ELASTICITY AT HOME!

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Texts & Images 1976–2019

1. GRENSVOORWAARDEN – BOUNDARY CONDITIONS

NURSING ACTIVITIES, DIRECT
:
PULVERIZE
·
ABILITY TO INTERNAL (INVISIBLE)
SELF-ORGANISATION
:
ANALYSIS OF EXTRA-PHYSICAL ACIDS
DENUDES RADIATION-SHOCK-FRONT.
(THE ARTIST'S LIFE AS CONTEMPORARY
UTOPIA BECOMES DYSTOPIA AND FACES
PARALLELISMS)

1. Abstract concepts

: I can hang a lot of content on them: explanations, reasonings, starting points, and directions. But things only are themselves, only mean themselves, and there is not one word that is able to equal the reality of what the thing is in itself. When I show my work it is often in the form of an installation, a fixed interior without people. This as a result of

2. logical reasoning

ending in a structuralized construction wherein all the elements receive a very precise place and meaning. It is the reason why several of these elements (object, text, film), when looked upon for the first time in this mentally aestheticized environment, loose their status as an autonomous artifact. They became locked up in a structuralizing principle. Object, text and film became part of a completed, well-thought out whole. In an authoritarian manner, the custom made logic claims their reason of existence; the spectator experiences a symphony rather than an exhibition with the right images. This has an effect which makes us

3. analyse

Not every artwork has to become a product.

4. Process

of future and evolution creates new contexts relentlessly. Nothing can prevent whether something is immanent commercial or can be. In the bedding namely of a constantly moving creative self-organisation each logic becomes time- and place-bound. Indebted to the time of day when things are being made and shown, the so-called self-organisation is place-bound because every result is a consequence of interaction with an environment, with the limits and advantages of the physical space that was given or claimed (art space, alternative space, museum...). This process can work as a

5. telescope

to detect content. As an artform an installation is a mind map. An installation works the same as the picture of an interior without any people in it. Like it would be featured in a magazine, for instance. An interior without any rubbish, where everything is in its place and in order; it starts to function as a mandala, a swastika in peace, a clock without hands. Around this given thing you can circle, in orbit. As a satellite you mentally circle around the possibilities of this orchestrated space. Around these states as effects, as views, as possibilities. Because in this interior in which one is supposed to live, the intention is to redescend into it, to land. To go deeper into matter, in what it means to be human.

6. Instrument.

a. Can a picture be impartial?
Is a picture always a concept, or are we in principle only interested in pictures when they become/became concepts? We expect a picture to become a concept, an instrument, this is the only way we can contain it, and it has its right to exist. With each picture comes a classification. Existing already, or not yet. A not yet existing classification feels like a longing. This longing is very catchy and is craving for the new.
b. Possibility:
a picture that became an instrument classifies itself by splitting into equal parts.
The precision of the number is important to bring its meanings to light. When the parts, for instance, are artefacts, the first ones will become astatement, the second and its followers will form a history, and the last one will function as a synthesis. This leads to

7. expertise.

c. Conversation
The artist-expert: “Maintenance of a certain kind of clandestinity is suggested, because of integrity and mental emptiness, being relative in itself as being an illusion. Quasi-

8. simulation

of an unreality, though this hides a degree of hypocrisy, because complete invisibility is not what we want for too long. In particular it is important to be noticed, in a quasi-objective manner, for the importance of achieved work. Work that in its uniqueness, apart from being good or bad, has its importance in the growth of a landscape that above all has to be kept multi-interpretable. And as such has to be present in the public domain, thanks to an alert and neutral involvement of what is called “the field”. Aging artist: “The interesting thing about problems is that in treating them, whether they are solved or not, lies the essence of what we call ‘life‘. Are we talking about simulated life then? This talks about

9. industrial states

of each life on its own and that of everything living and moving and existing and that there is something such as ‘progress‘. (Assuming that each life contains a certain kind of industry based on mechanically, automated acts).” 26-year artist: on teaching methods and clarity on the

10. Impulse-programme.

Question: why is a teaching method that leads to problem-solving not lastingly useful?
Answer: because in the mind of the alerts, every next issue that cannot be solved in the same manner, attacks the system. A solution only becomes accepted when a full logical universe can be attached to it. And when I say now that it is possible, yes eligible, to set each fresh problem in a new world, from within. The innate influence of setting and education takes care of an externally controllable and clear line in the problem-solving method of a particular individual. Of course on the condition that this individual stays true to itself: permanent, stubborn, integer and consistent.

11. Toy.

This female artist: “I am not looking for depth. I crave surface, away from ‘depth’. The subconscious, isn’t that a fabrication? Especially taking into account the existence of a subconscious provides many convenient shortcuts for the restless. Playing with a replica of reality, that’s what they want. It’s not always about getting somewhere as quickly as possible. However, things can be skipped when identical situations have already occurred. Never doing the same thing twice is good for the soul. The human in origin is mainly deep and dark. Chaos is commonly called depth and craves theory-building. This concept provides convenient realities and supports many stories that we have learned to live with and that can be resisted.” Nowadays, only a double point of view makes sense. Revisit things and de-duplicate your vision. The result gives

12. biological components.

a. Points of view become plural.
The world seen from one entity, the I-person, is not a world but a point of view. Which is the same as standing still, occupying reality. Let’s not think like that anymore. That has been done. Exhausted. Poor. Poor. At all levels and replaceable at all times. It is negligible and contestable from now on. It incites fruitless opposition and it playfully disguises itself in aggressivity. This is false, warped, pernicious. Life is not just play. And hate is not love.
b. Wishful thinking becomes people.
Does that which is desired to be there (time-forward) get a mode of existence, a face, a form adapted to the thinking that goes into it, then that something becomes a biological component, human, anthropomorphic. This allows us to think that it can be controlled. Which, of course, is true within the thinking space of the person who invented the solution for himself. It looks like a human being, it represents an ideal and it can turn into a scapegoat if necessary. Add to this the fact that one can easily explain the reality of such a person to others. Actually, this insight gives a solution that simplifies much in situations of living and not living, doing and not doing. Human thought talks itself into believing that there is a need for similar simplifications. This ultimately has to do with domination, in the bed of the stream of time.

13. Parallelisms

are tempting.
c. Content becomes sacred.
Content is what we relate to as human beings. The whole body relates to content at the moment of confrontation with a previously unseen scene, object, or work of art, featuring new information. The body opens up, automatically, instantaneously. That is what is called emotion, or empathy with a new fact. And again, parallelism. This can be addictive, and that is what drives us to idolatry and dependence on persons or bodies that provide it. Putting that into words becomes taboo. In the discussion of the subject that offers the aforementioned content, there is always talk about something else: structure, surface, environment, standardised scales of values that are tiring and distracting, and above all, confusing. Because content is private. We should keep it to ourselves. Seems also

14. irrelevant

for third parties. Or perhaps it is: we live in such a semi-conscious state that it is impossible for us to come into contact with content, the essence of what is important, on an intellectual level. Perhaps we don’t want to, because then we come face to face with our integrity, or lack thereof. Content is sacred and that which makes the world move.

15. Brain. Intern.

Are you sure that people are present in your being? The circumstances, that is what one is in, and somehow the people + the things are only part of the circumstance. The only constant is me, my functions, according to body + mind, and the fact that there is a circumstance that influences and/or allows what I do on this day. In any case, contact is an exchange of energy. When you are tired and withdrawn, you remain invisible and unusable, as an energy supply and exchange. 46-year-old artist: “The act of drawing is a movement that leads to the word. The thoughts come to me through doing. Not the other way round. The issue is to create those conditions in which the right things can be done.”

