

) + (= a0

) u M _ R + (a j F _ M



"LIKE WATCHING PAINT DRY_..."

We dedicate this work with all our heart and soul to our families and to all those who were and are a constant source of strength and hope

We would like to express a very big thankyou

for the grant received in support of our work from the "Senatsverwaltung für Wissenschaft Forschung und Kultur _ Internationaler Kulturaustausch", Berlin

In addition a very special thankyou

must go to the artistic director Mary Brady and the staff of icd.



30 min. prologue

90 min. composition "silence + activity"

constructed and conceived for 258 candles and 26 chairs from A-Z

.....the whole is much more than the sum of its parts.....
"Like watching paint dry_let there be more light and 61"

as the sourcematerial in situ, is conceived as a series of slightly transformed variations.the
quintessence of our work is the multifaceted process taking the form of a metamorphic gestalt!A
multi-contextual manifestation of this work will therefore communicate its
essence to an audience in a much wider and experiential perspective.



"like watching paint dry_..."
_let there be more light ...

"like watching paint dry_..."

a phrase used colloquially to describe a state of utter boredom.....

a metaphor implying the idea of contemplation, in a shifting state of transformation, embodying a „metamorphic gestalt“

a journey through "inner maturity" taking in the stations of detachment, risk, slowness, patience (letting something develop), the ability to open, empathy, spiritualisation, transparency and sensitivity, as the steps that must be made in the creative process in order to be able to function in the depths of complexity

let there be more light

"layer + layer = history"

Layer upon layer slowly form an [archaeological and multifaceted platform](#) which is at the same time surgically honed through further transformation layers to form a complex unit providing a concentrated framework for the expression of a feeling of immeasurability.



) + (= a0

“Fields of Operations“

artistic direction_performance art_ursula mawson-raffalt
(a/berlin)

) uM_R “chamberworks“

The performance element will take the form of a “chamberworks“ stageplay for specific contexts - presented, conceived, written, composed, directed and embodied by) uM_R

Text_Mise en Scène_Organisations For Space and Time_Embodied Compositions For Text-, Voice-, Sound and Movement Matrices

Method: “focus-point technique“

artistic direction_fine art_anthony j. faulder-mawson
(ire/gb/berlin)

(ajF_M “exhibition_installation“

The fine art element will take the form of a discursive and contextual exhibition_installation - presented, organised, conceived, composed, constructed and carried out by (ajF_M

“Multidimensional Textured Environments“_Chance Determined Compositions For Painting_Light_Sound and Spatial Constructions

Method: “chance organised systems“

PARAMETERS and APPROACH

The work of) + (= a0 is focused on an inner process which can best be described as both complex and "natural".

ART = NO TO PROFIT OVER PROCESS

Having already established their individual artistic identities through many years of presenting and developing independent work, during which time their struggles towards the clear differentiation of their separate artistic fields, together with the profound understanding that developed through their spiritual dialogue about Art, along with their similar artistic approaches, both artists decided to work together to form a common context with the goal of layering performance, sound and fine art elements to produce a third group of works which are both independent of and greater than the sum of their component parts.

AIMS

To this end the artists founded an association in 1993 under the common logo) + (= a0 with the aim of establishing an integrative international platform for the areas covered by and lying between the performing arts and fine arts.

FOCUS

Their focus is firmly fixed on the development of process oriented methods that can be used to investigate the often nebulous and ill defined but invariably rich border regions between the various artistic disciplines. By acknowledging the differing viewpoints and insisting on the independence and equal status of all the disciplines they create a situation in which it is possible to bring those various views together to form a new unit that is very much more than merely the sum of its multifarious parts.....

CONTEXT

Both artists work completely independently within their own fields. The chosen context provides their common denominator: SPACE and TIME.

The artistic work of) + (= a0 is primarily of a pioneering nature. Both artists have been busy for a very long time with the further development of their techniques and methods which are just beginning to achieve international recognition.

CONCERNS

Our aim is to ensure that the people / audience / viewer are given the freedom to directly experience the inner strength of a complex work rather than being spoon fed a product. It appeals to the openness of each individual. It will provide the possibility for people to reflect on the issue of and the difference between differentiation as opposed to separation, which is the essence of this working concept.



) + (= a0

" cultural bridging and networking"

"As artists, cultural diplomats and most important as human beings, we have a fundamental duty to nurture those creative forces which are given as a sacred responsibility to all life!"

) + (= a0

" Part of my goal is to remove those competitive elements that stem purely from narrow commercial or national considerations from the arts, thereby re-establishing these higher ideals represented by the great masters of the past."

