

Joseph Beuys

It is (...) better
not to practice playing piano,
but just to keep in mind
the musical.

Several years ago Holger Schmidhuber and I collaborated for a research project that involved my also giving concerts alongside my theoretical work. Holger heard my music and was bowled over by it. We talked, he told me about his transposition method in which he transfers musical strategies into design; he has a musical background, as you know, and plays drums. I told him about my own dissatisfaction with the conventional concert business and my work on opening up new spaces for musical design. And basically this led to our cooperation on “Broken Territories”. From the beginning Holger wanted an installation, which reacts as a plug-in or player in musical parameters to his work, intervenes in it, to introduce expanded visual and perceptual horizons.

Beginning

My artistic projects always begin with a musical question – but not with regard to parameters like choosing the members of a music ensemble or the form of a sonata. Rather, there is special emphasis on representing music as a form of spatial interaction or a means of understanding space as a musical course of action. This might sometimes be connected with having music resound or making music, sometimes it is about the principal musical perspective of the creation of space. But the aim is always to expand the musical experience to an artistic, installation-based practice.

This artistic strategy revolves around the musical principle of modulation and transposition, in other words the interdisciplinary transformation and transfer of procedures. As such my goal is always also to not only transpose musical thinking into contemporary art, but also vice versa to employ the context and spaces of contemporary art to create situations which permit a certain musical experience and reflection on this experience. Meanwhile, the area of my theoretical works acts as parenthesis to those segments, which address musical performances as installation-based performance.

From a formal point of view my many years of practical and theoretical exploration of the topic improvisation represent the core aspect. Here improvisation signifies a *techne*, the hands-on practicing of dealing constructively with the indeterminacy of relational ordering of people and things. The underlying motive is a simple one: even if we know events consist of indeterminacy, mystifying the indeterminacy of events and consequently ruling out both any constructive navigating, but also any form of representation does not get us very far. Rather, on the contrary it is about asking how processes of making can be kept open by employing the visual or visualizing material.

From a material perspective I work with living installations. These are produced either for a single performance or the duration of exhibitions, within which the installation develops and changes. This can perhaps best be explained by “Das Arbeitende Konzert / The Working Concert”. Created for the Goethe Institute Brussels, the work which was realized part of the group exhibition “We-Traders” in Kunstraum Bethanien in Berlin, was performed by an ensemble, which only came together for the duration of the exhibition. The ensemble received special musical notations, each of which only provided a few parameters. The notations only worked with my conducting and my explanations. Given that the rehearsals were part of the exhibition, the visitors witnessed the practicing, and the work on the procedure itself. Knowing that the ensemble only existed for the duration of the exhibition, inscribed itself in the conception of the music itself. The essential point of the procedure is to take moments from the future and make their potential the center of what is just happening. This reveals the key aspect of my musical approach: to show that improvisation is a structural process.

Simply working on the series leads to certain ideas, which form the basis for a new kind of working and a new conceptual level. “The Musical Act” represents the start of the new work series within this new level. For the exhibition “Broken Territories” in Museum Wiesbaden “The Musical Act” – as part of the installation “Broken Territories feat. Christopher Dell Part I” combines with the carpet painting “Paradise Can’t Wait” (Carpets of the Forgotten) by

Holger Schmidhuber. Where both works interact, they merge into a score-based co-composition, whose impact is only apparent in its entirety. In addition, there is “Broken Territories feat. Christopher Dell Part II”, a live performance of my composition “Fond 170210 19:25”, which merges with Schmidhuber’s floor sculpture “Stay” (Carpets of the Forgotten) to form an installation-based performance. The latter materializes only for the isolated moment of the exhibition opening, and disappears again afterwards.

“The Musical Act”

“The Musical Act” consists of a piece of music, a record and a stereo unit. “The Musical Act” is a living image, which produces an atmosphere of shimmering attentiveness. The hybrid constellation of spatial installation, active recipients and the musical acts of their realization navigates between various tempi, durations and speeds without losing its center. “The Musical Act” presents an installation-based event, in which one is directly involved, your or someone else, while you are in the vicinity, puts on the record and suddenly the musical game begins, whose structure measures the room. Anyone who in this moment adopts a waiting attitude, sits down say against a wall, finds himself in the work itself. The work approaches you, but only if you permit it. The material influences, if you respond to it. That constitutes the entire exercise in setting up the work, one could call it an exercise in performative ethics.

