for participation from reactive spontaneous discussions to intensive seminars of small groups. For this educative seminar-like work we should try to get the cooperation of experts from colleges and universities.

Another model of participation is the planning of a forum for children and pupils. With regard to the meagre informations which we have concerning the reception of visual arts by children and youths it would be an important task to examine this phenomenon interdepartmentally with the assistance of psychologists and other scientists.

VI. The invitations for the participation in this workshop shall not only be given to artists, but also those art theorists, gallery owners, friends, experts and similar persons of reference, who cooperate with them and have contributed to the development of their artistic reflections should be taken into consideration and finally those representatives of adjacent disciplines, who are concerned in the respective parts to be organized.

The workshop for experimental art is to be understood as a "work in progress" an open, moveable, developing form of event, which will only assume a definite shape with its coming into being and only then gathers and imparts further findings.

Berlin, July 1973

Christos M. Joachimides

correct cannot be corrected with hat & ...

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	Siegelaub	I. A. 107

The 25 theorists, artists and museum directors from North America, Japon, Western Europe and South America who have met in Berlin and who constitute the Berlin Workshop for Experiment Art have arrived at the following conclusions:

After three days of discussion, it has become increasingly clear that artists and their art cannot live apart from the social, economic and political conditions in which they exist, and that the function of art lies in its potential to participate in the transformation and evolution of our social structures. The problems of society cannot be contained within national boundaries. The problems of art are no different.

The specific historical conditions of Berlin highlight this situation and offer unique possibilities for collective action on an international level. A collective action against national and sectarian divisions which further alienates art from society.

Only by artists can contribute to relieve this negative condition is by overcoming the sectarian communications in which culture lives.

For these reasons the Berlin Workshop for Experimental Art proposes the following concrete strategy:

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	Siegelraub	I. A. 107

The 25 theorists, artists and museum directors from North America, Japan, Western Europe and South America who have met in Berlin and constitute the BWEA have arrived at the following conclusions.

After 3 days of discussion it has become increasingly clear that artists and their art cannot live apart from the social, economic and political conditions in which they exist, and the function of art lies in its potential to participate in the transformation and evolution of our social structures. The problem of society cannot be contained within national boundaries. The problems of art are no different.

The specific historical conditions of Berlin highlight this situation and offer unique possibilities for collective action on an international level. A collective action against national and sectarian divisions which further alienates art from society

One way artists can contribute to relieve this negative condition is by overcoming the sectarian communications in which culture lives.

For these reasons the BWEA proposes the following concrete strategy:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

Sph Chile

Berlin Workshop for Experiment Art
 Resolutions of International Colloquy of 10-13 Oct 73
 in Berlin

The 25 ~~or~~ theorists, artists and museum directors
 from ^{North American, Asia Japan} to centers in USA, Japan, Western Europe and
^{Latin} South America who have met in Berlin and
 constitute the BWEA, have arrived at the following
 decisions conclusions.

Preamble

Berlin
 Open Horizon
 extend Res + let to the
 world -
 - Content
 ideas

After ^{days} 3/ of discussion it has become increasingly

clear that artists and their ^{art} cannot stand apart ^{live}
 from the social, economic and political conditions

in which they exist, the and the function of
 Art lies in ^{its potential to participate in the transformation} the evolution of social structures

and evolution of ^{our} social structures. The problem of
 society cannot be contained within national boundaries,

Transparency

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	Siegelau	I. A. 107

For this reason it is not possible to accept the isolated art.

This collage problems of art are no different. } The
^{public} specific historical conditions of Berlin ^{optimize} focuses in on these

problems and highlight this situation, and ^{offer} (unique) ^{collective}

art/sectarian
 point/heroics
 Harmon
 Einzel

possibilities for action on an international level ~~for~~
 between this reality

There is a parallel to be found between ~~geographic~~
~~geographic~~ ~~isolated~~ ~~division~~

~~national~~ ~~sectarian~~ divisions in the world, and the ~~sectarian~~ ~~division~~ in the

world of art. — against national and sectarian

~~divisions~~ ~~which~~ ~~accentuate~~ ~~the~~ ~~isolated~~
 further alienates art

of art. From society.

~~The artist is to break out of~~

To this end the
 BWIA process
 the following

The artist can only move away from this alienated
~~condition~~ if they become conscious of their ~~role~~ in
 communicate this,

society and work with others to overcome it

On way artists can contribute to relieve
 this negative condition is by overcoming the
 sectarian communications in which cultures lives

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. A. 107

Chin
Other
E-W collab
Other

These
For/Reasons the BWA proposes the following
strategy:

concrete courses of action:

1. The creation of a ^{permanent} office in Berlin with
(director + secretary)
~~staff~~ appropriate ~~staff~~ to administer the & administration

~~staff~~ to both maintain correspondence, develop

continuity in our work,

2. The formation of annual international forum of
about 40 artists
out, which bring to Berlin about 4
in Berlin,
which bring together, about 40 artists

living and working in for a period of about 4 weeks.