16. Complex systems.

66-year-old artist: “Making art is doing something in which rules emerge as the end approaches. In other words, when something is finished, the rules are there, and the game is over. The same game is never played the same way again. There is the next game that is related to the previous one, but each time it is an extension, parallel, diametrical, back to base, and in all directions. In these games, there is no winning, not in the strict sense. All that remains is something that gives meaning and that makes the species evolve. It is minimal, it can be revolutionary, but it can also be reactionary. It can be fierce, but also very tender. It can be light and it can be very heavy. Adding qualities is done by contextualising, by connecting with others, or with situations. Which can create new kinds of situations, at best.” 67-year-old artist: “It’s like pawns in a chess game: the objects (the works of art) are no longer meaningful in themselves. They only matter as values to represent the whole of a game, like the signs in a language. The objects subjected to such treatment are stripped to the value of a sign, their expressive meaning is empty, stripped of their very own core that refers to the why of their existence. To be relegated to elements of yet another discourse whose rule narrows itself to the closedness of agreements / fears / constructions / escape routes. Those who speak in such a discourse flee from questions. And imagine themselves the masters of an imperialistic net of superstructures that shapes everyday reality. We are part of that from which we were created. We are a split-off, another manifestation. We are our environment in a derived form. That is why the brain as it works is perfect.” We are also

17. thermodynamical.

The circumstances, that is where one finds oneself, and somehow the people + the things are only part of the circumstance. The only constant is me, my functions, according to body + mind, and the fact that there is a circumstance that influences and/or allows what I am going to do on this day. Collage, montage, manipulation, indoctrination, information. These five words sum up the twentieth century for me. These five words defined me, born in 1951. Also their enumeration, and interchangeability. Brainwashing, education, upbringing, for me it has always been the same thing. As a human being, I find it a challenge and my task to undergo and use all this with open eyes.

18. Non-equilibrium.

The world is a given that existed before I was there, and that will continue to exist when I am gone. For a certain period of time, one can use the available infrastructures, contribute to their development, maintain them, and pay for them in various ways, such as taxes. While living, I see these infrastructures evolve, crumble and change. As a young person, it feels as if these structures are there to please you, to make you live. Already during my lifetime, I experience that we are there to maintain those structures and to pass them on. In the beginning we are that world ourselves, then comes the illusion of control. Then the view of the enormity of the whole movement going forward.

19. Waves of activation

Throughout the ages, people remain people. Only their clothes are different, along with the instruments/objects they use. Which in fact reflect their inner selves. In the arrangement of the interiors in which they live, the objects determine what it is about, what must be perpetuated.

20. Connectionist.

In the pool of phenomena that come and go, the eye of consciousness is pleasantly surprised when structures, regularities and sequences appear. Attention and love emerge. The eye that pays attention is restful, and rejoices in coincidences. In the process, supported phenomena strengthen their own effects, becoming more powerful and remaining more stable than the rest; they form groups and multiply. And they also start to communicate with similar phenomena. In case of need, they automatically de-duplicate, for example, in case of great sorrow and in the past, in the Garden of Eden.

21. Networks.

In my opinion, space and time do not exist, only matter exists in many forms, solid, liquid, gas, radiation, vibration, and in contrast to this, non-existence, also as a form and in many ways. When one abstracts from the medium in which it manifests itself, an image is an omnipresent expression of non-existence.

22. Knowledge.

It is the multiplicity of occurrences, the dividing principle, that I would like to call the Fifth Force. The attraction to and unbridled affection for this force makes people believe in a god, in gods and in “God”. A difficult principle because we humans are part of it. That is why we say we believe in ourselves when we are “doing good”.

23. Head.

The artistically innovative image is an experience. For they who see. An experience, and no more than that. An experience, then, that has mostly been searched for voluntarily. In a gallery or a museum or a book, where the contemplation of certain images offers a meta-state, a softening, an aesthetic/ethical awareness. Actually, that is and remains too harmless, too gratuitous. What impact does something like that have in the end? If you make unpredictable things, not according to the laws of the moment, the impact is even less than zero. Because those images only get the support they deserve after a long delay. Not that it is about impact alone, but we spend our time in a delimited reality, namely human life. Where you stand for certain convictions as an identity. And you communicate these, in order to test them and disagree about them. Or to find common ground in response to what you have brought into the world, in search of understanding, with the possibility of developing together, of making connections. If you are ignored or cannot exchange questions and decisions on a serious intellectual level, what is the point of all that work? Is it enough that people can use your artefacts in the future, as a coat rack, to hang their ideas on, without you being able to be there yourself?

24. Domain

I am going to publish my texts and add my images to them. It is not that I am now suddenly reducing the images I have already created to illustrations and side effects of thoughts. On the contrary, those images that came to a standstill in my creative process are the realisation of what never came to mind. And as such, they can be given a further expression in words and texts. Ideas, through written language, work more radically in the here and now. Because the conscious surface of thought in 2019 relates more practically to this technology.

2. HET GEHEEL WORDT UITGEROKKEN — INTEGRAL IS EXTENDED

NURSING CARE + TIMING
:
DISSOLVE
·
THERMODYNAMICS
:
THANKS TO FATTY ACIDS AND STEROIDS
OF THE NERVOUS SYSTEM, SHOCKWAVES
EVOLVE TOWARDS MAGNETOPAUSE. WHEREOUT
OF COURSE ENCAPSULATING SUPPRESSION
DEVELOPS, OFF AND ON.

25. Rules of thumb

The task is to build a harmonious society in our inner world. To every moment its fruit. We are convinced of the correctness of a given course by the pleasant points of contact with the surroundings. The coincidences to be accepted, stripped of any mysterious distracting mechanism, are the dialogue with the living subjects. It is the dialogue with the materials, the elements, the time, the unity, the connection, the Fifth Force.
(19–02–90)

26. Ticking in.

I, as an artist, can only partly refer to and follow the examples of the past, because they belong to the time of the structural game of survival between male power and female strength. The fullness of woman, socially torn apart into an incompleteness to be supplemented, considers in a confused way the slow and irrelevant “reunification”. What a vain attempt to create a mirror image, there where connection must be as unmistakable as inevitable. Through an artificial network of behaviours, tolerating present and perceived similarities, the masculine wants to manifest itself as a separate entity. A process that reached its saturation point. The whole thing rests solely on the pillars of self–deception and blind fanaticism. Against one’s better judgement, the mess becomes more and more indistinguishable; the artificiality with which waste is created is unforgivable. An apparently unstoppable movement continues to give birth to ballast. By splitting and duplicating, pleasant globals are divided into usable and unusable, because control and domination thrive best in a climate of systematically delimited, orderly, politically and economically inhibited evolution. All this happens at the expense of depth and coherence. The fact that these two concepts nurture an inner necessity, ensuring the health of the individual and the community, seems to be of no importance. As a metaphor for the cement that attempts to reunify the parts, under many forms, I propose the Fifth Force. By this I mean the force that keeps the whole in motion, and also the force that was its origin. If one adds to this the insight connected with it, one obtains the threefold nature of the “Fifth Force”.
(28–02–90)

27. Ten thousands

Give me laws, so that I may break them.
Punish me, so that I can trample — on one side — on the other. Always back, again and again.
Until there are numbers.
(22–10–88)
Hardly is there any awareness of the real condition in which our person finds itself.
Habits run their course on the marginal side of the determining organs. They control every second of every living individual.
While our person (the I) is generally speaking, and erroneously, evolving towards an unprecedented egocentrism of the most superficial kind, this ‘I’ needs to be reminded that, despite the above–mentioned observation, it is constantly pressed up against ‘the other’; for everyone’s destiny is everyone’s destiny.
(31–10–88)

28. Learning situations

Before I began to “think”, I knew neither honour nor greed nor lust. These things one must learn. In order not to be trampled underfoot. At the expense of pride and self–assurance, one learns to live on in the service of life. Absurdity becomes your portion, and the awareness of the finiteness of things means desperation.
(21–11–82)
As you grow older, what you maintain best grows; the rest flourishes, stagnates, dies. Within, one turns back to chaos. The linear exclusivity of lists and regulations flattens itself against you like a parallel world, you cherish it as the railing between yourself and the abyss called “outside”.
(25–10–89)
To make art is to look for new methods. Methods of making and thinking. This — this searching — has nothing to do with willpower. One feels bad. Problems with everything that is un–good can hardly be endured.
Positive becomes negative and vice versa. If negativities did not tend to accumulate and escalate, no evolution would be possible.
(18–06–19)

