

How do we observe?

How do we act?

Index:

[DATE] - [THEMATIC CODE] - [ENUMERATION]

25-02-18-MET

Thematic Codes:

MET = Method

ORD = Ordinarity

EXP = Expression

INT = Interpretation

POS = Possibility

BAS = Basics

REF = Refusal

SCO = Score

Ordinariness ORD

finding value in the ~~constantly~~
~~evolving~~ everyday



Nietzsche, Genealogy, History

1. Genealogy is gray, meticulous, and patiently documentary. It operates on a field of entangled and confused parchments, on documents that have been scratched over and recopied many times.

On this basis, it is obvious that Paul Ree¹ was wrong to follow the English tendency in describing the history of morality in terms of a linear development—in reducing its entire history and genesis to an exclusive concern for utility. He assumed that words had lost their meaning, that desires still pointed in a single direction.

tion, and that ideas retained their logic; and he ignored the fact that the world of speech and desires has known invasions, struggles, plundering, disguises, ploys. From these elements, however, genealogy retrieves an indispensable restraint: it must record the singularity of events outside of any monotonous finality; it must seek them in the most unpromising places, in what we tend to feel is without history—in sentiments, love, conscience, in-

This essay first appeared in *Hommage à Jean Hyppolite* (Paris: Presses Universitaires de France, 1971), pp. 145-72. Along with "Réponse au cercle d'épistémologie," which became the introductory chapter of *The Archaeology of Knowledge*, this essay represents Foucault's attempt to explain his relationship to those sources which are fundamental to his development. Its importance, in terms of understanding Foucault's objectives, cannot be exaggerated. It appears here by permission of Presses Universitaires de France.

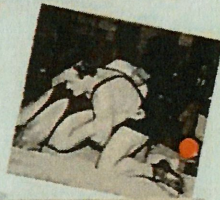
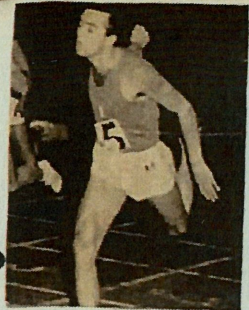
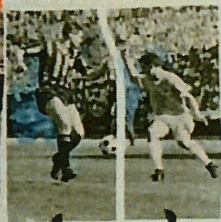
1. See Nietzsche's Preface to *The Genealogy of Morals*, 4, 7—Ed.

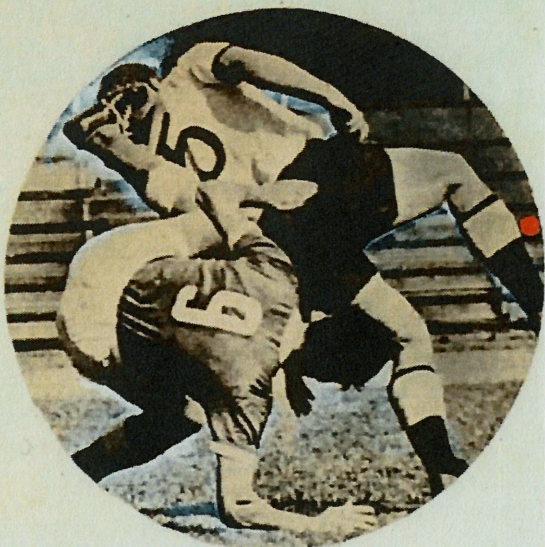
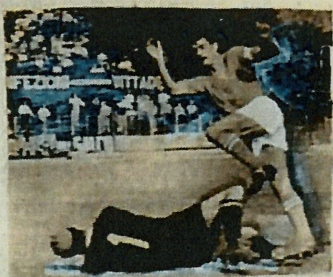
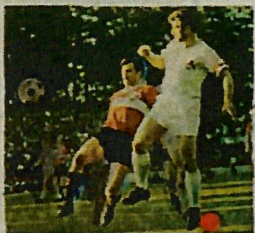
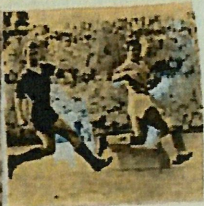
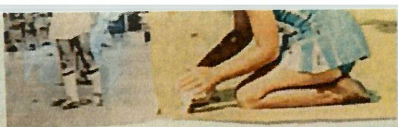
How did the amorphous mass a

t Kartoni areal come about?



25-03-01-ORD







25-03-01-ORD



25-03-01-ORD



25-03-01-ORD

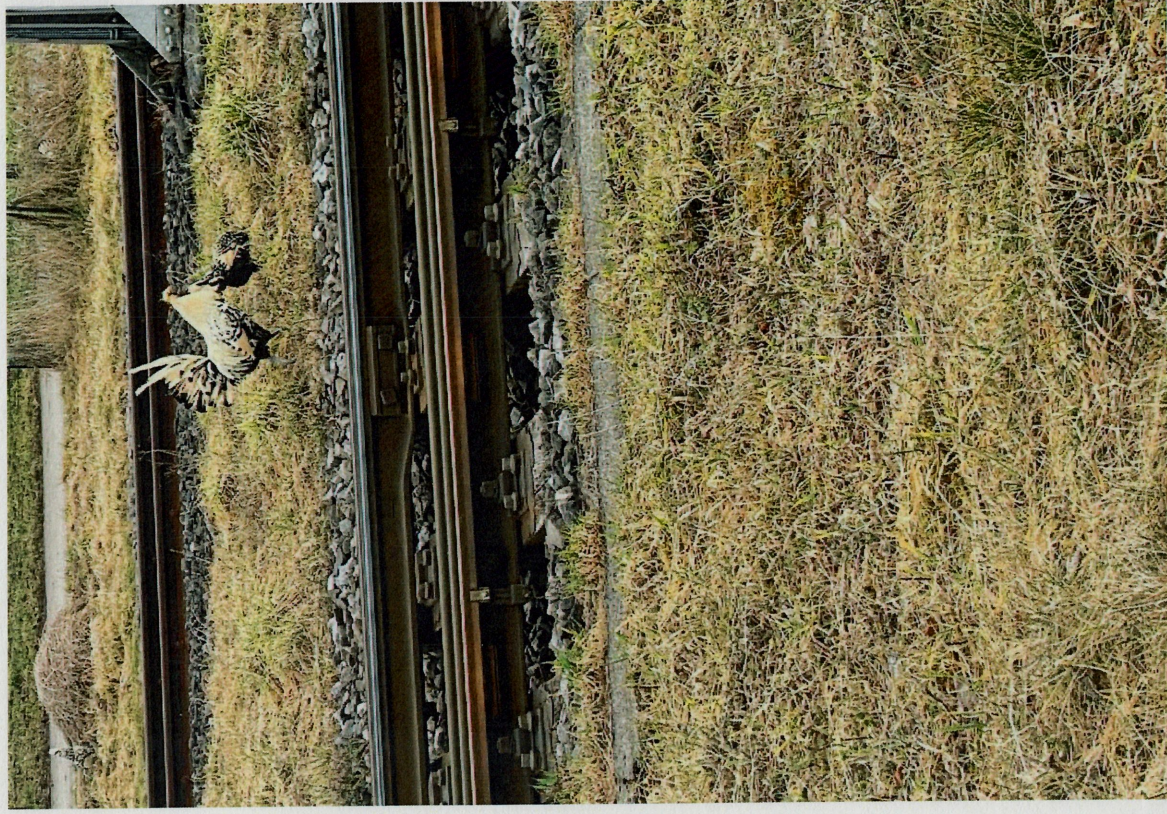
Can we trace ,rules' / preliminar
dents' or individual expressions
emerged?

controls within which , acci-
n the building fabric have



it can seem boring, but when digging deeper, one can enco

the ordinary everyday:



unter what the everyday really is about.

25-02-22-0RD



What's the particular

everyday of Glarus?

What we need to question is bricks, concrete, glass, our table manners, our utensils, our tools, the way we spend our time, our rhythms. To question that which seems to have ceased forever to astonish us. We live, true, we breathe, true; we walk, we open doors, we go down staircases, we sit at a table in order to eat, we lie down on a bed in order to sleep.

How? Why? Where? When? Why?

Describe your street. Describe another street. Compare.

Make an inventory of your pockets, of your bag. Ask yourself about the provenance, the use, what will become of each of the objects you take out.

Question your teaspoons.

What is there under your wallpaper?

Georges Perec, *The Infra-Ordinary*, 1973

25-03-02-ORD



Expression EXP

questioning the formal specificity
of function

,There are a few stores, butcher, baker, epicerie, a hardware store, and a money changer who cannot change travelers' checks, but must send them down to the bank, an operation which takes two or three days. There is something called the „Ballet Haus“, closed in the winter and used for God knows what, certainly not ballet, during the summer.'

- James Baldwin, 1957

Does space need to have a function?