In Museum Wiesbaden it is Holger Schmidhuber’s floor installation “Paradise Can’t Wait” (Carpets of the Forgotten), which reinforces the spatial impact of “The Musical Act” and invites visitors to pause and reflect. “Paradise Can’t Wait” provides the visual and spatial structure, which can be taken up if desired. The interplay of the installation-based levels aims to offer a form of participation, which clearly illustrates that participation in processes is an intimate, but equally a complex and fragile matter. It all amounts to the same thing: space only exists when you create it. To quote Michel de Certeau: a place becomes a space when you do something with it, when you add an action to the place.²

Thanks to the installation nature of the combination of music piece, LP, stereo and space the latest segment of my work, “The Musical Act” composed for Kunstmuseum Wiesbaden – defines in interaction with the work by Holger Schmidhuber the material character of the musical trace. And it shifts the concept of a type of art that deals with music. The focus is no longer on the completed form, but the distribution of what I call the “musical act”; musical act means a certain means of distributing, assembling and producing musical events

as form. I deal in particular with the musical act, where the latter stands on the one hand for a new understanding of space, and on the other elevates the musical procedure to a principle of artistic production. There is a special appeal for me here in overstepping disciplinary borders and searching for overriding affinities.

My works are characterized by an overlapping of images and procedures; and my latest work also works with this hybrid quality. With “The Musical Act” I deconstruct composition to an installation as score in which over the duration of the exhibition the series of individual performances become arranged into new situation-based images. The fluid divide between music and contemporary art, performance and spatial production equally emphasizes the activity of musical material and the structurally specific nature of its procedure. This divide arises from a relational constellation, which combines various levels: the audience, the musical work, the performance, the performing installation, the installation-based performance and the score as installation.

“The Musical Act” reminds one that the performance of music always means interaction: you can dance to it or pause and listen, you can walk around and concentrate on the spatial constellation, you can talk, sit down, walk, run and so on. Musical Act tells one that music always has to do with action. An action is always involved when you make music or listen to it, whether you put on a record, play an instrument, sit down and listen, dance to it, or walk around. Music both has an activating impact and provides a framework. It is democratic in the sense that the stereo system and record are elements every amateur can use to make a concert without necessarily needing to play an instrument.

“The Musical Act” is an evolving process that remains open and incomplete in the given timeframe, but whose organization is not devoid of a specific form as in post minimal art, but whose structural framing has material, action and reception all run into one as form. The work’s divide between object and processual method is not canceled but played on. In doing so the idea is to exploit the relationality of the installation-based setting for new manners of perception. The “concert” of the Musical Act takes place in the social interaction between people and things within the installation-based score. Of course, photographs of this installation might exist, but it is not possible to capture its musical interactions in the form of writing, they remain a tableau vivant or tableau sonant, which exhibits or shows itself.

Showing tracks: record on display.

The record “on display” forms the central object of the plug-in installation. It is a one-off piece. Within the installation situation dispositive activating the record

means activating that character of the trace, which has to double to become what it was. As a groove the record always carries within it the intrinsic possibility of the unheard. You might say the latter is always innate in the record – in the guise of the trace. All the endeavors of the work amount to activating what is unheard, in order to anticipate it, without this being possible. This procedure is called documentation, its structure is the program, the border of its territory the stylus and the stereo system its machine. Through the structural transformation of time into an affective, organizing material, and also the taking back of the events occurring in the record track something opens up that can be termed spatialization. Here, space is of equal importance to the organizing material.

