

IF YOU READ THIS
YOU'LL READ
ANYTHING

Tom

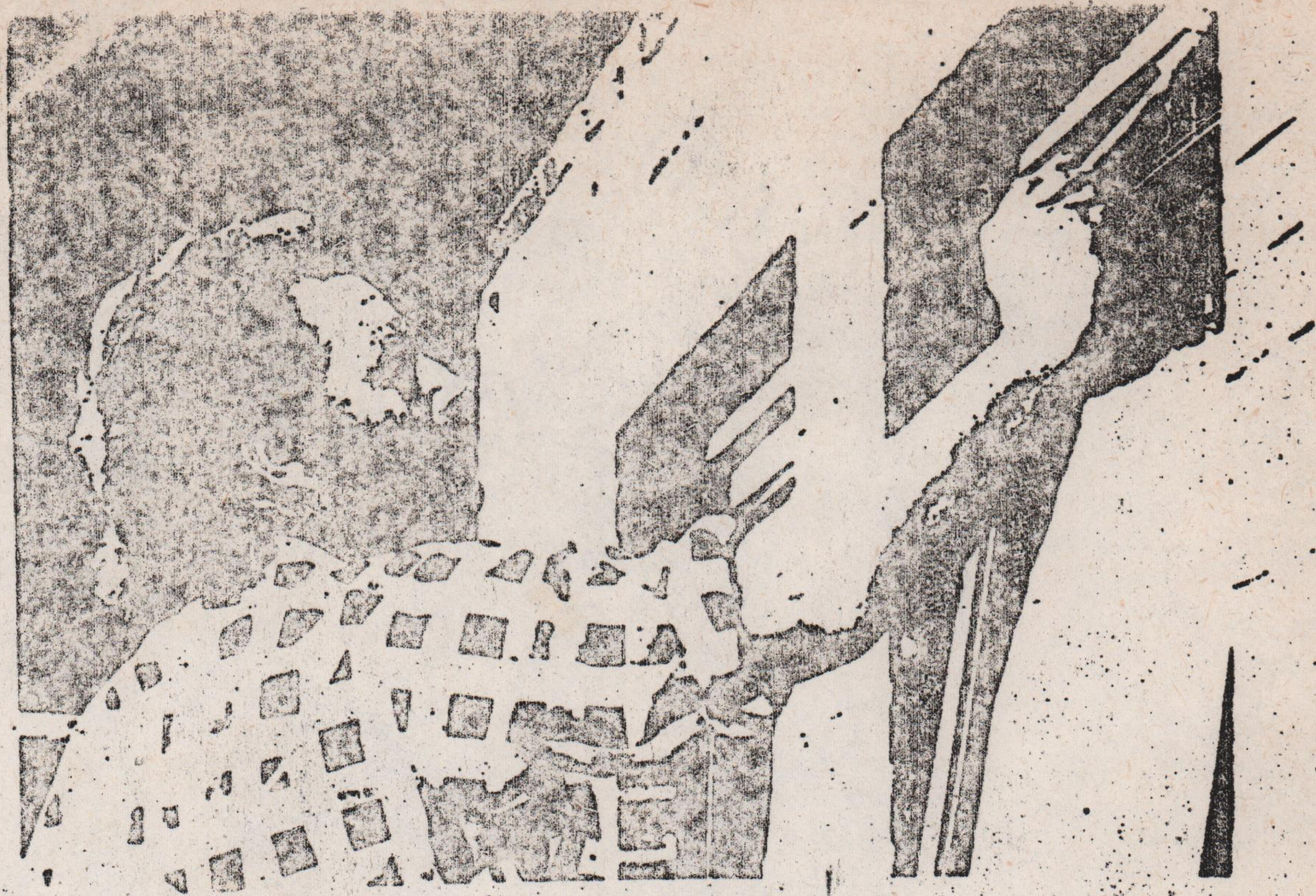
ARTISM - AN OBITUARY

1. The medieval artist was anonymous in the face of the unnameable creator.
2. Thousands of years of art went by before signatures appeared and names became known.
3. A name gives identity to the artist and his work.
4. Identification makes identification possible.
5. Identification makes authentication necessary.
6. Authentication makes originality the measure of artistic work.
7. You pay for a name when you pay for art.
8. The name of the artist, hence his identity, hence his life, becomes an art form.
- 8a. Only when the artist becomes recognizable through his work is he a recognized artist.
9. Depth involvement with an artists life and 'creative processes' force the artist to treat his public image as a product.
- 9a. The life of Beethoven is a best-seller.
- 9b. The lives of Marcel Duchamp and Salvador Dali are as 'important' as vehicles of their ideas as any work they have produced.
- 9c. What do the Rolling Stones have for breakfast?
- 9d. Dylan Thomas was so overtaken by the image of the artist that he became alcoholic and died of consumption. Do you appreciate his life's work?
- 9e. Same with Hendrix, Joplin etc.
10. Pseudonyms have at times protected^t the artist from the effects of his own name:--
- 10a. George Eliot, because he was a woman.
- 10b. Eric Blair/George Orwell, for obvious reasons.
- 10c. Marilyn Monroe; and it didn't do her much good.
11. Since photography and the mass-production of images, pseudonyms are no longer an effective insulation against^t 'exposure' unless you hide your face as well.
12. Collectivity has been used to dampen the shock-wave of the artists-image.
- 12a. Renaissance workshops provided an apprentice situation, where the identity of many artists was subsumed under the name of the master. It also protected the master from criticism.
- 12b. Orchestras and choirs are collective entities whose members are anonymous until the TV camera zooms in for a close-up and individual 'identities' emerge.
- 12c. The Bauhaus gave the advantage of the group image to the artists involved. It also represented some attempt at creative autonomy within a collective.
- 12d.
- 12d. The BBC Radiophonic Workshop (and its French equivalent ??) gave the artist complete anonymity other than inside the BBC - just a collective description, until people noticed the signature(!) tune of Dr. Who.... and individual composers emerged.
Of course, the technicians who do most of the work in production (of film, radio, television etc.) rarely get recognizance: similarly it is the 'artist' - pop musician, sculptor, filmmaker - who profits from work - workers in production are paid a pittance for creating 'landmarks' & 'masterpieces'.
- 12e. The Bolshoi Ballet did not name choreographers or put special insistence on 'lead' dancers until they came to the 'West' and were required to do so.
The artists thus named found they no longer could fit into the collectivity and had to leave the company, and often defect to the West.
(There is a whole history of the role and status of the artist in socialist conditions (Russia, China, Cuba etc.).

