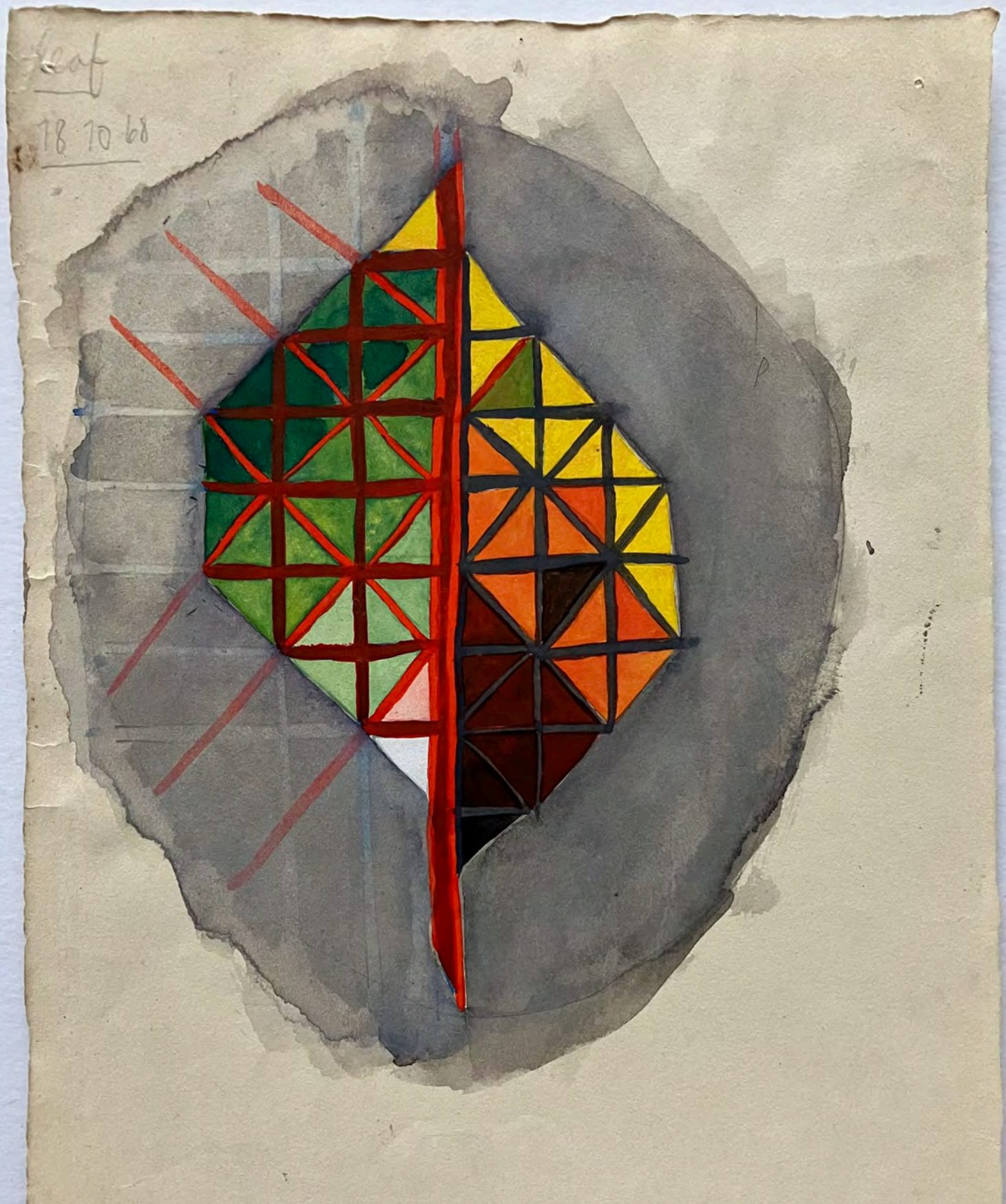
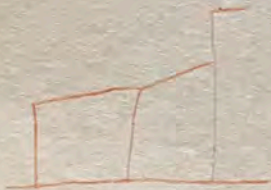
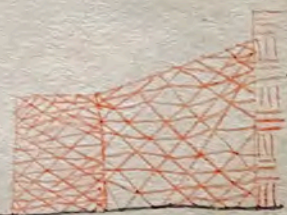
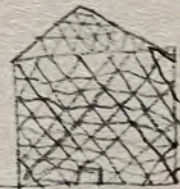
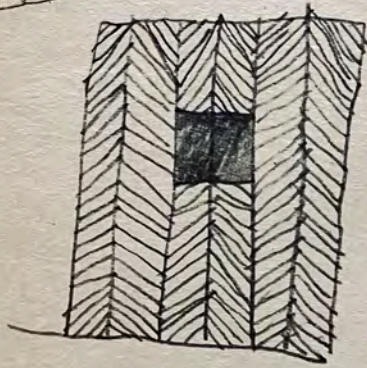
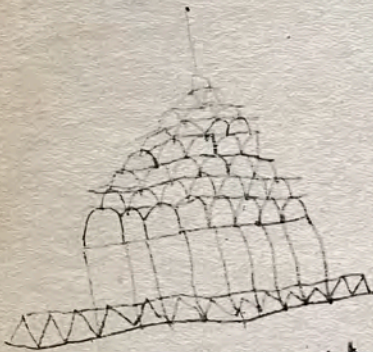
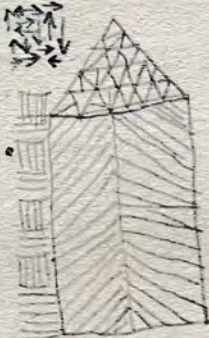


1960's





may 1969. ①

wooden snowflake

from birch plywood 12mm x 5'5"

To create an object, the surface of which is all concerned i.e. both sides and edges. Creating a 6 fold symmetry of edges in various directions thus determining the most probable direction of the triangles in which these strips are divided.

Construction

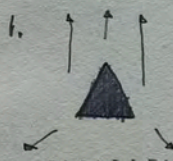
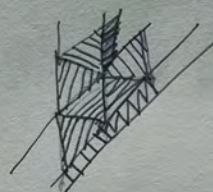
From an exactly square piece of birch plywood 12mm x 5'5". (This could be thicker but this would increase the weight of the object which has to hang from the ceiling by an as imperceptible a method as possible, thus allowing movement all around and underneath.)

Image is marked out by series of 2" gaps and the set work of triangles allowing exact distribution. Image cut out by Lister electric hand saw on 0 mark (no oscillations, cleaner cut). This method is preferable to the previous consideration

may 69. WS ②

... of individual strips glued and jointed together: ply which is thin but serves the purpose of individual units.