(ajF_M

" Kunst lebt und atmet erst, wenn alle Grenzen aufgehoben werden und die unendliche VIELFALT in dem EINEN dazu verführt, die Natur (in) der menschlichen Seele zu entdecken. Kunst kennt daher auch keine nationalen Grenzen und ist eine Sprache, die darüberhinaus kommunizieren muß! Kunst lehrt mich das Erleben und Empfinden eines grenzenlosen Seins, den Sinn von Einsamkeit zu verstehen und diese Erfahrung von "innerer Freiheit" mitzuteilen."

) uM_R

mawson-raffalt + faulder-mawson



The emphasis would be on the embodiment of the "idea of bridging" :
to research, explore, experiment and present a creative and holistic process within a cross-
and inter cultural approach by integrating and differentiating (not separating) in order to
unify and embrace the human spirit.

The meta-physical embodiment of the "idea of bridging" is concerned with a need
to express the desire of bringing closer, fusing and creating a new awareness and in closing
the ever widening gap between the arts and people.

1..... bridging the disciplines of performance art and fine art through an intercultural and
international project that focuses on the investigation of the nature of truly integrative work-
ing methods in cross- and interdisciplinary art forms.....

2..... that involves people on a very subtle interactive level by creating a still, transparent,
meditative field with which the individual viewer may associate to explore, experience and per-
ceive a relationship to their own life experiences.....

3..... that communicates the dynamics and realms of multiple realities which evokes and
provokes a sense of inner freedom by removing the dominance of the consuming aspect and
creating a ripple effect that can continue to reverberate long after the "performance" is over.



performance art

"like watching paint dry..." comprises five embodied thoughts on art and life:

1 "_faith and fairy rings",

2 "_permission art",

3 "_and yet mortification",

4 "_death and immortal thoughts",

5 "_history..attack and surrender" - and is conceived for a reduced number of viewers.

Each viewer is given enough space to allow him/her to integrate into the essence of the work. The perspectives are multiple and the guest is invited to experience multiple levels of reality. Silence functions as an anchor point in the experience of inner and outer worlds

Text & Voice

)uM_R Lyrikreihe: "Vitreous Bodies_Glaskörper"

Organisations for Space and Time

„space diagramm_61“ matrices_markings

constructed and conceived for 258 candles and 26 chairs from A-Z

Matrices of numbers, symbols and sequences: 1-100;1-900; 1-30; 1-15;1-5

(method (ajF_M Space_Drawing_System „Superimpositions“)

sources_soundcarpet / chamberworks

1. "chamberworks" "_like watching paint dry..." :

Excerpts from "the Song of Solomon", the Old Testament; "Confessiones" of Saint Augustine; Bulgarian Folk Music; Appenzeller Yodel (Engelchörli „Meglisalp“); Russian Liturgical music; Spiritual Polyphony from Corsica (A Filetta „Intantu“); Birdsong;

2. PerformanceInstallation "61'_silence + activity"

"gong-structures"



fine art

"let there be more light...." begins with a 30 minute foreword - "The Emperors New Clothes" which serves as a metaphor for the "contemporary art industry" - it constitutes the sound_space_element of the installation and provides a prologue for "chamberworks". The site specific exhibition_installations for theatre/gallery/museum are chance determined fields of "textured environments IN FLUX" - light.painting.sound.spatialconstructions.projections with changing context and spatially defined parameters

Installation objects_textured environments

"chance elements" _Painting:

"The Omen Series" _SystemV: Binary row from „l.i.k.e.w.a.t.c.h.i.n.g.p.a.i.n.t.d.r.y.

"chance elements" _Light:

colour sequence „let there be more light..."

"chance elements" _Object:

Glass_Sand_Stone_Pigment: "Hexagram XXVI (Ta Ch'u, the taming power of the great)"

"chance elements" _Spatial Constructions:

Space_Drawing_System „Superimpositions" and floor markings „crosses and letters"

Excerpt from the Painting „Composition # IX; Bonjour Mhr Mondriaan...."

sources_soundcarpet / installation

1. "let there be more light..." :

frogsong; "Des Kaisers Neue Kleider" by Hans Christian Andersen

(R: Dieter Scharfenberg; M: Hermann Nachring); "Approaching Silence" by David Sylvian

2. "Manifesto_61'" :

„A Quintet for Humpback Whale-Dolphin-Walrus-Shoreline & Tropical Storm"

) + (= a0

C + G + E + C

TO CREATE

A STILL PLACE WHERE THOUGHTS CAN MATERIALISE,

A RESTING PLACE AS AN ANTIDOTE TO OUR HECTIC AND MATERIALISTIC SOCIETY ,

TO GIVE

THE VIEWER THE POSSIBILITY OF REDEFINING AND REFLECTING ON HIS / HER OWN
RELATIONSHIP WITH THE INNER AND THE OUTER WORLD, AND OF COMMUNICATING WITH
AND EXPERIENCING MORE THAN ONE REALITY

TO ENCOURAGE

THE VIEWER TO OPEN UP TOWARDS A PROCESS OF FREE DECISION MAKING

TO CREATE

A SITUATION FOR AN AUDIENCE, WHEREIN THE FOCUS IS DIRECTED TO THE SELF CRITICAL
(RESPONSIBLE) AND NOT THE CONSUMING (MANIPULATIVE) MIND.