Since Jacques Derrida's *On Grammatology*³ we know that the record is also a document. It is a trace, or quite literally a groove. Its programmer is that of the repetition of sound constellations. But in "The Musical Act" it is more than that in two different regards. Firstly, the record is both a repeatable document, but it is also a unique document. It represents a unique specimen of the document, and is acquainted with its repetition only through its performance, but not from its reproduction. Secondly, it is also part of a score. This means that a score contains the artistic conception of the work, providing instructions for the construction of situations. On the one hand, the setting of the record creates a spatial constellation in which the recipient can have music play or not. On the other hand, the record defines the internal time of the work, as it recapitulates an inner duration (normally 12 minutes).

The work opens up consumption to a musical act, but without forgoing the structural aspect of the serial, while it affirmatively criticizes consumption. Consequently, "The Musical Act" questions the traditional presentation of a record as a finished, completed product. Consuming tips into a performative situation featuring something that happens live and has no definitive script, but only the installation as a spatialized score. The product opens up to the tactics outlined by Michel De Certeau. The latter says of everyday practices, that they use tactics to carve their own way through the diagram of functionalist rationality of the system city: "In the technocratically constructed, written, and functionalized space in which the consumers move about, their trajectories form unforeseeable sentences, partly unreadable paths across a space. Although they are composed with the vocabularies of established languages (...), the trajectories trace out the ruses of other interests and desires that are neither determined nor captured by the systems in which they develop."⁴

"Fond" 061116 12:33

What is on record? The work inscribed on the record is the piece composed and performed by me for the installation and is called "Fond 061116 12:33". It is a 12-minute piece for vibraphone solo, which always remains the same within the duration of the exhibition. Its structure is inspired by Holger Schmidhuber's floor installation "Paradise Can't Wait". The music piece breaks down the structure of a composition on two levels. On the one hand, the play revolves around a composition core, splits it up into separate parts, and reassembles it in ever new combinations in what I call nonrepresentational playing. On the other hand, the music piece inscribed on the record provokes – isolated, torn from the totality of an event, and integrated into the event again – a track-document-shift of the event, whose structure supplies the space with a visual presence.

Originally, "Fond 061116 12:33" was part of the work series "Fond". For Museum Wiesbaden it is the first time I am using a "Fond" for an installation. Initially, the idea for the "Fond" came from my work *Monodosis*, a format I developed for Galerie Loris in Berlin and realized there over a period of two years. The work consisted of 20 solo vibraphone performances, which were each devoted to a different time format of 1 – 20 minutes within a pool of duration. Each performance was preceded by a lecture in which I referred to various theoretical positions on the question of form. I gave the serial music units comprising *Monodosis* the title "Fonds". The term "Fonds" also refers to the formal conception of the work. As serial units lasting several minutes "Fonds" provide the foundation for the action, for design as the production of energy, opening up possibilities of experience and appropriation. The word "Fond" presents the basic form of encounter with materials. In this sense the title makes reference to Joseph Beuys, who described his work series "Fond" as batteries, which can store and transmit energy and heat. Beuys used the title "Fond II" in 1968 for an environment installation featuring two tables covered with sheet copper, alongside which batteries, glass tubes and wire tubes lie. "Fond III" was first shown in Galerie Schmela, Düsseldorf. Georg Jappe wrote: "(...) nine enormous stacks of felt, each made up of one hundred large gray pieces of felt give the oppressive impression of a dimly-lit warehouse, where the stored material waits to be used."⁵ Jappe quoted Beuys as saying: "I might have begun my work with feelings, but meanwhile ideas have emerged. The idea of the battery was foremost here. The piles of felt (...) are machines, the copper plate is the conductor. The storage of energy and heat in the felt produces for me a kind of power station, an inert action."

Installation-based score

Developed for and shown in Museum Wiesbaden “The Musical Act” is an in-situ installation, whose motif arises from the structural reference. The first starting point for this installation-based reference is the contextual treatment of Schmidhuber’s floor installation. “Paradise Can’t Wait” creates a relational environment, a kind of atmospheric furnishing of the (living) space. In conceptual terms it was decisive for me that from the second half of the 20th century the stereo was typically found in every living room. On the one hand, the stereo unit always had an improvisational quality in the sense that the occupants of a living room composed their own “concerts”, depending on the records they played. Yet as an installation the stereo system had the quality of a completed product since every record which was played on it was a serially produced item, a repository for sound, which had the same music play in innumerable households. In “The Musical Act” this arrangement on two levels was simultaneously broken and made theatrical. Firstly, there is only one record of one piece, a one-off that only plays in the room this record is in. Its particularity is its special universal quality. As such, the installation recapitulates the entire history of the record in an artistic guise.

