

11. A Constructed World *An Hysterical Documentation* (paper room #5), 2017

For the exhibition *The House of Dust* by Alison Knowles at the Fonderie Darling, A Constructed World present a paper construction that is a version of the following quatrain :

A HOUSE OF PAPER
IN A DESERTED FACTORY
USING ALL AVAILABLE LIGHTING
INHABITED BY BIRDS AND FISH

A testimony to the research made by A Constructed World over the past twelve-years, this "house of paper" floating over the space of the exhibition, also offers a place for the accumulation of material realized during the context of the exhibition. Over the opening weekend A Constructed World invite guests and the wider public to address an eel, a sculpture representing an animal, which, in the cosmogony of the Australian artists, is a messenger between species, human and non-human. If it is difficult to express one's thought in everyday life, A Constructed World offers a space where the interlocutor, the eel, authorizes these expressions into performative dimensions: conversation, speech, song, music, dance, etcetera.

The title of the project, *An Hysterical Documentation*, illustrates a principle in A Constructed World's work and the way they have documented their project *Explaining Contemporary Art to live Eels* over the past twelve years, inviting art experts to explain their research to live eels, that are then released back into their natural environment. Aside from *Explaining contemporary art to live eels*, *An Hysterical Documentation* utilises another protocol. In this case people are invited to speak directly to a sculpture of an eel, an artwork, that like the live eel, is an unlikely object without gender and its life-cycle and nature remains unknown and shrouded in mystery. It is in the setting of this research and the voluntarily performance of invitees that the material speech of the eel and the artwork may reside.

12. Jeff Guess, *Language ANAlogue*, 2017, 10 47" x 33" inkjet prints

The age-old desire to converse with animals took on a scientific turn in the animal language projects of the 1960s and 1970s. The most ambitious and experimental was the Language ANAlogue project designed by a team of psychologists, linguists, electronics technicians and computer programmers

at the Yerkes Regional Primate Research Center in Atlanta. It involved a chimpanzee named Lana who was introduced to human language skills via LANA, a specially designed interactive computer system. This 'wholly technological environment' was a 10' X 12' plexiglass walled room that allowed Lana to communicate with her trainers via a two-way lexigram keyboard system. Lana could also directly address the computer, or 'vending machine' as the scientists called it, to order bananas, Coke or M&Ms or even watch movies or listen to music automatically 24 hours a day, provided her strings of lexigrams produced grammatically correct phrases recognized by LANA.

The work shown here includes an image of Lana/LANA. The second part is a fragment of all possible valid utterances which were generated automatically using computer programs rewritten from scratch based on the original published descriptions. A finite set of lexical classes are passed through a rule-based syntactical parser for the computation of Lana's cognitive universe, a linguistic space isomorphic to the physical memory limits of the original Digital Equipment Corporation PDP-8 computer.

Outdoors:

Nicole Fournier, *Landscapes+ EmballeToi!* 2012-2012 (1000 years)

Landscapes - bioremediation and fertilisation cleaning processes by soil, microorganisms and plants as symbiotic systems. Petroleum based synthetic textiles from used winter coats destined to landfills, soil (clay, sand, humus, compost), microorganismes, insects, a biodiversity of plants (goldenrod, aster, agastache, mint, artemesia, motherwort, yarrow, ground elder, jerusalem artichoke, morning glory, etc). With assistance from Michelle Lacombe.

The Montreal-based artist Nicole Fournier's work extends outwards from an awareness of interconnected life-forms. Her long-term work of rewilding her land, situated in the midst of a typical suburban neighbourhood, has generated various ecosystems from which she witnesses the performances of plants, microbes, and other life-forms that have taken root there.

The «EmballeToi!» project began from the premise of re-using discarded synthetic winter coats destined for landfill. Fournier introduces the coats onto the land, and allows the soil, insects, and plants to embed themselves on and within these unnatural forms of human insulation. This has led her to hypotheses about the possibility for this system of soil, plants and microorganisms to perform a process of bioremediation of the microplastics from these synthetic materials, which are polluting life in the oceans on a cellular level.

The first adaptations of *EmballeToi!* have been evolving now for five years on Fournier's suburban land, where the discarded winter coats have been buried, grown over, and artistically and manually transformed into containers that act as mobile homes for fragmented ecosystems of a biodiversity of plants, soil, microbes and insects.