29. Absurdity

Every problem can only take a limited number of pros and cons. Probably in proportion to the importance of the problem. This limit determines the point at which the problem becomes absurd in the context of the surrounding propositions, after which it dissolves itself and nothing remains.
(16–03–90)

30. Common Sense

The more one is involved in intellectual matters, the more difficult it becomes to see parenthood as a matter of course, let alone as a vocation. Advanced intellectualism prevents immediate offspring, which can actually be seen as a safety system: excessive intellectualism is in some ways a sickness. A malady that can best only affect the individual concerned and is preferably not passed on in the family.
(20–10–85)

31. Structure

The male thought creates order while its preference relegates the rest to disapproval. Given its general changeability, the thought in question is particularly bound to time and place, for it focuses on one point and provokes only excellence and specialisation. It is a foothold for the others, which explains its popularity, and which will be its downfall if it does not renounce short–sightedness just to set chaos against itself. For there is also the combination that generates combinations in a constructive sense, which is more desirable for our mental future.
(28–07–82)
The next force: searching inside myself and outside myself for a structure, a secret code that can give meaning and coherence to the thoughts that come and flow, I have stranded on the truth that out–of–controlness is best shown in its naked form. The rest is adaptation to history, ambiguous, reversible, and in fact dishonest. In the unpredictability of the contact points, formed by consciously used elements in a function, the essence of a creative moment unfolds. More do I not want to add to the rest.
(23–05–89)

32. Visual images

It is so that the colours and the colour planes in themselves fight with the figurative, the drawn or not drawn, with that which cannot be overlooked as a structure.
(03–03–85)
The visible is there without a connection to language. The word is needed to turn a feeling, seemingly absurd, into a communicable emotion.
(22–09–90)

33. World–knowledge

With my work, I want to drive the human soul back to itself. A return to the inside that feeds a deep urge to unite with everything else that lives, to accept equality as power and strength.
(28–03–89)

34. Translation system

Working on waste, with waste, inspires me. “Waste” can be both material and spiritual. Then there is the line as a link between drawing and writing. And the effect of colour fields on the human organism, the physical presence of the amount of visible material, the consequence of its presence, together with what it evokes, and the combinations of all these different elements among themselves.
(19–07–82)
I think it is enough to initiate a new creative system. The rest is for others to do. My task is not to strip one element to the bone.
My strength lies in surface connections and, uncontrollably, sometimes in the middle and lower connections. For it is only the surface that endures my controlled inputs. The result is a direct consequence of an intuitive emphasis on waves of influence.
(05–11–83)

35. Text

I want to capture images, but with the distance of a printing process. The whole of an installation functions as an organ of individuality that I set in motion by means of imaginary strokes. Tempered light, on the chair and relaxed, regular and deep breathing. The posture of the human body in relation to imagery is to be studied. The directions of your movements are highly interesting. And then there are the suggestive and relationship–evoking impulses that arise from seeing and understanding texts in different languages.
(28–05–82)

36. Acquiring knowledge

A certain choice is always made in function of a subjective starting point or target. This is a limiting factor in terms of creativity. If one ends up in such a situation, it is desirable to avoid the pitfall by carrying out the various solution options with the same care as if they were all the best solutions. In this way, the results obtained are optimally satisfactory both to the performer and the observer. One is not left with annoying questions and there is the possibility to take a step forward on the spot.
(14–07–85)
When presenting self–invented things and situations to third parties, one cannot directly influence their perception. Only the beliefs of the spectators in question are affected. Thus, perceptions can be manipulated.
(16–07–88)

37. Biology

When one is young, one is fresh and cherishes the impression that every creative act emerges only from the I–person. After contact with analogous spirits and life tout court, one discovers that many think the same way as you do. The mighty machine that is the community tried to swallow you up, whirling and intoxicating. For the slow, steady progress, a normalising force lurks in the offer of connection points and numbing encapsulations to recover what is new as quickly as possible. The individual only matters in function of this slippery mass. An unsavoury idea.
(07–12–84)
After erupting from a deep conviction, I pave the way to finally do the opposite. In other words, every deep conviction, every profound disapproval,

every preference, is an unfreedom that has to be avenged with counter-deeds.
(08-12-88)

38. Synthetise

An opinion in the media consists of words and sentences cast in fluctuating clusters of meaning. In contemporary compositions of meaning, these opinions play off old platitudes and new thoughts against each other.
(04-09-19)

39. Forest

Should the artist be creative for the sake of one's sanity? Scientists who call the creative act novelty-seeking, claim that artists are addicted to the euphoria following the moment of creating something out of nothing. Brains produce opiates and intoxicating substances during a eureka moment, after making new connections and fresh insights. Artists and scientists, clergymen and other outsiders experience this. At the root of the urge to create lies the biological need for evolution in tangible form. Always taking small steps further, by finding more correct, more extreme, more beautiful solutions.
(17-10-12)

40. Limits

The form is the self-discipline of content. Each content requires a specific form. If the form is not elaborated properly, the content loses value. No content without form and no content without form. The content has the flexibility of water that adapts to the container it is poured into. The usefulness of the content also depends on the nature of the form.
(18-07-90)

41. Consistent

By examining knowledge systems and relating them to each other, I try to develop a positive mental state for myself. In this way, I can resist the omnipresent chaos of everyday life.
I work with various media, but remain first and foremost she who draws. Drawing is a form of understanding, making observations non-complex.
(26-11-98)

42. Deduction

Art is a human phenomenon that favours progress. Art makes use of languages for this purpose. Art itself is not communication; contact takes place during the display of art, during its second and possibly subsequent lives. The special thing about artists is that they generate meaning by making changes to the appearance of concrete matter. One must assume that as many hunches and desires of the moment as possible are followed, desires in terms of subject, format, medium, material and content. It is the same as taking advantage daily of the freedom and the emptiness created to occupy oneself with what one wants to occupy oneself with at that moment. Social commitments and pseudo-duties often stifle the autonomy of space and time needed to be creative.
(28-04-10)

43. Classic

The relation time-space exists. If we separate the elements from their relationship, they disappear into thin air. The thing relationship is the essence of what we are. Every contemplation is guided by a network of relations, i.e. by the individual in its context. The fact that in your dreams you have experiences that are not time-bound, that only happen years later in real life, has to do with the absence of classical physical space in consciousness. Consciousness is able to see experiences that physically happen later in time as now. The connection of consciousness to the determination of physical space falls away during sleep, so that the space-time relation also changes shape and becomes purely a relation to consciousness, which is then experience in itself, without context. Can it then be said that some experiences are just already there, as possibilities, independent of presence and that it is only the time-space relation that makes them life?
(23-09-03)

44. Idealizations

You have the Third World, the fourth dimension, and there is the Fifth Force. That Fifth Force, that is a potentiality present in the brains of all thinkers. Also, the Fifth Force is Europe.
(19-30-83)
Around 3500 BC the brain developed, together with death worship and art. Intelligence arose where collectivity arose. People were forced to show solidarity, forced to be kind, they had to resign themselves to equality. Art is the rendering of an ideology.
(19-10-89)

45. Not absolute

Give me a structure + limitations and I will produce one thing after another. Starting from one image, making many works, trying out the plurality of possibilities and showing them side by side. Making no choices in that last phase. Overthrowing the unique masterpiece.
To pervert evolution by uniting different solutions in one field of vision. These works, as a totality, reflect on the present era and how images can be non-normative ways of thinking. This is about plurification, repetition, de-duplication, simultaneity, reflection within one's own image, within one's own possibilities.
(09-03-06)

46. Accurate

Every image that we retinally experience as "now" is the fusion of what we saw just before and what we are seeing right now. In this way we can see film-animated images in flowing movements. When one transfers this operation to the mental field, one can understand where notions of knowledge and purpose arise.