Ennenda, Tschachen

Daniel Freuler
Jenny & Cie
Tschudi & Cie
H. Weidmann AG



From colouring to printing to trade to international relevance. Many changes in ownership and a lot of influence due to trade relations.

Aus «Cassa-Schemen für Drucker- und Modelstecher
auf der Fabrik von Jenny & Comp. in Emmenbühl bei
Glarus» Gesamtansicht der Druckerei Jenny & Cie
von O. Je zwei grosse Fabrik- sowie Kombi-
nations-
...



Die Schweiz ist ein stark regionalisiertes und hoch spezialisiertes Textilland. Während sich Basel auf die Herstellung von Posamenten verlegte, konzentrierte sich Zürich auf die Verarbeitung von Baumwoll- und Seidenstoffen und Glarus auf den Stoffdruck. Die stärkste Monokultur wies die Ostschweiz auf, wobei St.Gallen ab 1750 als Zentrum für Baumwollwaren und im 19. Jahrhundert für Stickereien diente.

Die Textilproduktion war rentabel und strahlte über die Landes- und Sprachgrenzen hinaus. Die Bezeichnungen „Swiss Embroidery“ oder „Swiss Silks“ genossen internationales Ansehen. Umgekehrt rühmten sich St.Gallen als „Embroidery Capital of the World“ und Zürich als „Ville de la Soie“.

Die Textilindustrie prägte Land und Leute. In den ländlichen Regionen stellten zehntausende Familien hochwertige Stoffe her. Die Geschicklichkeit, Zuverlässigkeit und Ausdauer der Heimarbeiterinnen brachten ihren Familien ein Zubrot. Zwischenhändler, Fergger genannt, brachten das textile Rohmaterial und holten die fertigen Produkte ab. Um den Verkauf kümmerten sich sogenannte Verleger.

Nach 1800 wechselten die Textilarbeiter mehr und mehr in die Fabriken, wo die Arbeitsabläufe dem Takt der Maschinen folgten. Die Mechanisierung erfasste zuerst die Spinnereien, dann die Webereien und schliesslich auch die Druckereien. Das Fabrikgesetz setzte 1878 schweizweit Mindeststandards bezüglich Kinderarbeit und Arbeitsschutz.

International vernetzte Kaufleute und Handelsgesellschaften waren für die Schweizer Textilindustrie unverzichtbar. Sie sorgten während Jahrhunderten für den Einkauf von Kolonialwaren wie Baumwolle, Seide oder Indigo und kümmerten sich um die Versicherung und den Transport der textilen Exportgüter. Mitte des 19. Jahrhunderts entstanden die ersten multinationalen Textilkonzerne.

Die Schweizer Weltfirmen unterhielten Handels- und Produktionsketten rund um den Globus. Sie verbanden Organisationstalent mit Kapitalkraft und politischer Neutralität. Nun suchten sie auch in Gebieten, die von Kolonialmächten kontrolliert wurden, nach Geschäftsmöglichkeiten. So wurden im Textilhandel immer wieder geographische, manchmal aber auch moralische Grenzen überschritten.

Guter Stoff geht in alle Welt: Textilien gehörten jahrhundertlang zu den wichtigsten Exportgütern der Schweiz. Bis ins 20. Jahrhundert fanden St.Galler Stickereien, Zürcher Seiden oder Glarner Drucke Abnehmer weltweit. In der Zwischenkriegszeit brach die

- Textilindustrie zusammen, überlebt haben Hersteller und Händler von Nischenprodukten. Heute sind textile Lösungen vor allem in der Medizin, Mobilität und Architektur gefragt.

Die Ausstellung zeigt attraktive textile Objekte, vom glamourösen Bühnenkleid über das informative Musterbuch bis zum praktischen Kletterseil. Und macht Textilien an Medienstationen, Zeichentischen und per Smartphone erlebbar. Wer von den vielen Eindrücken müde wird, kann sich im Atelier des St.Galler Traditionsunternehmens Christian Fischbacher ausruhen.

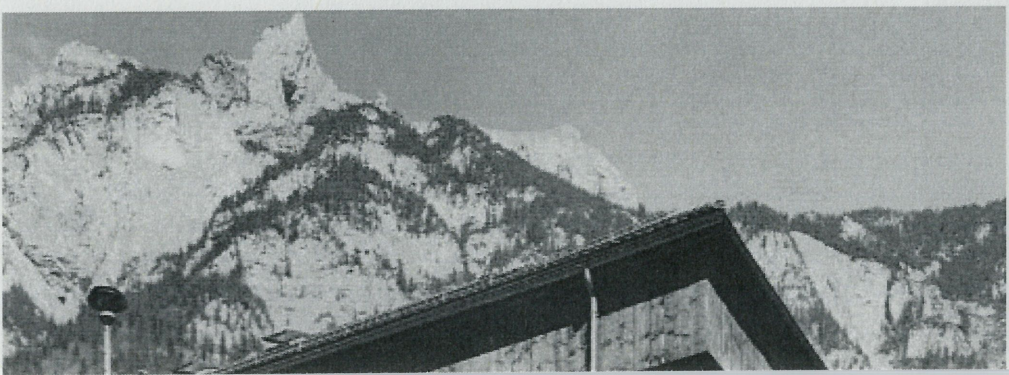


Heute steht die Schweiz für Käse, Schokolade, Uhren, Maschinen und Finanzdienstleistungen. Ab dem 18. Jahrhundert machte das Land vor allem als Textilland international von sich reden. Zehntausende von Arbeitskräften hingen am seidenen oder baumwollenen Faden.

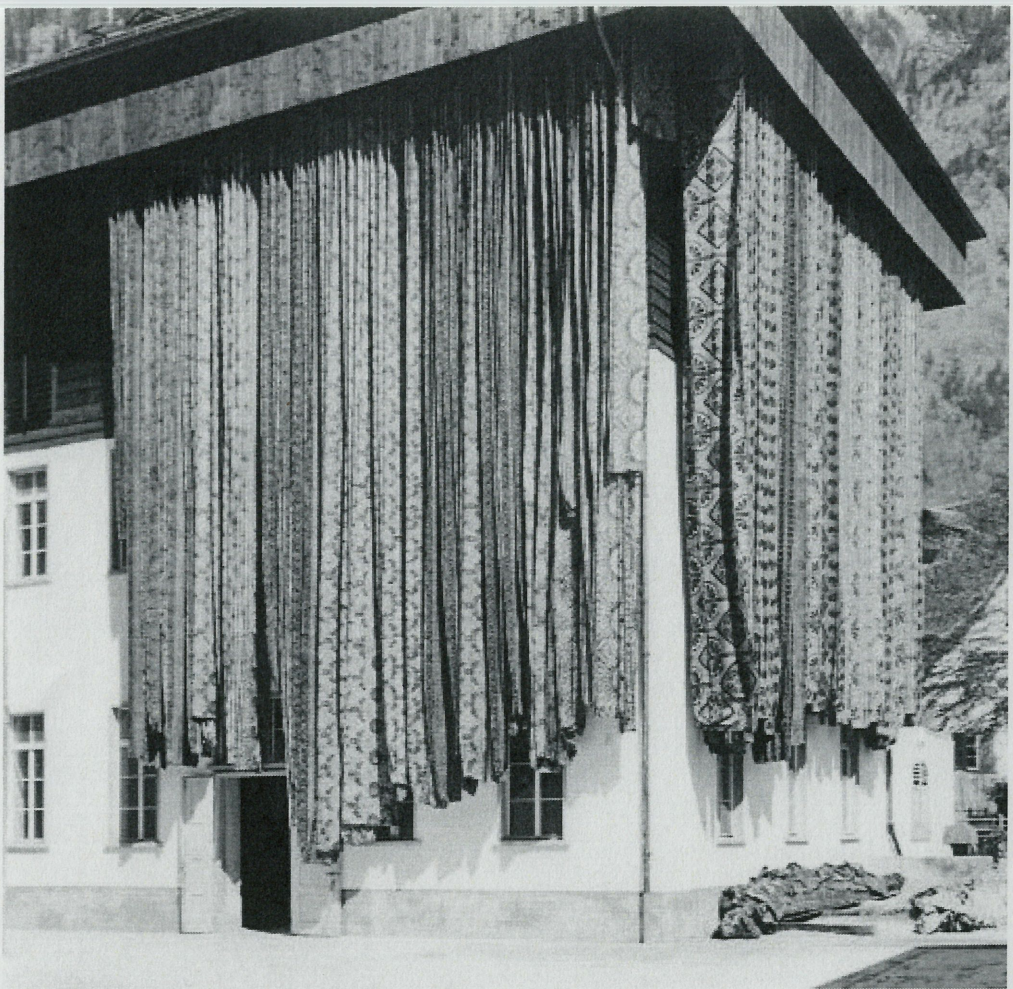
Hier wurden Textilmaschinen, Garne, Gewebe, Geflechte, Druckstoffe und Stickereien hergestellt. Für kurze Zeit lagerten die Textilien in Holzkisten verpackt in Lagerhäusern. Über 90 Prozent der guten Stoffe gelangten mit Hilfe von Exporteuren und Spediteuren ins Ausland, sei es in die Modemetropole Paris, in Hafenstädte wie Le Havre oder zu den Umschlagplätzen London und New York.