Image painted with distinctive demarcations



uncertainty of direction of triangle

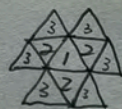
Image based on growth laws of triangle: Taken that a given

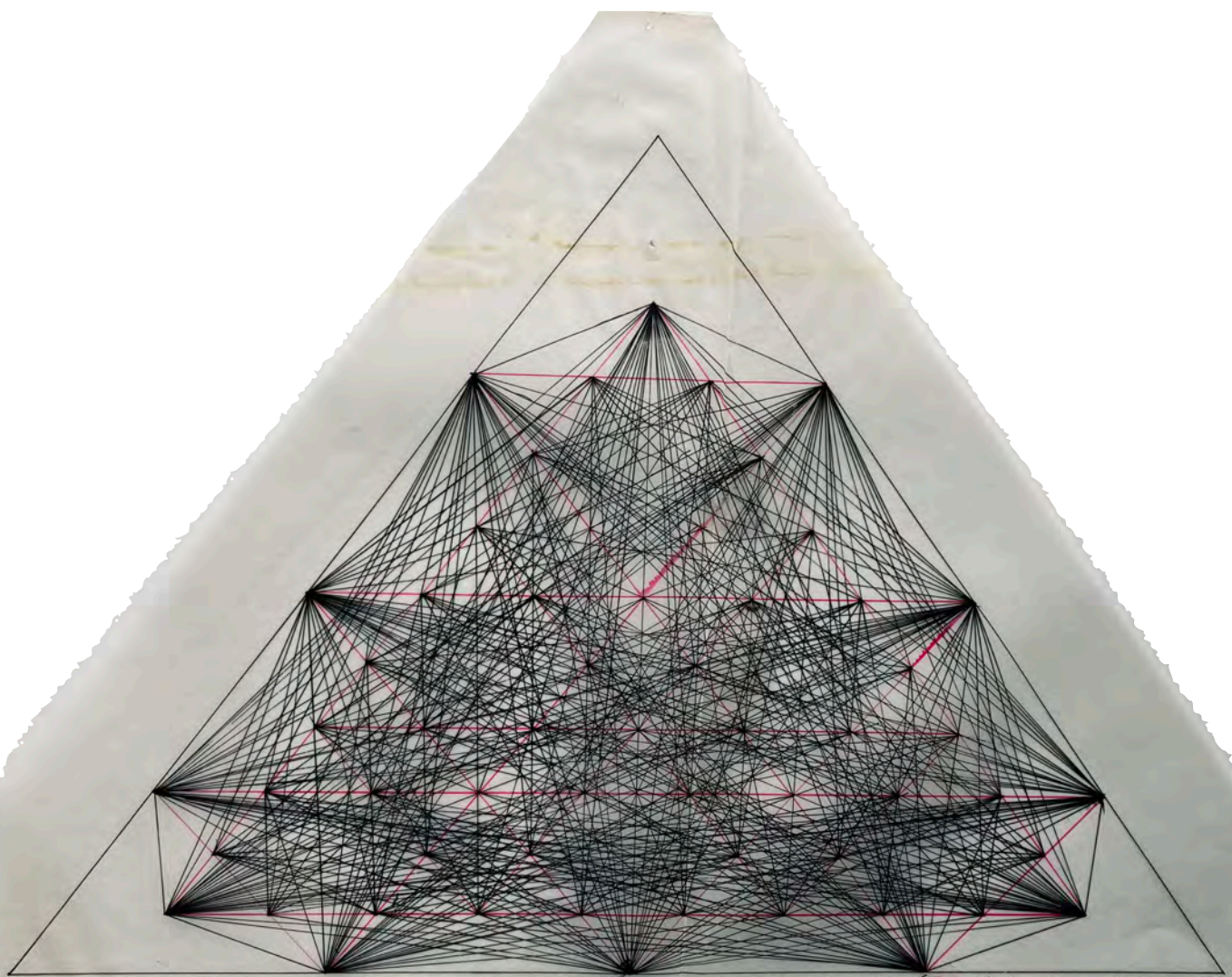
original(?) triangle generates successive generations from each of its 3 sides

i.e. then no triangle of a successive generation will be put into

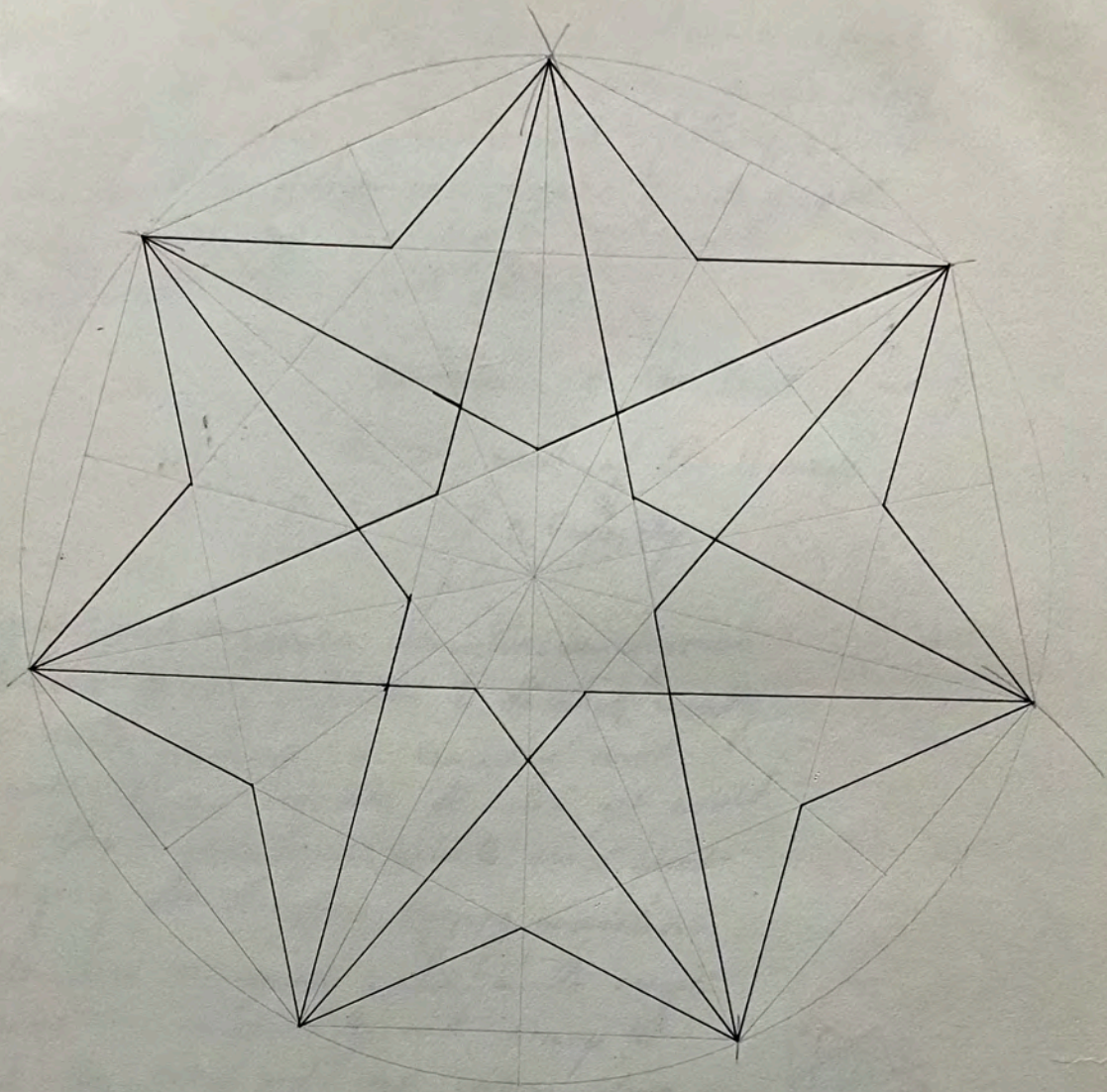
existence if should meet or be adjacent to more than 1 of a former generation. (p. 64 Gyger Kypers 'MODULE SYMMETRY PROPORTION')