Fournier will present a performance and a long-term installation that will continue these processes of urban rewilding, bioremediation and fertilising the land proximate to the Fonderie Darling and *The House of Dust* exhibition.

**THE HOUSE OF DUST BY ALISON KNOWLES
JUNE 15 to AUGUST 20, 2017**

With A Constructed World, Tyler Coburn & Byron Peters, Stéphane Degoutin & Gwenola Wagon, Nicole Fournier, Jeff Guess, Martin Howse, Allan Kaprow, Norman C. Kaplan, Jonathon Keats, Alison Knowles, Lou-Maria Le Brusq, Aurélie Pétrél, Joshua Schwebel, and Daniela Silvestrin. Curators: Maud Jacquin and Sébastien Pluot, with Jeff Guess and Art by Translation

Alison Knowles is one of the founders of the Fluxus movement. In 1967, with the assistance of composer James Tenney she produced *The House of Dust*, one of the first computer-generated poems. Each quatrain of the poem began with "A house of . . ." followed by indications for materials, sites or locations, light sources, and categories of inhabitants randomly selected and combined by a computer program. In 1969, Knowles translated one of the quatrains into an architectural form, a "house", which was installed first in Chelsea and then at CalArts in Los Angeles, where she was a professor from 1970 to 1972. At CalArts, the house became the focus of a burgeoning community of experimental artists and students, including Allan Kaprow, Emmett Williams, Charlemagne Palestine, Dick Higgins, Simone Forti, and Matt Mullican. Knowles taught classes in *The House of Dust* and used the structure as a platform for hosting performances, concerts, poetry courses, and film screenings, provoking numerous responses by other artists. Using another computer program, she produced random combinations of a colour, a cardinal direction, and a number to "activate" and transform the house and its surroundings. For example, a student chose to interpret Knowles' score by parking his yellow car beside the house, each day facing a different direction. Knowles herself performed the combination "99/red/north" by aligning 99 red apples in a line pointing north and inviting passers-by to take them in exchange for other objects.

Today at the Darling Foundry, the research program Art by Translation offers an exhibition that traces the history of *The House of Dust*, and reactivates the potential of Knowles' work to generate forms and communities. Following the principle of the "open artwork" imagined by Knowles, contemporary artists have been invited to interpret the poem. These interpretations, in turn, call for new responses and activations. The conception of this exhibition extends and continues the process-based and participatory dimension of the original work: the project was developed during seminars and workshops, which gave rise to a series of invitations to artists, performers, musicians, and researchers from different disciplines. This process, and the invitations it has provoked, has generated artistic responses that will continue throughout the duration of the exhibition. The project is on view in the exhibition spaces of the Darling Foundry and also on the Place Publique.

• The exhibition is introduced by a space devoted to archival documents of *The House of Dust*, including images, films, publications, and a journal which reproduces archival documents and theoretical analyses of the work.

• In the small gallery, artist Aurélie Pétrél relates the mathematical permutations at work in *The House of Dust* with those in the work of Peter Eisenman. The conceptual structure she has constructed assembles archival photographs collected through research in the Canadian Centre for Architecture archives

• In the large gallery, several works question the phenomena of translation between different types of languages, media, and subjectivities - a central dimension of *The House of Dust*.

• The Australian collective A Constructed World interprets one of the poem's quatrains,

A HOUSE OF PAPER
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The paper house assembled by A Constructed World is part of a larger proposal to establish and question attempts at communication with an extreme other: eels. The collective invites different experts and the public to dialogue with this nomadic animal whose gender, habitat and life-cycle evades scientific determination. The quatrain and its interpretation by A Constructed World anchor the exhibition opening up a dialogue, an exploration of communication with inter-species and non-human others. Other artists are invited to extend these questions by exploring the possibility of translation between human and non-human languages. Jeff Guess, Martin Howse, Stéphane Degoutin, and Gwenola Wagon probe the physical and linguistic spaces within which relations among humans, machines, and animals take place. Beyond the animal world, Jonathon Keats and Nichole Fournier explore the possibility of an ethical, non-utilitarian engagement with the plant world. In another project by Jonathon Keats, and in the work by Tyler Coburn and Byron Peters, the exploration of non-human communication is extended to consider invisible phenomena: the interpretation of electromagnetic waves supposedly emitted by extraterrestrials or the use of resonance effects to provoke the destruction of the capitalist infrastructure.