Bis ins 20. Jahrhundert hinein blieb die Textilindustrie die Schweizer Exportindustrie schlechthin. Die krisengeschüttelte Zwischenkriegszeit brachte der Branche schwere Verluste, in deren Folge viele Textilunternehmen ihre Fabriken ins Ausland verlagerten oder ganz schlossen. Überlebt haben jene Hersteller und Händler, die sich frühzeitig auf hochmodische und hochtechnische Textilien spezialisierten.

25-03-04-EXP



25-03-04-EXP



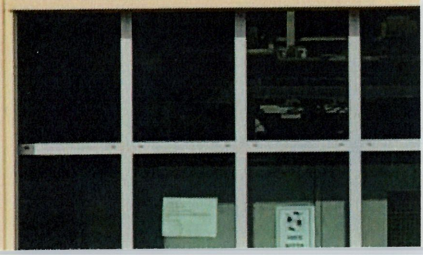
25-03-01-EXP



What are the contested elements of

the building fabric at Kartoni?

25-02-22-EXP



Wien-München-Projekt
Ein Dokument für alle



25-02-22-EXP



turning a contested physical
gesture into aesthetic form

25-02-22-EXP



25-03-01-EXP



25-03-01-EXP



Is it important how things come together

that they

or does it just matter
come together?

Interpretation INT

expressing subjective
observations

Are industrial processes, build

gs and natural systems related?