This law allows a six fold symmetry of main axis's and various symmetrical growths from these triangles





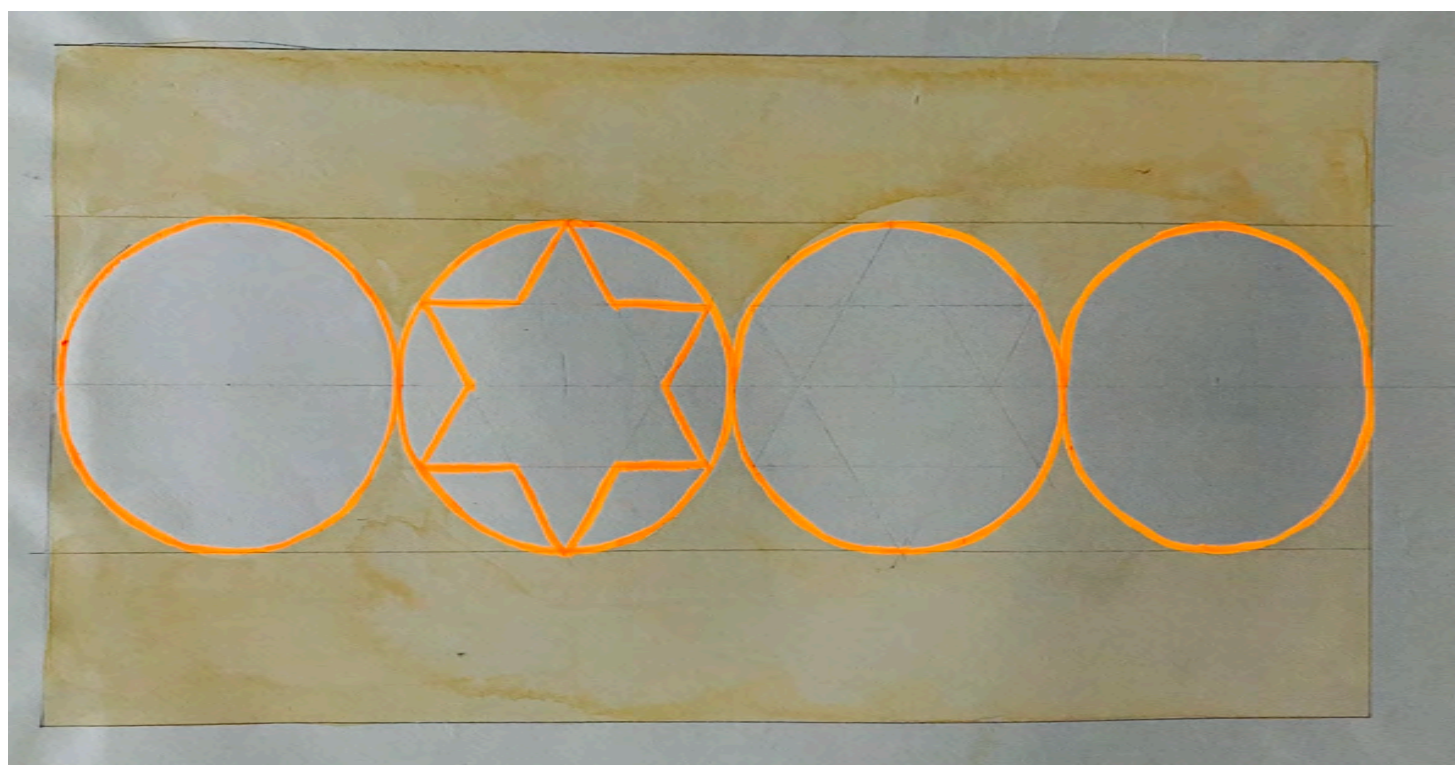
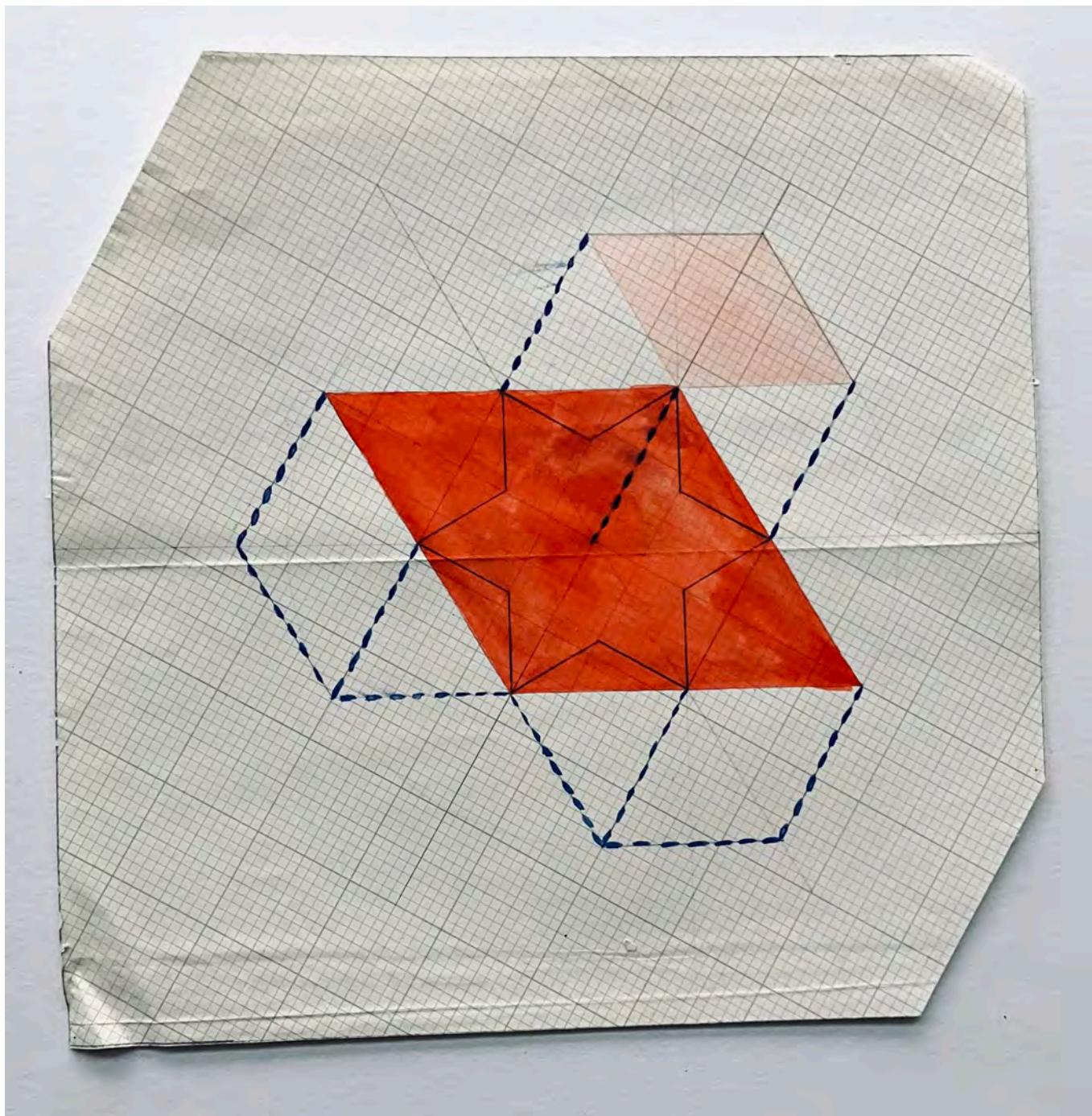
Triptych A.H. June 1969. Slanting Stars. Inventory of relationships between points & intersections (in Red.) from the perimeter; not including internal intersections.