continued overleaf.....

* of course it is rather simplistic to characterise these 'collectives' - in institution, orchestras etc. - in this way unless we look at the power relations which determine their structure,....and which we want to change.....

- 12f. Outside of the advertising world, who knows the names of individuals who create campaigns. The Ad Agency is an anonymous collective, completely at the service of the various company images they portray.
- 12g. Andy Warhol has parodied this situation. Any number of people in the Factory could bring out stuff in his name (theoretically at least). The anomaly thus created is that his name, though 'writ in neon', is devalued. He completes the picture by appearing boring and superficial compared to the people around him.
13. At times there is much copying of styles and originality is no longer a yardstick. When later it becomes necessary to authenticate a work of Vermeer, say, to show its originality and hence its worth; the position of the art expert becomes vital to the whole art industry. Authentication is not confined, however, to the identification of masterpieces; it also takes on the role of deciding whether new works can be called art at all. This is called art criticism.
14. By choosing mass-produced imagery as his source, the pop artist moves the emphasis away from the creative process to the finished product. Thus by becoming a technician, can some integrity be maintained and the commodity that our art and imagination has become be shown more clearly.
15. When the critic said 'But anyone could have done it', the artist should have said 'Yes.'.
16. Just as the human image is an object for artists, the artist's own image becomes an art form.
- 16a. The artist must manage his public image as must a film star, a politician or a property speculator.
17. In the world of pop music, the group's name is the basis of its image. When a group wishes to avoid an image, it chooses a neutral word such as who:them:if. Sometimes a corporate image is chosen, such as Chicago Transit Authority, Pacific Gas and Electric, Quicksilver Messenger Service, to identify with the anonymous functions of a bureaucracy.
18. By avoiding poeise, these names do not avoid an image, they become new images.
- 18a. The visual artist who found a temporary alternative, was the pop artist Billy Apple, who painted apples. Identifying his image with the image he created? Wishing to be as ordinary as an apple?
- 18b. As with pop groups, when ordinariness is named, it becomes self-conscious and hence original.
19. Collectivity alone is no insulation against the artist becoming a fetish.
- 19a. Neither is pseudonymity (see 10).
20. Anonymity within a collective is the only way to remove the self-consciousness from the artistic process.
- 20a. Art as a specialism is ridiculous, and the concomitant Professional Identity of the artist equally ridiculous.
- 20b. The artist's self-consciousness and the image that the artist projects alienate the artist from the audience. Apart from ignoring art, the only way an audience can reply to the insult its name has become, is to be a critic and alienate the artist in return.