25-03-04-INT



1
25-03-04-INT



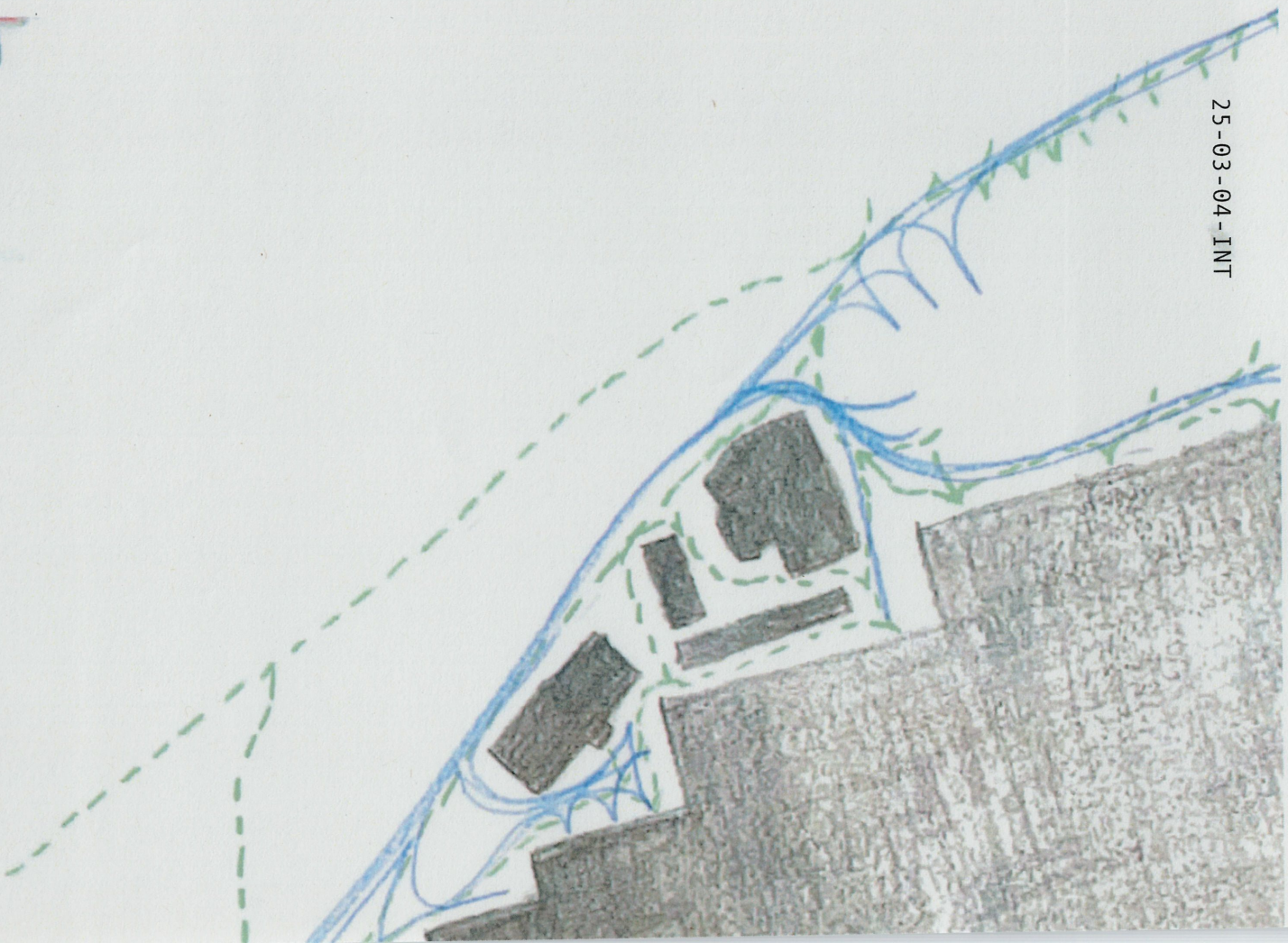
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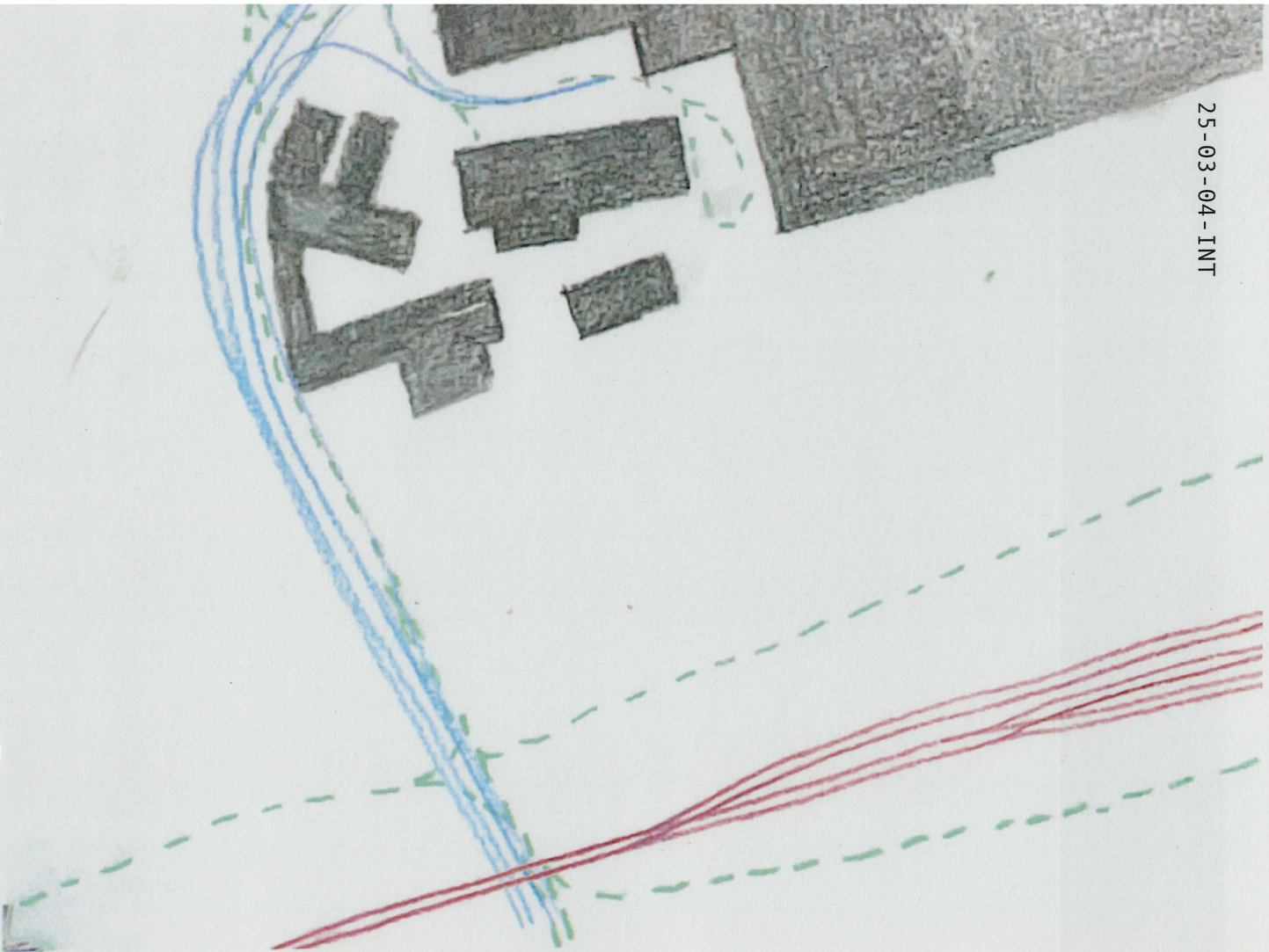
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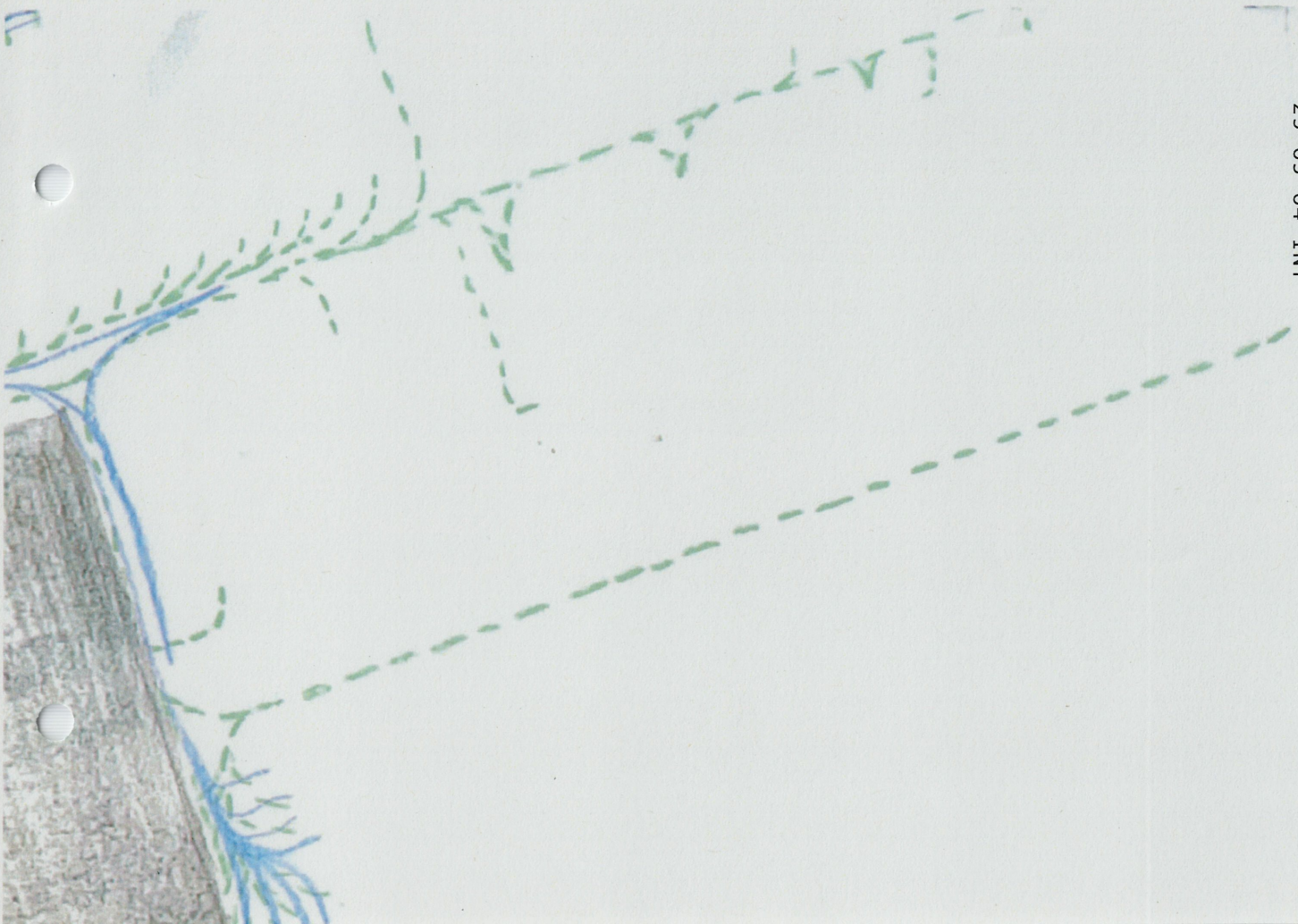
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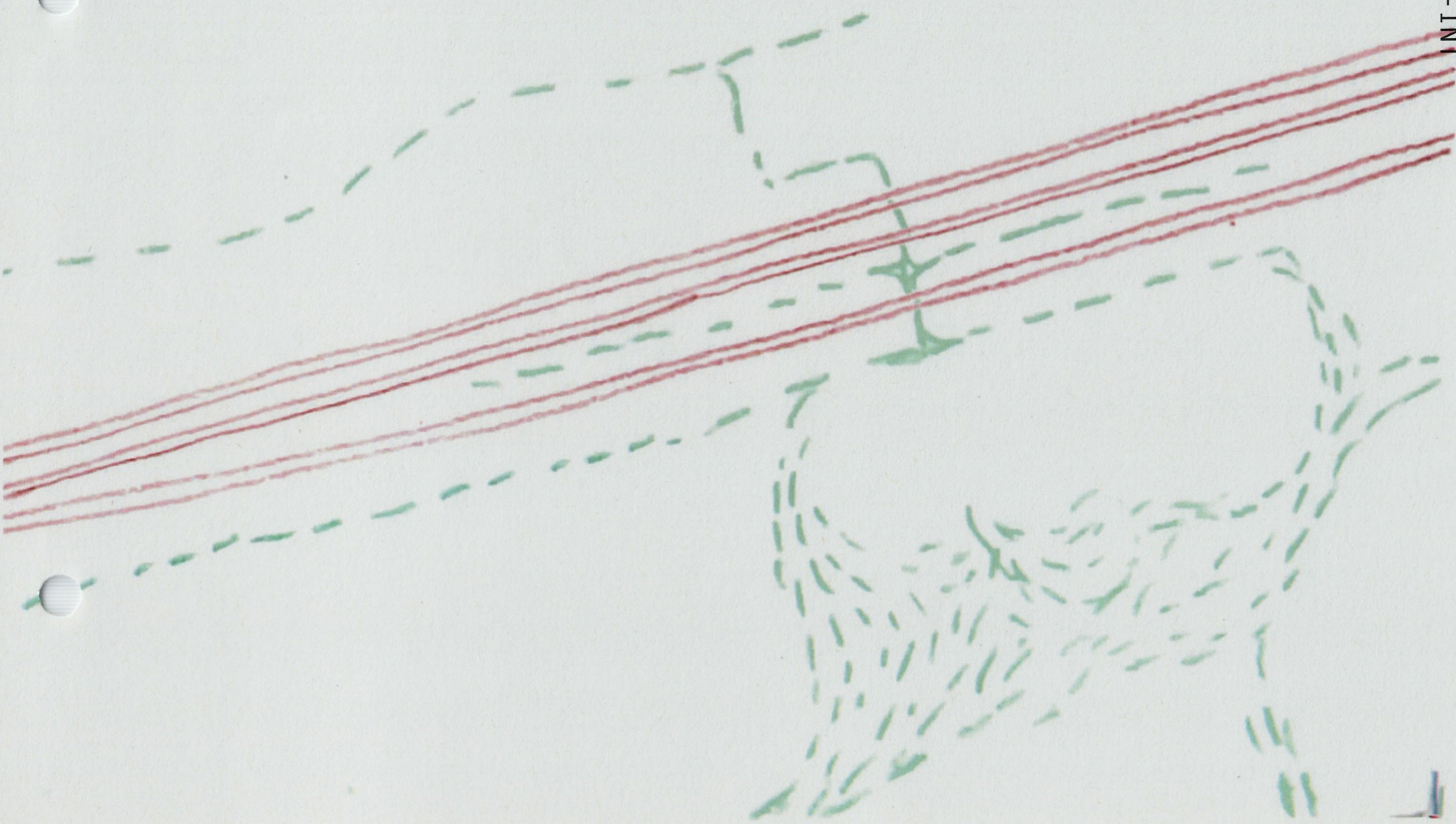
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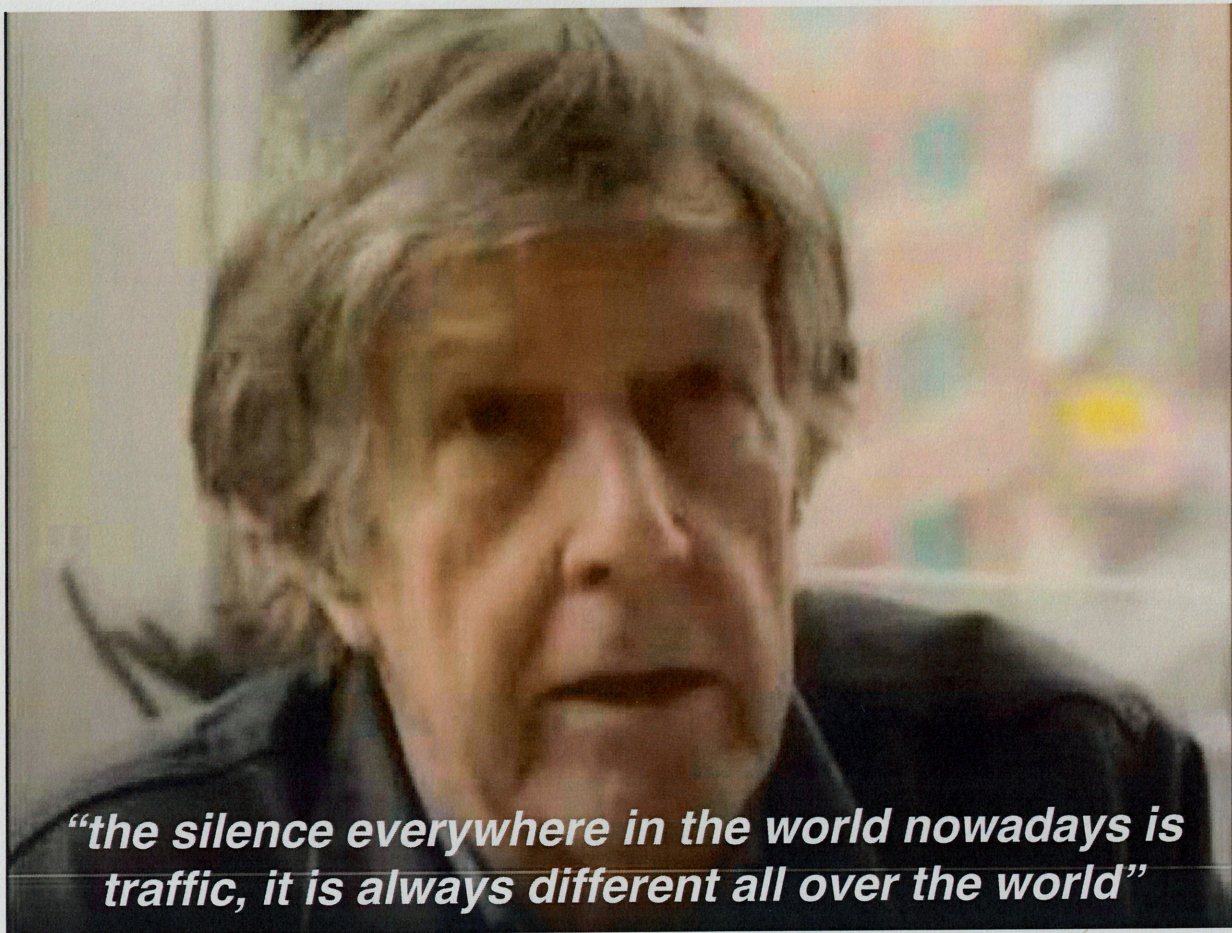