December 1961

To construct a regular heptagon: I

- (a) Draw a circle whose radius is a multiple of 8
- (b) Draw any diameter.
- (c) Construct ^{across} ~~touch~~ on diameter a vertical whose length will be $\frac{7}{8}$ rad and touch both sides of the circle.
- (f) Step off around circle the length $\text{rad} \frac{7}{8}$.



greyhame Day : 1.7

19 May 1969

①

I. WORK ENGAGED UPON DURING FIRST YEAR

Arrival with closed mind to anything but personal ideas.

Deliberate attempt to revert to a naive primitivism.

Doing things with things I had not done before, to ensure a unsophisticated result. i.e. Burning wood

chipping stone

Left handed painting. etc.

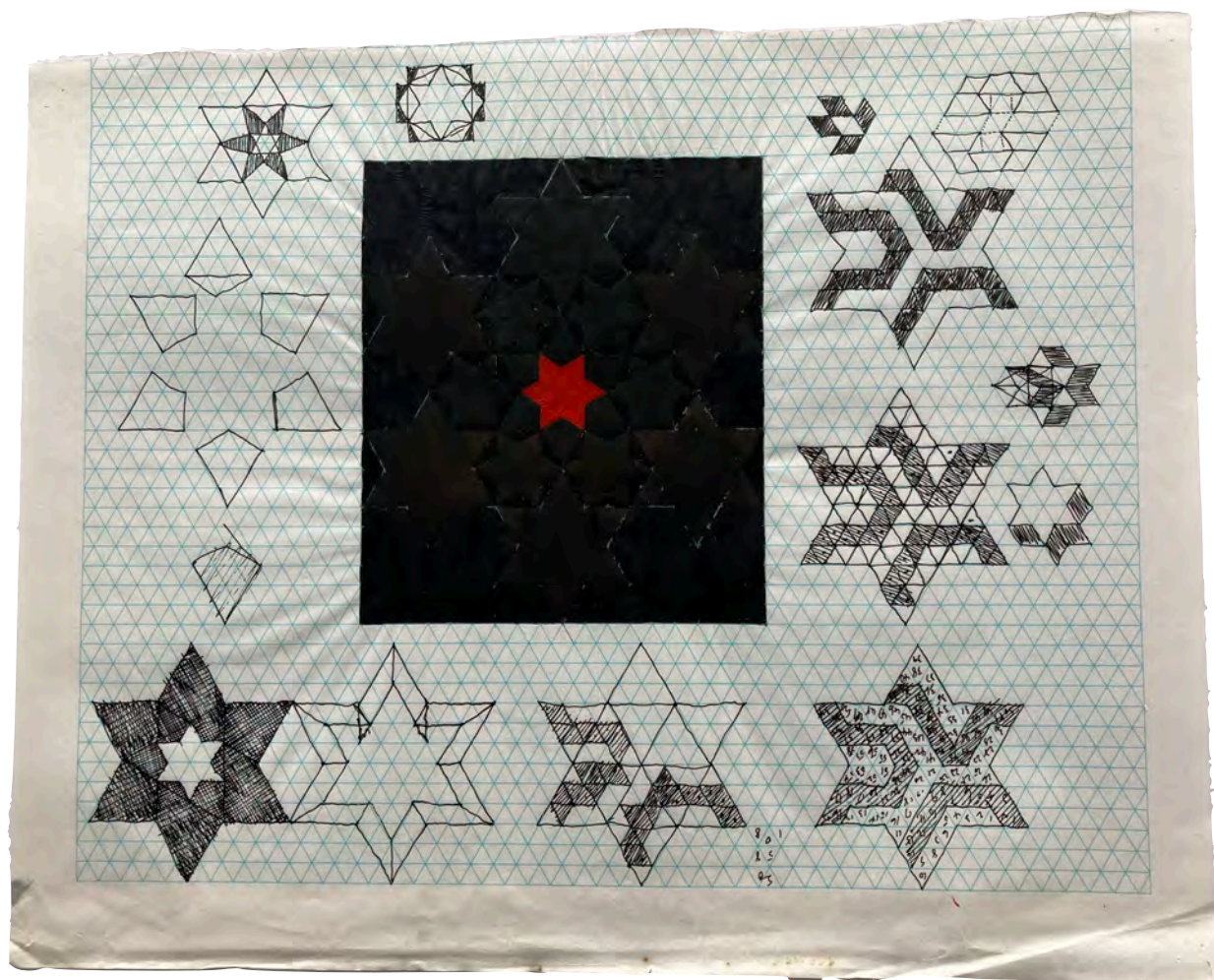
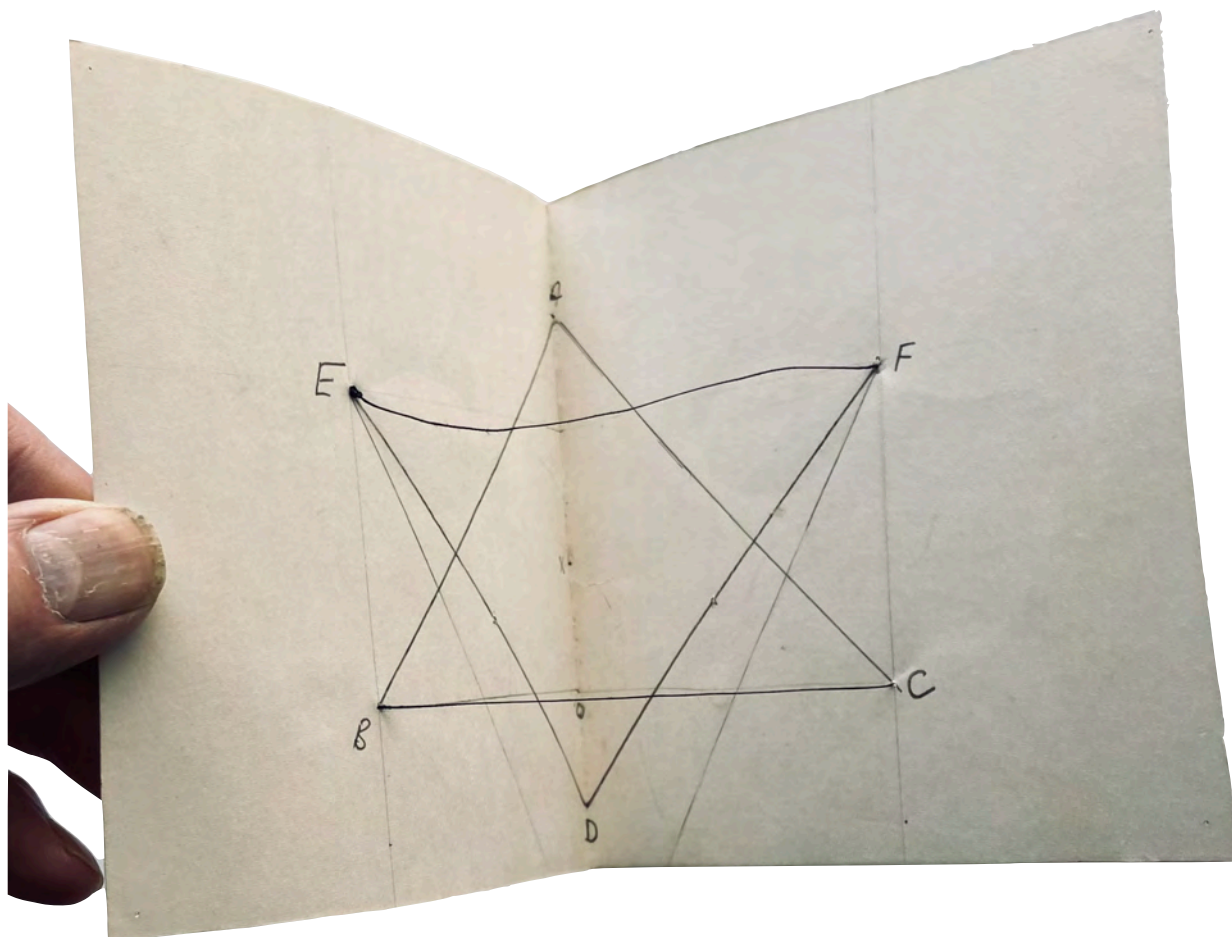
An unwillingness to enter into the modern art world, with its materials, ideas etc., the complexities of which I feared.