As in previous iterations of the project, Knowles herself also responds to this particular quatrain and proposes a new version of her Gift Objects for the *House of Dust* protocol. Using a quadrant oriented to the cardinal directions drawn on the gallery floor, an international community of artists and friends linked to the history of *The House of Dust* have been invited to submit objects, which will be arranged on the quadrant according to Knowles' instructions. Nearby, the interpretation 99 Red North has been adapted to 99 Red South for this exhibition. During the exhibition, Lou-Maria Le Brusq will compose an evolving archive of the project's many aspects and developments, testifying to the collective process of research and creation, both visual and theoretical.

Maud Jacquin and Sébastien Pluot

Art by Translation is a research and exhibition program run by the École Supérieure des Beaux Arts TALM-Angers, the École Nationale Supérieure d'Arts Paris-Cergy, and CNEAI=, Paris. Program directors: Maud Jacquin and Sébastien Pluot. Educational director: Jeff Guess. Since March 2017, artists Tyler Coburn, Lou-Maria Le Brusq, and Joshua Schwebel, and curator Daniela Silvestrin, have made contributions to the theoretical and historical research seminars and to the different stages of preparation of the exhibition.

1. Alison Knowles *The House of Dust*, 1967-82 Archival documents

A room dedicated to the history and archives of Alison Knowles' original work, *The House of Dust*. A video introduces the project, bringing together archival material from Alison Knowles' personal holdings and multiple other sources. Through this video we learn about the trajectory of the work as it shifted forms from computer-generated poem, to architectural construction, to an open structure that generates artistic, pedagogical and practical responses from the surrounding community. Alongside this video a selection of original material from *The House of Dust* archives is exhibited. A reconstructed and updated version of the original *The House of Dust* Fortran program is continuously generating quatrains of the poem that are printed on a dot-matrix printer and accumulate throughout the duration of the exhibition.

The installation of *The House of Dust* at CalArts saw the house become a focal point generative of the heightened avant-garde activities of the time. One example of this is *Poem Drop*, a piece realized by Norman C. Kaplan with the support of Alison Knowles, notably documented by Allan Kaprow (2). The exhibited video displays this original documentation of the action of dropping a poem from a helicopter flown above the House. A journal collecting archival material is also available for the public to take away, and includes texts and analysis by exhibition curators Maud Jacquin and Sebastien Pluot, alongside contributions by invited art historians and authors Benjamin Buchloh, Hannah Higgins, and Janet Sarbanes.

3. Aurélie Pétreil, (Studies) EARLY MODEL, 2017, 30 inkjet prints, 40x60cm 100 inkjet prints, 6x7cm 1 fragmented print, 1,60mx67. *Hypercube*, 2002, 1 video, 14mins, 3 sound recordings, 14mins

Aurélien Pétreil questions the status of the photographic image, its production processes, and its activation in different contexts. She produces what she calls "latent pictures," and presents them in different states, often in installations, highlighting the processes of interpretation and transformation to which they are subjected. In this sense, her work reflects different operations of translation at work in *The House of Dust*. For this exhibition, Pétreil presents her research on the work of architect Peter Eisenman, whose practice has a connection with the foundations of her own art practice. Eisenman's architectural perspective also relates in a similar way to Alison Knowles' *The House of Dust*, and it is this

connection that Pétreil draws on in this work. In his «Houses» series, which he began in the same year as Knowles' poem was produced, Eisenman subjects a raw form, usually a square or cube, to conceptual manipulations or transformations (shifts, division into sections, superimpositions, and so on). Through this process he finds an architectural syntax and, by provoking a constant redefinition of architectural elements placed in different relations, reveals the gap between a form and its significance (in linguistic terms, the "floating signifier"). Like Knowles, Eisenman thus establishes a link between language and architecture and makes visible the migration of forms and their transformation in different contexts. However, while Eisenman is guided by a conceptual and rational logic that excludes human beings, unpredictability, and embodiment, Knowles' work is exactly the opposite: she introduces chance, organic shapes, and open participation by different communities. Pétreil's installation manifests precisely this tension, through an interpretation of documents found in Eisenman's archives. In counterpoint with Eisenman's grid Pétreil interposes photographs, which, through their organic and shifting imagery, continuously renegotiate their own uncertain status. Aurélien Pétreil thanks the Canadian Centre for Architecture and Emmanuelle Chiappone-Piriou for their support.