These artists, living and working in Eastern, Western

and Third World countries, will be selected

by an international committee of theorists, artists and

museums directors.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. A. 107

Berlin Workshop for Experimental Art.

Resolution of the Int'l Colloquy of 10-13 Oct 1973
in Berlin

~~Preamble~~

Description -

The 2nd [artist, theoretician] museum directors who
have from (4 or 5 continents) 10 countries } constitute the BWEA
who have meet

here have arrived at the following decisions.

- | | | | |
|---|---------------------------|---------------------|---|
| <ul style="list-style-type: none"> - Berlin - the world - expand the horizon of art - Gallery ideas | <p><u>Dissemble</u> →</p> | <p><u>Chile</u></p> | <p><u>Sequence</u></p> <ul style="list-style-type: none"> - General Description - Preamble - Chile - Abre - E-W collation - Other |
|---|---------------------------|---------------------|---|

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. A. 107

with the collective collaboration of representatives
of the people and governments of E. and W. Berlin
- particular, and more generally those of E. and
W. Germany, and also other socialist and capitalist
countries. ~~involved in the forum~~

To wit:

We further suggest that all efforts be addressed
towards the establishment of a ^{among others: 1) Other + Stahl, 2) The solution of an E-W} preliminary planning
group, ^{with representatives} from both ^{east} and west, who could ~~establish~~
develop ~~curative~~ ^{at the} an acceptable format for such a
forum. ~~forum~~

List of relevant
sources to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

Open letter to the Military Junta in Chile

The group of artists and intellectuals who are here to formulate the Berlin Workshop for Experimental Art deplore the present tragedy of the Chilean people and demands the following of the Military Junta:

1. That they immediately stop the assassination of people who are not in accord with the aims of the military ~~regime~~ ^{dictator} regime.
2. That they put an end to the internment, imprisonment and torture of the opposition
3. That they restore Chile's democratic institutions.
4. That they stop the negotiations aimed at restoring American Imperialist possession of Chile's economic resources.

This group is astonished at the cynicism of international ^{governments} ~~diplomacy~~ in recognizing a regime elected not through popular consensus but through the imposition of a military clique.

This international colloquy emphasizes the fact that the Chilean putsch can be used as a model for the installation of Fascism in other countries, and thus represents a constant threat to all free peoples.

It is for this reason that we express our solidarity with the Chilean people and join with them in their struggles

the Colloquy for the "Berlin Workshop for Experimental Art"
 Berlin
 13 October 1973

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegellaub	I. A. 107

My notes for

and = Prof. Ludwig Thümer

Rome - capture

Open Letter to the Military Junta in Chile.

The group of artists and intellectuals who are here to formulate ~~for a Bulletin~~ for the Berlin Workshop for Experimental Art protest.

~~cannot~~ ^{the present} Considering the tragedy, ~~that~~ ^{deplore} ~~is~~ of the ~~present~~ Chilean people ~~that exists because~~ of the military ~~Junta~~ ^{and} we present the following demands ^{the following of} to the military Junta:

- 1) ^{THAT THEY} ~~to~~ immediately stop the assassination of democratic people who are not in accord with the aims military ~~patrol~~ ^{regime}.
- 2) ~~To stop the~~ ^{THAT THEY PUT AN END TO} ~~imprisonment, torture, and~~ ^{IMPRISONMENT} ~~jaailing~~ of the opposition.

3. ^{THAT THEY} To restore Chile's democratic organization institutions
4. ^{THAT THEY} To stop the negotiations ~~that are~~ ^{trying to restore} aimed at restoring the economic possession of the country to American Imperialism. ^{control possession of Chile's economic resources}

This group is astonished at the cynicism of international diplomacy which recognizing ^{a regime} ~~the~~ government ^{elect} ~~is~~ not through that does not recognize ~~it~~ ^{through popular elections} but through the ^{in position} ~~work~~ of the barracks, a military clique.

at their questions.
Bunker - we can talk freedom political problems (R.A), USA talks;
Vote to demands Chile after Gushy film - no decision
Werns - not art and political problems - but what is happening
to S.A artists - every time people ~~does~~ have a better
understanding of politics.