47. Generalization

The line, the first dimension, is the father; the plane, the second dimension, is the son; the body, the third dimension, is the spirit, time; and the fourth dimension, is god.
(02-10-90)

48. Observations

My Sex & Technology Project "Moral Rearmament" (1995-2015) had the subtitle Elasticity at Home! I called myself "HeadNurse" and systematically reused sensual female images from the nude press up until the Sexual Revolution. By means of beauty, I brought uncomfortable subjects to the surface.
I wanted to offer new constructions of thought for a better world. Connections had to be made between all aspects of society, to restore old relationships. The philosophical, the social, the economic and the art-historical have suffered from fragmentation for centuries, and this can be reversed. I tried out different processes within the rules of this project. Working in a focused and structured way, I created works that automatically became both a reflection and a critique, independent of predestination. In this way, cultural-historical value created itself outside of the maker.
(30-08-19)

3. DE VEREISTE FINESSE – THE REQUIRED PARTICULAR

NURSING NEEDS
:
DISTILL
·
ORDERING WITHIN SYSTEMS IN STATE OF NON-EQUILIBRIUM
:
TRYING OUT WAYS OF INCUBATION TO MEASURE SPATIAL TENSION

49. Imperfect

There is nothing wrong with brotherhoods. Fraternities are there to intercept the eternity principle in all its bottomlessness. It serves as an alternative to nihilism. Uprooted as we are, every human being yearns for reassurance in a nest of like-minded souls: forging bonds! These shadow-worlds provide instructions for the initiated. It must look like a conspiracy. Forming outsiders is also a survival mechanism. “We against the rest” creates strength, gives power and motivation. And that, after all, is what we need to wear ourselves out with dignity.
(12-05-89)

50. Ungrounded

Duality as a principle finds its origin in the fact that everything that is, at the same time stands outside itself and is itself. The big challenge is to link things to an action. Einstein says: God does not play dice. No, Alfred, God is the dice and detects the game, after which things allow themselves to evolve by trial and error. But is that then the theory of evolution?
(17-02-06)

51. Reasoning

Irrationality is a field of existence that rests, on the one hand, on much that one does not really want to or cannot fathom, and on the other hand on the dogmatically constructed coherence between the reasonings of which that “much” is composed of. The patterns, the structures that form this coherence are the basic functions of the theory itself. All this is then linked to — and inspired by — figurative and/or abstract symbolism. It happens in an atmosphere of romanticised bigotry with ideas, which, filtered through the centuries, carry the elusive power of simplicity. These ideas also represent power itself, and, rounded as they are, stripped of ambiguity and single-mindedness, they defy any relativising ulterior motive. Is irrationality a sign of weakness, like emotionality, loss of control over behavioural intentions and their specific impact on others, recognising the consequences of actions? To what extent is mathematics irrational and does irrationality have to do with abstract thinking? Perhaps the only way out is absurd thinking.
(05-09-88)

52. Body

If we continue to specialise and standardise, apply the laws of symmetry to everything, it will be possible for computers to perform bodily actions. This takeover makes us bare intellects again, which have to go on a quest. A period is reached, something is concluded. We enter the era of the other aim.
(07-09-84)

53. Measurements

Contemporary electronics, through their finesse of construction, achieve control over their details. A level that can be directly connected to the cognitive and perceptual processes of a spectator. It remains a question of keeping the eyes of a video spectator, for example, on the screen, not by means of the television laws of entertainment, but responding to the alpha rhythms of the brain that one wants to hijack. Since all brains have different alpha rhythms, it is difficult to find a common denominator that is not levelled out. Tests and trials provide insights into the tolerance and inhibition limits of spectators. How much information is needed to understand, how far can the reduction of supplied material go, and how compact can it be? Where do the limits occur? What is the point at which confusion arises, at which one surrenders to confusion, one breaks free from conditioned thinking, and opens up to unexpected impulses from outside?
(15-02-88)
You can be led to your own freedom through other people’s worlds.
(14-02-88)

54. Marginalia

All too often, balance is confused with symmetry. Confusion, regarding form and content, can just as well suggest and be balance. The attitude from which the action towards balance originates, is more important to achieve the desired result than the purely formal radiation. The latter, after all, evolves in time in a normative way, is unstable and therefore unreliable. In itself, balance is a state that inspires trust, so how can this element be directly linked to human randomness? It immediately becomes clear that balance is something that stands above us; something that, in other words, has to do with our deepest being. It is a state that one wilfully tries to summon up again, to reinvent, and to lose repeatedly. Precisely for the reason that this state stands above time and cannot be caught in a moment. One feels that balance is possible, but precisely the action of seeking, reorienting, is an act against the logic of balance. Balance is there, at a certain moment; it is a gift that has to be lived through fully and consciously at that moment. It overwhelms and we undergo.
One has to spin a net of positive actions in an environment of action and belief in one’s own self as completeness.
(23-06-88)

55. Problematic

Drawing and sleeping.
1. Drawing is my way of entering the central consciousness.
2. I am not recuperating by dreaming and sleeping.
3. There are many ways of sleeping badly.
(20-07-19)

56. Opponent

It is important to have an entity, a force in front of you that can be mentally surrounded. The bigger the size, the more satisfying the control. The topic becomes the subject, but realising that supremacy is more important as a possibility than in its exercise, is of importance, of huge value. The opposing party carries within itself constant change, this makes that power come alive and constitutes its mystery.
(08-05-88)

57. Limited time

When I show a “good” drawing with loose elements on a sheet of paper, people turn it into a mind map. A mind map with a horizon becomes a scene in a vista. This scene can also take place in a room. Then it is an inside view. Without these two, the mind map remains a mandala. Or rather one direction of a mandala. Or a mental image released to the immeasurable cosmos.
(20-07-19)

58. Search areas

I must try to clarify that it is possible to say meaningful things without the possibility to understand them. In other words, the way must be cleared for inexplicable utterances, which are accepted as unconsciously perceptible. In other words, one has to clear the way for inexplicable expressions which are accepted as unconsciously being felt. Inexplicability hereby is used in order to cut off the ways towards common grounds in existing and dogmatically sound structures. This is a gateway to freedom and renewal.
(26-02-90)
It is important to regularly seek out new methods of working. Intuitively, one is constantly searching for other ways of knowing. Exploration and the use of the new is similar to improvisation techniques used by musicians. Freedom and fresh baggage are important. Easy access to too many images and data can turn archiving into a game. Archiving is a method and not a project in itself. The essentials are in the methods used to systematise and structure. Whereupon new insights emerge of their own accord.
(25-08-13)

59. Incomplete

What my work ultimately looks like is the result of thoughts that I do not say, cannot say, do not dare to say. Spontaneously all sorts of things appear. Wherefrom? Haven’t I already heard or read those words somewhere else? Is this me? Anger, frustration, disbelief, incomprehension: are these feelings? Feelings are universal. We share more than we think. Being separated is an illusion. Some want to shape the connection between the unspeakable and the world of the senses. They force a connection because they find the obvious connection with the rest too vague.
(28-06-19)

60. Mistakes

I have a compartmentalised self-consciousness. To be filled by the ego at hand, which hopefully is the most appropriate for the moment.
But concerning the latter, I regret to say, I do not always have the dominion that would be best for myself.
(03-03-06)

4. DE BUITENOMTREK – THE OUTER CONTOUR

NURSING CARE, IN MELANCHOLY STUPOR
:
GLOWING OUT
·
WAVES OF ACTIVATION / CONNECTIONIST NETWORKS
:
THROUGH NERVE-ENLARGEMENT FACTORS WORKING IN DIRECTION OF COURSE CORRECTIONS. FROM WHEREOUT PREPARED BRAINWAVES START SYNCHRONISING.