4. Stéphane Degoutin and Gwenola Wagon *Cat loves pig, dog, horse, cow, rat, bird, monkey, gorilla, rabbit, duck, moose, deer, fox, sheep, lamb, baby, roomba, nao, aibo*, 2017 Video for mobile projection atop a vacuum robot cleaner

Cat loves pig, dog, horse, cow, rat, bird, monkey, gorilla, rabbit, duck, moose, deer, fox, sheep, lamb, baby, roomba, nao, aibo is a film that has been made to be projected with a pico projector from a robot vacuum cleaner. The film is shown while the machine randomly wanders around the exhibition space, projecting here and there. During recharge, the film is projected on the wall in front of the vacuum.

The film is made up of a collection of videos illustrating the fantasy of interspecific encounters, potential conversations, communication with non-organic entities, relationships that we attribute conversational logic to, animals transported by other animals, on top of robot vacuums, filmed by autonomous machines, filming robots who film themselves, a cat that addresses a plant which communicates with a robot, etc.

5.1 et 5.2 Tyler Coburn & Byron Peters, *Resonator*, 2016-17, A poster takeaway measuring 841 by 594mm, featuring drawings by Mummalaneni Bhargavi and designed by Frédérique Gagnon - A diagram on bond paper measuring 304 x 61cm - A .zip file available for download at <http://amnudenda.com/3/Da.zip>

Tyler Coburn and Byron Peters's *Resonator* (2016-17) is multi-part project, exploring the phenomenon of resonant frequency. Supposedly, most things in the world have one or more resonant frequencies; if exposed to these frequencies, they'll vibrate in sympathy, at greater and greater amplitude, to potentially destructive effect. In a famous demonstration, Nicola Tesla once affixed a pocket oscillator to a building under construction on Wall Street, threatening to bring it down. Tesla's experiment was cut short, but when viewed allegorically (and somewhat whimsically), it shows the capacity of resonance to destroy capitalism—or at least, to beleaguer its infrastructure. Coburn and Peters's project departs from this anecdote, imagining resonance as a vibrational and conceptual tool to challenge the power structures of the present day. For this iteration, they present a poster takeaway, a .zip file of schematics and documents, and a diagram. The reference point for these elements is Alexander Geirot's 1921 "Labor Organ," an instrument designed to communicate the conditions of work, powered by the excess energy of factories. Repurposing a 2013 patent for the "High Speed Processing of Financial Information," Coburn and Peters here imagine a "Financial Organ" of similar capabilities, which can destroy finance capitalism through resonance.

6. Martin Howse, *worms.txt*, 2017

Networked installation, worms, rotting vegetables, custom electronics, custom Python code, desktop PC

Serpent Lucifer, how do you do? Of your worms and your snakes I'd be one or two; For in this dear planet of wool and of leather 'Tis pleasant to need neither shirt, sleeve, nor shoe, And have arm, leg, and belly together - Thomas Beddoes. 1850

Over the last year, a container of worms dieting on rotting coffee grains and waste vegetables have composed an ever-lengthening French language text which now numbers over 9000 pages. The compost worms have been provided with an electronic and software interface to a virtual typewriter. Tiny electrical changes within the worm's compost, which correspond to the worm's activity and movement allow the worms to writhe and wriggle through a French language probability table to actively steer the generation of this piece of writing; worms.txt.

8. Lou-Maria Le Brusq, *Les choses propres et les choses sales*, 2017 Mixed techniques on the wall

Lou-Maria Le Brusq has been participating in the Art by Translation seminars since March 2017: from group work sessions to seminars during which invited artists, academics, historians, and architects gave presentations related to the constellation of issues inherent in *The House of Dust*, including translation, play, Fluxus, cybernetic architecture, the notions of hospitality and nomadism, concrete poetry, and the question of delegation in art. Each of these subjects was discussed at length, and it was during the seminars that the form and content of *The House of Dust* was defined for the exhibition at the Darling Foundry. Le Brusq took notes during these seminars, and continued to do so during the exhibition. This constantly updated archiving of different periods of reflection becomes a raw material out of which she makes cut-outs, collages, and assemblages. Taking notes is a (necessarily inadequate) form of translation from speech to writing, as the interpretation is also influenced by fluctuating attention. We are faced with what remains and with the selective authority of the archive, which presupposes choices, and, therefore, acts of prioritization, censorship, and repression. Looking more to detail and the insignificant, Le Brusq designs a fragmentary archive through which she brings out improvised forms of narration and lets herself be surprised by chance and the randomness of collective work.