~~Then~~ Dissatisfied with these results, coupled with general awakening to the modern world led to abandoning this method of working and its ideas.

By the second term I had gained sufficient confidence to be ^{concerned} ~~interested~~ with the simple forms that had always interested me.

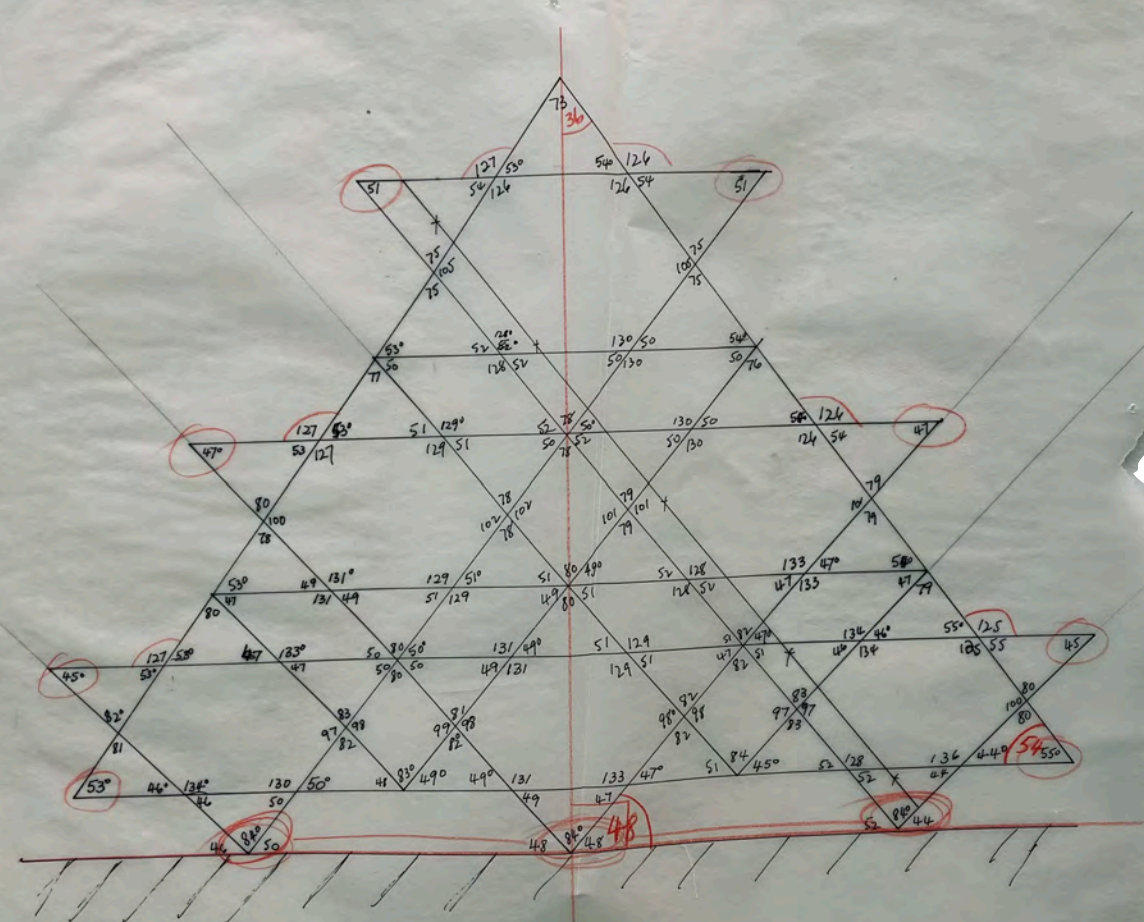
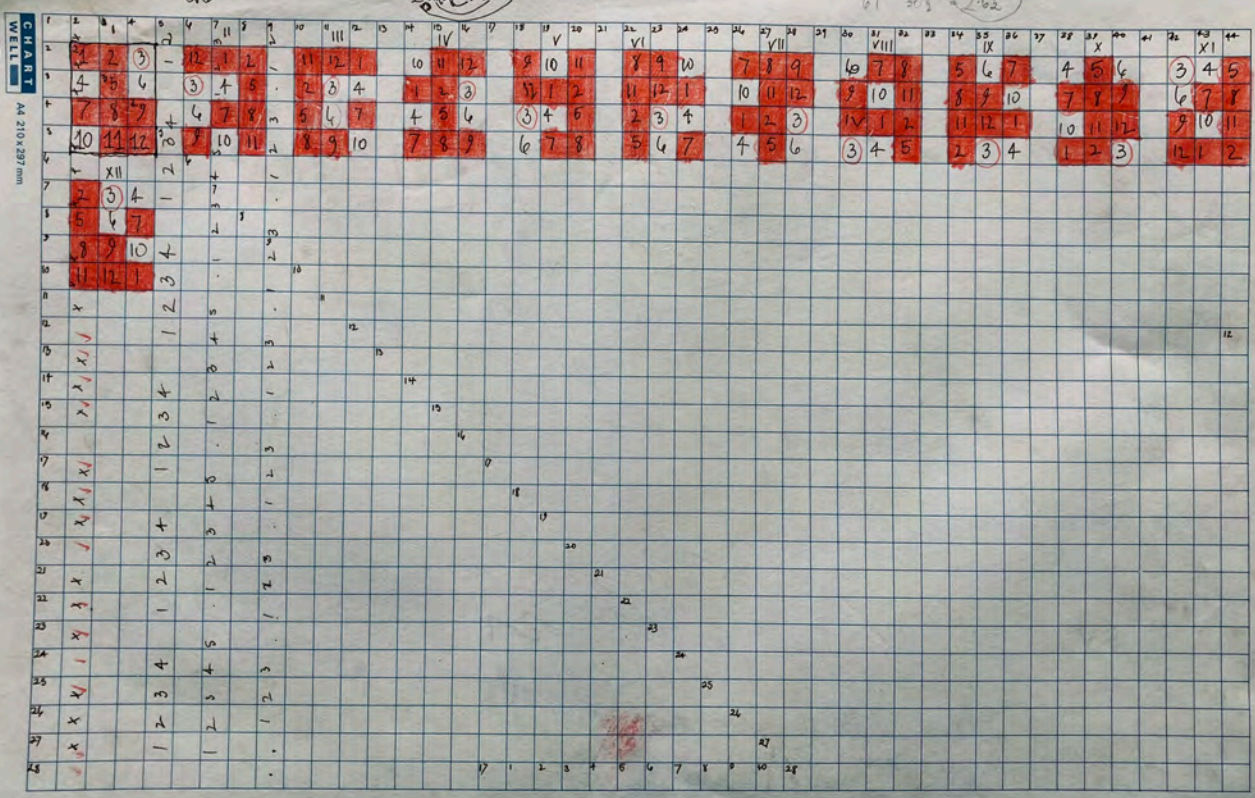
I did not want to mystify anybody anymore.