61. Partial information

A. Melancholy is to wait for something that will never happen. Inevitable. The unattainable makes a state remain without form. It is a translucent shell with a core of lava, tears, fire, blood and soil. Melancholy, that waiting, is more than a form of life, or a state of mind, it has nothing to do with anything real in the world. It is a lukewarm bath in which you soak, unaffected by any obligations. The melancholic finds in it the perfect time filler, the only constructive thing is the mood itself. This feels like a blanket of "I" around myself. It is an anaesthetic built up out of disaffection that gives boredom and inertia a precious look.
(25-11-98)
B. Urewut is a term from the Middle Ages. Western European mystics experience this devouring love for The All with a self-sacrifice that leads to hopelessness: self-pity and self-torment become cuckoo youths in that which they call their lives. They eat themselves.
(28-08-19)

62. Count

The twelve punishments of matter are: distance, density, interference, difference, harmony, disharmony, melting, growing, positioning, depth, brilliance, contact.
(25-04-06)
There are also the twelve limitations of matter, the twelve merits of matter, the twelve brothers of matter, the twelve sisters of matter, the twelve connections to matter, the twelve eyes of matter. The connection between fear and design comes from this.
(08-05-06)

63. Order of size

From the linearly oriented brain, a fixation on poetry develops. Swarming towards fluidity, this brain stumbles after the half-hearted, the mediocre and the artificial. Between the "poetry" of a flower and that of the Grand Canyon stands that of a mediocre work of art.
(18-08-90)

64. Fundamental

Ludwig Wittgenstein's ways of thinking give an insight into the way the average German-speaking person sees the world. Which is very specific and the grammar that builds up speeches, the nature of the things said and put into words, determine the biotope of feelings and codes that are lived in the German-speaking world. The way Antonin Artaud shows the workings of his mind through his writing is French. French culture, consolidated by words and turns of phrase, flanked by starting and ending points of reasoning, is peppered with aesthetically pleasing forms that give an insight into what French bodies can contain in terms of meaning. Louis Paul Boon articulates the Belgian/Flemish language. His stories put into words how the body in our part of the world can inspire itself. He is original, earthy, honest. And also false, sneaky and sovereign, in an authoritarian way.
(12-08-19)

65. Representation

and world are the song of an alphabet. There is the make-believe world and the fairy-tale world. There is the earth, the fire, the water and the air. It is important for me to wear out the things around me, adapt them, recreate them. To link them together with all the elements at hand to the factor of time, background, human and scientific achievement. I do the same with ideas, thoughts and statements. I call them entities. Movement, evolution, leads all entities via research and negative steps, to something positive. Only contact with the negative leads to progress.
(18-06-82)

66. Formal logic

likes to investigate the way in which invisible forms of self-organisation operate within given systems. And how these forms repeatedly fixate on the system's own logic. The Western individual, from the medieval alchemist to the explorer in the realm of artificial intelligence, seeks to understand intelligent systems or organisms, to reinvent them. This corresponds to the obsession with creating life themselves, supremacy in general. As well as to close the gap between thinking and being.
(20-12-95)

67. Human memory

Along with the extermination of animal species, people are killing off the capacity to accept and cope with their flaws. There are always good reasons to fight this or that species. Just as there is always a reason to cover up this or that human defect. After a while, so much is covered up that only undigested belches bring back memories of the beings we really are. We pretend too much...
(23-11-84)
The philosophical foundation is tottering. Psychology, subject to trends, becomes fashionable. Artificial intelligence is the link between science and psychology. Philosophy seeks the meaning of existence; A.I. seeks the meaning of thinking, the maintenance of existence. A.I. is the link between the hard and the soft and brings us back closer to what we are: animals. And not machines that transform thinkers into slaves. A.I. will make us taste the freedom of animals again.
(04-08-85)

68. Metaknowledge

A. Can an image be neutral?
B. Is an image always a concept, or are we in principle only interested in images when they become/are concepts?
C. We expect an image to become a concept, only then can we grasp it and does it have the right to exist.
(21-06-16)

69. Introspection

My introspective programme is causally connected to itself. I keep statistics in a programme about my own behaviour. They supply my deductive power, and knowing what they know, they make ad hoc conclusions. To taste the power of reflection you can study the architecture of reflection. You will see internal errors triggered and you will submit to objectively oriented circular interpretation. Before and after methods do not free us from inconsistent, uncertain and unsupported behaviour.
(01-11-87)

70. Important insights

Do you also have that experience: inner battles like wars of ideas, words and images, which almost cause explosions of your brain? Can you keep standing in one place without moving, while thoughts suck you into the ground, an implosion of your inner self? Leaving you empty, and feeling incredibly worthless?
(17-05-87)

71. Concrete theories

To find a balance between compulsion and free choice, between home and outside world, between loneliness and information, between narcissism and charity, between selfishness and giving, between tension and humility, between love and stubbornness, between touching and isolation, between silence and infiltration, between absorption and pride, between schizophrenia and normal, between lucidity and intoxication.
(08-03-82)
I am constantly looking for new systems between series. Series of images, series of words, series of concepts, all series. These series, together with their systems, become obsessions and eventually fall into an ordered system. The elements used, which make up the systems in the broadest sense, resurface again and again in a different form.
(01-02-83)
With found structures and subdivisions of all kinds one can make connections, in sync, out of sync. Collections, waves, similarities and incompatibilities can be made to collide in random activations, and possible connections can be illuminated. If converted into useful mental or other tools, they can make the species evolve.
(22-10-19)

72. Limitations

The lack of mystery, the solving of all mystery, these are causes of dispiritedness. It is after the fathoming that dispiritedness, boredom, comes. The now is so inscrutable, so susceptible, so free and at the same time so compulsory that it could bear the name of God. It is the only field of perception that can contain action. One realises that action from a past and future standpoint, simultaneously. The decision to non-action at a moment when the reason for an act is clear, together with the reflection that the act would have been desirable and useful, makes the execution of this decision the enigma called boredom.
(13-01-88)

5. DE WAARDE VAN DAT WAT VOORTDUURT – THE VALUES OF THE CONSTANTS

NURSING CARE, AND FLUID INTAKE
:
SEDIMENT
·
REPRESENTATION OF CONCEPTS AND ASSOCIATIONS
:
SEARCH FOR BEHAVIOUR INSTALLATION, FOCUSED ON INDUCTION AS ON THE RESIDUE: A TORPEDO POINTED AT THE FULL PACKAGE OF INSTRUMENTS WHEREFROM ARISE REVERSIBLE MODELS OF SEDUCTION.

73. Foundation

Unity is precisely what an open world does not strive for and cannot (and will not) achieve
Unity = uniform = solidified. The world = pluriform = good, beautiful, liberating.
The world = fluid = un-bad = more difficult to live in = complex. Wholeness is from before the First World War.
(01-01-19)

74. Uncertain facts

First art became an ideology, now it is an economic technique. So it takes on a different meaning depending on the era.
(01-01-19)

75. Strategies

The formation of ideas, based on and avid for associations, leads straight to a general field where truths and certainties no longer constitute temporary silencers. But by their absence they create a void of satisfaction in the awareness of every moment that is a separate and uncompromising experience. Only the association remains, there where the absence of a preconceived point of view creates a lustful sense of power over reality. Reality thus has nothing to do with the idea, the making of a plan.
(24-05-81)
Through the unreasonable of my relations between subjects and the classification to which I subject them, I touch special aspects of reality. In this way I find all the aspects of the concept meaning.
(07-05-82)
Certain connections that reality does not permit at a certain point in time must nevertheless be made. They often come across as artificial, forced, daring. Do not turn away, this happens from a depth, from a need that can't be pushed away. Images impose themselves, their combinations too. How doubtful and dangerously ambiguous, both in value and appearance, they may be — I have to resign myself to this. When these connections are stretched out in my time, they are journeys I make for you, at my own expense, and they should be beautiful.
(27-06-90)
Over the years, I have felt driven more and more to the proposition that art, whether painting, sculpture, assemblage, installation, must be a derivative of, a design for, or an occasion for incantation rituals. More clearly: art as an incantation ritual.
(29-12-94)