- 0c. The choices for a self-conscious artist are to either assume the image of an artist and do the things that artists are supposed to do; to stop creating or else renounce the uniqueness of his position by losing his identity.
1. The identification of an artist with his product means that anything unfamiliar undergoes great criticism, and it is the threat of such criticism which prevents many artists from experimentation.
 - 1a. Unknown artists have greater freedom to experiment with limited resources, yet the increase in resources which accompany exposure can hinder anything except repetition disguised as reinterpretation.
 - 1b. The realists have no problem about inspiration as their everyday-subject-matter is subject only to their technique. For example, Lichtenstein's realism consisted in displacing the actuality of the comicstrip via the medium of the art gallery.
 - 1c. For the reputed artist, any deviance which cannot be co-opted is immediately explained in terms of his personal life or mysterious philosophy. Change of medium or subject matter is the only validation for such an aberration.
 - 1d. To give equal exposure to all artists, known and unknown, can only liberate the famous from fame and the unknown from obscurity.
 2. In the context of collective anonymity, a work becomes worth less because it has no name.
 3. Artists desperately want insulation from their own image and are prepared to pay for anonymity, which has become a scarce commodity.
 4. Is a name such a sacrifice in order to re-establish contact with people and to stop calling them audience or artist?
 5. A corporate image is far easier to manage and control than a personal one. Any civil servant will tell you that.

mouth technology

n.b. These notes are additional to the first section of 'IF YOU READ THIS'. They were written from collective discussion during a particular historical period. It would be dishonest to have simply revised them etc.: what would be preferred is that they are seen as they originally appeared and be criticised on that basis. Many errors (of analysis, expression, proposal etc.) have been left as they are and we hope that this will encourage discussion and involvement. (though one or two phrasings and muddles have been changed).

9. The personality of the artist-worker as defined under artism reserves for him a special category of experience. The portrayal of the creative process (itself a distortion) as something intrinsic to that personality means that the life of the artist becomes indistinguishable from the product of his labour ('It's a Picasso!'). Of course this aspect of oppression is common to many other groups of workers, but perhaps we find in 'art' that the contradictions of this 'appearance of things' are much more 'out in the open' - indeed they contribute to the discussion and development of the art ideologies.

There are similarities between this (artist as genius/individual) and other characterisations (women as feminine, blacks as soulful) and we find that all oppressed groups tend to utilize these oppressive generalisations as a form of self-defence.

The self-determination and control over one's work which are part of these appearances for artists are of course illusory... artists are as much operating at the dictate of the market as any other worker: but what we can recognise is that they are appearances which many workers aspire towards.

In order to achieve and maintain any professional status, we must adopt the appropriate lifestyle. Just as the (moral) conduct of, say, a doctor is seen as the reflection of (his) professional integrity, then the entire lifestyle of the artist is the perpetual mirror of his artistic status: mutually contingent with the work in hand and in constant need of repair and regeneration.

This brand of alienation (of labour as well as racial or social identity) is regarded as almost biologically-determined: the natural genius of the nineteenth century conquers the dragons of technology and remains imprisoned in the mediaeval fantasy.

- 9a New information rarely emerges on the construction or production of a well-known (!) piece of music: new information is instead added in the form of new 'facts' about the life of the composers/producers. People who have never heard much of Beethoven music are mesmerised by accounts of his lifestyle, just as the love lives of Paris or Bloomsbury gain dominance over the social implications of the work produced there. The work also becomes somehow revitalised and 'relevant' despite its otherwise lack of current 'viability'. There is much more to the commercial propagation of nostalgia (for the past or the future) than simply questions of style or profit.