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	Siegellaub	I. A. 107

My notes for
Bob. Callahan

and = Prof. Ludwig Thümer

Rome - capture
Barr. ce. 1941

[Faint, mostly illegible handwritten notes on the left page of the notebook.]

international colloquy ^{Arabe mio}
 This group ~~wants to show a~~ ^{emphasize}
 danger for future victims, ~~from~~
 this Chilean ~~fact~~ ^{fact that the Chilean putges} can be used as a model
 for the installation of Fascism in other countries
 and thereby to draw attention to the threat
 because of that and they represent a constant threat
 that
 It is for this reason we express our
 solidarity with the Chilean people and join
 with them in their struggles.



at many questions.
 Bremen - we can talk European political problems (RA, USA strikes,
 Vote to demands Chile after Gushy film - no decision
 Weiss - not actual political problems - but what is happening
 to S.A. artists - "every town people ~~do~~ have a better
 understanding of politics.

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	Siegellaub	I. A.107

Eilt sehr

Eilt sehr

Heidelberg, den 23.9.73

Appell an Bundeskanzler Willy Brandt

Wir protestieren gegen
die Liquidierung der demokratisch gewählten Regierung in Chile durch
die Militärjunta,
die immer noch andauernden brutalen Unterdrückungsmaßnahmen gegen
Anhänger der legalen Regierung
und die Nichteinhaltung des Asylrechts gegenüber den mehr als
14.000 Lateinamerikanern, die aus diktatorisch regierten Ländern
ins freie Chile flüchteten.

Wir fordern,

1. daß die Bundesregierung öffentlich erklärt, bedrängten Chilenen und Exil-Lateinamerikanern Asyl zu gewähren und sie materiell zu unterstützen,
2. daß sich die Bundesregierung dem internationalen Druck auf die Militärjunta anschließt mit dem Ziel, diese zur Respektierung der Menschenrechte zu zwingen,
3. daß die Bundesregierung dem chilenischen Widerstand moralische, materielle und politische Unterstützung leistet.

Joseph Beuys, Ernst Bloch, Heinrich Böll, Mauricio Kagel, Alexander Kluge, Dieter Schnebel, Klaus Staeck, Günter Wallraff

Wir bitten unsere Kollegen, sich diesem Appell anzuschließen und weiterzureichen.

Bitte deutlich schreiben!

NAME ANSCHRIFT UNTERSCHRIFT

Organisatorische Durchführung: Klaus Staeck, Tel. 06221/24753

Wichtig: Bitte schicken Sie diesen Aufruf bis spätestens 1. Oktober 1973 zurück an: Staeck, 69 Heidelberg, Ingramstr.3, Postfach 471

Spendenkonto: Stichwort "Chile-Appell", Bank für Gemeinwirtschaft Heidelberg, 1076450602

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	Siegelaub	I. A. 107

My notes from
 Berlin Colloquy before
 "Berlin Workshop for
 Experimental Art"
 10-13 Oct 73, Berlin

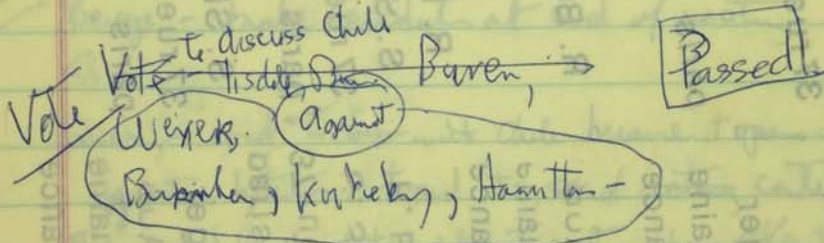
and = Prof. Ludwig Thümler

Rome - reference
 Draft, general
 art + ideology
 all primary to Chile
 28/29 + week
 Oliva - Via Giulia 87
 Tel: 563281
 appo-6544009
 653993

- the
 Film - active response
 conference
 in black shirt)
 led
 activity as a private

"purposes = not necessary to spend

Glushko - discuss theory later - note a vote + action



Amateur
 Professional
 Know, do, both
 neither

Staeck - a misunderstanding -
 Chinto - models in art, speak the possibility of it being community -
 Glushko, film to be shown (a film in Chile) as an activity
 which affects the argentinean art situation

Kinchev - if it helps people in South America lets see the film
 Tisdale - obvious distinction between pragmatic and urgent
 art theory questions.

Buren - we can talk forever political problems (RA, USA strikes,
 to discuss Chile after Glushko film - no decision

Wexler - not art and politics problems - but what is happening
 to S.A. artists - "very tough" people does have a better
 understanding of politics.