Interdisciplinary multiplicity

Originality through new viewpoints

An intrinsic determination

High levels of technical skill and **I**nnovation

are the signifying parameters of their work.

FOREWORD

The quintessence is to put the focus back on ARTWORK

- as processing and reflecting an inner need–

as encouragement for the individual , to transform external superficial pressures into an experience of the profoundness in s t i l l n e s s

THROUGH the opening of channels for dialogue between the people and the artists with the particular institutions acting as bridges between the two.

" the first beginning of the act of seeding this dialogue „"

as it plays a vital rol for the contextual thought process, namely to generate and multiply this inner need and give it a presence of a metamorphic gestalt,

" l i f e " , sending it out as thought vibrations

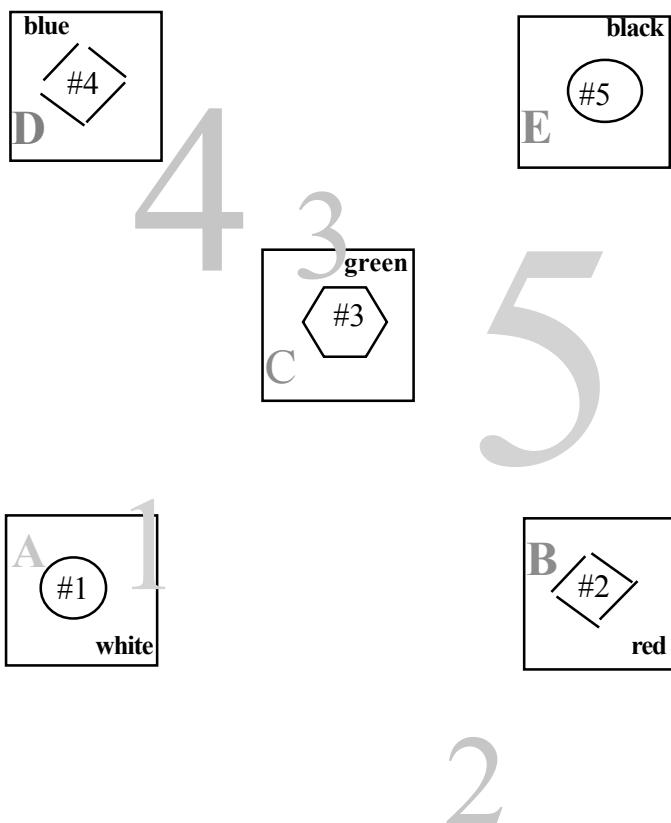
....the founding of an art movement - a new avantgarde -

signifying a r t a w a r e n e s s , a profound understanding of art and life



" the snowball down the mountain ...2004"

the new avant_garde



“61’ silence + activity”

is a compositional score for the organisation of space and time constructed with the use of the “focus point technique”) uM_R. Fields of activities, linked with an underlying “Dynamic of Silence” are processed “outside” by various participants using their own viewpoints and aesthetics to be reintegrated in the original composition producing a new context. The ensuing dialogue is concentrated on the spiritual dimension in art.



Chamberworks

.... define "still and powerful memori loci, constructed from matrices of symbols, signs, numbers, counted sequences, which intensify and are resolved with a growing intensity to form a hermetic world "full of mesmeric tension and depths" whose power can be reflected in "the poetry of a monochrome painting".....