The work of the avant-garde is in the service of capitalism specifically due to its 're-revolutionary' nature.. Not only do they provide re-packaged commodities: often their apparent 'spontaneity' and so on disguises and attempts to deny the contradictions and dialectics of their relation with the status quo they appear to be working away from. A better form of ritual problem-solving (resolution of contradiction) would be difficult to find in contemporary culture. As such, the art-worker who fails to recognise and anticipate the determinant relations between work, identity, capital etc. and their subsequent contradictions and consequences and, more, fails to endeavour to gain control over these relations etc.: then that art-worker is committed to nothing but the isolation and alienation that divides him and his activity from the mass of the people.

12c Some degree of autonomy is permissible when artism seeks new forms through which to maintain control. The Bauhaus, in seeking to re-establish former artistic ideals, produced the appearance of autonomy in order to develop and sell its re-packaged ideology. Despite the appearance of changes in their relationships to the production process, the Bauhaus could never construct any other than reformulations of traditional relations between producer/producer/consumer/consumed. Nor could it develop any historical perspective outside of 'its own' problems and considerations. This has been the fate of all collective production that has developed under the repressive appreciation of the art-hierarchy.....

There has been no coherent theoretical practice related to the practice of cultural activity in terms of the interests of the working class (unless we identify a call for compulsory 'socialist realism' (the depiction of the working class as all male, all white, all manual etc involved in events which, according to trotsky, rarely took place)* as coherent simply because it is persistent. And the changes in recent years ('fringe' theatre and 'social' television) only testify that the appropriation of struggle in and through bourgeois representations has strengthened, rather than its negation.

The failure to develop relations between theory and other practice leaves theory the property solely of the revolutionary cognoscenti, and practice the empty and discouraging isolation of our daily lives.

Art is revolting! We must initiate discussion and action which will serve the interests and political impulses of the revolutionary class. We must define our work and our lives in relation to that class (rather than imposing our ideas of 'correct' practice and so on upon them, or remaining simply in propaganda service for isolated struggles.), and in that process determine a function for ourselves which will defend and strengthen us against the confusions of the current crisis.. To fail to commit ourselves to the struggles of oppressed peoples - in our work, our lives, our objectives, our understanding of our historicity - is to remain committed to the interests of our oppressors (We should also recognise and struggle against the way we oppress each other) Autonomy, individualism, the very necessities of change and experience are, under the ideologies of sexism, capitalism, artism, a nonsense.

12g The struggle against individualism (and eventually towards it!) is a difficult and contradictory problematic. We find often that the restricted areas of cultural activity (the theatres, artschools, etc.) and our entire cultural framework is geared around profit, exploitation, competition and professionalism: yet these are often the only areas where we can get together to share experience and skills. What is also important is to reconsider the way we learn to recognise 'culture' and 'creativity' we tend to have theories related to the art-historical (and therefore art-market) consensus on 'artistic questions'... how do we find a position on mass popular cultural activity. Can we simply apply abstract philosophical concepts and so on to what are untheorised cultural practices? How do we determine the difference between what is currently 'popular' (the object of mass consumption, mass spectacle) and what our project implies as this (i.e. in the interests of the working class, women, whatever group eventually identifies itself....)

*cant recollect the exact passage right now. if you really want to know contact the address below.

When 'culture' was, in pre-capitalist or revolutionary epochs, a non-specialised activity, an integral part of mass social relations: then it is clear that criticism/development of that work would come from the mass base which had 'stimulated' it. Its relation to the mode of production, technology etc. would be not one of mystification and distortion as it often is today (the attitude of most revolutionaries towards the use of media is a good example of this): criticism would be a social activity rather than the ossified and hierarchical specialism it has become...

Although one person may have been largely responsible for one 'task', one 'commodity' (and this is unlikely) - that work was nevertheless an expression of current social struggle and contradiction...not the reified professionalism typical of bourgeois reality (.. and of some revolutionary 'projects').

As this (unmediated by property or power relations: or by the interests of one class or group over another) it would be a manifestation of conscious social activity - social struggle itself) rather than the distorted and 'meaningful' expression of alienated and isolated 'individuals'. And of course, it would not be confined to what our society (in which everything is a commodity) would define as 'functional' objects: a conception only possible under capitalism where life itself is a commodity controlled, redistributed, reorganised by the interests of the ruling class.