9. Alison Knowles *Gift Objects for The House of Dust*, 1970/2017

Objects donated to *The House of Dust*

Throughout the different incarnations of *The House of Dust*, Alison Knowles devised various protocols to activate the house by local residents, her students and the artistic and pedagogical community. Among these protocols was a quadrant following the four cardinal directions that she drew in the vicinity of the house. On several occasions, Knowles collected and solicited gifts of objects from neighbours, community members, and her extended network of artist-friends affiliated with Fluxus. These collected and disparate objects were either affixed to the surface of the house or, when the house later disappeared, combined with quatrains of the poem and placed upon a quadrant.

For the current exhibition, Alison Knowles has revived and revised this particular protocol and the quadrant format. In response to the specific quatrain from the HoD poem selected by A Constructed World, Alison has invited friends, artists,

and notable Fluxus members to contribute objects according to the following specifications: size – to fit the human hand; colour – predominantly blue, green, red or yellow; nature – non-perishable. These objects will be arranged on the quadrant and organized according to colour.

Alison Knowles, 99 Red South, 1970/2017

During the same time that *The House of Dust* was installed at CalArts, Alison developed another computer program that generated random combinations of direction, colour, and quantity. With these resultant scores, Alison invited artists and the extended community of students and faculty of CalArts to interpret these parameters in any preferred artistic form. One of Alison's then-students, Matt Mullican, responded to this score by placing four roasted chickens on green grass and invited others to partake in eating them. Another student, Michael Bell, covered part of the interior of the house with blue pieces of paper he had collected in the streets. Alison herself interpreted "99 red north" by arranging 99 red apples in lines oriented towards north. People were invited to take an apple and leave behind any object they wished in exchange. This action is notable for being one of the earliest artworks using gift-exchange as a form of artistic relation.

For the current exhibition this protocol has been re-enacted, this time orienting the apples towards south instead of north. Visitors are once again invited to leave an object in exchange for an apple.

10.1 Jonathon Keats, *Mixed Signals*, 2011-17

Mixed Signals considers communication with the non-human "other," by engaging with plants and potential extraterrestrial life-forms. Keats carefully navigates the traps involved in such endeavours, such as the inevitable tendency to anthropomorphize how these radical "others" might perceive, empathize, or react.

Art Across the Cosmos : 6EQUJ5 (The Art of Sagittarius), 2017, score: drawing and collage on paper, 5.9 x 7.4 in, framed paintings: 6 acrylic paintings on canvas (various dimensions) sculpture: 16 pieces of wood (various sizes), acrylic paint