Unaware of terms 'minimal', 'objecthood', 'presence' etc., I found I wanted to make certain images complete in themselves, an example in the 3 stars of different Blacks in my exhibition, whilst painting this I discovered Ad Reinhardt and was introduced to the N.Y. school of artists.



3-4-8-12 • 1-2-3-4-5-6-7-8-9-10-11-12
 2-3-4-5-6-7-8-9-10-11-12 = 2-8-12

4-11
 2-5
 61 308 2-62



May 49 . W. T. (5)

23 61
38 6
61 366 + 4370
1 x 2
740

Possibilities of painting and reasons for choice

- A. Prepare base wood with white primer for greater brilliance of slightly transparent (thinner - quicker drying) paint. P.V.A. Coyle.
- B. As there are 740 triangles as well as sides, all of which require masking for straight edges, oil paint is a practical impossibility because of the drying time.
- C. Use polymer acrylic direct onto wood giving practical but slightly dull effect.
- D. As C but when painted coat the whole thing with P.V.A. Binder (gloss) ← for and handling with out marking surface
- E. As C + D but diluting paint beforehand painting with Binder, this would increase brilliance but also degree of transparency thus losing the effect of a solid unit of Paint: not painted plywood.

F

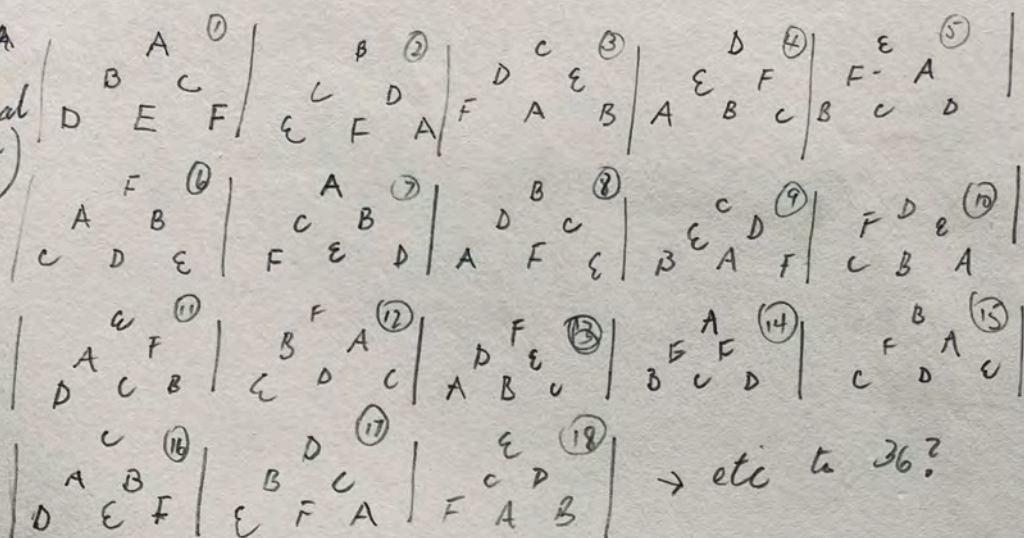
Slanting Stars TRIPTYCH · A H June 1. 1969

coloured objects
illusion of depth

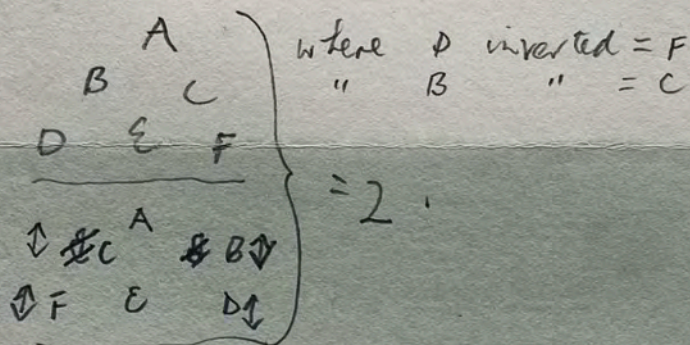
3 ~~parts~~ pieces of 2 parts each, these 2 parts joined + cannot be taken apart?

Q Is increase of possibilities with more parts wanted.