The development of capitalism revolutionised all social relations ...and these were expressed in terms of property.. Matriarchy (the cornerstone of collective egalitarian society for thousands of years was brutalised into submission and extinction by the discovery of paternity and its use in the control of social resources.. Women were the first 'colonised', the first whose (re)productive activity was determined by the interests of the ascendent class (male power)... and were thus defined in this role.. The sexual division of labour, (the sexual division itself) characterises male hegemony and its development through capitalism.

Women became the 'other' along with other 'minoritised' groupings identified (correctly) as against the interests of the ruling class (gays against the nuclear family and the construction of bourgeois sexuality: non-whites against the imperialism of developing capital; children - against the property relations defined and justified by patriarchy, against 'socialisation')

Capitalism could not survive in any other than the patriarchal society: and the enslavement of the working-class takes place emotionally, sexually, psychically as well as economically (such categories themselves are, of course, constructions of class society) ; a revolution of 'social relation' would not be aimed at making people happy (!) sexually or economically just as it would not be aimed at making people necessarily 'happy' about 'work' or 'politics' or 'culture'.. (Critical analysis/activity around the nuclear family, its relation to repressive psychology, fascism etc. has only emerged with the self-activity of women and other 'minorities' against the interests of capital, male domination..)

To combat one of these aspects of oppression is no longer sufficient or realistic: it simply underlies (validates?) the divisions instituted from the determination of capital.. any revolutionary project identified in this way creates further divisions and confusions : the trade unionist who beats his wife (and it is usually he and his wife) is counter-revolutionary; so is the feminist artist who cashes in on the current art-market. (Though we can't simply look at this problem in a moralistic fashion: it has a political base and a political solution)

At this point in the music industry, the image bank was temporarily exhausted (the ruling class often finds itself in deep contradiction too!) It is then that we glimpse the true 'nature' of that industry as service industry dealing with its image ('form and content') in the same way that any progressive international company might (international socialism is rather behind on this question however). Like much of the service industry, its function is not simply a matter of productivity or profit: it has an ideological role, too. In this, it amplifies, reproduces and justifies dominant social relations: it reinforces and develops the fundamental characteristics which underlie the exploitation and (self-) oppression of the employed class: sexism, racism, ageism, chauvinism and so on.

Lack of control over the means of production is the basis of our powerlessness: much of the time we lack practical perspective on which to base strategies, methods. But this isn't just a question of 'getting the correct line' or 'improving the image of revolution': - it is a question of pursuing a practice which relates to theory in an ongoing and revolutionary way: that responds to the confusions and insecurities which we experience under capitalism and poses socialist methods to change them. / change our lives. -

The bourgeois model of social relations (its 'rationale') cannot be replaced and superseded by a prioritative series of 'strategies' revolving around a string of demands which are to be realised in some programmatic way (the nationalisation of the banks, the 'ownership' of the means of production which leave their essential role unchanged). Lack of control and self-determination for the mass of people corresponds to our lack of control over our bodies, resources, lives that we are subject to under capitalism.

A revolution in one part of our lives is empty without revolution in 'other' parts. Not only would such an advance define our struggle in terms of the fragmentation of everyday life under capitalism (home/work: personal/political; etc.): but what this perspective fails to recognise is the possibility that capitalism can appear to resolve contradictions, meet 'demands' etc. (with the co-operation of sections of the class), whilst its interests still dominate our lives. This isn't to say, discouragingly, that we are doomed to failure or that workers self-organisation around specific demands is futile and collaborative (any increase in our self-activity is crucial): - but we should never cease to develop self-criticism and learn to anticipate the shape of class struggle'. The endless sloganising of the left reduces questions of everyday life to a procedure which fits in neatly with the demands of capital. It is in abandoning this 'concretisation' of struggle (no accidental description!) that many of the 'vanguard' perspectives towards workers' autonomy (the women's liberation movement, the struggle of peoples against imperialism and racism etc. have been developed. It has been no accident that capital has been able to co-opt many revolutionary trends and developments for its own purposes. Whilst this has created new conditions of struggle (its incorporation of the labour movement; its control of 'pressure' groups and many areas of social struggle) which we must seek to understand and supersede, we must also recognise what this implies for our conception of revolutionary change. The mechanisms that prevent individuals from engaging themselves against capital are material forces perhaps more deeply-entrenched than specific circumstance: leaving these mechanisms unchallenged and misunderstood (sexism, the work ethic insecurity etc.) is exactly what capitalism does not do. Dominant ideology prescribes social interaction beyond the negotiating tables of trades unions-management: and the definition of 'workers' (and so on) which is beloved of the left contains struggle, controls people more effectively perhaps than any of capital's representations.