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	Siegelaub	I. A. 107

Ekhardt = Prof. Ludwig Thümer

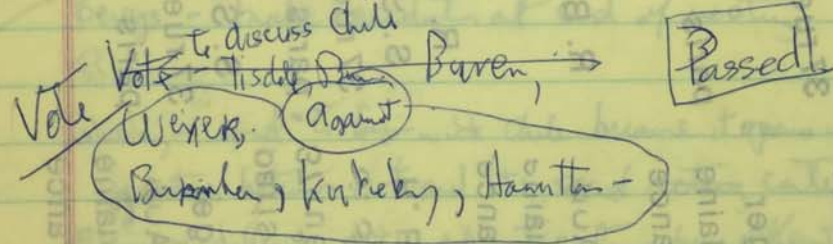
Meeting I - Start: 10⁰⁰
 Finish: 12⁰⁰

Chile I didn't do preparatory work - the
 art follows life - not passive film - active response

- Werner - ^{private activity} no action on Chile in conference
- Byers - Collusion - ^{Kissinger protest} (wearing black shirt)
- Glusberg - People + artists gets killed
- Staech - can't deny social activity as a private activity.

Rome - conference
 Draft - general
 art + ideology
 all primary to Chile
28-29 + week
 Oliva - Via Quila 87
 Tel: 563281
 +990-6544009
 653993

Wein - we owe here for "certain" purposes - not necessary to spend
 time discussion - theoretical -
 Glusberg - discuss theory later - not a vote + action



Amateur
 Professional
 Knows, doesn't
 neither

Staech - a misunderstanding -
 Chintis - models in art, peak the possibility of it being community -
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 understanding of politics.

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	Siegelaub	I. A. 107

S. SIEGELAUB

37 rue de la plaine
paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

R. Boehlinger
37 rue de la plaine
paris 20, france

R. Boehlinger
37 rue de la plaine
paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

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S. SIEGELAUB
37 rue de la plaine
paris 20, france

R. Boehlinger

R. Boehlinger
S. SIEGELAUB
37 rue de la plaine
paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

R. Boehlinger
37 rue de la plaine
paris 20, france

R. Boehlinger
37 rue de la plaine
paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

R. Boehlinger
S. SIEGELAUB
37 rue de la plaine
paris 20, france

R. Boehlinger
37 rue de la plaine
paris 20, france

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paris 20, france

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paris 20, france

S. SIEGELAUB
37 rue de la plaine
paris 20, france

R. Boehlinger
S. SIEGELAUB
37 rue de la plaine
paris 20, france

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	Siegelaub	I. A. 107

Street - not Chile only alone - hat out or commitments with out politics - the US is here + Chile. Talk about relations / differences.

Byers - Relationship between speculative, not argumentative.
↳ "abstract" - experimental, political

Byers - basically drawing Chilean problem - want to introduce discontinuity in drawing - a resolution on subject - what Ginsberg should phrase resolution - primary question is which group is going to formulate resolution, - we are here to call the workshop into being

Between
one continuity

Christie - expectation to develop "Workshop of Experimental Art" (WEA) -

Byers - make resolution at end of meeting

SS -

Ginsberg - good to begin with Chile because it opens up general questions between art and its social acting context.

Wells - different artist in different contexts have different problems.
Role of art in social life - rapport between art/politics - "cheap" idea.

- Tisdale - different in art direction - social w/s data
detached - Take this as basis for discussion - 2 workers
Wip basis.

Oliva - Film as a entertainment is a reduction of a
very complex Reality - many dialectical relations to reality.

Byers - logical steps to realize "WEA" - independent institutions - freedom - techniques - [cooperatives] - now much differences between people - specialized - developed and actual

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	Siegelaub	I. A. 107

(Boys-) +

which then work towards all questions - The artist as laborer - everyone is an artist - everyone can participate -

- Read a statement send to W. Brandt to support

Chilean resistance against the Junta +

Dunham - specialized interests -

Christy - Role of state is necessary for culture

Boys - To go beyond present financing, + structure, role of art in our (Capitalist) society.