76. Dissolve

Given the probability of the events and the probability of their fusion, it is necessary to consider the possibility of fusion of each of the events. In this way we obtain an internal, internalised, inner product.
(05-01-81)
A work can be seen as an emotional set of concepts formed on the basis of information known to me and available to me. I change it, transcend it, into instruments that give me a new insight into realities and reasons for existence.
(27-06-11)
Perception and contemplation become ideas floating in the air, compelling to the extent that the void becomes an eroticised arrangement (structure).
(12-08-11)

77. Big steps

The civilised forms of communication — which, thanks to the formulas of permitted communication, describe a kind of sub-plot of communication — allow us to hide personal and intuitive motives and reactions, and to render them harmless. Even before they come to the surface. In a confidential atmosphere, the brakes are then released. The computer now neutralises all this heavy-handed hypocrisy by confronting us with a language that is at once simple, complete and distant. And yet it churns under the surface. The computer language is a catalyst for the aggression, repugnance, contempt and hatred that naturally arise in areas with too many people, with too many different sorts of people. Too little solitude, too much contact. The inhibition threshold exists. This is the point at which one no longer processes the impressions and the corresponding feelings. Social evolution obliges one to always have to deal with more and different people. The sobriety of the computer is a nice shield. The de-duplication into a parallel existence, the situation in which mechanically analysable intelligence is entrusted to a machine, happens in favour of the exploitation of intuition. Starting from the proposition that feeling is the culmination of reason and that intuition is the fusion of thought and feeling, one discovers that creativity is the point at which thought passes into feeling. The in-between flash is the nothingness from which something arises. Coincidence, anarchy and free will are not compatible with pre-programmed knowledge systems. Artificial intelligence brings us closer to what we are: animals and not machines with thinking as their master. Artificial intelligence will make us taste the freedom of animals again. The world of the computer has the same texture as faith and metaphysics. The circle is complete. Exact knowledge narrows itself again using parallel worlds.
(30-05-87)

78. New Concepts

Delivering a message seems superfluous. It is especially important to touch new ground in intelligence. It is to drive awareness a little further, through the making of images, things and atmospheres that create the environment for it.
(03-06-78)
Images, if unpredictable and surprising, can become insights. They can be used to change concepts, to reverse beliefs, to conjure up new worlds.
(25-08-13)

79. Material

Sorting. Eliminating. Combining.
(17-09-81)
Will is will to power. The only power is force of will.
(17-09-88)
Matter is the same as spirit, but under another form of existence. The secret, or non-secret, is in matter. The forms of existence, their diversity and nature, the number, the non-number, are the subjects, to be studied.
(27-09-89)

80. Scarce

are the thoughts, they come to me through doing. Not the other way around. It is only a matter of creating those conditions in which the right things will be done.
(23-08-97)
Perhaps it is so that creative thoughts and the "depth" we experience are a kind of radio waves that surround our heads and bodies. In what is customarily called the soul, or karma, or aura, they are roaring. It is in that space outside of us that thoughts can converge and touch. Like a digital cloud, they contain personal and general content. Memory is another matter. It sits in the brain. Memories also take root in our flesh, in the connective tissue of our joints. Their heaviness provides countermovement and gives rise to prudence, wisdom and calm; also contemplation and the wisdom that is supposed to come with age.
(04-09-19)

81. Available

Dazed by reason, abstraction, words and concepts, can I, analogous to the workings of the Delphic Oracle, offer this multi-interpretable collection of necessities. Make use of them. They are there for you.
(04-02-90)
While taking advantage of the figurative, I arrange things, the forms, the colours, the composition, in such a way that an abstraction arises. This abstraction is disconnected from intrinsic meanings, in the sense that it does not use meaning as an end point but as a plastic material, as an attractor of clusters of properties that in their sum simplify themselves to the symbolic. This is an abstraction that is disconnected from the intrinsic meanings that are symbolically as well as visually interpretatively attached to the various elements of the idea, the representation. This abstraction forms an atmosphere that I situate in the mystical world, in the world made with sensations of unity, harmony and fusion with the environment. And also with the all. Concentration and meaning become one.
(13-01-00)

82. Economic importance

Art is love is time becomes money
(13-05-19)

83. Some sectors

love to investigate the way in which invisible forms of self-organisation operate within given systems. And how these forms repeatedly fixate on the system's own logic. The attempts of Western individuals, from the medieval alchemists to the explorers in the field of artificial intelligence, to understand and construct self-organising systems or organisms, correspond to the obsession to create and control "life" themselves. And also to close the gap between "thinking" and "being". Within a culture dominated by men for centuries, the "feminine" is also a blind spot within the existing laws and systems, a "gap" in the prevailing languages and constructions of identity. I explore supra-moral connections in contemporary society between sex and technology.
(21-07-12)

84. Negative evolution

is equivalent to inversion. It is that what transforms which repels and emanates obvious medial degeneration into an object of study. This is done by transforming forces of attraction into abstractions.
(07-07-11)

85. Professions

For us in the West, everyday things have progressed at different speeds since the fall of the atomic bomb. Progress has branched out and has split into different trajectories of movement. Sometimes they run in parallel, sometimes they collide, and sometimes they cross. From 1945 onwards, things went their way like the ways of Bebop music. During that atomic explosion, a lot of energy was released along with an equally large amount of antisade. Antisade is creativity that does not come to the visible

surface. Under extreme circumstances, Antisade occurs spontaneously in the art world. Art and antisade work in a complementary way. When they come into contact with each other, the concept of reality changes and they dissolve into each other. During this clearance process, a great deal of unfocused energy is released in a flash of obscurity or colour. If the social pressure is high enough, the reverse is true: unfocused energy transforms into art and new antisade.
So this happened at the dropping of the First Atomic Bomb, the moment at which Spontaneous Parallelism was concretely – probably – created. In this creation process, it is impossible for only one of the two to come into being.
Scholars of culture therefore ask themselves where the antisade created by the fall of the atomic bomb has gone. It is not inconceivable that entire artistic constructions – and thus masterpieces – were built up from antisade. As long as the opposing worlds do not come into contact with each other, they can perfectly coexist.
This hypothesis sounds plausible, because – by definition – we can only get to know a small part of the artistic patrimony through the subsidised channels. For a long time, it was assumed that there was as much art as antisade in the art circuit. But the interested person now assumes that almost all antisade disappeared shortly after the atomic bomb. Without that still unknown mechanism – a form of nihilism – spontaneous parallelism would have been no more than a cloud of energy. The dropping of the atomic bomb, for example, might have created just a little more antisade than art. Just after the drop, the economic cycle was far too low to generate sufficient states of alert, so that antisade and art merged again in a process of annihilation, but with the exception than of a surplus of modern art: out of this, the contemporary general culture chapter was built. This is a plea for unpredictability and unbridled creativity. There is art that no one yet understands. Make things you do not understand yourself but which you know to be true. The predicate “good” says nothing. Replace it with lustful. Make happy and support.
(30-03-03) and (20-07-19)

86. Improve

After the right interventions, this person is able, without ulterior motives or opportunistic calculations, to contact others with an openness that makes every communicating act a delight. And makes it a constructive element in one’s own life. This state of non-hostility creates an atmosphere in which my body responds to the spirit in it. The movement instinct-resistance-speech becomes superfluous. My body responds directly, without inner codes. I control my own nature, in self-evident freedom. Mental dissection of each other’s actions becomes superfluous; they become one with the ever-changing and self-determining universe.
(27-05-76)