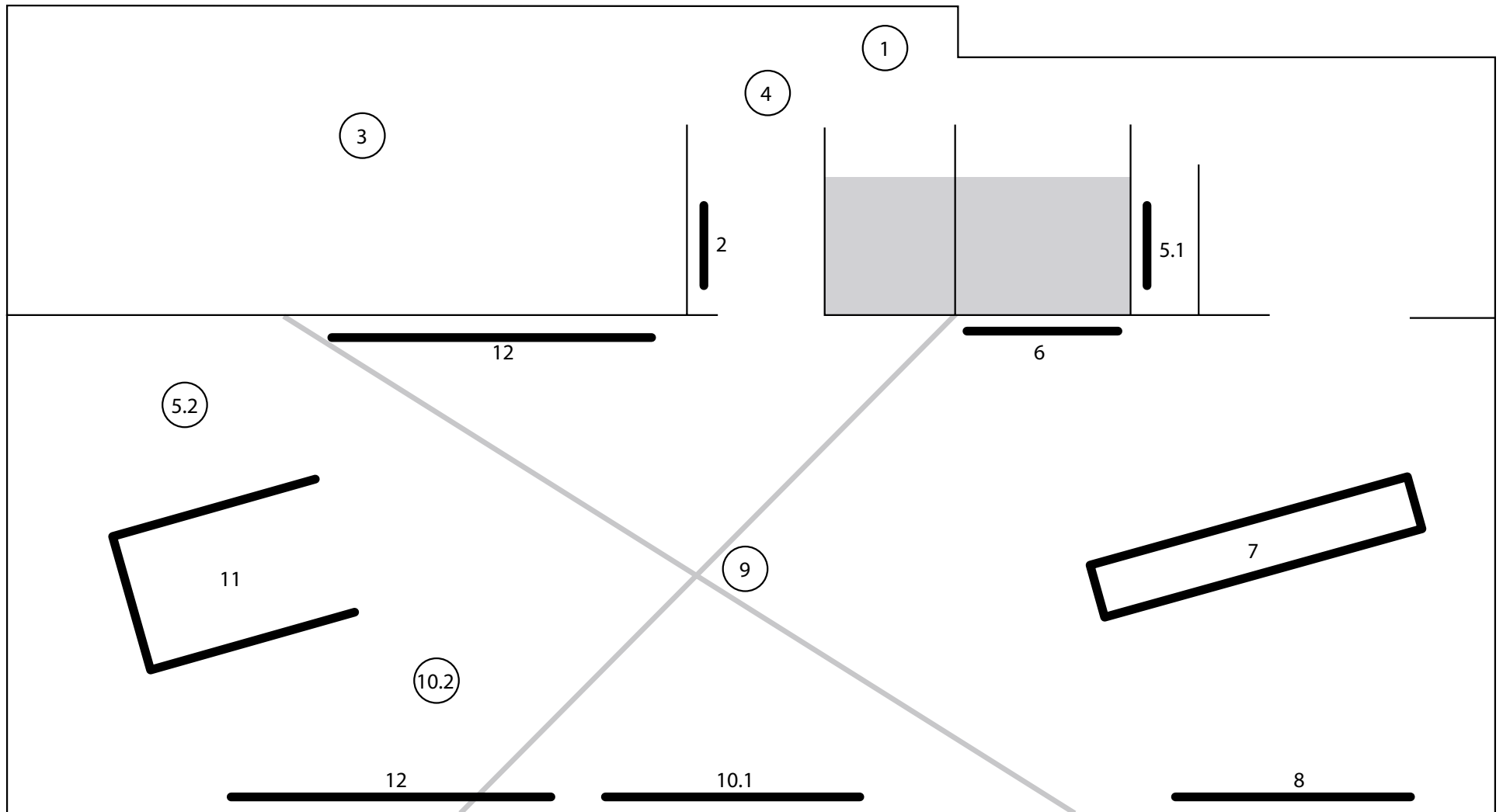
6EQUJ5 (Variations on a Theme from Sagittarius), 2017, musical score, archival data, synthesizer

Intergalactic Artgram (Arecibo), 2017 printed postcard, 8.5 x 5.5 in (folded) Thinking about translation, interpretation, and the richness of human-extraterrestrial miscommunication, Keats takes the absurd

dist approach of combining conceptual art and astronomy. While the existence of extraterrestrial life and intelligence has long been taken for granted by most scientists, it remains unclear if any signals from outer space have come from aliens, whether they contain information and meaning, and if so of what nature. Working with the famous "Wow! Signal"—the sequence 6EQUJ5, showing an unusually powerful narrow-band signal emanating from Sagittarius detected by the Big Ear radio telescope in August 1977—Keats asks, what if the content of this emission was an attempt to communicate abstract art or music rather than scientific data? Keats transposes this data into visual and sound art within a frequency range and scale perceptible for humans. While Keats' works show translations and interpretations taking shape as paintings, sculptural objects, and a musical score—to be played and interpreted by visitors on the provided synthesizer—visitors are also invited to send artworks back into outer space. By using postcard templates addressed to the Arecibo Observatory, visitors can translate existing or self-created artworks into a signal that can be transmitted into outer space by radiotelescope.

10.2 Jonathon Keats, *TV Dinner for Plants*, 2011 various houseplants, screens, video (3 minutes, loop)

Ever since the establishment of agriculture as a fundamental necessity to sustain human life, our relation to plants has been utilitarian: we nourish them so that they feed us. We assume that they are unthinking and inert. Recent discoveries in the field of neurobiology and the physiology of plants are increasingly challenging these ideas, shedding new light on the extraordinary capabilities and complex interior lives of plants—and forcing us to think in new terms about how we treat, use, and interact with plant-kind. *TV Dinner for Plants* is an offshoot of a larger project by Jonathon Keats, The Photosynthetic Restaurant, in which he attempts to establish communication with non-human others through the cultural and social phenomena of cuisine and dining. Through research into photosynthesis and plant physiology, as well as classic cookbooks, Keats has created various menus for plants by mixing different wavelengths of light: the work offers photosynthetic cuisine to plants based on an assortment of recipes with different culinary traits.