Political autonomy should not be represented as another brand of the commodity permutations available on the ideological 'free market'. No should the revolutionary perspective exclude examination of the oppositional forms (of organisational structure, representation, right through to 'literacy'/'film' etc.) that are thrown up, beyond expediency, as methodologically urgent by revolutionary struggle.....

(the debate about revolutionary film is perhaps the most advanced right now, perhaps because the dominant ideological 'vehicles' - for want of a better description - are both clearly institutionalised and more evidently in crisis :-- Hollywood and so on.)

It should be obvious that bourgeois cultural modes don't oppress (or conceal and diffuse antagonisms) simply because they invariably involve happy endings and so on. It is not a question of appropriating cinematic facilities for and by socialists. Beyond topicality, urgency and so on, we ought never simply re-employ dominant cultural modes in this way. Pop music (like cinema etc.) creates a certain space which the 'consumer' fits into (and validates). We must look beyond the question of 'content' (about eliminating 'sexism'/'racism') and its 'replacement' (socialist 'message'/'feminist 'rock' and so on) to a total restructuring of this 'space'.

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Duchamp had already demonstrated that any object became 'art' by being placed in the 'art situation' (and people become objects in the same way). Conceptual artists threw away much of the image and the object, revealing (inadvertently) that art, in its marginality under capitalism, had superseded the necessity of producing commodities: its main thrust is, in an ideological sense, beyond 'task'. Unfortunately, most of these artists, being hardly scientific, and certainly not revolutionaries, didn't follow through the implications of their realisation. Instead of tackling the contradictions which had been exposed somewhat, many became (surprise surprise) 'theoreticians' or spend their time 'producing nothing' and being interviewed for their trouble. Some even market their lack of identity (Gilbert and George), behaving 'anonymously', performing in 'alienation' pieces, THEATRICALISED STRUGGLE. Having revealed the surface of the commodity spectacle, such artists simply scrape away at it for a living (other artists, admittedly, make their money being 'political') implying 'deeper' meanings and so on...(yawn, yawn).

THIS DOCUMENT IS A PROBE TO ANYONE WHO FEELS THAT, NOT ONLY HAVE QUESTIONS OF CULTURE BEEN LEFT UNTOUCHED FROM A REVOLUTIONARY POINT OF VIEW FOR TOO LONG, BUT ALSO THAT, WHEN THEY HAVE BEEN, IT HAS BEEN IN A REMOVED, ABSTRACT FASHION BY PROFESSIONAL 'ARTISTS'. WE NEED TO INITIATE JOINT DISCUSSION JOINT ACTION WHICH WILL REINTEGRATE OUR ENERGY INTO THE REVOLUTIONARY STRUGGLE, REDEFINE OUR ACTIVITY (THEORETICAL OR NOT) WITH THIS STRUGGLE, CHANGING STRUGGLE ITSELF. WE NEED TO CONSTRUCT A CONSCIOUS PROJECT TO OVERCOME THE SPECIALISATIONS AND DIVISIONS FOSTERED BY CAPITAL ('POLITICAL'/'CULTURAL'/'PERSONAL' etc.) TO STEAL BACK CONTROL OF EVERYDAY LIFE! Please send comments, contributions etc. to mouthtechnology (a provisional 'name') 58 burford road nottingham. tel 0602 76410.

*The use of 'HIM'/'HIS'/'HE' throughout most of this piece has been intentional. 'Art' is the capitalist appropriation of creative production (justifying non-creative productivity): and the determining of all relations to meet the ideological, Economic and cultural needs of the ruling class. Artist, artobject, critic, audience are the consequent social relations and their manifestations.

WOMEN have been systematically excluded from all productive processes under the period of the patriarchal family (and its many reconstitutions). This with the exception of tasks etc. which are part and parcel of their oppression (mother, wife, heterosexual) and which structurally justify their exclusion. Even at times of dire economic crisis (when there were I million 'jobs' vacant in pre-war Germany for example) the ideological necessity of keeping women in their place often dictates state policy (not without its contradictions!) Under capitalism, this serves the ruling class and guarantees their survival. Art is no exception.