25-03-04-INT



What conditions the energies betwe

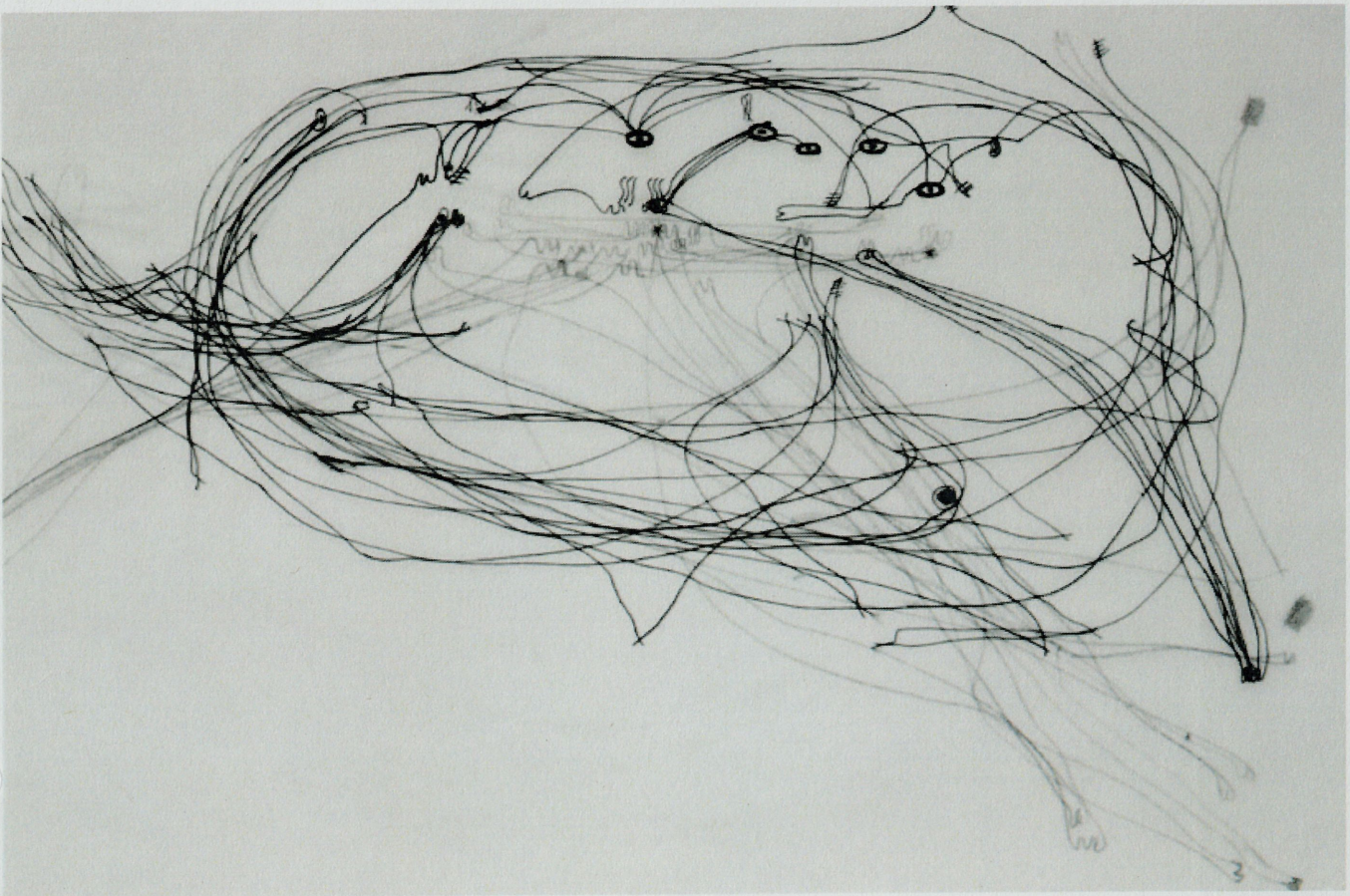
n subjects and objects at Kartoni?