Christy - ongoing nature of this group -

Boys - institution for artists to work in

Christy - work and theory + documentation place - do differences -

a

Kirkeby =

Start: 3:00 ± / End: 8:00 PM

Afternoon

Glusberg - CAAC films - "Vancouver", "Plots + Lots" / films of gallery artists / Film of exposition L. Bowers Ames which was closed by police, and the proposal

Glusberg - "impact + export" of art - funded 1969 - organize ad send shows around countries country museum -

Oliver [a reading of his text] - and discussion of the Rome Center - registrar of artists - quality + selection problems

Boys - take model for existing institutions - do not set up your one little things - Hudson Inst. (Herman Kahn = Josiah Boys + Garusma

Objectives
 Superintendent
 Lack of Dealers
 Art as Market
 Market Boys
 open skater
 Mary's Kansas City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 107

11 Oct 73
morning
Byron Leaves

start - 12:00
Finish: 1:45

[some film interview]

Byron presented a work
Bunham - diction - egotism vs plerality (= social?) - wants to suggest a "lovely" part-of-view - ^{philosophy} - greatest arts teachers are most invisible - Duchamp - alchemist + cabalist - writes things indirectly - one idea: The mystery of life and death - [FANTASY]
Slides of Duchamp -

significance

Broodthearns - what about the fact that Duchamp costs a lot of money - we should talk about objections, camera problems next person interpretation of Duchamp, etc.

Broodthearns - Chile & book buying - we should make a statement about Chile - a creation of J. Bunham

Hamilton - Duchamp as alchemist is ~~for~~ bullshit + "Duchamp said" The art act is one ^{link} chain in the art activity, - speculation participation +/- his interpretation of Duchamp - something from nothing, change -

[Lunch]

Byron - did a week visiting artist to European Atomic Energy Commission - ^(CERN) Superweek's - Dr. Gekman - Cyclotron - ~~ET~~

often

5:50 - Start / End: 9:15

Tisdal - ^{and not show her} no films during the meetings - afterwards -

Buey - lots hear about the plans of Berlin, -

Brood - No isolation - too structured - against workshop-idea -

Richard
Wachs
exhibit
information

Glasberg - information center - no critics, dealers, merchants - invite artists with "certain" criteria - international Coöperative annual festival -

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	Siegellaub	I. A. 107

Berlin - Brehmer - Berlin didn't make any proposals ^{regarding} ^{workshop}

SS - 4 possible groups ^{not invited artists}

Staeck - model for Workshop - pure art and/or social-political character - Chile - Permanency? -

Brehmer - ~~the~~ something is necessary for the artists - questions of art, and life secondary -

Broodthaers - art situation is different in different countries. Germany ~~special~~ important role of artist, artists under galleries + museums - reverse the situation, Artist

Breys - need a special structure. We are being watched by the german bureaucrats. We must arrive at a special structure of this "institution".

Broodthaers - no democratic structure in art - I have a bureaucracy of terrorism against

Helm - Scholar and Collaborator between artists in Berlin, -

Breys - means many, partial problems - financial France -

Hamilton - ~~my~~ is premature - lets limit the # of organization to one specific idea -

Breys - lets resume of bla-bla - lets here resume from Berlin organization.

Brehmer - workshop is ^{with open} ~~open~~, put the structure of the colloquy -

Block - Berlin proposal was in the letters -

Christy - ~~and~~

Glent - what do you want from us?

^{Block} Breys - Situation in Berlin is same as anywhere. Follow Company structure in W Berlin

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	Siegelaub	I. A. 107

Chile Res

Behmer - culture is paid ~~against~~ the socialist centers -
art is a means to propagandize.

Christos - this is not the whole story - the question to use
these instruments. "Historically communicates disturbances"
between artist + people, artist + communities, and artist
and artists - Meeting place for artists without being
ordered - a platform where artistic producers
can come together -

supper
meetings / no
Serious comments!

SS - concept of purity of artist is bullshit -

Christos - move away ~~from~~ the normal political aesthetic art
bla bla - to political, fundamental questions

Tisdale - what about the program which brings artists to
Berlin?

Lights
Keep
going out

SS - are we talking about artist or public? I sense
that you are talking about artists primarily.

Orland - you (Christos) think that artists have
problems of communication - it this a real problem
for artist or is it your idea?

Christos - Or small experiment: more collective forms of organization -
10/12 months permanent workshop - suggests: 4 week
session per year - public: has is shunkan, act
~~can~~ laywell can breakout of "late Capitalist Society"

SS - I think hope that this implies political criteria -

Hamilton - Berlin is small - It needs big money to attract
audience - the idea of school is an important part.

Or - educational (50%) purposes ~~from~~ artists -

Cladders - ~~Experimental art~~ Experimental art - is it just does not it also ~~encompasses~~
all art produced today - many exhibits all over the world

Liberal

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	Siegelaub	I. A. 107

Cladders:

Kopssal: began as a window for getting about world art developments, to show new developments - the problem is still the same - who selects etc - ^{Necessity} ~~cross~~; 2 types ^{internal} ~~internal~~ art and outside art - the first is not important - the question is whether this new necessity exists - Venice and San Paulo are unnecessary - the place is not important - Festivals everywhere ~~in~~ ⁱⁿ Norway for Berlin.