Secondly, the Musical Act supplies the opposite of an ordinary concert if for no other reason that the audience does not sit in rows in front of a stage, but can move freely within the “broken territory” by Holger Schmidhuber. This fact in itself produces the irritating situation of the concert audience moving around. In addition, the decisions by the viewers on when the music should be performed are themselves transformed into a composition. Every visitor, whether he puts on a record or not, whether he listens or not, makes his own decision and creates his own composition founded on the installation-based score. As such, the score is an open one. Decisive for me in a formal respect is the fact that reworking a composition, its re-design is already intrinsic to the compositional strategy itself as a compositional core. The transformation of the composition is not only a new arrangement of the same thing each time, but also a new work in an endless series, which emerges from a compositional core. It is completely secondary whether it is about originals or not, for me the focus is on the process of transformation and the relationship of the transformation to the structure inscribed in it. In other words, “The Musical Act” is a series of moments in real-time, with an exercise in presence, in the active process of being affected. The people who intervene in “The Musical Act” become agents, who permanently take decisions and show them.

The topological setting of “The Musical Act” is a spatialized score in the form of an installation, which also has a relational impact, and places itself in

relation to a spatial setting. It is precisely for this reason that in Musical Act I begin with a spatial situation, namely Holger Schmidhuber’s floor installation – from which the composition is then developed. So Musical Act is not only the deconstruction of a concert situation, which is inserted into an artistic exhibition setting, but also the deconstruction of a home environment in which the appliance stereo system not only morphs into an installation, but also a score and a stage. The installation-based score is the foundation of the situation. Various aspects and actions can take place in it. Normally, we think of a score as written instruction on paper. But how can a constellation of objects be a score? We know from Bruno Latour⁶ that all things are scripts, that scripts are infused in things, and that they prompt us to perform certain actions, without being definitively determined. As such, I also understand the constellation as such a script. Naturally, in this case the score is not a plan for the exact performance of music as is normally the case, but an open structure.

Instead of remaining bound to what is closed representational like conventional notation “The Musical Act” has a *prototypical* character. In other words, I am interested in creating musical situations, which offer the means of experiencing a formal opening. Of course, I use musical structures, which I combine with elements from installation art. Within the latter a record is both an installation object, but also a medium of duration, *tempi*. This, in turn reflects back on the actions, which are performed with the record: in this context the opening of the stereo unit’s cabinet, removing the record from its sleeve, placing it on the turntable, the raising and lowering of the stylus are all acts, which represent musical duration. All the acts and materials advance to levels of the installation, which are transformed in the latter to an image, or which are striking topics in the installation. As such, the installation comes across like the index of the musical act, but also as its dispositive. Within “Broken Territories feat. Christopher Dell” this overlapping creates a space in the referential interplay with Schmidhuber’s floor installation, a space in which object and music do not negate each other, but rather actually make the other possible.

As for the record it acts like a serial block in time, whose difference is brought about by the visitors’ performance. The instructions for the installation specify only the spatial constellation, the timeframe of the exhibition through the opening times of the exhibition and the order: “Take a record from its sleeve, put it on, play it or do not play it.” This simplicity is the foundation of the entire work, and the shifts in meaning inscribed into it. While in always putting on new records a DJ causes the difference to disappear through difference, the reduction to one module ensures concentration on the minimal changes, which occur, when the same record is put on again and again. The score of “The

Musical Act” is a stage on which you also perceive a concert, when nothing is to be heard. Nonetheless, it is less about whether someone performs something for someone, and more about the space that is created through the interaction between the setting, the actors and the objects.