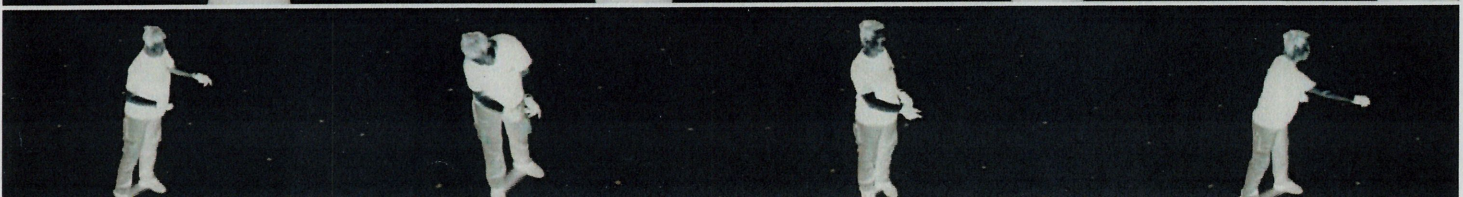
“the silence everywhere in the world nowadays is traffic, it is always different all over the world”

when he listens to the sound of the street, cars, noise,... it is as if sound is acting - he loves the acting of sound getting louder and quieter the sound experience which he prefers to all others is the experience of silence

Fussball / Spielende Kinder
Fluss rauschen
Hunde Bellen
LKW der nach hinten zum Parken "piept"
Autos
Nachbarn/Personen die sich unterhalten
Postbus?
Zug ankunft
Hühner
Bäume die im Wind rascheln
Klingel
Mit Wasserschlauch Pflanzen giessen
Rolladen die Hoch und Runter gefahren werden
Metalltor das sich öffnet / schliesst
Sägen / Schweissen Geräusch
Vögel
Tür öffnen / schliessen
Regen auf Fassade (blech)



25-03-02-INT



25-03-02-INT



Possibility POS

prompting as a common ground for
individual expression

`Saying Hello and Getting to Know`

25-02-19-P05

An awareness for the space. It's just space, it doesn't have a function. The space that will surround us over the coming months. Through our collective intuition we made it suit something we didn't see coming. A spontaneous reaction with simple movements to a loose framework. Our interpretation of these frameworks. Individual intuition, feeding into an increasingly collaboratively inspired response. Simultaneously observing, being inspired, being influenced and reacting. There is an awareness for each other. In agreement, disagreement, harmony and dissonance. There is an awareness for the complexities of the collective. A social experiment. What we've done is non-normative, challenging your own comfort zones, getting an alternative perspective on each other, on ourselves, on the group. We are experimenting with personal and collective identification through movement. We are people, not dancers.

G. BRECHT TURNED AWAY FROM
STATIC OBJECTS OF THE EVERYDAY TO
MOVEMENTS + DANCE - OTHERWISE
THE AUDIENCE DID NOT PAY ATTENTION.
HOW DO WE MAKE THE ORDINARY VISIBLE?
HOW DO WE ASSIGN VALUE TO IT AND
HOW DOES THIS VALUE BECOME
ACCESSIBLE?

4. DANCE

becoming "maniacs"—has overwhelmed her original idea of creating a changing spatial situation and letting the piece develop.¹¹ Apart from all its anticipates concerning minimal objects and the presence of perceivers completing the work, *Roller Race*' simultaneous use of indeterminacy and improvisation broke the Halprin-Cage bond (fig 4).

Forti used the energy distribution she now understood into a single form/action, with a new, prophetic piece based on a mound of people, akin to a slow, rhythmic serum. After a five-minute test of the work in the Dunn class, she doubted its duration. There is no clearer evidence of the break this made from her mentor's work than Forti's need to explain to Halprin that this was "a form in itself and not part of a composition."¹² Beyond her Dunn class peers, Forti sought non-dancers to work with, from La Monte Young to Henry Flynt. The concept of the Dance Communitas came before the examples were finalized, even before she gave the title *Huddle* to the forementioned mound. *Platform*, *Hunger*, and *Slant Board* (all 1961) consolidated her aim of efficacy: an organization of weight and energy transparent to participants and audience alike. Five Dance Constructors and Some Other Things debuted on May 26 and 27, 1961, with Rainer, Siegfried Faxon, and Morris joining Forti as performers. This was one of ten "concerts"—at 112 Chambers Street in New York. His exacting standards drew the best from the diverse competency base around him. Young opted for Chambers Street after thinking to take over curating Judson Church. We can only speculate as to how this would have altered the history.¹³

Left: Robert Rauschenberg's
 "Purple Haze" (1965).
 Middle: Robert Rauschenberg's
 "Purple Haze" (1965).
 Right: Robert Rauschenberg's
 "Purple Haze" (1965).
 Bottom: Robert Rauschenberg's
 "Purple Haze" (1965).

confering with the choreographer—on a yet-to-be scheduled "Waring piece." Within a few months, this was recast as Brecht's *Gossamer*, the piece that preceded Whimman's *E.C.* on the Reuben Gallery's June 11 program. Scaled precisely to the room, three kinds of score were superimposed: movement (by Waring), sound (by Masliah and Brecht), and light (by Brecht). Dancers were enticed to do things like taking a glass from a wall cabinet to drink from, reading newspapers, or using flashlights to catalogue parts of their bodies. In his effort to amp up the ordinary, Brecht recognized that anything "too dance-like" may appear as parody. If Waring's style, tending toward the literate, raised the issue, it also revealed the solution: "to allow everyday movement to move just into significance."⁴⁹ This began a period of regular collaboration between the two that continued through 1963.

In late 1960 and early 1961, Brecht consolidated his concept of the event, building its scope by envisaging everyday contexts and modeling occurrences as a soluble form of dance. *Silvery Event* (1960) structured choreography on a Sixth Avenue subway platform. *Three Social Paces* (1960) put dancers on escalators at the Port Authority bus terminal, almost blending into the crowd. A certain conceptual resolution is evident by early 1961, when Brecht began recasting his Cage class scores as more general propositions. *Time-Table Music* and *Come Music* (both 1959) became *Time-Table Event* and *Come Event* (fig. 5). At this point he had finalized the concise text form of the event score—subsequently taken up in Fluoro—creating an extensive set of examples, which he printed and circulated by mail. Departing from simple objects and relationships, Brecht created occasions for attentiveness: *Three Lump Events* and *Three Telephone Events* (both 1961) were based on the eponymous readymades and their familiar functions; *3 Hand Paces* (1963) proposed the accompaniment of "standing, sitting, walking." Several scores explicitly referenced dance. *Three Dances* (1961) focused on minute events set off by the dancer's body, including saliva and perspiration (fig. 1, page 32). Its pendant, *Five Dances* (1961), simply consisted of the two words/prompts: *left and right*.

Brecht presented a pivotal articulation of his score *Three Chair Events* in the Martha Jackson Gallery show *Enstruments, Situations, Spaces* of May 1961 (the same month as Fort's Dance Constructions). The landmark show focused on the conception of context driving current artistic practice. Next to collaborative works like *Obituaries* (1961) and *The Store* (1961) and Kaprow's "wall-to-wall one piece" (1961), Brecht's empty room with a simple white chair and tapes of the score was the image of reticence. The two

BETWEEN MUSIC AND EVENT

event, Brecht's first exhibition after the Cage extended his efforts to score readymades (fig. 6). Obviously, the content of art had no to performers, the proposition—conveyed in and instructions—also had to engage the viewer But as everyone was learning the hard way, it was whether at exhibitions or concerts—were to adjust their expectations. Imagining that able, everyday experiences to be given the kind of reserved for art; some skillful foundation could be, Brecht looked to dance. In early 1960, he had distinctly Judson-like propositions:

dance elements in a natural structure (eating at table)

natural elements in a dance structure (walking in patient)

natural and dance elements opposed in space

natural and dance elements opposed in time

natural movement which is almost natural

natural movement which is almost dance.⁵⁰

to whom Brecht expressed these ideas at the time, was unique in his openness toward the next generation. Waring had for some years been inviting artists per Johns, Ray Johnson, Kaprow, and Whimman) create his sets. This division of labor changed in his collaboration with Brecht. The two assumed fluid roles, labor creating lines of unconventional props and preparing w they might enter a given performance. In January 1960, Brecht's notes show him hatching out details—and

other chairs mentioned—one yellow and one black—were put in more neutral spaces: near the entry entrance and in the bathroom, respectively. Revue show, Johnson revealed the tendency to see only the "white chair."⁵¹ As an artist dealing with similar concerns, Morris sensed the limit condition Brecht had defined: "Sitting on Brecht's white chair one can forget about them.... Was the glass of water I drank at Brecht's glass of water... When I creaked... in the chair was that Brecht's? Some!

Closing the door to leave, did I make a Brecht action?" Although Brecht's work has not been addressed in the context of Judson dance, one senses his ideas there, mediating the Cage model, entering the mix of new thinking by the emerging generation. Far from unknown, his events belong to that "readily" Banes described as "lost in... imperfect remembrances" in the quote with which we began. We do know that Cage and composer David Tudor were receiving and sending feedback on Brecht's scores while touring with Paxton in 1961; and that Ramey and dancer Fred Herbo performed in Waring pieces in 1962 for which Brecht conceived events/scores. Indeed, Herbo's performance of *Come Music/Come Event* is the one on the photographic record (fig. 6, page 58). A week before the event we know as the inaugural Concert of Dance, Waring wrote: "George. Would like to see you.... Come to Bob Dunn's class program Friday night 6 July at Judson Church."⁵²

COME MUSIC (COME EVENT)

For single or multiple performance.

A comb is held by its spine in one hand, either face or resting on an edge.

The thumb or a finger of the other hand is held with the tip of the index finger, and the index finger is held with the tip of the middle finger, and the middle finger is held with the tip of the ring finger, and the ring finger is held with the tip of the pinky finger, and the pinky finger is held with the tip of the thumb.

