



Wax

MARINA WARNER

The Sicilian artist and abbot *Giulio Gaetano Zumbo* (1655-1701) was a hell-fire preacher such as later tormented James Joyce, and to communicate his dire warnings, he made finely crafted, morbid miniature tableaux of death and doom, dwelling on 'The Judgement of the Damned' and 'Time and Death', depicting souls in torment, screaming as the red-painted wax flames burn them.

His favoured medium was wax and implied vanity, transitoryness and mortality. Zumbo is a typical example of an early modeller in wax (a 'ceroplast'), not only because he indulged a taste for queasy Catholic symbolism, but because he simultaneously worked in Italy and France as a model-maker. In Bologna and Florence, two of Zumbo's staging posts, medical museums still display the remarkably accurate figurines made for the study of the body and its organs. Waxwork makers in the formative era of the medium's secular history, working towards other ends – commemorative portraiture or edifying monuments – were following in the immediate footsteps of forensic science even while obeying broad principles of sacred representation. Paradoxically, the more scientific the approach, the deeper the marvellous character of the work becomes, synthesising sacred and profane bodily image-making.

Wax takes such an exact impression that it has been used as a stamp of authenticity since the beginning of written documents; set to a personal sign in the form of a seal, or a thumbprint or a hair, it hardens, and cannot be undone; it can only be broken, and then reveal tampering. This binds it to testimony and to truth, and, as with a life-mask or a death-mask; it fortifies conviction as well as faith. It belongs in the embalmer's pharmacopoeia; working with wax is a forensic skill.

Waxen artefacts even when removed from the practical ground or their origin and their legal and medical uses are no longer apparent; retain their challenges to the stuff of life, their authentic connection with bodies and embodiment. Wax has been used for *ex voto* plaques reproducing limbs and organs from Neolithic times to the present day – excavating at the shrine of a goddess in Cyprus, for example, yielded miniatures of breast and bones alongside votive statuettes to entreat her help or to give thanks for help received. In Portugal recently, in a shop selling religious articles, I saw wax emblems for sale – babies, breasts, limbs, lungs and eyes – to

Opposite **MARIA NOVELLA DEL SIGNORE** *A BED OF TIME*. Cera fusa, alluminio, piastra riscaldante, 50cms dia. 2007

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offer at the shrine of the appropriate local Madonna or Saint. At the same time however, wax gives rise to thoughts of mortality: it burns, it melts down, it suggests the vanity of the world, the weak candle-flame of hope, the deliquescence of flesh. The material implies organic change. Like many symbols it packs and binds different meanings within its range. The folk etymology given for the word 'sincere', that it comes from 'sine cera' – without wax – and alludes to potters' practice of filling flaws in their handiwork with wax, is not historically correct, but it does reveal the paradoxical properties of the stuff. Wax cheats death; it simulates life; it proves true and false.

The word 'mummy', applied to bodies embalmed according to Egyptian burial rites, derives from 'moum', the word for wax or tallow; since those remote times, wax has been the principal material used in preserving the dead so as to make them look as though they are still alive. Wax was also mixed with pigment to form 'encaustic', and laid on to the cartonnage or mummy mask to give the painted face the semblance of real flesh and skin. Organic, malleable, and animal, this unique storage and building material of the bees has the added property of soaking up light, like alabaster, rather than deflecting it, and in consequence it glistens as well as glows subtly as if from within. The resemblance of its surface appearance to skin, especially to a fair, luminous, warm, and slightly moist complexion, lent it to the simulation of flesh, and a market in waxen erotica flourished. Marie Tussaud's teacher – and official uncle – Philippe Curtius, furnished private clients with curiosities in this tradition.

Death masks, and their popular offshoots, waxworks, keep active the metaphor Aristotle used in relation to a person's unique body-soul compact: the essential distinctiveness of feature moulds the generic en fleshed body that one particular subject shares with other humans and makes the mask unique. Death masks do not incorporate the corpse itself into the matter of the representation or effigy, as in the case of a mummy or incorrupt catholic saint, but they do derive their potency from their contact with the actual deceased, with his or her flesh. The important difference between a portrait painted in life and a mask moulded in death is not the difference in reliable resemblance – in this a painting can be the better portrait, and many artists have pointed out that the stilled moment when the mould is taken and in the case of a life mask the necessary stiffness and closed eyes of the subject make for an inert, blank, unspeaking likeness.

