

## Przesyłka Message L'envoi

that is a new analysis cannot be a deciphering of the contents through the form, but an immediate grasping of the meaning contained in the act of creation itself. Conceptual art sees the real meaning of activity not in the visual aspect, though it does not depart from a visual basis. In the receiving plane it rejects the contemplation of an object and work of art as a carrier of aesthetic qualities. Linguistic reports do not aim at the creation of a literary narrative or at the communication of any anecdotal contents. The aim of a language (broadly understood) is to interpret the structure of a creative act itself — as a fact, beyond any of its qualifications; it aims at maximum passivity; it is impersonal information. The messages section was closest to the conceptualists, though here attention was paid to the methods of communicating the work of art. The institutional anonymity of a way of communication, its artistic neutrality (thanks to the disseminating of works by post) is a result of, but also inevitably influences, the creative attitude itself, within the frames of which this method of establishing contact between the creator and the recipients might occur. Here, too, a closer relation occurs with the conceptualists to whom each materialization (or better: objectivation) of a work of art is a distortion of thought. The "post" makes it possible for an idea to be isolated to a maximum degree, all the more so when it is carried out beyond the aesthetic sphere — what is more, when it takes place outside the institutions created for art. In this the essential feature of today's art is revealed — its full identification with its own message. Seth Siegelaub pointed to this a few years ago in his "catalogue" exhibition, and at the Biennale it is most fully demonstrated by Ben's plate, full of tragedy, with the announcement "Everything Must Be Communicated". And also the postal neutralization defines in a most obvious way the real proposal of the creator who is responsible for the thought and not for the object of circulation. The section of interventions, unlike the first two, did not allow of any systemization. The conceptualists attacked the structure of a work of

art, respecting only the act of creation. The creators of postal matter who identified the work of art with its message, impaired the system of displaying art; they stressed the special role of the creator. Interventions questioned the principle and possibility of comprehending a work of art in the traditional categories of perception, experience, or even conscious participation. The "Informart" group registered the public and their surroundings, thus making them an object of art. A parallel perception took place of the creators by the public, of the public by the creators, the public by the public. The tautological circle of reception was closed. The slides projected by the Canadians were made during their trip around the country; this was a proposal to comprehend the two-phase contact of the recipients with the creators' contact with the Canadian landscape. The post-road signs, set in the street by the Dutch (the "UNI.D." group) grouped the public into complexes of shapes, unnoticed by the unaware participants — the passers-by. Relations in themselves, which because of their essence could not be materialized, became an artistic aim in themselves.

The group of works called "hyper-realism" formed the last problem section. Hyper-realism is perhaps the most amazing phenomenon to a keen observer of the changes that have occurred in art during the past few years. Illusionarily reproduced objects, the illusion of interiors, mouldings of figures made the impression of a congealed and concrete space. Realism almost completely deprived of the emotional involvement of pop-art reigned here, indifferent to any narration, suggestive in its cold statistics, sentimental in its persistent concreteness. The minimization of expression was closest to basic structures and, as in other works, it remained indifferent to aesthetic, literary values, despite the perfect execution. Environment of wax figures cabinet...

The Biennale distinctly proved that the transformations in the most modern art are radical. The changes do not concern fragmentary components of a work of art, but its very essence. The range of total questioning includes both the closed structure of a work of art and the relation set up by the traditional triad: the creator, the work, the recipient. The professional status of an artist is impaired, the institutional character of reception in a gallery or a museum is sentenced to death, all stable categories are denied which have so far been subjects of the artists' experience and the critics' speculation.

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Dear Sir

I have pleasure of informing you of a future work which I intend to realise entitled THE FOOTBALL ASSOCIATION CHALLENGE CUP FINAL TIE. It will be executed at WEMBLEY STADIUM LONDON on Saturday APRIL 11 1970 at three o'clock, lasting one and a half to two hours with an interval of five minutes after forty-five minutes.

It will involve twenty-six continuously moving parts within an area of eight thousand five hundred and seventy-five square yards.

The entire work will be televised by the British Broadcasting Corporation who will show details focusing attention primarily on one of these twenty-six parts.

If successful I shall probably repeat the work annually using the same or different parts.

Yours faithfully

Paul Berry

2. BEN. „Pomyśl o czymś innym”, 1965
3. Zespół „Art Language Group” (Atkinson, Bainbridge, Baldwin, Hurrell). „Mapa nie do użytku”, 1966
4. DAVID LAMELAS. „Maria Gilissen Bruksela 2.40 po pol.”, 1969
5. JOSEPH KOSUTH. „Znaczenie”, 1967
6. PAUL BERRY. „List”, 1971
7. BEN. „Notatnik”, 1961

2. BEN. „Imagine Something Else”, 1965
3. The „Art Language Group” (Atkinson, Bainbridge, Baldwin, Hurrell). „A Map to Not Indicate”, 1966
4. DAVID LAMELAS. „Maria Gilissen Brussels 2.40 p.m.”, 1969
5. JOSEPH KOSUTH. „Meaning”, 1967
6. PAUL BERRY. „Letter”, 1971
7. BEN. „Notes”, 1961

2. BEN. „Imaginez autre chose”, 1965
3. „Art Language Group” (Atkinson, Bainbridge, Baldwin, Hurrell). „Carte sans application”, 1966
4. DAVID LAMELAS. „Maria Gilissen Bruxelles, l'heure 14.40”, 1969
5. JOSEPH KOSUTH. „Le sens”, 1967
6. PAUL BERRY. „Lettre”, 1971
7. BEN. „Liste de travail”, 1961

de wonder pied Got Rio Verde  
2xiller chercher coler l'oguer  
3xlebanche la dauche  
4x1 œuf  
5x1 escalope (Para)  
6x2 left (mamay Ben)  
7x100 g de mexlen  
8xdu pain noir  
9x2 saucette  
10x1 pate de dentifrice  
11x1 payer lucien  
12x1 baignoise  
13x1 repare conference  
14x1 recrue a Sporen Saint-Jean  
15x1 laver par terre

Mme Van der  
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