The work of the artist ursula mawson-raffalt, (uM_R, introduces a discourse on theatre, dance and sound worlds which are not only difficult to pin down but which also tends to dissolve those borders.) uM_R creates texts in the form of lyrical prose and monologues in both English and German which provide both the fundament for her stage work and (in recorded form) the compositional foundations of the "sound carpet"

"c h a m b e r w o r k s " defines those subtle time/space constructions which the artist has taken as the "l e i t m o t i v " of her work. They are compositions and constructions for Space_Set_Sound_WordPainting_Dance which define "the dynamic of silence" as the contemplative element of space and time

These "constructions" are further stamped with the original signature of the artist- the " f o c u s p o i n t t e c h n i q u e " - which is a compositional method for the organisation of space and time and also a training system for body and voice which was invented by (uM_R in 1989 and which has been organically growing ever since.



focus-point technique

) uM_R

Künstler performance art

Ursula Mawson-Raffalt, 1964, A / Berlin

Invented and developed the " FOCUS_POINT TECHNIQUE " , 1989" , a composition method for spatial organisations and training method for body and voice

Since 1989 conceives, writes, directs, composes and choreographs works for Dance / Space & Word Painting, entitled " CHAMBERWORKS" and " PERFORMANCE INSTALLATION" which more clearly signifies an interdisciplinary and crossover artform.

Forms for multi-contextual manifestation including works for actors, poets, dancers, philosophers, anthropologists and singers.

Writes and performs texts in the form of LYRICAL PROSE and MONOLOGUES in both english and german which are also conceptually integrated as fundamental compositional elements for the construction of the composition and the sound carpet

The total reduction of form and the very slow timing of her physical presence began to achieve aspects of multiplicity and silence in her work. A strong mental process toward the embodiment of a 'metamorphic gestalt', completed as an " organic form" , started to signify her future concepts

Studied Dance at the conservatory in Vienna ; at the Academy of the Arts in Amsterdam and Arnhem

Co-founder of the artist association) + (= a0 and the avantgarde art movement „ the snowball down the mountain"

2002 „ Förderstipendium der Käthe-Dorsch Stiftung Berlin"

2003 „ Zuwendung der StiftungKulturfonds Berlin"

2004 „ Auslandsstipendium der Senatsverwaltung für Wissenschaft, Forschung und Kultur / Internationaler Kulturaustausch" (Berlin) „Artist in Residence at the „ Institute for Choreography and Dance" , Cork

Important sources of inspiration: Josè Gil, Professor forPhilosophy at the University in Lisboa and at the Collège International de Philosophie in Paris;
Francis A. Yates „ The Art of Memeory"

" I want the stone to speak,
I do not want to use the stone to express my needs"

mise en scène and text

experiments with text1 = spiritual /sacral writings, text 2 = fairytale, text3= lyrical prose / poems

The text builds on the already tangible atmosphere established by the visualisation - focus point) uM_R - of „ sunrise and sunset in the desert“ to which is added an „ other worldly“ quality - (that of the fairytale) - which is further intensified by the interaction and ebb and flow of the voices.

The focus that drives the manner of the spoken word is once again the visualisation process which is now concentrated on images of „ the movement of the waves and the foam“ and at the same time „ the lapping rhythms of individual waves as they reach the shore only to be once more sent back to begin again“ . This has the effect of audially imprinting the traces of every single wave movement on the room whilst at the same time endowing each with a unique identifier. This endless ebbing and flowing is like a deep pulsing sigh enriched by every subtle variation in the breath casting a net of mesmeric tension over the entire composition.

Every line of the tale is carefully weighted and uniquely placed by extremely subtle variations in the breathing. The tension, built very slowly through the entire text, is intensified by every drawn breath until it is finally expressed in a long, slow, deep final whisper. A taste of the immeasurable and overwhelming nature of pain (life and death as constants of a creative process) is absorbed and shared.

) UM_R MISE EN SCÈNE UND TEXT

The following will be portrayed:

through its **sacred nature** (text1) has,

throughout, a text structure that is peripherally aligned and horizontally concave (the image: an incense bowl)

a metaphor for love and death (= text 2) has,

through its **organic nature**, a centrally aligned vertical textstructure, embedded like a living organism, that is constantly changing its form, (the image: a pulsating heart)

these images as „**metaphysical parameters**“
(= text 3) , - the medial state of creative writing in poetry- ,

are joined together to form a unit that corresponds to the image of a flat concave incense-bowl, in which is laid a pulsating heart, which forms the metaphor of a „prophetic vision“

„My perception of reality is contrapuntal in nature: the processing of the act of sensing reality (the inner and the outer) is integrative in nature.

If I am alone in an “empty space”, my (inner) space is in dialogue with the (outer) space. An observer / participant / object is perceived as another thought / presence / vibration in space. Each (new) presence in space adds an element to the process of the perception of reality and therefore becomes a dynamic state of “interference”.

All transformative and therefore creative processes have their own consciousness and dynamic and form an abstract memory space continuum for “composition”.

Under an “organic composition” i understand the conscious act of perceiving of such interferences of “organic matrices” with their “organic patterns” and their translation into space and time.