The finger is one slowly and slowly moved so that the pressure is inevitably increased, and the nail engages the next ring.

This action is repeated until each finger has been used.

Second version: Singing comb-piano.

Third version: Comb-piano.

Fourth version: Comb.

Score.

Score.

BRECHT REDUCED HIS PERFORMANCES
 TO THE BARE MINIMUM.

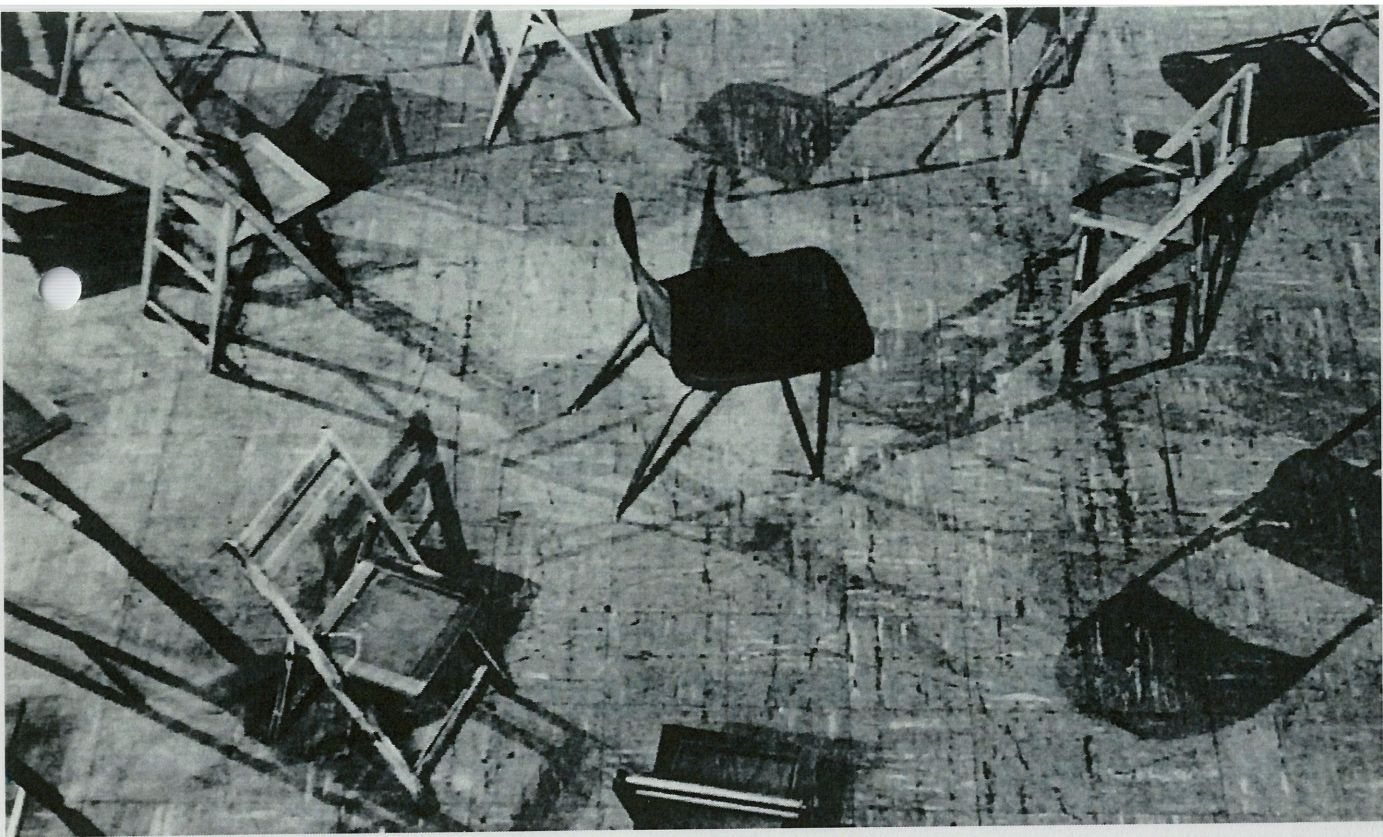
ONE OBJECT (Chair) AND A PRECISE
 SCORE SHEET WERE ENOUGH.

AT THE SITE WE WANT TO LOOK
 AT WHAT IS THERE, AND THINK
 ABOUT THE MINIMUM NECESSITY
 TO INTRODUCE INTERACTION.

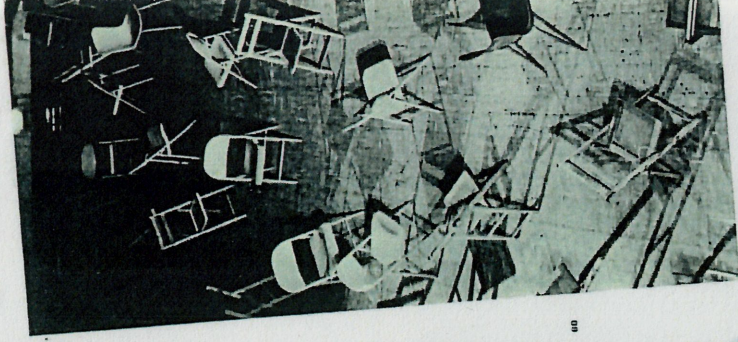
25-03-02-P05



25-03-02-POS



Robert Morris
Check (1964)



EVERY DAY OBJECTS PROVOKE
AN IMMEDIACY WHICH SCULPTURES
MIGHT NOT HAVE.

"SCULPTURES IMPLY AN INTERACTION,
THE CHAIRS DEMAND IT. IN
BOTH CASES THE INTERACTION CAN
BE THEATRICAL, YET ONLY
THE CHAIRS MAINTAIN FUNCTIONAL.

AT OUR SITE, THE EVERYDAY IS
ALREADY THERE - HOW DO WE
PROVOKE AN INTERACTION WITH IT?

Judson Dance Theater has a lot of potential. Its radical possibility—to radiate in archives, to fill spaces between disciplines, to underlie in the ongoing works of its dynamic participants—underscores the unguarded sociability of the work, an exquisite production of being together. Judson dances reside in a powerful set of affiliations, reverberating throughout New York's creative world and beyond, and long past the official Concerns of Dance at Judson Memorial Church. Key figures and their circle of friends, including Trisha Brown, Lucinda Childs, Simone Forti, Deborah Hay, Fred Herko, Robert Morris, Steve Paxton, Yvonne Rainer, and Robert Rauschenberg, tell a resonating set of stories, some contradictory, about dance and its contexts. While a refined minimalist aesthetic has since attached itself to the black-and-white photos and typewritten programs that remain of the original Judson dances, what's clear in both the archive and the legend is that the places of Judson's articulation were places of unprofitable cooperation. A particular weekend program presented by Rainer and Morris in March 1965 conveys the group's porous distinction between artist and audience, soloist and company, history and presence, art and life, person and object. Each of the weekend's four works serves as a metonym for tendencies in their context, offering a partial catalogue of Judson's modernist expansiveness and its expanding aftermath.

The first of the weekend's performances was Robert Morris's *Check*. The program has forty-six participants, including Morris and Rainer's photograph taken by Peter Moore reveals two types of common folding chairs, wooden and steel, facing in all directions on the church's heavily worn floor. Other photographs show the performers around the room, lined up, or with limbs extended in a single direction, or seated in the chairs, or trailing leaders who hold flags aloft. The array of chairs mock up the potential found in Morris's monumental sculptures of

Opposite (1) Peter Moore's photograph of the sanctuary of Judson Memorial Church during the performance of Robert Morris's *Check*, 1965. (2) Peter Moore's photograph of the performance of Robert Morris's *Check*, 1965. (3) Peter Moore's photograph of the performance of Robert Morris's *Check*, 1965. (4) Peter Moore's photograph of the performance of Robert Morris's *Check*, 1965.

the same period, such as *Limited* (Le Beau) (1965) which drew attention to the movements of viewers around them, as well as to the viewing position, which could have been interpreted as the "biocentricity" inherent in Minimalism. The chairs in *Check* isolate and avoid, point to human life, which is sometimes theatrical, but also often has to do simply with huts pressed against small platforms in motionally resolved postures (fig. 1). The sculptures suggest interaction; the chairs demand it, while giving social, physical, and historical cues, plus the extra possibility of misuse. In neither case is there a frontal view or a way to evade being viewed by others.

Judson's artists reimagined bodily affiliations. Works such as *Check* reset conventional arrangements by which groups of people are ordered, conveying a democratizing effect (fig. 2). This is not to ignore the individuals or the specific forms and techniques that constituted Judson Dance Theater. But attention to these individuals leads to their contexts: the workshops of Merce Cunningham, Robert Ellis Dunn, Anna Halprin, and James Waring, in which Judson artists participated, communication with other overlapping experimental scenes; and the church itself, which was actively engaged with the art and politics of the day. This was a world alive with experimentation, conversation, influence across disciplines and generations, and new energy.