Ritual use of death masks began at least in the Middle Ages, when the kings and queens of England were paraded in effigy at their funerals: the figures were composed of jointed limbs, and a groove on their brows

Opposite, top **JOSÉ MARIA CANO** (b. 1959 Madrid) *OBITUARY* parafin wax, pigment in caustic on canvas. 110 x 80cms. 2008. Below **PATRICIA** parafin wax, pigment in caustic on canvas. 110 x 110cms. 2008

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ILUSTRÍSIMO SEÑOR

DON JOSÉ NAVARRO FERRÉ

DOCTOR EN CIENCIAS DE LA INFORMACIÓN. LICENCIADO EN DERECHO. CABALLERO DEL REAL CUERPO DE LA NOBLEZA DE MADRID Y DE LA ORDEN CONSTANTINIANA DE SAN JORGE. CABALLERO GRAN PLACA DE LA IMPERIAL ORDEN HISPÁNICA DE CARLOS V. CABALLERO DE LA ASAMBLEA ESPAÑOLA DE LA SOBERANA ORDEN DE MALTA. MIEMBRO Y PRESIDENTE DE LA SOCIEDAD CARTOGRÁFICA ESPAÑOLA

FALLECIÓ EN MADRID

EL DÍA 21 DE FEBRERO DE 2007
a los cincuenta y nueve años de edad
Habiendo recibido los Santos Sacramentos

D. E. P.

Su esposa, doña María Elisa Pérez Hamilton; sus hijos, Gabriel y Ramón Navarro Pérez-Hamilton; su madre, Rosa Ferré Batalla; sus hermanos, Francisco, Mercedes y Javier Navarro Ferré; madre política, Suzanne Hamilton Hamilton; tías, Mercedes Navarro García y Teresina Ferré Batalla; hermanos políticos, Carlos, Alberto, Beatriz, Jorge y Pilar R. Pérez Hamilton, José I. Uriarte Lecue y Jaime Domingo Bonell; sobrinos, tíos, primos y demás familiares RUEGAN una oración por su alma.

El entierro tuvo lugar en la intimidad.
El funeral por el eterno descanso de su alma se celebrará el viernes, día 2 de marzo, a las veinte y cuatro horas, en la parroquia de Santa María (avenida de España, frente a Parque Colón- Majadahonda), Madrid. (3)

PATRICIA

Guapa, elegante y
muy morbosa.
Ven a verme
sin compromiso.
Te espero.
Chalet Lujoso
150 € 1 Hora
Hoteles.

Foto Real

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allowed the crowns to fit snugly and stay on. Facial idiosyncrasies were cast and reproduced faithfully: the results of a stroke – the drooping mouth and flattened left cheek – have been rendered in the case of Edward III, who died in 1377; Anne of Denmark, James I's queen, has a large mole on her left cheek. The eyes were painted and the figures or busts were fully dressed in wigs and robes of state and regalia, and were carried with the bier or set up beside it.

After 1660, the chosen medium of the royal effigies was wax, and the surviving statues of Charles II and his mistress, the powerful and clever duchess of Richmond and Lennox, belie their sacred function, looking just like the gaudiest waxworks in a hall of fame. They are both dressed in the clothes they actually wore – the oldest surviving set of robes of the Order of the Garter, with a fantastic lace jabot and prodigious lace cuffs in the King's case; in her case, she wears the full dress robes in which she attended the coronation of Queen Anne, and carries her pet parrot – the oldest stuffed bird in the British Isles.

Marina Warner is a writer and curator. She is Professor of Literature at the University of Essex. In 2005 she was elected Fellow of the British Academy.

The above text is taken from 'Phantasmagoria' *Phantasmagoria: Spirit Visions, Metaphors and Media* (Oxford University Press, 2006). Used by kind permission.