The complex process of integration begins: intuitively and analytically, thoughts are added and subtracted; multiple layers (perception) are accumulated and are pared down to their essence, so that this becomes the form of one new accumulated body, which is defined architecturally, to then be transformed again to reveal its metamorphic structure, the inside. The form of this body / space is pure, and refers to “the quintessence of the moment”. It is exactly this moment in time that gets imprinted in memory. Memory is the vital force of creativity. Creativity is life. And life sometimes reflects back to us human beings as an overwhelming surprise.”

Words about Choreography) uM_R

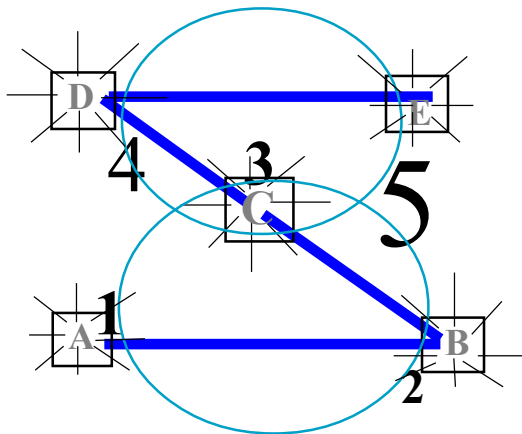
Choreography is a monochrome painting, which accentuates the “emptiness” and the “vastness” of space. The viewer is guided into an adventure within multiple realities. Diving into the smallest entities (microcosm) and reaching out into unlimited space (macrocosm). From the smallest point inward = the centre, to the horizon outward = the periphery, the viewer is taken on an inner journey, through multifaceted intensities invoking mesmeric tension.

Words about composition

Through the total reduction of form, space is defined as multiple dimensions which combine to form a still presence. The spiritual / mental faculties of the performer are concentrated on:

a) the execution of the very slow timing and the precision of the physical presence, b) the act of emptying and redefining the form, and c) the repetition of movement_syllables / gestures.

Through this exercise, “focus-point technique”) uM_R 1989, complexity is perceived in depth and processed chronologically. Slowness as a measure of time, the addition and subtraction of movement_syllables, and repetition as an expression of the ecstatic feeling of space are the foundation stones of the composition.



organisational element for time _space/ chronology on “silence + activity”
using the compositional method “focus-point”: “space_diagramm 61’ ” by) uM_R

WORDS ABOUT THE COMPOSITIONAL METHOD „ FOCUS-POINT“) uM_R

“ The innumerable in flux”

the complex composition builds and carries out a network of structures, consisting of inner and outer variables, seismographically recording history.

The archaeology of space and time is defined by the following fundamental structures:

- | | |
|-----|---|
| I | the structure of silence; |
| II | the structure of activities within and around; |
| III | a subtextual structure (variable audience); |
| IV | an intertextual structure (variable participants) and finally |
| V | a contextual structure (variable locus). |

This complex organism demonstrates the forces of balance / counterbalance present in the affirmation of space and time.

All structural elements (deriving from the constants space and time) are “ in flux” .

All elements are of equal importance.

The interaction of all elements determines the essential substance of a “ metamorphic gestalt” .

Therefore, all elements form a platform from the viewpoint of multidimensional realities.

As multi-layered as possible, a “ UNITY OF MULTIPLICITY” slowly evolves and opens up its own dynamic, “ THE DYNAMIC OF SILENCE” .

“ NO THING HAPPENS THEREFORE ANY THING CAN HAPPEN”

“ THE ONE THING INCORPORATES ALL THINGS”

©) uM_R

" I UNDERSTAND DANCE

AS AN ABSTRACT LANGUAGE,
AS POETRY,

THAT COMMUNICATES BETWEEN THE LINES.

THIS LANGUAGE CREATES
SPACE

FOR INDIVIDUAL / SUBJECTIVE EXPERIENCES.

THIS LANGUAGE DOES NOT

ILLUSTRATE A STORY,

NOR DOES IT HAVE A NARRATIVE LINE.

INSTEAD, IT CONVEYS AN EXPERIENCE
OF COMPLEXITY.

IT IS A LANGUAGE,
THAT HAS ITS ROOTS

IN A PROFOUND AND TRANSCENDENTAL
EXPERIENCE OF

" NATURE AND SILENCE " .)uM_R

Words about dance_embodiment or "a higher idea of being"?
) uM_R

The „focus-point technique“,) uM_R 1989,

describes the procedure of „the act of balancing“ (it visualises the releasing and re-charging of energy). My understanding of dance is a mental one and I am intrigued by counterpoint and poetry. The work is based to a great extent on the shifting of the inner and outer focus.