1. Archives *The House of Dust*

2. Allan Kaprow and Norman C. Kaplan

3. Aurélie Pétreil (*Studies*) *EARLY MODEL*, 2017

4. Gwenola Wagon and Stephane Dégoutin *Cat loves pig, dog, horse, cow, rat, bird, monkey, gorilla, rabbit, duck, moose, deer, fox, sheep, lamb, baby, roomba, nao, aibo*, 2017

5.1 et 5.2 Tyler Coburn & Byron Peters *Resonator*, 2016-17

6. Martin Howse *worms.txt*, 2017

7. Common Workspace

8. Lou-Maria Le Brusq *Les choses propres et les choses sales*, 2017

9. Alison Knowles *Gift objects 1967-2017 and 99 Red South*, 1970/2017

10.1 Jonathon Keats *Art Across the Cosmos*, 2011-17

10.2 Jonathon Keats *TV Dinner for Plants*, 2017

11. A Constructed World *An Hysterical Documentation*, 2017

12. Jeff Guess *Language ANAlogue*, 2017

outdoors : Nicole Fournier, *Paysages EmballeToi!*, 2012-3012

PROGRAMME OF EVENTS

from june 15 to june 23 2017

June 15 : *The House of Dust d'Alison Knowles Vernissage and performances*

In the early 1960s, Alison Knowles frequently worked with Event Scores, linguistic propositions made to be interpreted like musical scores. These could indicate performances involving actions, ideas, or objects from everyday life. Like musical scores, Event Scores could be performed by artists and amateurs alike and were open to variation and interpretation. These works often involved unexpected musical dimensions.

19H Alison Knowles, *Newspaper Music (1962)*

This performance asks participants to read articles from international newspapers aloud. An orchestra conductor directs the intensity and volume of the reading

20H30 Alison Knowles, *Make a Salad (1962)*

Consisting of the simple instruction to "make a salad," this performance is emblematic of the attention given by Fluxus artists to everyday life and, in Knowles' particular case, to domestic activities. Making a salad makes noise; when performed by several people and with different ingredients, it may become a unique musical event. This work was performed for the first time in 1962 at the Institute for Contemporary Arts of London. The performance will take place in the Place Publique in the installation designed by Noémie Nature, Maude Huysmans, and Anya Messaoud-Nacer.

June 17 : *OTHER INHABITANTS Conference et performances*

A one-day discursive event elaborating themes of mis/communication with non-human "others". Presentations, performances, and discussions with invited artists and theorists beginning with a keynote by esteemed anthropologist Eduardo Kohn and concluding with a three-part performance by A Constructed World. Eduardo Kohn will present his research into how Amazonians interact with the many creatures that inhabit one of the world's most complex ecosystems. This presentation will serve as a critical starting point to reflect on central assumptions about what it means to be human, and how we might relate to other species of life. Throughout the day's events the question of how we could shift the human from its central position in relating to the world will be used to develop a more open way of thinking with the strange and unexpected properties of the living world itself—whether human, animal, plant, machine, or complete alien life form. Performances and presentations by artists Nicole Fournier, A Constructed World, and Jeff Guess will further elaborate the subject, through engaging the potential for communication with plants and microbes, eels, and non-human primates.

This day of lectures, debates, and performances on non-human communication is organized by Daniela Silvestrin, curator and participant in Art by Translation with help from Jeff Guess.

SCHEDULE

1:30pm KEYNOTE
with Eduardo Kohn, respondent :
Thierry Bardini

3:15pm PERFORMANCE
by Nicole Fournier

4:00pm ARTIST TALKS
& CONVERSATION
with A Constructed World, Nicole Fournier, and Jeff Guess. Conversation including Eduardo Kohn and Thierry Bardini. Moderated by Daniela Silvestrin & Joshua Schwebel

7:00 pm A PERFORMANCE IN
THREE PARTS BY A CONSTRUCTED
WORLD

1 - *Speaking to Eels and Documents*. A performance in which A Constructed World and Art by Translation invite guests and members of the public to create a shared space of speech and, through this, to consider where the speech of the other might reside. Prompted by the paper room of *hysterical and unfinished documents* extrapolated from the research that A Constructed World has been developing since 2004 around "Speaking to Eels", this performance invites us to imagine a material speech together.