Painting with Wax by JOSÉ MARIA CANO

*"Happy be who crew you, and happy this wax that let itself be
vanquished by your beauty.*

*If only I could be transformed into a maggot or a
crawling worm, that I might devour that wood!"*

The Greek Anthology, XII, 90, Copiar poema Antologia Griega XII, 90

The semi-transparency of wax allows pigments to be appreciated without being exposed to the air. It's interesting that the media originally used to draw the line between life and death, matter and spirit, and I am influenced by this use. Skin is semi-transparent as well. When painting with wax one has the feeling of breaking into another dimension.

In ancient Egypt people were mummified due to a belief that to access a life beyond this life the soul would not leave the body immediately. For a period the soul of the recently dead person would depart gradually from the body toward the new 'spiritual state'. For the soul to be able to recognize the body that previously housed it, the body



RELIGIOUS MYSTIC PRAYS TO STOP COSMIC COLLISION BETWEEN COMET AND JUPITER 16-23rd JULY 1994

Richmond, whose religious name is SISTER Marie Gabriel says she is praying to God to stop the cosmic collision because it is dangerous for mankind. MEDIA PHONE LINE 081-450 2748 FAX 081-208 2774.

OPES THE COMET MAY APPEAR VISIBLE BY 21st JULY. IF her forecasts do NOT come true she will admit her mistake. THE collision will NOT BE THE END of the world. Rather the opposite. It could be the beginning of a new era in human history could be some cosmic surprises as well. Mankind could be standing on the threshold of a most dramatic change in history awaiting Divine Intervention. What will happen when the IF the comet hits Jupiter next week? There are 2 possibilities faced. Firstly there is the one advocated by scientists who say that it could be a non event as far as the public are concerned people will not see anything. Then there is the other scenario predicted by a Religious Mystic; Sofia Richmond known as Sister Marie, claims she received prophetic messages saying the collision will be a COSMIC DAY OF JUDGEMENT ordained to warn all nations that they must reduce the crime epidemic; return to the 10 commandments or face cosmic global penalties lightening collision between comet and jupiter is a warning from God showing nations what could happen to them; unless they reduce the crime rate; destroy all pornography; bann all indecency; crime & violence from Television; Films; Videos & all video nasties; bann all indecent shows; songs dances fashions to reduce offences against women & children; keep it all day holy & sacred. Stop all wars. Stop all fighting; Ban cruel blood sports; Stop hunting whaling traffic in live animals & all fighting; Close down cruel zoos; circuses animal laboratories etc. Share food mountains with hungry nations. Teach moral religious education daily in all schools. People must give up crime dishonesty drugs. Become pure honest angelic SAIN GREAT COSMIC FLASH from the Comet & Jupiter explosion may be visible on earth. It may cause panic. Shock waves on all traffic; motors; engines; planes. etc it would be better NOT to book flights from 16 to 23 July 1994, better not to travel. So ne. PRAY. Beg GOD FOR MERCY to stop the collision. SUPERNATURAL EVENTS could occur during or after the Cosmic Intervention when all people will see their consciences judged by God.