87. Autonomous

As a full woman, I develop in freedom within the delineated, restrictive beacons of an existing structure. There must be angles to formulate sharp points, guidelines, in a mirrored, opposite sense. Chaos is my element and if the community wants to see and hear me, I have to make some concession: to explore the lines available for the circumstance, tempt, liberate, break through, negate and transcend. And then the game can set off for real.
(09-07-90)

88. Sharpening

Essential is it to stimulate the capacity to repress memories. And that concerns memories that reside in both the conscious and subconscious layers of perception. It is essential for the constant adaptation and development of the individual in a world that, in its multitude of possibilities and uses, demands the unfolding of new ways.
(09-07-90)

89. Direction

One generation takes its problems with it, throughout its life. It processes them, sifts them through, generalises them, institutionalises them. The tide of one generation drags everything with it, the fictions, the fixed ideas. Until death.
In economics, politics and art. And so everything becomes different and different after all.
(03-08-90)

90. Wakefullness

Negligence and ill will are two forms of ignorance. When ignorance is consciously cultivated it is stupidity.
(13-05-19)
The devil feels bad because he is the devil.
He wants everyone to feel as bad as he feels...
Schadenfreude, that makes him laugh.
The devil feels bad because he knows that his isolation is the result of his pride.
His wrongdoing is not the result of stupidity but of misused intelligence. He has used his free will in a calculated way: deliberately twisting things strategically in a particular direction. In the end, things always turn back to their natural course and the manipulator is left orphaned by the path, standing still, only able to observe the natural course of things.
His only interventions may still be to make someone stumble or to simulate non-existent side tracks. Which others then may fall for.
The devil’s great sorrow is that we renew our grip, there is always a way back. He, on the other hand, is an abstraction and, as such, irreversible. He can settle down like a fly on many things, and press down on them, but to really penetrate them is impossible. Romantics who are committed to seeking him out in his dimension, can only escape his influence beaten and desperate. But as said: there is always a way back.
(04-08-06)

91. Restriction

The master reveals himself in the limitation, the mistress in the connection.
(28-02-90)
If what one wants to be there (time-progress) gets a mode of existence, a face, a form that is adapted to the thinking that deepens itself into it, then that something becomes “human”, anthropomorphic, which gives us the potential to think that it can be mastered. Which, of course, is true within the thinking space of the person who invented it for proper use. Add to that the fact that one can easily impose such a solution (limitation) on others, because it really seems like a solution that simplifies a lot in the immediate environment of living and non-living, doing and not-doing. Then I suppose the human mind is talking itself into believing that there is a need for similar simplifications. In the end, it has to do with domination, which fortunately always goes down in the bed it has digged for itself. In Newton’s case, the bed of flowing time.
(03-02-95)

92. Application

In the middle of a social universe, the abstract image that manifests itself as a symbol takes on the form of a figure. And this in a complex way, fragmentarily. This is how gods are created.
(21-03-82)
The content as pleasant and useful amusement is provision for the mental health on its way to improvement, prolongation, disruption, projection. Something happens with decentralisation: normalisation: the main objective.
(25-04-81)
Only the peoples together with the abstractions that connect them, with themselves and with the others, are relevant.
(11-11-88)

93. Construction

What I want to do is to make progressive harmonies mesh along natural lines.
To let important (heavy) harmonic cadences evolve into weak beats and counter-beats.
To let asymmetric formulations evolve into meaningless parts, with the result that we can improvise correctly with harmonic structures in mind. Like for example, transforming into an object of study that which repels, what emanates negativity and cheap media degeneracy, by turning forces of attraction into abstractions.
(07-07-11)

94. New species

An empty (= without people) interior in a book or magazine provides insight into the essential, value-free, yet bottomless relationship between what is abysmal in what we call the infinite and what is unbearable in what we call the temporary. Arranging things in a defined space with at least four corners positions thoughts, achievements, generalities and newly invented elements in such a way that the sight of their mutual arrangement produces meanings that provide insight into what can connect us as human beings with what is and what we make. When you then also have the possibility to make the things in that space yourself, to decide for yourself how big they are, what kind of material they are made of, and what they can mean by their appearance, then we speak of exhibitions, in the more modern case of installations. This possibility can be real or virtual. Which is to say: I can make this arrangement on request in a space made available by a third party for this purpose (gallery, museum, etc.), or I can logically structure this contained mandala of elements within the confines of a sheet of paper, real or otherwise.
This happens organically, more as a consequence of a creative act than as a well-considered working towards a result. It usually comes down to finding new ways of inventing certain relational problems, of playing off colours and materials against each other so that a result can be brought to a standstill in the form of a new aesthetic norm. Like the interior in a book or magazine in which the specific order of furniture in an amalgam of upholstery materials solidifies new fashions of thought and belongings.
(04-12-13)

95. Support

Thinking is not ours. It is a fungus that grows. Boredom is its raw material. Ritual contemplation of the immobile is its origin. In the brightness of the day, in the light, thoughts become more complex and less clear. Existence becomes more translucent. Light reveals layers, vistas and panoramas. Thinking is existence. Thinking is a form of existence. It is a shell that can be controlled. It has created this in several places at once. It spreads, unfolds, fights itself.
It expands and contracts. It breathes. It lives.
It plays.The void is where there are no thoughts.
The void is also the air. Where there is no air, there are no thoughts. Thoughts are a certain form of air. Does everything that lives with air have thoughts? It is true that there are different degrees of thinking? Perhaps the simpler the organism, the closer it is to pure thought.

An unicellular organism is almost pure thought.
The cell before cell division is thought.
That which we call thinking is being. We have become so complex that the deepest urge is to do away with thinking. – We live because we were made. It is no more than that. – We call this nirvana. Now the question is: Does the will think? Or is it the thinking that wills? Is it the will that wants to abolish thinking or is it thinking itself? Is thinking self-destructive or is thinking at war with the will?
(15-12-08)

96. Fascinating

Everything has to be made so that the sequel is woven into it – and in such a way that it is never finished.
(20-08-79)
The conclusion is that the way it is made and the material from which it is made are as important as what it represents.
(15-09-88)
There is the past, there is the future.
And everything in between is eternity.
(04-11-19)

Footnotes

fig. 1

Das Unbehagen in der Kultur
36 x 27 cm
Pen on Steinbach
(12-05-04)
Diary drawing made in Aachen

fig. 2

Verschillende Standpunten 1
17,7 x 25 cm
Marker on paper
(06-22-89)
Part of a series of drawings in a small notebook.

fig. 3

Beddencyclus 21
20 x 14 cm
Marker on white cardboard
(24-04-04)
Part 21 of a bed cycle of 23, to be animated. The actors are beds, which change position, multiply and change shape. To finally become two clouds.

fig. 4

Sporadic pattern of Location
36 x 27 cm
Pen on Steinbach
(02-03-92)
Nr 1 __10
Diary drawing

fig. 5

Hangry Woman
23,2 x 18 cm
Ink on Chinese paper
(21-02-13)
Diary drawing

fig. 6

Pen on coloured checked paper
(00-00-79)
Basic outline for an unpublished book.

fig. 7

Incasseren
17,7 x 25 cm
Marker on paper
(05-07-90)
Part of series of drawings in a small notebook.

fig. 8

A Dash of Dolls
17,7 x 19,5 cm
Pen on paper
(27-03-02)
Drawn in the poetry in which I made the series A Dash of Dolls. That was in Spring 2002, in Paris, during my residency there in the Cité Internationale des Arts.

fig. 9

All mental events are dependent on bodily events
Collage and ink on magazine paper
(19-09-06)
Made in Berlin.