SS - I am in agreement -

Block - the question is not a new festival - the problem is to put new ideas - practise.

Broadman - content of this organizational structure

SS - concentrate on content - less on some abstract "organizational" form to fit all "so-called" experimental art

Cladders - [agrees with me] form is a result of content - Documenta was a attempt to change form of presentation, only Beys stayed after the opening period

Hammer - By exhibition are determined by Perandsters - Trafford art - Replicate ~~in~~

Harju - program of selection - "open structure" is not good - organize committee - with a charter - ~~not~~ white to adopt.

SS - Directors of shows are not abstract people - they are products of their relationship.

Stach - Danger of Friends - Documenta 5 - Beys problems -

The problem ~~is~~ ^{is not} to invite ~~the~~ friends - Chile: was a present - Not a pluralist concept.

Evening start: 10:30 / Stop: 12:00

Hammer - structure = public relation for quality things in audience

The creation of Documenta audience = types of forms decreased

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	Siegelaub	I. A. 107

Chly
- E-W Berlin Collection

1) selection of committee to select participants 2) contacting of artists
3) Preparation of exhibits (cat, installation), 4) exhibition & post
symposium, etc. - remove exhibits - becomes cheaper
cheap + more practical / Participation of artist, conceptual in character

Story of
Jeoniss

SS took the position that it implicitly excludes painter Kelly, Andre]

Conceptual
Art as
part of the
medium
cost of material
production

Christo - Bayan - reproduction vs original work problem -
Beuys - On his philosophy of art as "savior" of bourgeois society -
Helms - personal contact between artist + public is very important -
Stauch - ~~offer~~ original vs reproduction -

Did not
plunge of em
art -

Stat: 12:00 / step: 145

Friday

[West outside for filmmakers]

Hamilton
Not Present

Eckhardt - form of communique - already agreed on general theme -
M. Beuys should speak - also Hamilton - ^{brood} Cultural center is empty
during the summer -

East/West
Collaboration

Byers - East-West Berlin = both being invited ^{all centers (socialist)} as a context -
Bismarck - we should have structures are going to products of post

Eckhardt Structures - this has never been proposed -
[SS - East/West Collaboration is bringing factors which far transcend our
narrow social-political view of art. perhaps suggest a campaign
proposing this to the East Berlin]

Eckhardt - invitation to Kosowski was refused by Polish Cultural
Embassy -

Bredner - Cultural Exchange - political problems built barrier -
places for international meetings - make what does socialist

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	Siegelaub	I. A. 107

Chick Statham
E-W cultural collaboration

art have to do with "experimental art".

{55- however, ideas

Clint - Creativity - a school - even both east-west both

Byers - "theoretical reality" - history is first - "idea ambiguity" -

- brilliant of Mao - art is redundant - art should be in a great

meeting of scientists & evolution of political structures -

Brecher & Ep: of doubt of E-W collaboration: no meeting, no meeting

of socialist at this meeting (Brecher for example)

Bushman - can't be done - scientific collaboration possible - not
art to abstract for meaningful

Byers = nonsense = the ~~Pol~~ Mao's "Berlin" house - political
structures need ^{operative} philosophy, - "Karl Marx read Hegel for 8 years
to find out what was going on on the streets" - Did underestimate art -

Aung - all artists of all countries should be invited - Breznev propose
security pact of course - will most open the door of socialist centers -
I criticize socialist centers - I am against the Vietnam war * and
was refused by ^{US} state department but we will protest -

Eckhardt - suggestion for E-W collaboration - many treaties on cultural affairs are
being prepared by Brandt - we can formulate policy

Byers/Fordall - we must know more about present E-W - define cultural
plans.

Bushman - arrangement of W. Berlin avant-garde = permission - we should
work here for ourselves

{58 - we should go beyond working for ourselves - this is about we do in
capitalist society all the time}

Hanya - we invite should invite artist for eastern centers and then
protest if they are not allowed to come.

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	Siegelaub	I. A. 107

Resolutions
- Chile
- E-W collab

Broadthorn - E-W to have a diplomat

Beings - Collaboration is very important - other matters

We should it include -

[E + Celent - 1st vote]

Brehmer - Important the way we formalize the statement

[Everybody ^{VOTE:} agreed to include E-W collaboration in the
Communique]

[Broadthorn + Celent - lets draft communique]

afternoon - Start: 2:30 / Stop: 4:00

Beings - Now we now ~~also~~ should get down to specific - space,
time, size - lets open an office - documents and
correspondence - resources for group -

Broadthorn - office + public place to work. Someone, once on staff can

~~Beings~~ - do want they ~~what~~ want

Brehmer - It is necessary to have someone take care of this
paperwork. Office would not cost money. Suggested
Christos #Joachides -

Olmi - Function of office should be at a high political
level - indent result of our meeting is Brandt's "Est Politik"
- is it necessary to designate a committee and whether the
committee controls the \$ - what kind of information -
can not be restricted to art world: interdisciplinary.