Sofia (Polish Surname Paprocki) appeals today to the GERMAN GOVERNMENT to quickly pay the Compensation money for NAZI WAR CRIME DAMAGES 1944 so that she can immediately use the money tomorrow morning to print an urgent PUBLIC SAFETY PRECAUTIONS IN NEWSPAPERS ALL OVER BRITAIN EUROPE USA AMERICA & WORLDWIDE AT TOP SPEED. People can be prepared for any severe effects from the cosmic explosion next week. IF GERMANY fails to pay the Million for destroying the family estates in Poland 1944 it will be impossible to print the urgent messages & SAFETY PRECAUTIONS WORLDWIDE IN THE NEXT 3 DAYS. IF lives are endangered as a result, then the German Government could be responsible because used to pay the compensation money to Sofia. That money could now enable her to print the urgent warnings which COULD TO SAVE MANY PEOPLE. Sr Marie wrote a prophetic book in August 92 about the comet & Jupiter explosion. She asked the world to pay her copyright royalties due to her from the nationwide sales of her own book. But WHSMITHS Waterstones branch as refuse to pay copyright royalties from the sale of her work. The money could have helped to pay for printing the Public Safety precautions all over UK EUROPE USA ETC. to 9 PEOPLE. Obviously if her forecasts are NOT accurate she will admit her mistake. She has sent Registered Letters about her predictions to the Queen; To King Fatrabla; to Cardinal Hume; to Archbishop George Carey; To David Alton MP To the Pope who MUST come to London soon for an Emergency Council of the Church regarding God's Ultimatum to Britain Europe Usa & all Nations. She appealed to Duke of Westminster & Paul Getty Junior to help pay for printing the book worldwide. A Generous Benefactor is needed today at top speed. Sister Marie begged the SISTERS OF MERCY in BRIDGE GATE DERBY to share their huge fortune in pounds obtained from sales of their lands, to help pay for the cost of printing God's FINAL WARNING to mankind in newspapers worldwide but the Sisters of Mercy to help. Publicising the Safety Precautions could have saved many people.



**PREDICTS COSMIC DAY OF JUDGEMENT WHEN COMET
HITS EARTH IN MID JULY 1994! COMET MAY BECOME VISIBLE SO**

MEDIA PHONE LINE 081-450 2748 FAX 081-208 2774.

SISTER RICHMOND whose religious name is **SISTER MARIE GABRIEL**, SAYS it is possible that the Comet is brilliant and in a state of SUPERNATURAL RADIANCE enabling people to take photos of the Comet by the time that the collision between (Halley 's) Comet & Jupiter 16th \ 22 July 1994 will be a WARNING from GOVERNMENTS that they must reduce the Crime Epidemic drastically by Capital Punishment; Destroy all papers, e.g. Magazines; Films; Videos etc., Ban all indecent shows; Abolish all Crime Indecency & Violence from the Earth. Return to God's COMMANDMENTS BECOME SAINTS OR FACE COSMIC GLOBAL PENALTIES. ALL WITNESSING CEASE; FOOD MOUNTAINS MUST GO TO HUNGRY NATIONS; RELIGIOUS MORAL EDUCATION MUST BE INTRODUCED IN SCHOOLS. STOP ALL CRUELTY TO ANIMALS; Ban ALL BLOOD SPORTS. E.G. STOP BARBARIC DIABOLICAL RITUALS. ALL CATHOLIC PRIESTS & BISHOPS WHO SUPPORT THESE CRIMES OF CRUELTY IN SPAIN MUST BE EXCOMMUNICATED. STOP Pagan BARBARISM AMONG CATHOLICS. GOD COMMANDS ALL CRUEL SPANISH FIESTAS INVOLVING ANIMALS & ANIMALS MUST BE STOPPED IMMEDIATELY. STOP WHALING STOP TRAFFIC IN LIVE ANIMALS. STOP THE IVORY TRADE. God commands Italians to stop shooting migrating birds in the Autumn. The Day SACRED & HOLY. The COSMIC EXPLOSION in JULY is GOD'S FINAL WARNING ULTIMATUM TO ALL NATIONS: VIZ THAT THEY MUST OBEY THIS MESSAGE OR FACE THE FIREBALL FROM JUPITER. PEOPLE MUST STOP THE COLLISION BY DAILY PRAYER. Sister Marie hopes that the COMET will appear brilliant to support her. **NO PLANE FLIGHTS MAY STOP ALL PLANES AND TRAFFIC.** People must pray. Beg God for Mercy to Stop the Comet & Jupiter in 3 weeks time between 16th July and 22 July 94. Sister Marie is praying for a GREAT MIRACLES. The Comet will become extraordinarily brilliant in order to prove that her Messages from GOD are true. THE POPE MUST IMMEDIATELY SPEED FOR AN EMERGENCY COUNCIL AT WESTMINSTER ABOUT GOD'S ULTIMATUM TO BRITAIN EUROPE & THE WORLD. GOD IS VISIBLE BY 15 JULY IT WOULD BE THE SIGN THAT THIS MESSAGE IS GENUINE.. Sister Marie wrote a miraculously prophetic book about the Comet & Jupiter Collision in August 1992 long before scientists knew the Comet heading for Jupiter. Page 382 is the most astonishingly prophetic page in her 92 book stating that Jupiter will collide with Earth with pictures showing the effects of the future Jupiter/Comet Explosion. But a crooked printer and very dishonest book

should stay uncorrupted. Next to the mummified bodies some food would be left to keep the soul nourished. In the beginning, only kings and important people were mummified; the only ones believed to deserve a spiritual life. Expensive masks and sarcophagus were made.