“Focus – Point” = SILENCE

conceptionally thought and visualised as a point in space; or as the accumulation of many points in space which originate in the contemplation of one point. The result is a self-contained unit with infinite possibilities. Each point not only reflects an inner power - “THE DYNAMIC OF SILENCE” - but it also becomes its EMBODIMENT.

Constructions of matrices of counting sequences are forming anchor points of a pathway in a silent, labyrinthine space. They stand as rhythmical sequences and units for the volume of the space. The potential energies of the „empty space“ and the accumulated energies of the “concrete space” interact and multiply their potency, that in turn gets reflected back into the body. The body speaks the „Unspeakable“, „The Abyss“ and „throws its shadow into the contours of an immense circle“.

SOME WORDS

Given that it is possible to visualise a musical composition as a line along which various sound events happen at various points interspersed and linked by silence (John Cage), so too is it possible to see a painting as a field on which various events occur at various points linked by layers or patches of colour or their absence (empty space).

The act of painting is a process wherein a number of decisions must be made by the artist regarding the placing of these elements and the sequence in which the colour is applied (or removed); regarding the ground and its preparation; the materials to be used and so on. It (the act) involves the utilisation of technique in a struggle with the materials to somehow make them fit into the prescribed requirement. When the point is reached where the artist feels that this has been achieved, the decision is made to stop.

The viewer is then invited to look at something that is essentially the sum of many subjective and technical decisions related to the intention of the artist and the 'message' of the work; at a result which is 'as near as the artist could come to achieving his/her vision according to his/her taste'. Thus a certain burden of expectation is placed on the viewer which must also involve a certain degree of compromise between the intention of the artist, the stated aim of the work, the ability of the artist to arrive at a solution that closely approximates that goal and the ability of the artist to know when to stop. Too often, the situation arises wherein the artist stops short of the full realisation of an idea(I) because somewhere on the journey he/she encounters an effect that is so dazzling that the purpose of the work is actually forgotten necessitating the intellectual justification of the object (making it fit the original plan). This is often true of abstraction, or more specifically, non-representational work. Often in this field, the intention is not too clearly defined at the outset, which is fine if the intention of the artist is to define an area in which accidents can occur; but unfortunately, what is more often the case, is that the work that is presented is simply unresolved leaving the viewer with the uneasy feeling that it has not yet reached any destination, thereby opening it up to the suggestion that it had no aim in view, that it is in fact pointless. This could be one reason why it can be so difficult to be objectively critical of abstract painting. One reason too why 'ordinary' people find such work difficult. It has an 'unfinished' feeling about it that somehow overrides what there is to be seen.

A painting that is fully resolved, on the other hand, that has fulfilled its purpose as a part of a greater working process will, therefore, pose fewer problems for 'ordinary' people, however 'difficult it may be'.

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The solution lies in freeing the work from the 'intentions' of the artist, thereby freeing the viewer from the expectations of the artist. The product of the process, the work, would then be able to stand as an independant entity, to be experienced through a dialogue between it and the viewer, allowing it to communicate its essence without any need beforehand for explanation or justification.

By the use of 'chance' operations, the imagination of the artist is freed from subjectivity enabling it to concentrate on the task of widening the vocabulary of the work by opening up the field of possibilities from which the choices could be made, thereby allowing the fullest possible range of 'juxtapositions' the space in which to achieve a result that is simply a product of the process (the sum of the to-ing and fro-ing on the surface according to the system). In other words, broadly speaking, this process is the same as any other method of making a painting but approached from a different view point; namely, that the position now occupied by the artist in the scheme has changed. He now stands on the ground formerly occupied by 'inspiration' or whatever other force provided the impetus to make work, as opposed to being the vehicle through which this force works. His task is, first, to add constantly to the range of possibilities (the creative process); second, to carry out the operations that make the selections and draw up the schema (the organisational); and finally to carry out those instructions and arrive at a result (the technical, or the craft).

*So in a sense the random assembly of variations are presented to the materials (through the mediation of the artist) which are then able to form the work (within the confines of stop/go provided by chance) in a situation with very little to restrict it. **Technically and aesthetically the whole of art history becomes a source of possibilities which can be used in ways that are free of the dictates of 'taste' to produce work that can be seen by the viewer purely on its own terms.** The opening is made for a true dialogue to build between the two. The viewer need no longer feel that he/she must like/dislike the work simply because it has the seal of approval/disapproval of a third party. The viewer could then approach the work in a much more open frame of mind thereby being free to truly 'experience' it.*

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further notes.....