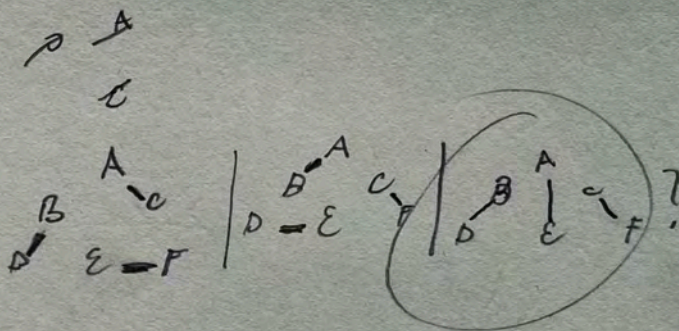
Possibilities
of juxtaposition
with 6 individual
units (identical
shaped)



Possibilities
of juxtaposition
using 75° F.



possibilities
using 3 pieces
of 2 parts



using similar yet different shape

" " " " colour codes
" an illusion of depth
" flowers are (false) colours

to create an
initially unreal
experience, which
becomes richer when
this is realized and
taken for itself.

Thus involving 2 time elements, the initial, (short) and
the continued (long).

Thoughts during listening to the sound
of the world May 9 1969

of Raymond Roussel a machine
that harnessed the power of the sun and
the wind to pile-drive human teeth
into beautiful mosaics.

of watching the shadows of the clouds
moving over whiteness changing and
disappearing in springtime.

of a fluorescent worm star growing
nightly until death

hungry cats playing the piano

music for dogs

rain paintings

coloured crossword puzzles

a musical hat

the movement of fragrances and water
seeing the wind

'the nearer the more divinely other'

listening to the world

2 The elusive Harmony (cont.)

The experience of harmony, discovered suddenly, (whether immediately or at the last moment).

To construct this harmony and then obscure it within itself.

The ^{all} revealing viewing position(s) distortion through space.

An object whose whole is more than the sum of its parts.

The hidden meaning would not terminate discovery of the

the interest apparent but refer the viewer back to the parts and/or*

through the ~~being~~ recognizing all therein.

(The principal support would be) the contemplation of (the illusion of) a perfect form.

* or rather the work would comprise....

3
Q why is it necessary to obscure this (superior) arrangement?

A (1. ~~negative~~) A person might look at his life and never (grasp) the hidden meaning.

A (2. ~~positive~~) To create the sensation of discovery; for each successive perceiving to give birth (life bring into existence) ^{engender}

(3) the same illusion.

Dealing with partly optical

A (3. ~~Negative~~) To realize the needle in the haystack, leading to a situation where the (solution) is known or can be imagined yet cannot be (solved - found extend product result derived) interpreted.

Elemental frustration?

A (4. ~~Negative~~) To cheat.

For myself

cultivating the imagination?

Another in a real object

Author
block letters

WEYL, HERMANN

Title
block letters

SYMMETRY

701.17.6

if not in the catalogue please give all known particulars

Publisher PRINCETON UNIV PRESS date 1952

Source of information

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24 JUN 1969

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Further essential reading:

1). Studio International April 69:

- a). Artists in steel towers ED. Lucie-Smith +
- b). 'Untitled 1969': a footnote on art & minimal stylehood, Barbara Reiss
- c). Several more remarks Dan Flavin
- d). Actual Art Smithsonian.
- e). Complaints pt 1 Judd.

2). Studio International June 69:

- a). Art Tamed & wild. - Jean Clay
- b). Environments Stuart Brisley
- c). Object, experience, drama Davis Thompson.

3). Art Forum

- a) Systems Esthetics Jack Burnham
- b). A Sedimentation of the Mind Robert Rauschenberg.

NOT DESTRUCTIVE

NOT SPITEFUL HARMFUL DANGEROUS

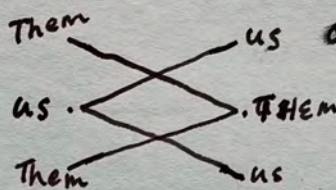
NOT MEANINGFUL

CONSTANCY.

~~REMEMBER~~

TO SURPRISE THEM. BY

- TO CONSTRUCT a visible/invisible alteration/event/thing, by individual unrelated action. other than the existing system. OR illustrate the existing setup with visual aids i.e green cars.
- To enlist people, thus making more extensive/intensive alterations for progressively smaller numbers.



- To mystify. anonymously

Notes on Homage to the Hexagram
SHADOW STAR

An attempt to call upon the services of shadows to pay homage to the Hexagram.
Assuming that at a certain moment of the day, a certain image inclined at a particular angle obstructed the sun's rays, so as to form, for however brief a moment, the shadow of itself, in a replica of ~~identical~~ ^{related} proportions, yet different in appearance.
The area covered by this shadow would alter the structure of whatever surface was fortunate enough to receive it. The difference might well (probably would) remain invisible yet we know that ^{it} is not.

shadow
ever changing
never still.
a visible infinity of intensity.
a perfect moment-
once a day.
in the theoretical repetition
of daily recurrence, the
image, an absence of light,
will, by degrees only perhaps
~~comprehensible~~ ^{envisageable} by us, become
temporarily permanent; only to
be flooded thus eradicated
when the obstruction itself
disintegrates; or the sun
refuses to shine.

star
day star.
during the hours of light
-homage to the image.
during those of the night
consideration of the
homage; engendered by what
has passed and what should come
to pass.
contemplation of a wall, knowing
that it has been graced, so
lightly by this image that left
but the slightest impression.

A project workwd in conjunction with
David Mann.

To take place at the St. Ives Cornmall
during 19-21 March this year.

It involves amassing as much information
as possible concerning the Town, the
three days, and the people who will be
there then.

We are trying to get into a central pos-
ition (Godlike), where we might know
more about what may happen because of
these people, that Town, etc., to that
Town, etc.

The object is to interpret and juxtapose
this information and relay it back with
such consideration as to try and create
(produce) seemingly good luck and bad
luck of various intensities and on
various scales that willeffect those
people, that Town....

"Complicated irregular structure with many passages hard to find way through or about without guidance; intricate or tortuous arrangement; entangled state of affairs.

.....I saw that one enquiry only gave occasion to another, that book referred to book, that to search was not always to find, and to find was not always to be informed; and thus that to purchase perfection was like the first inhabitants of Arcadia, to chase the sun, which when they had reached the hill where he seemed to rest, was still beheld at the same distance from them.

.....thus it happens, that in things difficult there is a danger from ignorance, and in things easy from confidence; the mind afraid of greatness, and distrustful of littleness, hastily withdraws herself from painful searches, and passes with scornful rapidity over tasks not adequate to her powers, sometimes too secure for caution, and again too anxious for vigorous effort; sometimes idle in a plain path, and sometimes distracted in labyrinths, and dissipated by different intensions."

.....a living language, however, does not remain unchanged through twenty years and a great war; our picture has needed, and indeed received, a good deal of retouching before being again exhibited in public.

several wars later..... obtain a copy of the world's most popular dictionary.
separate each leaf.
re-arrange the leaves, establishing a new order, whose only criteria will be the degree of absence of the previous alphabetical/numerical order.
with the utmost care re-bind the book.
consult frequently.