After the Roman Empire spread to Egypt, whole families were mummified for the different members to be able to wait for the others in their tombs. Around this time – 300bc – masks began to be substituted by portraits of the buried people made with encaustic on thin panels of wood. The durability of the encaustic media added to the preserved situation of the tombs joined to the very early archaeological interest about Egypt under-land has kept many of these paintings and brought several of them not only to our days but to the British Museum in London.

In cooking something dead comes back to live inside another body which eats it.

SISTER MARIE GABRIEL

On July 19, 1993 after receiving a “vision of the madonna” in her north London tower-block, Sister Marie Gabriel aka Sofia Richmond (or Sister Marie Paprocski) announced to the world her prophecy that a comet would hit Jupiter on or before July 25, 1994, causing the “biggest cosmic explosion in the history of mankind” and bringing on the end of the world. A comet did hit Jupiter on July 16, 1994. However, her announcement was made nearly two months after astronomer Brian Marsden discovered that Comet Shoemaker-Levy 9 would hit Jupiter. (Skinner p.116, Levy p.207).

Sister Marie went on to take out full page advertising in the Times, Guardian, Telegraph etc under the dramatic heading WORLD NEWS FLASH announcing among other things that the “Third Secret of Fatima” had been divulged to her by the Virgin Mary along with a command that the Pope fly in to meet with her immediately – as in that day – by 3pm (“Subito!”). Her 800-odd page self-published, self-designed tome and masterwork *Supernatural Visions Of The Madonna (1981-1991)* is available via Ave Maria Books (1993)



NEED HIGH RES

Hysteria

In the 1990s Louise Bourgeois combined her themes of confinement, sexuality and power in a series of cages or 'cells', "The cells represent different types of pain", she wrote in 1990, "the physical, the emotional and psychological, the mental and intellectual". Some referred specifically to the French neurologist Jean-Martin Charcot and his clinic for hysterics at the Salpêtrière hospital in Paris in the 1880s.

In the French tradition, hysteria had long been regarded by artists as a state of the creative process, and artists, writers and actors flocked to Charcot's Tuesday Public Lectures at the Salpêtrière where he exhibited hysterical patients including many men. He described male hysterical attacks as being caused by fear, but used a different vocabulary to the one he applied to the histrionic, spiritual women, calling some male movements 'clownisme' and praising the athleticism of his subject's seizures" Elaine Showalter (TateEtc, February 2007)

SERGEI RACHMANINOV

Piano Concerto #3 in D minor, Op 30, 1909

There's a point in Rachmaninov's third piano concerto (third movement 13 minutes in) when, after the composer's usual rhapsodic statement and development – Rachmaninov setting out his stall while gradually intensifying both harmony and rhythm – he seems to let go the reins. As if two like-minds decided to separate in different directions, not travelling in straight lines but spiralling off like two spinning-tops towards the stars. As 'something else' takes over, the music takes off, unravels, appearing to move inwards and outwards, forwards and backwards at the same time.

Although Rachmaninov's harmony is chromatically dense – at the limit of 'correctly harmonic' as anything could be for its time – the music stretches and compresses, zooming in and out like a movie flashback. With its elegant accelerandos, glissandos and diminuendi, its overall technical dexterity, and the sweep of imagination in its development of at first sight rather slight or 'snatched' material the whole achieves an overwhelmingly luxurious and glamorous 'perfection'. Not 'perfect' as in Stravinsky, where the orchestral technique becomes part of the actual composition – see Debussy *La Mer* – and where invention is housed within a polished 'technical perfection' but perfect in terms of a difficult but nonetheless apparently 'divine' birth.