Other ideological constraints have developed to intensify and justify this oppression: permeating the consciousness of even 'the most committed revolutionary' (the competitiveness involved in 'fighting the bourgeoisie is legendary).

One of the roles of this 'art' under late capitalism has to underline and legitimise 'personal'/'spiritual'/'private' (and 'erotic') experience. Especially since the introduction of economy-size psychoanalysis to 'calm the troubles brow' of the uneasy proletarian.

The aesthetic has been constructed in this way to preclude collective production/perception/criticism. Mass cultural activity (football matches, festivals) take place in prescribed areas at arranged times...a sort of mass psychotherapy with superstars. All this augments the socialisation of the proto-bourgeois individual.

Although there appears to have been, historically, some 'democratisation' of artistic practice (they appear to cross class lines) they operate like other growth industries (suicide, madness,) in resolving quite made contradictions in an individual way. The process operates solely at the level of representation, of appearances. Democratisation represents control over our life just as 'improved industrial relations' represents self-management and collective responsibility. (Compare 'audience participation' to 'worker participation' if you're feeling optimistic). Political and artistic professionalism are cog and screw in the same oppressive ideology. Women have been excluded from the roles of critic, artist just as they have been role away from the opportunity to become doctors, lawyers, chefs etc. (and although they perform these functions unpaid and unrecognised in the home). The answer is not, of course, that women should simply take on these functions in an uncritical way (where men left off, so to speak). What women's liberation implies is the superceding of these functions, and not their proliferation. The entry of women into the workforce should not be seen in some rigid programmatic way: nor should other strategies (Wages for Housework, a ridiculous formula) be welcomed (they simply re-employ capitals rationale -- MONEY = POWER -- and thus cripple women's revolutionary energy).

An understanding of feminism is a crucial element in our 'work' against capitalism, artism, race- class and male- domination. This is not to say that we should accept as conclusive any positions reached by feminists (the return to matriarchy for instance) but we should recognise their implications (the critique of our conception of class and struggle posed by radical feminism for example).

We shouldn't make the fatal mistake of 'appropriating' feminism into the structures of traditional revolutionary perspectives. This has already occurred (ranging from increasing female membership of left groups to shortcutting our way to a critique of

psychoanalysis (without working out its relevance)).

Wages for Housework have drawn on incredible support from the womens, gay and 'unaligned' revolutionary movements largely because they represent a response to everyday scarcity (of money, of power, of direction and so on). Capitalism is quite content to 'have' women agitating around impossible demands which reduce vital perspectives (the struggle against work) to slogans...and which even if realised would consolidate and reinforce the central core of womens' oppression.

Of course the reasons why such a struggle has literally taken off don't just lie in incredible media-coverage...there are many characteristics of revolutionary organisations which themselves are not beyond criticism....in the first draft of this paper we began a critique of sectarianism, but to develop that would take pages and pages of debate which possibly would interest no-one (we began to lose interest ourselves).

Perhaps we should leave it here and hope that, thrown within a broader context, this discussion will broaden and be seen to be the concern of all revolutionary groups/people.

Most of our present activity is around film practice: another paper sketches the beginnings of the development of 'revolutionary film practice' along revolutionary lines (for a change).....We don't see any of these activities in opposition to each other theoretically (though resources, times of meetings, energy etc. invariably does dictate a bit of separation) nor do we see that our work should be seen as 'our work' (then why do we call it that?)

Lastly, in writing this paper, amending it through experience of struggle, we hope that we don't fall into the trap of prescribing debate, of setting out 'what should be the concern of every young revolutionary today'.

Perhaps your contributions will alter the whole perspective?

CULTURE IS THE ACCUMULATION OF DESIRE
REPRESSED BY THE DESIRE FOR ACCUMULATION.

EVERY MOMENT A LIVING MOMENT
EVERY TIME A WANTED TIME.

(it would perhaps help if criticisms specific to the text should be set out like the text; i.e. corresponding to the numbers of the starting article (ARTISM AN OBITUARY)).....

SPACE TO THINK

continued overleaf