Installation and Interaction. The setting of the common

If concept art supplies a framework for the recipients, which enables them, based on a set of instructions, to realize a work in any place at all then the productive system of “The Musical Act” intends to invite individual viewers to participate so they can compose the work in a context of their own. We are dealing here with a form of the common, a resource that is available to everyone who is interested in it. In this sense “common” is not defined by its exchange value or utility value, but through, its usefulness. Common always has to do with trust: too much control hampers participation. Nonetheless, common always exists in a certain frame, otherwise its meaning would not be perceived. Generally speaking, the question of use and its meaning, its conflicts and its time aspect are inherent to “The Musical Act”. In this context the record acts as a medium, a concept that shares a functional ambivalence with the “common”: both are open in being determined by the users. Since its theoretical exhaustion the medium has by no means disappeared, neither in an intellectual nor material sense, it has merely taken on another form: the medium record is experienced in “The Musical Act” in a similar way to Dada, namely as a machine of fragmentary shifting of meaning through use. Nicolas Bourriaud used the term postproduction⁷ to refer to this phenomenon. In the era of postproduction work is not defined by its ability to be repeated, but in its potential to be elaborated on and advanced by a network of other artistic participants. There is an analog effect in the invitation by Holger Schmidhuber to integrate “The Musical Act” within “Broken Territories”, make use of his installation and enter into an energy-based exchange with it. Here the physical territory becomes a topological distributor of musical conceptions and an archive for the events, which to quote De Certeau, have a territory become a social space.

The recipients of the work are faced with a situation-based experience, which places the two different referential objects in relation to each other. Moreover, the relational and referential linking to Schmidhuber’s work shows that my prime aim is to create situations in which music is not simply presented, but rather the theme is addressed of what music can be as an organizing and experiencing space, and what situations it can cause within a certain framework setting. The situational and musical experience are one and the same thing

here, both come together at the moment of improvisation. And the score is also or precisely because it has a musical conception, the materiality of the *entire* installation and its relationality, its network of relations. Even though it contains the conceptual structure of a musical process, the score is a material figuration as a setting or dispositive. Every encounter with it is a unique social interaction.

Politics of the installation-based score. The political aspect of the diagram

The political dimension of the work arises from the fact of its open structure: the political aspect of the musical is its affinity with the open, its ability to leave events in their ambivalence, and yet to work constructively with events. Jacques Rancière revealed that contingency supplies the foundation for the political: According to Rancière politics only exists because of the “sheer contingency of any social order. Politics exists because no social order is based on nature, no divine law regulates human society.”⁸ As such he refers to the fact that the contingency of social circumstances cannot be circumvented, something that currently populism in particular seeks to conceal through rendering them natural. What populism exploits is that we have an unreflected relationship to contingency. In this sense, “The Musical Act” is also politically charged. Its aesthetics demonstrate that contingency can be structured and every battle against the naturalization of political order does not have to manage without structure. Where “The Musical Act” acts in the register of the political the work does not present itself as a diagram of the social realm, nor does it attempt in conclusion to have an impact on the social realm: It makes space “by eliding previous realities and meanings, and sets up points of emergence or creation, creates unexpected connections, improbable continuums.”⁹

Through the disclosure of its serial structure “The Musical Act” acts as a prototype of a future, another reality, which alters the now in order to open it for future events. Its specific manner of repetition resists being reduced to the closed form of the administered world; its serialized production of subjectivity creates space for possibilities in the difference. As such, the hybrid constellation emerges as an interconnecting machine, a scheme about which Gilles Deleuze said that it never succeeds “in representing an objective world; on the contrary, it organizes a new type of reality.”¹⁰

My reference to the diagram is inspired by two circumstances in art history. Firstly, by the fact that Fluxus, happenings, but also performance art were strongly influenced by the topics of musical notation. And secondly by the growing number of aesthetic explorations of the materiality of diagrams recently, which shed a new light on the score-based practices of visual art in the 1960s.