Nichman - place of old office in old hospice hospital -

[Vote - unanimously we have + secy + office + expenses]

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	Siegelaub	I. A. 107

Chile
E-W coll.

Colant - how much money? how many people -
Lohndorf - 40 people and 4 months - weeks, seminar

Bueys program

[SS - lets vote for a 40-person / 4-week program]

Bueys - yearly program for artists to come to Berlin. Also -
we should have contact (daily) with people on the
street.

Bodmer - news + working space also - in working class area

Kreutzberg - 1/3 Turkish population -

Lohndorf - pretty press facilities -

Bueys - "Liberal" in nature - "sophisticated" - technology -
including US (read, 1975, 1975)

[SS - Read Proposal]

Bueys - world in scope -

Lohndorf - counter-balance to off all effects

Kinship - just a new center

Oliva - wants control from abroad -

Bueys - have faith in somebody here - The first task of
the office is to bring together the people from the east
& west

Glushko - lets them choose the person

Clava - lets do it anyway, it is a failure - choice a
with open to choose choose.

Bodmer - the office should bring around the directly from
artists - not through official channels

[SS - we are official parts of the W. German govt policy
why should we look for "underground" artists over there &
Bullshit]

Bodmer
news

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	Siegelaub	I. A. 107

Brehman - on Berlin - is just a hindrance to socialist countries - they want to get rid of it.

Glusberg - make a proposal to invite 20 artists from socialist countries - why can't we invite artists ourselves -

Beuys - impossible to have people from east germany -

Harun - also problems of traveling of artists to N. Vietnam, China

Glusberg - Third World

[Vote - 20-20 invited East-West] →
[People to travel - not artworks]

Harun - 50/50 is not so necessary, arbitrary [bullshit, artists]

Resume =

1. creation of office + administrative facilities
2. The development of a committee of people from east-west (germany or/central) [Third World]
3. The selection by this committee of artists in the general proportion of 50/50 [Third World]
4. The 40 people - 4 weeks

Glusberg - invite for documentation for all artists + communist + third world - "underground"

Meets of Germ + others

Start: 5:45 / Stop: 7:45

[SS - read proposition]

Glusberg - wants to include Third World - simultaneously documentation of "underground" (2)

Brehman - proceeded in total - office to collect + publish information - office to be permanent with staff - daily organizer + secretary - special

late afternoon

Harun
mission
Brooklyn
rears
publish

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	Siegelaub	I. A. 107

Chile
E-W collection

publ. correspondence?
Brochner - correspondence - the correspondence to be published in a condensed way - interdisciplinary work and other communication with similar institutions. - the institution maybe installed in Kretzberg because of minority groups in the area - important is the contact with public - the experience should be used for the "festival"

Wissal - there is a problem of use of the Kretzberg hospital No? ^{what about interdisciplinary}

Block - lets not get involved in where the office is located -
[Good]

Brochner - before the assumption was the use of the office in Kretzberg House a good situation - information: how minority groups use their creativity on social problems.

SS - this have nothing to do with E-W coll. Is it a substantial matter?
^{Brochner - an addition}

Gusby - official channels are too limiting

Beung - SS said that we are official also of the U.S. Government.

Oliva - the office is to form a good group to study the problems of art in different countries - the workshop ^(Berlin) began with a special structure - I am against a central office in Berlin with correspondents in different centers - this way we are going to have a W.G. Berlin office with foreign correspondents - Very important that the international committee has control of \$ - NO centralized structure - but a committee to bring proposals - the society should not be administrative, discussion by committee -

Block - the ideal solution to SS + Gusby would be a UNESCO department in Berlin.

Prüfer - I forgot to mention that an international group would be set above the society.

Oliva - does the committee control the \$.

Have you
Return

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	Siegelaub	I. A. 107

child
E-W collaborate

Colant - this is a joke. The problem is not to bring people from Argentina - the real problem is the people in the socialist centers -

Oliva - Int'l committee should have control of budget -

Gelert - It would not be possible ^{for committee} to control budget -

Oliva - If no control - need reference -

[SS - We are in contact (E-W collaborate), We still have the idea of an abstract form of structural organization]

Helm - if the purpose is E-W collaboration ~~collaboration~~ ^{if necessary} then correspondents will be necessary. Czechoslovakian contact can not come.