fig. 10

Verschillende Standpunten
17,7 x 25 cm
Pen on paper
(26-12-89)
Part of series of drawings in a small notebook

fig. 11

Variatie 2
29,5 X 20,7 cm
Marker on paper
(11-11-91)

fig. 12

Natural language parsing based on modular grammar
(/-07-77)
Title page for the digital animation I made with Luc Steels to explain and enliven his doctoral thesis “Computer Simulation of Parser”.
(Computer simulation of a translation machine)

fig. 13

Tekening uit lichtblauw schriftje
14 x 20,7 cm
Marker on paper
(17-06-13)
Diary drawing

fig. 14

Tekening uit schriftje Jean Brusselmans
12,4 x 18,7 cm
Marker on paper
(29-01-16)
Diary drawing

fig. 15

Tekening uit lichtblauw schriftje
14 x 20,7 cm
Marker on paper
(03-06-13)
Diary drawing

fig. 16

1 for you 1 for me. (Please don’t go away)
17,7 x 25 cm
Pen on paper
(03-02-93)
Diary drawing

fig. 17

Proef Modernism
42 x 29,7 cm
Print with oil pastel
(07-07-09)

fig. 18

Figuur 3 zwart
(/-/-89)
It is a drawing for a 3-dimensional sculpture in wood for the exhibition 6 x 6 x 6 in the Beurschouwburg, 28 April – 29 May 1987. It was a cycle of 6 in which each time a scientist was linked to an artist.

fig. 19

Chapitre 134
24,4 x 34,4 cm
Collage on paper
(04-09-14)
Elle est si éloignée de l’oeuvre des vertus, qu’elle ne pourrait comprendre leur langage,...

fig. 20

Tekening uit schriftje Jean Brusselmans
12,4 x 18,7 cm
Marker on paper
(31-12-16)
Diary drawing

fig. 21

L'Age d'Or nr 2
(00-00-87)
Negatives of the 12 film stills of animation, shown on video clock.

fig. 22

Rust + Versplintering = Verwijdering
36 x 27 cm
Pen on Steinbach
(/-05-93)
Diary drawing

fig. 23

Vrienden
11 x 17 cm
Ink and coloured pencil on paper
(/–11–74)
Diary drawing

fig. 24

Tekening uit uit schriftje met lichtblauwe kaft
14 x 20,7 cm
Marker on paper
(21–12–14)
Diary drawing

fig. 25

Zonder Woorden
24 x 32 cm
Collage on coloured paper
(/–12–19)
Series of 3 works

fig. 26

Den Haan
36 x 27 cm
Pen on Steinbach
(10–07–94)
Diary drawing

fig. 27

Tekening uit schriftje met blauwe kaft
12,2 x 17,7 cm
Marker on paper
(06–01–16)
Diary drawing

fig. 28

To develop Flexibility (detail)
20,5 x 25 cm
(26–07–03)
Part of a drawing from the series Kinesiology in Nursing

fig. 29

Sol y Sombra
29,7 x 40,5 cm
Collage with magazine paper, oil pastel and paint
(/–05–10)

fig. 30

Beddencyclus 7
20 x 14 cm
Stift op wit karton
(24–04–04)
Part 21 of a bed cycle of 23, to be animated. The actors are beds, which change position, multiply and change shape. To finally become two clouds.

fig. 31

Tekening uit schriftje Jean Brusselmans
12,4 x 18,7 cm
Marker on paper
(31–07–16)
Diary drawing

fig. 32

Denken met slang
17,5 x 26,8 cm
Inkt op papier
(/–09–74)
is Hugo, my darling, in his morning peignoir with the snake around his neck with which he portrayed himself. The snake wrapped completely around his body, with only his head and feet sticking out from above and below.

fig. 33

Wat een fijne aandrijving heb jij zeg
22,2 x 17,5 cm
Inkt op papier
(/–10–77)
Machines interact with each other like people do.

fig. 34

Tekening uit schriftje Jean Brusselmans
12,4 x 18,7 cm
Marker on paper
(03–12–15)
Diary drawing

fig. 35

Zonder titel
22,9 x 16 cm
Ball point pen on paper
(06–02–12)

fig. 36

Xiamen–Shanghai 2
19 x 17 cm
Marker on paper
(24–10–05)
Negative of the second of 10 drawings I made during an endless train journey from Xiamen to Shanghai.

fig. 37

Shining Moments
20,5 x 26,3 cm
Pen and coloured pencil on paper
(/–12–03)

fig. 38

Zonder gezicht/jongetje
(01–/–74)
Interrupted drawing of a photo from the family album of Hugo Roelandt's family in Aalst.

fig. 39

Welkom
35,5 x 26,6 cm
Ink on paper
(/–08–75)

fig. 40

Astronaut
20 x 25 cm
Pen, paint and coloured pencil on paper
(17–11–02)

fig. 41
If that 's all there is
36 x 27 cm
Pen on Steinbach
(29–05–91)
Diary drawing

fig. 42

Mirwart 9
28,2 x 21 cm
Marker on paper
(19–07–00)
9th drawing in series Mirwart. (See above) View from the drawing room on the terrace with the woods behind it in the depths.

fig. 43

Vlinders
20 x 25 cm
Pen and coloured pencil on paper
(08–01–02)

fig. 44

Ik had geen ruimte (Fuga Mundi)
36 x 27 cm
Pen on Steinbach
(05–12–91)
Diary drawing

fig. 45

Tekening uit lichtblauw schriftje
14 x 20,7 cm
Marker on paper
(27–08–13)
Diary drawing

fig. 46

La Civilisation
20,2 x 26,3 cm
Ink and coloured pencil on paper
(02–04–04)
Part of the series Hard, where I link images from porn magazines and design pieces to texts on Marxism.

fig. 47

Medische Magneten
28,2 x 21 cm
Marker on paper
(19–07–00)
The healing power of nature and 2 ways in which magnets were used to heal the body. Part of a series of drawings I made during a holiday in Mirwart in the province of Luxembourg.

fig. flap

Digital collage
(00–00–17)
Fragment of an unfinished digital collage.

Postscript

Elasticity at Home! is a vademecum with 96 reflections that I wrote between 1976 and 2019. They take you along in the spiritual development of a twenty-four to sixty-eight year old artist. I initially started collecting these notes in the form of a conversation, using questions and answers, an interaction between my various 'selves' who made these notes in the margins of an artistic practice.

On reflection, I thought it would be more convenient to use the 96 words that formed the basis of my HeadNurse project (1995 – 2015) as a guide to structure these reflections. As a HeadNurse*, for ten years I drew parallels between the creative principle as it appears in writings on alchemy, and the forces that determine the outlook and movements in our society. I selected words from professional literature on knowledge representation, Artificial Intelligence and thermodynamic forces, and connected them with terms from books on space travel, cosmetics, and nursing manuals.

These 96 terms were taken from my project in the Beursschouwburg (Brussels) in 1986, for which I was one of the six artists selected to collaborate with a scientist (in my case, Luc Steels). For my HeadNurse project, which I called a 'Sex & Technology project', I attached to each of these words a woman's image from my collection of nude women's magazines. In this way, by making installations, films, and other works, a socio-cultural reflection developed on the aberrations of the society we have been living in for some time.

Because I made the 96 texts as stand-alone observations on the fringes of my artistic practice, and because they were written before, during, and in the aftermath of my HeadNurse cycle, they are the biography of a brain constantly questioning the place of the artist in today's world.

For nine years, I led a discussion and reflection platform for a group of master's students at the KASK in Ghent. Throughout the years, I noticed an increasing interest in the substantive links between the practice of mature and young artists. This prompted me to fine-tune this compendium. By the end of 2019, it was ready and I had it proofread by my then intern Julie De Kezel. How I was going to publish it? I did not find the right way for a long time, as I wanted to make the text available free of charge to art students and other interested parties.

My current intern at the Royal Academy of Fine Arts in Antwerp, graphic designer Maxim Preaux, in his enthusiasm suggested a layout of the texts combined with drawings and other images by me. I gave him a hard disk holding more than a thousand images, from which he made a personal selection. We joined forces, and then the collaboration with Johan Pas and Els De bruyn led to this publication.

* Shortly after the advent of consumer computers, I gave myself the name HeadNurse as a female counterpart of Big Brother, also having her in mind as Dr Nietzsche's assistant.

Anne-Mie Van Kerckhoven, November 2020