Opposite RACHMANINOV proofing the third piano concerto in his garden at Ivanovka, the country estate of his aristocratic relatives, the Satins



Above JOHN CAGE, LEONARD BERNSTEIN, DAVID TUDOR and mechanical conductor rehearsing *Atlas Eclipticalis* (Newsweek)

Voodoo

An introduction by TOT TAYLOR

As a teenager I spent long hours poring over the piano. Self-taught and becoming more proficient and 'knowing' about the basics of finding my way around, it would take roughly twenty minutes at the keyboard for me to 'lose' myself or... find myself; or rid myself of the instinctive understanding that had enabled me to get to the point of being able to play in the first place. That 'knowing' from which, some years later, it became impossible to escape.

Though I couldn't say I ever felt *possessed*, I did feel lost; enough to let my musical self, my real self, operate outside of that 'knowing' I been so keen to acquire. By this, I don't mean improvisation, that is another thing entirely, I'm talking about *absolute creation*. Something which emanated from me, through me or out of me, but must have been a product, amalgam and most likely a mish-mash of every song, hymn, concerto, birdsong, beat, riff or footstep that ever floated by.

Friends would comment that the music I 'composed' during that period – piano interludes, bi-tonal vamps and tangos – was introspective, or more particularly, 'sad' (no, not in a modern sense) but to me it simply reflected my personality; upbeat, nervy, sometimes inspired, yes, in the main, unfathomably 'happy'.

So was this lost-ness some kind of 'trance'? Did it cloud my mental vision or clear it? Was it akin to being drunk or stoned? Did it activate my *Mojo*? Was it anything at all to do with a 'spell' or a mood, *hoochie-coochie*, 'possession' or... well... Voodoo?

I don't believe it was. It had more to do with what I heard both Leonard Bernstein and Carole King talk about in one evening during those 1970s TV-educational years. The singer-songwriter spoke not about 'writing' her songs but *receiving* them. She thought of herself as some kind of channel or conduit through which music was coming to her. Bernstein spoke about trying to *remove* himself while 'waiting for something to come'.

So why am I so interested in *Voodoo*? Whatever it is that seductive word actually means. It's not the voodoo act or that which is created from it which interests me but the process of creation itself. Not the 'spark' of

creation but the fire. The preparation for the delivery of the product to the creator to be passed on to the receiver. For myself, this exhibition or theme is not about possession. It is about transformation, transfiguration and transmission. Something is being transmitted to someone, and that someone tries to remove themselves – what they know – their experience, their understanding, inherent and presumably inherited ‘knowing’, in order to receive it wholesale. We spend a lifetime learning, in order to know... nothing. In later life our creations somehow become simpler, more direct; Beethoven’s late quartets, Picasso’s 60s and 70s canvases, (his oft stated ambition was to be able to “paint like a child”), William Burroughs late novels, Hitchcock’s crude, and therefore all the more chilling, final films, Miles Davis’s last gasp minimalist hip-hop.

There is a tradition within literary thought and practise of ‘mirror image’, from Alice stepping through the glass to the reflective vision of Shakespeare’s *The Tempest*. My mirror image has another dimension and angle. It is the reflection of that which is created onto the person who receives. No ‘appreciator’ or third party will ever stand before a canvas and look so hard for so long as the artist who painted it, no ‘hearer’ will ever lead their psyche through the incremental timeframes that exist within the space in which a musical composition is rolled out in anything like as much detail or carrying as much anxiety as its composer. That which is received is a very different item to what was released by its creator. How convenient it would be if the originator could view the work as the receiver does. The third eye, the objective mind, the reflective spirit either endorsing or maybe somehow converting the content.