Broder - to Christus - what is the role of secy - above or below committee -

Christus - neither above or below - interaction ^{with} committee - not official -

Argument of group -

Argument of formalization - discussion on secy - there already exists a group. We should make a Resolution ^{to have the committee meet} on a permanent - yearly - meeting in addition to "E-W Forum".

[SS - clarification]

Christus - a suggestion for resume; break into 2 groups ^(Eg - Gen) meet for a final meeting

Oliva - ~~What~~ Who selects the committee -

Beary - ~~as a warning~~ against forming committees - the people here now ^{propose} form the committee -

[SS - The ongoing thing, the impulse to choose committee ourselves leaves us ^{back} within our limited "capitalist" vision]

Beary - Structures which can only develop in the future - DDR etc.

a committee - people should do it voluntarily - we cannot yet tell who

[SS - I agree]

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	Siegelaub	I. A. 107

- Chile -
 - F.W. collab
 - three
 - other projects

Christy - Agreement is becoming more distinct - lets put it on paper

Oliva - meet together

Christy - a reports group - to put it on paper: SS, Tridale, Bider
 Oliva, Peary, Edwards, Chaddles -

Meets: start 10:30 / stop 12:00

Chaddles - no agreement on pre-act -

Bureaucracy Oliva - Democracy gives us a great pressure -
 have only 3 days to "create the nature of art" - "creativity
 in practice becomes a political activity - ~~what~~ bourgeois is only
 interested interested is what is dangerous -

Title: Preamble

SS - Something to do with Berlin, expanding our horizon and
 our relationship to the world.

Oliva - description of meeting -

SS - Preamble - In a world of conflict, the artist and
 his art takes part. From the ~~discussion~~ ^{discussion} of 3
 days ^{of meeting} it has become apparent that ~~the~~ need for
 in a world of conflict, the artist and their art must take
 part. The particular character of Berlin, being a center
 of controversy,

We made
 not enough
 resolution / and
 a general one

into session - 12:45 start / stop: 2:45

Gerson Lichter - deed - no mention of E-W collaboration Forum

The WEA Interland Colloquy - / Berlin 10-13 Oct 73.

The 25 artist statement,

Preamble - the heart of the controversial

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	Siegelraub	I. A. 107

Broadbent - Just ~~is~~ another structure - bureaucratic - ~~I can't~~ won't be party to this resolution.

Germano - ~~she~~ doesn't agree with either. Liked English Preamble but the end was the same bureaucracy. Why was there 2 committee + 2 versions of the resolution.

Dana - I was expecting 1 proposal to ~~say~~ say yes or no. - 2 versions are unacceptable.

Bolton - the group parted when it was found too difficult in terms of language translation.

Dana - not just a problem of translation - a problem of point of view -

Oliva - anti-Edgart - the reasons for 2 versions of resolutions.

~~Edgart~~ Clavin - the difference was not linguistic - German vs the other people - 1st Proposal very useful - no politics - 2nd Proposal is more interesting, but compromising especially because it will not be accepted anyway.

Bolton - No emotions - ~~no~~ no a controversy - it is just a question of making discussion between them - possibility to combine the two

Clavin - no interested in discussing a combination -

Clavin - lets get together

Charles - that why the preamble of the Green version is better:

@ pen + Mon - describe

[Stopped taking notes - SS]

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	Siegelaub	I. A. 107

Sat
~~Copied Preamble / Copied Chilean Resolutions / possible details~~
 Joachims - 9:55 PM / ~~Forbidden res for tonight~~
 leave 11:00 (~~and playgo~~)

Transport to Templehof - at 6^{pm}
 Make Barpat Res - 19:30 - BE-1869

Monday Start: 10⁴⁰ / Stop: ?
 - Christos - 2 versions have been made (By + German) -
 Start with English preamble - change:

[Left at 11¹⁵ for lunch with Dave Harris]

Proclamation 4⁰⁰ - Shalme de Kinst - Office introduction, reading of Resolutions + Chile Statement -

Edward Berlin Festival to Communist workshop cannot form is not possible - the purpose is to bring artists together -

Christos - full published report of the meeting to come soon.

Q - To whom are resolutions addressed? - To find possibilities - Bohman: not just an office, workshop also -

Q - What happened ~~change~~ during meetings - well be published in document - etc -

Stade - not possible to give concrete, sharp results - not any results -

Q - ~~opponent~~ meeting + dialogue with other groups -

[Christos tried to give a very misleading "political" version of conference]