John Cage's composition class, which was decisive in the emergence of Fluxus, can be found several times in connection with reconstructing the representational in notation and diagrammatics. For example, Alison Knowles, Dick Higgins, George Brecht, Allan Kaprow to name just a few attended the famous composition class, which Cage gave between 1958 and 1960 at the *New School of Social Research* in New York. In the course of the 1960s the school's alumni developed a differentiated repertoire of performance practices. Special mention should be made of the fact that over time the alumni, and in particular George Brecht, introduced a score-based approach to visual art, whose essential aspects stem from an original interpretation of musical organization. Inspired by the composition class the visual artists created formats like events (Brecht), happenings (Kaprow) or inter-media art (Higgins), which evolved from their dealings with Anton Webern, Karl-Heinz Stockhausen, Schönberg and Earle Brown, but equally from the attendant problematic nature of notation itself. It could be surmised that the deviation of reception history on the indeterminacy in performance art and Fluxus from that of experimental music is one of the reasons why the discovery of diagrammatic materiality of process art of the 1960s did not come about until lately. The fact that the latter culminates in the "Universalism of notation in the art of the 20th century"¹¹, belongs to those paradigm changes of this era, which (for example) urban research could benefit from, precisely because its problem lies in the field of universalization and its traditional methods of representation are increasingly losing what was once a comprehensive validity.

It can be said in particular of the works of Earle Brown that they are never formally repeated but always structurally: "[A] piece that never repeats itself but has the same material all the time. You will always hear the same content but not the same form, it always has the same elements but always in a different configuration."¹² This constitutes the difference between Cage and Brown: while Cage defines the rhythmic structure and fills it with chance, Brown determines the content, but separates it from the form, with the result that the latter opens up. If he is reduced to filling form then *in formal terms* Cage does not appear to come up to Brown, who devotes himself to the *forming* of the material, which is available for the production of form. Accordingly, action-based works like that of Brown often have no fixed duration, and if they do then the manner of their execution remains open. That said, the repetition of a simple action of short duration can also be deemed a work series. *In toto* it is already possible to ascertain the presentation of that focused physical and perceptual relationship to objects in situations, which would later enter the art debate under the term "theatricality".

Closing. Opening.

What does musical thinking in "The Musical Act" do other than lay tracks in a space for experiences, which uncover precisely what is to be researched? The production of traces is a reference game within a track structure, in whose constant gliding sense and portrayal are undermined. What the artistic question does here is to exhibit itself: to formally place the procedure, the representation chains in a context, whose arrangement is of a serial nature, but whose structural elements by no means have to represent cause and effect, but can be activated through recursion. The procedure is organized in cohesive differences. The fact that this happens without a definitive point of reference is precisely the requirement of the reference game. In the same way that Wittgenstein says: It is not a matter of searching for a fictional origin and remaining caught up in an identitary form, but displaying "in action": "This language game is played."¹³

In realizing that social space can neither be captured as (material) object nor as a pure idea, that space neither represents mere actuality, external 'nature' nor a purely cultural constructional achievement, a basis is created for an analysis directed more towards the productive, processual action of producing space and less on the contemplative observation of the product space. The question is no longer what space is, but what space does. Social space is created and constituted through performance in what Lefebvre calls space production. Without doubt this would suggest an approach, which questions conventional versions of production: Action not only turns out to be ridden with ambivalence, but also feeds off it.¹⁴ Taking this idea one step further leads the chain of reasoning to a core thought, "that performative practices of everyday improvisation define urban practice as the requirement for a city being able to repeatedly happen. Improvisation as a series of actions can best be explained via music – not as a metaphor, but as a procedure. Then the value-added of an urban score would consist of making urban processes something that can be differently visualized, experienced and shaped, specifically by having "musical thinking as a filter and perspective."¹⁵ "The Musical Act" illustrates how the time action dimension can be incorporated into the installation to make the structures of urban practice something that can be experienced as a process.