2 - *Food for Eels*
A dinner prepared by Sébastien Pluot and Maud Jacquin. The menu will be composed from ingredients typically consumed by eels: mussels, sea snails, small fish, and razor clams.

3 - Concert with the participation of Stephanie Lin, Matthieu Ball and invited guests. A Constructed World will play songs from their repertoire: *The Hole ; June for the Memory ; Let the Water Run ; Breath/Breathe ; Turn on your Telephone ; the Passenger ; Safari ; Samuel Morse*.

PROGRAMME OF EVENTS

from june 15 to june 23 2017

June 20 : Alison Knowles, *Proposition IV (Squid)*, 1970 Workshop

Art by Translation invites a group of artists to perform Alison Knowles' score *Proposition IV (Squid)*. This performative work was created in 1970 to "activate" *The House of Dust* when it was installed at CalArts. The score was adapted to function autonomously, without the presence of the house, by using a coloured quadrant placed on the ground. It was performed, among other places, at The Kitchen in New York in 1973. A workshop led by Maud Jacquin and Sébastien Pluot will be offered to describe how the score can be performed for the public.

June 22 : Alison Knowles, *#15 Wounded Furniture*, 1965 Performance on the Place Publique

Alison Knowles gave the following description of this Event Score:

"This piece uses an old piece of furniture in bad shape. Destroy it further, if you like. Bandage it up with gauze and adhesive. Spray red paint on the wounded joints. Effective lighting helps. This activity may be performed with one or more performers, and simultaneously with other events. "Premiered July 19th, 65 at Cafe au Go Go, NY."

June 23 : Evening of lectures and performances on the rela- tions between architecture and algorithms.

Sébastien Pluot (Lecture)

Sébastien Pluot is an art historian and co-director of Art by Translation. Pluot's presentation will consider how *The House of Dust* proposes complex relations among architecture, language, and cybernetics. Pluot will talk about how this work fits into a historical context and theoretical and ideological debates opposing rationalist and functionalist models with post-structuralist theories.

Orit Halpern (Lecture)

Orit Halpern is a professor in the Department of Sociology and Anthropology at Concordia University. She explores the histories of digital technologies, cybernetics, social and cognitive sciences, and design. She is particularly interested in the history of big data, interactivity, and omnipresent computer technology. She will talk about the interconnections between the mega-structures that constitute technological environments and the numerous economic and environmental crises affecting us today.

Michael Parsons (Performance)
Walk (1969)

Michael Parsons is a British composer, musician, and theoretician. Since the mid-1960s, he has been a leading figure in the experimental music scene. He was notably in the Scratch Orchestra with Cornelius Cardew in the late 1960s, a collective formed to democratize the experience of playing music through a radical transformation of the musical score and the use of everyday objects as instruments. *Walk* is a score that gives directions for number of steps, speed, direction, and rest for a group of performers who move within the space.

NUMBER	COLOR	DIRECTION
17	BLUE	E
66	GREEN	SE
9	RED	NW
23	GREEN	S
76	RED	W
84	YELLOW	E
5	RED	SE
67	RED	SW
78	RED	SE
74	YELLOW	E
26	BLUE	NW
19	RED	SE
44	GREEN	S
6	GREEN	NE
17	GREEN	SW
96	GREEN	NE
70	YELLOW	E
45	RED	NW
13	RED	N
40	BLUE	S
37	RED	W
72	GREEN	NE
34	YELLOW	NE
44	RED	NW
98	RED	W
66	BLUE	N
5	BLUE	S
90	GREEN	S
69	RED	S
48	RED	NW
91	RED	N
84	YELLOW	N
16	RED	SE
81	GREEN	SW
17	BLUE	W
27	BLUE	W
42	BLUE	N
80	GREEN	S
45	BLUE	S
10	BLUE	SE
47	GREEN	S
96	BLUE	W
61	YELLOW	NW
88	RED	W
65	YELLOW	SW
48	GREEN	E
78	YELLOW	SE
13	RED	SE