Francis Albert Sinatra rolls out the lyric to a couple of voodoo songs, *Witchcraft*, *Bewitched*, *That Old Black Magic* or *Luck Be A Lady* with the kind of attention to detail with which a teenager boy might wrap a gift for his sweetheart, or an undertaker might lay out a corpse, depending on the listener’s interpretation. Sinatra’s ‘human connection’ is both extremely tender and unsettling, sometimes too emotional, harrowing or all-round devastating to be appreciated or discussed in the same way as other performers. His delivery, like that of Callas, Olivier, Picasso, Garland, Astaire, Gainsbourg, though appearing forward-moving, positive and purposeful has, at its centre, a kind of nagging misery. If one performer can be said to possess the elusive ‘charm’ it has to be an obvious, i.e. *popular* one, one who is able to reach out to the most people, and there is no more obvious than he. Such is Sinatra’s spell that he transforms the average – *Call Me Irresponsible*, *September of My Years*, into something potent and sophisticated, upgrading the material from his first line, in the process turning a clinker such as *My Way* into something more akin to a recitative or lament than just a plain bad song.

Partnered with a kindred spirit, Cole Porter (and Nelson Riddle), with gifts equal to Sinatra’s, on *It’s Alright With Me* or *You’re Sensational*, *I’ve Got You Under My Skin**, the effect can only be described as devastating.

During that adolescent pianism I was not ‘lost’ in the same way as the great composer or astro-physicist. I was lost like the seamstress or woodchopper, the sower or chanter, the glassblower or the knife-thrower. Lost in creation, or more accurately ‘exploration’. Lost within myself. Lost in... some kind of temporary fulfillment, or as the Maharishi said, ‘bliss consciousness’. If only human beings could spend more of their lives creating – something/anything. We might have so much more chance of being so deliriously, unconditionally, but hopefully, knowingly fulfilled or er, ‘happy’.

Presenter to Leonard Bernstein, being interviewed for his groundbreaking NBC TV series *The Harvard Lectures*, 1974.

“So, maestro... when this music you spoke of ‘comes to you’, as you put it, what would you, what do you, then try to do with it?”

Leonard Bernstein: composer, conductor, poet, priest, hoochie-coochie man extraordinaire. *“As little as possible”*

*Frank Sinatra: *The Select Cole Porter* is available on the Capitol label (CDP 7 966 112)

Symbols

The Vevers is the symbol which is created on the ground, a kind of ground alter, or magic pentacle which is made by dropping flour in shapes while a candle is placed at the foot of the centre-post to burn throughout the ceremony.

JULIUS KOLLER

Julius Koller was interested in the utopian possibilities inherent in art. In the 1970s, he founded the UFO Gallery on the Ganek Peak of the Upper Tatras Mountains in Slovakia. Koller's gallery was inaccessible to reach, so the gallery became a fictive reality and a shared dream amongst artists. Born in Piečány, 85 kilometres from Bratislava, in 1939, Julius Koller studied painting at the conservative Bratislava Academy of Art from 1959 to 1965, a time of new political departure and the imminent Prague Spring. The sense of political upheaval inspired Koller to move away from the classical form of picture and to take up a position that was critical of modernism and influenced by the Situationist International and the deconstructivist impulses of Dadaism. In 1967/68 Koller painted a series of pictures using white latex paint, in order to be able to paint on a variety of surfaces, such as hardboard or cardboard. In their execution, these "Anti-Paintings" display numerous references to "Drip Paintings", Abstract Expressionism and Tachism, although they nevertheless also tie in with Koller's concept of "Anti-Happenings", which had dominated a large part of his work ever since the mid-1960s.

Koller's manifesto on the Anti-Happening, dating from 1965, is less concerned with translating an artistic action into reality than with creating scope for thought and thus placing the subject in a relationship to the real world. The use of everyday materials in Koller's pictures testifies to the step which he took in the direction of anti-aestheticism, often also transporting the paintings into a three-dimensional form of assembly and using the installational moment in space to call into question conventional models of presentation. The blurred aspect of the apparently monochromatic white likewise counteracts the strivings of Minimal Art to place the form and materiality of art at the forefront of the (aesthetic) experience. It is in these pictures that a question mark appears for the first time, which from then on Koller employs as a constantly recurring element in textual works, conceptual photography and performances.

Opposite **HENRIK DELEHAG** (b.1973, Stockholm) Graphic 10 – diary notebooks, sketchbooks, 2006