"The Musical Act" presents the most consistent production and my work cycle to date. For Museum Wiesbaden "The Musical Act" works in interplay with the floor installation "Paradise Can't Wait" as an arena for music, whose images after the opening evening repeatedly unfold in various constellations at

the place of performance. Everything material has some influence on the compositional appearance of the installation, whose protagonists in addition to movements, gestures, the piece of music played, and sounds are also the places in which they take place. The osmotic, emotional, associative exchange processes with the work of Holger Schmidhuber and the visitors are part of the work, indeed it is only through them that the place becomes space.



CV — Christopher Dell

The oeuvre of German artist, composer and theorist incorporates performances, installations, urban interventions and books. Taken in their entirety the segments of work aim at decreasing the gap between music and urban life. For example, Dell gives lecture performances, which combine the dimension of spatial theory with that of musical performance.

Dell is Professor for Urban Design Theory in the Master's course in Urban Design at HafenCity University Hamburg, which aims to communicate a new understanding of space. The works which are informed by the urban experience address urban coexistence, the organization of urban processes and activations. He often emphasizes social connections and relationships.

Dell describes his lecture performances as "installational performances" in which the musical theoretical events shifts to the register of the sculptural tableau vivante. A key element of these performances is that Dell operates in various contexts, in order to shift fields of knowledge and link them afresh. For his work "Kolkata Monodosis" Dell travelled to Kolkata and performed there in the streets. It is typical for Dell's conception that this work also connects various dimensions and levels. Specifically, his intervention resulted in a film, a research publication, website and another lecture performance held in the Goethe Institute Kolkata.

Taking music as his starting point Dell's work is characterized by a constantly expanding material language. Using a wide variety of media and materials Dell produces installation-based performances and makes references equally to contemporary performance art, but also the action art of Franz Erhard Walther. Dell believes like Walther that space is action.

Alongside his performance work, which he began 1998 with the group Magdalena Inc.+ and which soon expanded to become lecture performances, one thing followed on from another: urban interventions with the vibraphone, films, book publications, sound installations, text objects, the mail art project "Brief/Letter" and notations. In order to bundle the various activities in the year 2000 he set up the Institute for Improvisation Technology.

Dell's art is variable and playful, but by no means thoughtless. With his feeling for arrangements and materials which stems from his musical background, Dell creates works, which provoke people to think further. They are important as works, which guide attention to activity and organizing open processes. Their importance lies in their being able to divert attention to the activity and organization of the open process. Dell takes up ideas from the post minimal, but rejects the latter's position of the artist's lack of intention. Rather, he seeks to address the processual in its oscillation between intention and emotion, which is indivisible linked to an altered, relational idea of reception.

1 Kramer, Mario: Klang & Skulptur. Der musikalische Aspekt im Werk von Joseph Beuys, (Darmstadt, 1995), p. 11.

2 Cf. De Certeau, Michel: Die Kunst des Handelns. Berlin 1988, p. 218.

3 See Derrida, Jacques: On Grammatology, tr. G. Spivak, (John Hopkins, Baltimore, 2016).

4 De Certeau, The Practice of Everyday Life, tr. S. Rendall, (Berkeley: Univ. of California Press, 1984), p. 18.

5 Frankfurter Allgemeine Zeitung, February 11, 1969.

6 Latour, Bruno: Neue Soziologie für eine neue Gesellschaft, (Suhrkamp: Frankfurt/M., 2007).

7 Bourriaud, Nicolas: Post-production, (New York, 2002).

8 Ranciere, Jacques: Disagreement: Politics and Philosophy, tr. J. Rose, (Minneapolis: Univ. of Minnesota, 1999), p. 16.

9 Ibid.

10 Deleuze, Gilles: "Écrivain non: un nouveau cartographe," in: Critique, no. 343, (Paris, 1975), pp. 1207-29, here p. 1209.

11 Ibid., p. 37.

12 Earle Brown Video. Portrait by Art Engine (available at: <https://www.youtube.com/watch?v=vCSK5FiBNAA>; last retrieved on Feb. 12, 2015).

13 Wittgenstein, Ludwig: Philosophical Investigations, tr. G Anscombe. (Oxford: Blackwell, 1958).

14 Ibid.

15 Dell, Christopher: Replaycity, (Berlin, 2011), p. 17.