the ultimate purpose of this working method is to remove the handwriting and personality (expression is, i believe, ultimately dishonest and too easily coloured by the intellect) of the artist from the equation as much as is possible allowing the materials an independent existence once the "scheme" has been drawn up it contains enough information for the construction of a work in any medium, be it 2, 3, or 4 dimensionally oriented, with the added advantage that the differences between the various applications (by the various and unconnected artists) would produce a range of works that would belong to the same family, would have a definite relationship, but would each be fully independently individual like brother/sister, even twins, alike but somehow "other". there is a definite resemblance, philosophically at least, between this working method and that used to make "circle of friends", the composition is constructed on the absolute impossibility of starting the roller pass that accompanies some transparent layers at exactly the same point (though the instructions stipulate that as a necessary condition). it provides a mirror for (the chaos view of) nature where self similarity over scale provides the definitions of the building blocks even though each "block" is not (and must not necessarily be) absolutely identical thus allowing for "variety" in natural processes which is, I believe, the doorway for evolution.

[.....]

my readings of descriptions of chaos theory and the processes involved in the constant evolution of natural things led me to the conclusion that **the snowball down the mountain** is the first manifestation of that wave - it is a small group of like thinking artists who believe in the possibilities for change offered by the **"butterflyeffect"**

(aj F_M

"Chance", Art and
Nature

chance organised systems



Exhibition_Installation

The exhibition_installation of the artist anthony j. faulder-mawson, (ajF_M, takes as its meaning the theme "Chance, Nature and Art".

Using "chance organised systems" which the artist invented and has further developed over 30 years, he investigates the border territories between painting, sound and light.

The quintessence, signified by an aesthetic that comes strictly from the work process and the open structure of the systems, is a multiple layering of actions and relationships, all strongly underpinned by their origins in the essence of and their relationship to their starting point which is painting.

The work comprises an arrangement of "multidimensional textured environments":
PAINTING_installation.SOUND_painting.FORM_painting.SPACE_painting.
LIGHT_painting.

.....in an atmosphere of utter peace the elements of perception are united to form an all embracing silent sculpture, a metamorphic gestalt.

LAYER + LAYER = ARCHAEOLOGY = HISTORY



chance organised systems

(ajF_M
Künstler fine art

Anthony J. Faulder-Mawson, 1949, Ire /Gb/Berlin

Invents and developes NEW SYSTEMS FOR THE USE OF CHANCE SYSTEMS:
method " chance organised systems"

Forms " MULTI DIMENSIONAL TEXTURED ENVIRONMENTS"

The focus broadened from only painting to the enclusion of all other disciplines applying those same chance systems to the making of: PAINTING_installation; SOUND_painting; FORM_painting; SPACE_painting; LIGHT_painting

And the development of stage and lightdesign

1993 discovered and developed a method of texturing light for use in the extremely high temperatures of theatre lamps

Studied Painting at the Artschool Farnham, Gb

Invited guest student at " The Slade" - London and the " Glasgow School of Art"

Co-founder of the artist association) + (= a0 and the avantgarde art movement „ the snowball down the mountain"

2002 „ Förderstipendium der Käthe-Dorsch Stiftung Berlin"

2003 „ Arbeitsstipendium der StiftungKulturfonds Berlin"

2004 „ Auslandsstipendium der Senatsverwaltung für Wissenschaft, Forschung und Kultur / Internationaler Kulturaustausch" (Berlin) _Artist in Residence at the „ Institute for Choreography and Dance", Cork

Important sources of inspiration:

„ Silence" by John Cage and „ Chaos towards a new science" by James Gleick.

WITHIN A FIELD OF A MEDITATIVE SILENCE,
WITH A MESMERIC TENSION,

A META-PHYSICAL EVENT IS BROUGHT FORTH, WHICH CHANGES FORM
FROM ONE STATE TO ANOTHER,

IN CONSTANT FLUX, IN CONSTANT TIME, EXPRESSING A STRONG PRESENCE

AS AN INTEGRATED PIECE OF ART AND ALSO RELATING TO THE

INDIVIDUAL PROCESS OF ITS GROWTH.
THROUGH THE TOTAL REDUCTION OF FORM,
ALL PERCEIVED ELEMENTS FUSE TOGETHER AND TRANSFORM
THE SPACE AND THE BODY INTO

ONE CONCENTRATED CONSTANTLY EVOLVING ,SCULPTURE OF SILENCE'.



some notes on the methods of (ajF_M

method: " chance organised systems"

A... the inspirational process

is almost entirely concerned with making the scope of the field(s) of possibilities from which the choices are made as wide and far-ranging as is possible. This process will essentially never end as new possibilities will always invariably present themselves (there is less chance of influencing the outcome of a random number chosen from between 1 and 100, or between 1 and 1000 than of one between 1 and 10)...the essential underlying principle behind all of the working methods and strategies is to weaken the hold of the "ego" or the personal preferences of the artist as far as is humanly possible

B... the organisational process

is concerned with making a list of "instructions" for the craftsman to follow... in this stage the decisions are made regarding the size and sum of the work(s), the technique(s), the tool(s), the sequence of colour and or treatments for each layer, and the number and nature of every detail of every step toward a "result" ...