November 25 1969

Chosing & Using

The idea of a written account dealing with the 'why's and wherefore's' of decisions to ^{accompany} ~~complement~~ visually interpreted statements, occurred to me during the night of November 21 1969. It took the form of a drawing that was attached to a desk on which this book was to be glued. To view the drawing one would have to sit at the desk, and to ^{understand} ~~make sense~~ of the drawing one would have to read the book. I had envisaged a desk made of wood and pig iron as used in old primary schools ten years ago. They were very solid and certainly too small for an adult, one always felt the ridiculousness of the posture, almost a sense of imprisonment to the accompaniment of a sore arse and grazed shinbones. So, such a desk has a strong 'presence' expresses itself via the ^{student} ~~sitter~~ with lasting effects. The seat being fixed to the desk, the drawing and the book also, would mean that it came (and went) as a lot piece; (at least) a three-fold experience. This arrangement determined how the work was viewed ie. only one person at a time could get it all.

However no such desk was ^{obtainable} ~~available~~ there remained several possibilities:- 1. To build a desk similar in all respects; but, as a main feature of the work, was an attempt to suppress intuition, the prospect of deciding how to decide (attitudes towards type of wood, ^{joints} ~~finish~~ etc.) to make it, presented such a multitude of these decisions that a ^{logical} ~~annotated~~ approach would have sent me in the wrong direction ie. (away from the drawing and not towards it.) Lack of money was a factor here, but not a decisive one.

2. Utilize existing pieces of furniture; certainly economical, but at the loss of the 'presence' factor which is important in that it (literally) encompasses the ^{spectators} ~~participants~~ attention and his body, or rather through his body. It is (I hesitate to use the word) a pedestal.
3. To wait until such a desk as first described appeared; and the idea went stale.
4. Abandon the project altogether.

Yesterday somebody asked me for some white paper, of which I had a roll 5 feet wide and 15 long. They wanted a 5 foot square, thus leaving 10 feet; it occurred to me that if I created an empty space in front of an equally empty wall and attached this piece of paper to it, it would involve any spectator in an equally poignant mode of active participation; the presence would remain by virtue of the scale (now increased) and man's inborn horror of empty spaces.

Having arrived at a working situation it is time to consider the nature of the work. It's purpose is an attempt to understand ^{why} ~~how~~ ^{when} decisions concerning actions are made. I approach such a seemingly complex problem modestly, ie. deliberately limiting the area of decision making into the following categories:- 1. THE MARK MAKING MATERIALS

These being limited to coloured pencils, of which i have six, labelled:-

One might argue that this choice	RED
of materials involves too much	ORANGE
already, and action becomes	YELLOW
impossible. Would just BLACK	GREEN
be easier easier to handle	BLUE
and more rewarding in returns?	VIOLET

Presumably it would, but that would limit possible decisions

to the fields of SUBJECT MATTER(if any) and INTENSITY ,
POSITION, QUANTITY, (and errors?) The only subject matter
controllable would be the media itself leaving little of
sustaining interest. Therefore I choose the more interesting :
COLOUR. ~~complex~~ difficult

2. The pencils will be used to draw lines; lines being
representative of simple activities; and coloured lines
involving the making of peculiar decisions.

A quote from Paul Klee....."vagueness in one's work is only
permissible when there is a real inner need. A need which
could explain the use of ~~pale~~ coloured or very pale lines."

On modern art p.25

Lines are characteristic of pencils; so are dots, these
being avoided owing to their lack of possibilities when
considering admixtures.

3. With regard to the sharpness & bluntness of pencils;

- a) Sharpen each pencil after it has been used once, (or twice
etc.). Yet one cannot ignore the fact that pencil sharpeners
blunt in ratio to the number of pencils sharpened.
- b) Sharpen each pencil with a new sharpener when the sharpening
has been decided upon.
- c) Never sharpen the pencils.
- d) Use each pencil only once.

The final decision could determine the time factor of the
activity ie. quantity of lines related quantity of lead, (or
quality of point) also determining the character of the work.

"painting ~~of~~ and sculpture explicitly concern themselves
with aspects of human sensibility which cannot be adequately
delt with in language" Carl Andre.

3. All the lines that are drawn will be in the same direction, ie. straight horizontal. With the desk idea I had intended that a ruler, attached by strings to the lid of the desk, (as commmmonly found in architect's offices) manipulatable only on an up/down basis, this would ensure that all lines would be ~~parallel~~ parallel (horizontal). However with the present arrangement (larger, longer) any such ruler is quite impracticable. I therefore propose, that when drawing each line, to concentrate on making it as parallel as possible to any precedeing line, using only the hand (holding the pencil) and the eye. At the same time accepting any irregularities that (are bound to) occur whilst moving from one side of the paper to the other; thus incorporating into the line a ^{graph} guide of the activity that produced it.

4. Concerning the choice of colours.

Having chosen RED

ORANGE

YELLOW

GREEN

BLUE

VIOLET because I happened to have these

on hand, and the possibilities of their admixtures

(valid for line as well as for plane). These six words

(colours) equate the one word (colour) in a theory that

leaves a lot to be desired. The apparent order

based upon arrangement of the colours is a harmonious continuum that is inevitable

once any one colour has been named.

6
July 27. 1969 Ts'ui
Gathering together
The Judgement: Success.

The king approaches his temple
It furthers one to see the great
man.

This brings success.
Perseverance furthers.
To bring great offerings
creates good fortune.
It furthers one to undertake
something.

The Image: Over the earth, the lake:
The image of Gathering Together.
Thus the superior man
renews his weapons in
order to meet the unforeseen.
In order to be able to bring ~~things~~ others
together, this leader must, first of all,
be collected within himself.

7
July 28. 1969 Li 30
The clinging, Five
The judgement: Perseverance furthers.

It brings success.
Cave of the cow brings good
fortune.

Human life on earth is conditioned
and unfree, and when man
renewes this limitation and makes
himself dependent upon the harmonious
and beneficent forces of the
cosmos, he achieves success. By
cultivating in himself an attitude
of compliance and voluntary
dependence, man acquires clarity
without sharpness and finds his
place in the world.

The Image: That which is bright rises twice.
Thus the great man by
perpetuating this brightness,
illuminates the four quarters
of the world.

Sunday 20 July 1969

Man lands on the moon.
What does it mean?
What do I feel?

I am here; a voice from a
box describes the surface of
the moon.

The actual getting there is
unimpressive, inevitable; but
the fact that it should occur
at this period of my life, the
fact that my life should
coincide with this event.

Calling for expanding the
imagination to experience
the beauty of man's endeavours,
the primitiveness.

We must adjust many modes
of thought ~~to avoid being lost~~

Keep the event and its
consequences. The contradiction
between the novelty of this
venture and what man has
fucked up already.

The closeness, the actually
happening now, balanced by
the preconditined 'removedness'
of T.V.

Nobody knows what is going
to happen, not that anybody ever
does, but that unconceivable
results may occur, entirely
unrelated to the accumulation
of the sum of every previous
individual and his investigations
and results. UNEARTHLY

How can I/we persist without
immediately altering our way
of life? because of this event?