C... the technical or craft process

is carried out via the daily repetition of (almost) the same actions on the surface (only the fine details are different, colour, existence and position of mark etc)

credo # II (aj F_M

I believe it is possible to make work that stems from and is inextricably linked with the painting process but which can be constructed from an overlaying of elements of:

- 1 i n s t a l l a t i o n (starting with the idea(l) that exhibition = installation which would involve a concept for working directly with the space that is to house that exhibition
- 2 p a i n t i n g (i am a painter and therefore painting is the root of all of the rest of the activities and it is the series generated originally for the painting that ultimately drives and organises all the other elements)
- 3 s c u l p t u r e (three dimensional constructions and "ephemera" created from found objects and materials like sand and pigment)
- 4 m u s i k / s o u n d (with sources chosen and organised using the same chance procedures - eg a quartet for whale song, gregorian chant, frog song & traffic noise - this is an arbitrary example as the actual elements to be used would be chosen from a list of prepared possibilities)
- 5 v i d e o / p r o j e c t i o n : l i g h t _ p a i n t i n g (using a combination of chance arranged projection screens and surfaces - eg white shapes on walls or floor or on transparent screens - which would be made using video material - records of the making of painting - layered similar to the sound element with skies and clouds and water and the sea - etc with the addition of textured light projection using a method that i invented in 1993 for texturing light using profile (theatre) lamps)
- 6 a n d l a s t b u t n o t l e a s t p e r f o r m a n c e e l e m e n t s c o n s t r u c t e d b y u M _ R

credo # II (aj F_M

This unique approach to guaranteeing the independence of the WORK from its maker has another function, it effectively removes the ego of the artist and his/her likes and dislikes from the equation, setting the work free. The prime principle of this work would be to establish once and for all the absolute independence of each of the component elements - partly by using independent artists to create those layers within the guidelines provided by chance and partly by collaborating with technicians (guiding their hands so to speak) the resulting work(s) would have the rare quality of being fully integratively linked through the simple fact that their essence is dictated by the chance readings through the title of the work which in its turn carries the spirit of the work woven into it meta(phorphys)ically so that every thought and detail carry that essence in much the same way that a splinter of a broken hologram carries the whole image encoded in it - effectively the work would have a common source. AND a common goal The prime principle of this work would be to establish once and for all the absolute independence of each of the component elements - partly by using independent artists to create those layers within the guidelines provided by chance and partly by collaborating with technicians (guiding their hands so to speak)

some notes on the “engine”

step 1) the generation of the structures for the making of a painting using chance procedures and taking a binary row using a text (the title) as the engine

“l.i.k.e.w.a.t.c.h.i.n.g.p.a.i.n.t.d.r.y”

12 9 11 5 23 1 20 3 8 9 14 7 16 1 9 14 20 4 18 25

which generates a binary row:-

1100.1001.1011.11.10111.1.10100.11.1000.1001.1110.111.10000.1.1001.1110.10100.100.10010.11001

74 steps

1 = on, yes etc

0 = off, no etc

This row is finally used to organise the structures given by a sequence of 74 randomly generated numbers and to make all simple / simplified yes / no, on / off decisions effectively removing the preferences of the maker from the process



step 2)

the craft of painting comes to the fore and the list of instructions (yes/no, on/off etc) is carried out 1 Step per day (24 hours drying time)

step 2b)

the results of the daily work quota (every layer of the working process) are recorded with a digital camera to record a documentation of the archaeological/structural/textural accumulation of the work. The individual snapshots will later be digitally accumulated to form an animated loop/a film of the work process.

this step serves a double purpose:-

- a) a documentation of the working method of (ajF_M and an illumination of the use of chance determined methods.
- b) the generation of material for projection in the theatre context, forming a literal thread running through the entire work in the form of a literal connection via the use of the title "like watching paint dry" as the generator

step 3) the process of growth of the painting itself and the video provide the fundament for the installation; a "multi-faceted environment" of light / texture / floor / set / objects / design and sound.



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PERFORMANCE ART Künstlerische Leitung FINE ART



*„ the snowball down the mountain ...2003“
the new avant_garde*