"We were put into four groups," remembers artist Eleanor Annin of *Check*. "We had different mappings of where we were supposed to go. We moved very quickly. Not rushing, but we moved with determination, as if we knew where we were going, though we didn't. Each of our groups had a leader with a different colored flag leading us in the different directions, probably following a geometric pattern that Rob chose or invented. We were following the leader you might say, and he or she saw to it that if we followed, we would have smooth sailing. An ironic and amusing idea." Annin's description offers a sense of what it felt like to be in *Check*, but also of the ways the work filled time. Annin, who is known for performance works from the 1970s on, participated

Robert Morris
L-Beams (1965)

25-03-02-POS

Can we suggest a ,game

tructure' for Glarus?

THREE DANCES

1. Saliva
2. Pause.
Urination.
Pause.
3. Perspiration.

Summer, 1961
G. Brecht

JUDSON'S REMEMBRANCE IS A
"FRAGILE FRAME" SURROUNDING
FRAGMENTARY EVIDENCE AND
A MIST OF NOSTALGIA.

WE ARE INTERESTED IN
COMBINING THESE FRAGMENTS OF
THE PLACE TO CREATE A NARRATIVE.
WE THINK GAPS IN FACTUALITY
LEAVES ROOM FOR POSSIBILITY

Julian Dance Theater but became the kind of legend, whose reality is lost in a mist of nostalgia and imperfect remembrances. The people who were involved in the group nearly twenty years ago remember only fragments and each one of course, has a particular perspective on that past. . . . Dance has always and since inside Judson for all sorts of reasons, many of them inarticulate, and unshareable. Dance Theater was.¹

These opening lines, from a review of Judson Dance Theater's first retrospective in 1982, were penned not by an overtaxed journalist but by the reigning expert, Sally Banes. Since then, a wealth of scholarship has filled this vacuum: from dance history to increasingly wide-ranging theorizations of an inordinately experimental decade. With all we have learned about the 1960s—about diverse artistic attempts to break into actual space and real time, about the several post-Cagean cohorts in the same generation, about multiple *minimalism*—the frame around Judson is as fragile as ever, perhaps productively so. In the progressive mediation of Banes's "lost" reality, photographs have gained sacred status as evidence, shaping memory and history alike. Revisiting this ephemeral chapter of a famously dematerialized decade, we are ever pressured by the fragments—by the difficulty of bridging the gap from nostalgia to physical things.

What follows here is an attempt to illuminate briefly a convergence of different artistic competencies that anticipates Judson and directly informs it. I will touch on two figures—artist George Brecht and dancer Simone Forti—whose stories necessarily implicate others. After working through Cage's example (in his classes at the New School in New York, 1958–59), Brecht looked to dance, collaborating with choreographer James Waring to develop the perceptual field of his "excuses." After four years with choreographer Anna Halprin (1955–59), Forti involved herself with a new model of art, collaborating with artist Robert Whitman,

and then hunted her down for instructions. Amid much experimentation at the New School, Brecht and Forti stand out for the next decade, with which they applied another art as research for their own. Their approaches and results then became models for others.

1. PRELUDE: INDETERMINACY AND WALKING

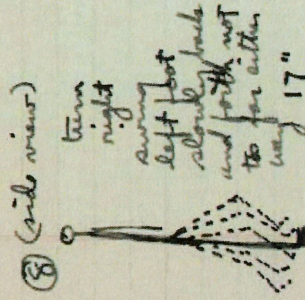
Given the centrality in the Judson story of Robert Ellis Dunn's composition class for dancers at Merce Cunningham's studio in New York—driven by Cage's indeterminate scores—it is worth briefly revisiting that foundation. As a Cage student at the New School in New York in 1938, Dunn witnessed the composer at a pivotal moment developing his use of chance, originally confined to composition, as indeterminacy in the realm of performance. That year, Cage defined a series of radically formatted scores—*Lavatorium I*, *Music Halls*, and *Fontana Mix* (all 1938)—comprised of loose transcriptions whose differentiated graphic markings were to be assigned auditory, qualitative, or temporal values, and consulted by the performer at each realization. Cage marked his transgression of the limits of music in several performances introducing an accidental act: *walking*. *Fontana Mix*, applied in Dunn's classes, was the most intricate and generalizable to date. Cage showed its scope by using it to make a piece for television: *Water Halls* (1959, fig. 2, page 54). Announcing a new virtuosity, he finessed the chance-based sounding of multiple water-related "instruments"—e.g., a pressure cooker, watering can, soda siphon, bathtub, and water going inside of three minutes. In 1960, when the CBS host queried his title, Cage responded, simply and provocatively: "Because it contains water, and because I walk during its performance."² This display, and his extension of *Music Halls* in 1960 as *Music Halls with Dancers*, are the precursors of the infamous Judson cliché concerning their invention of "walking."

Cage's new indeterminate scores were the precipitate of his summer 1959 class, after which two students finalized the first applications in art. Allan Kaprow's *18 Happenings in 6 Parts* (October 4, 6–10) and Brecht's *Toward Events: An Arrangement* (October 16–November 5) were presented at Reuben Gallery in New York. Bracketing Brecht for now, what is notable about Kaprow's piece is its structure. Indeed, his distinctly Cagean, parts-to-whole ratio of 3:6:18—the piece was physically partitioned into three areas, with six actions in each and three moves of the audience—ix closes to Judson

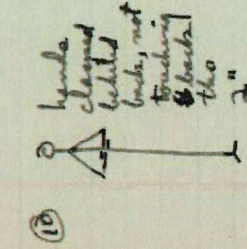
[1] George Brecht, *Three Dancers*, 1961. From the East of Earth, Viper Press 1963. The piece, 4'10" x 2'10", from a collection known as *Three Dancers*, is a drawing on a form. Designed and produced by George Brecht. The Gilbert and Lisa Silverman Collection, New York.

Room 1 Set 1

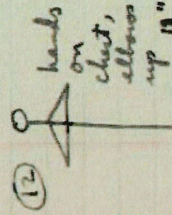
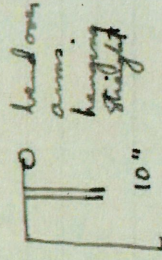
Person 1



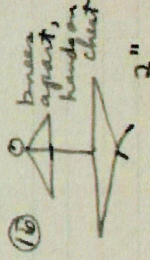
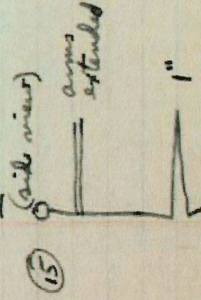
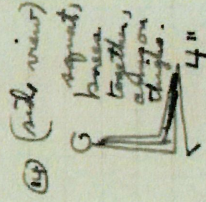
⑨ takes 22 steps in any cardinal direction, changing as often as you wish. Each turn should be made after a near stop and should be a clean angle. Stop. (approx. 22")



⑪ (side view)



⑬ two steps forward 2"



THE JUDSON DANCE THEATRE presents

A CONCERT OF DANCE # 14

MONDAY, APRIL 27, 1964

a program of improvisations

1ST HALF:

30 minutes.

Choreographers whose improvisations will take place at any time within this 30 minute period:

CHOREOGRAPHERS:

CARLA BLANK - SALTY CROSS

LUCINDA CHILDS

JUDITH DUNN

ALEX HAY - ROBERT RAUSCHENBERG

STEVE PAXTON

YVONNE RAINER

ELAINE SUMMERS

intermission - - -

members of the audience are requested take their hats, coats, etc. with them this time as seating will be changed at intermission.

2ND HALF:

PERFORMERS:

DEBORAH HAY

CAROLYN BROWN

LUCINDA CHILDS

WILLIAM DAVIS

JUDITH DUNN

DAVID GORDEN

ALEX HAY

DEBORAH HAY

TONY HOLDER

SAREARA LLOYD

STEVE PAXTON

YVONNE RAINER

ROBERT RAUSCHENBERG

ALBERT FEID

CAROLEE SCHNEEMAN

JOANNA VISCHER

IMPROVISATIONS:

"Pearls Down Pat"

"Improvisation"

"The Other Side"

"Dredge"

"Fialto"

"Thoughts 'n Improvisation"
(for the painter/~~Seal~~ ^{James Byrd})

"Execution is Simply Not"

25 minute improvisation

Composition 1960 #2

Build a fire in front of the audience. Preferably, use wood although other combustibles may be used as necessary for starting the fire or controlling the kind of smoke. The fire may be of any size, but it should not be the kind which is associated with another object, such as a candle or a cigarette lighter. *The lights may be turned out.*

After the fire is burning, the builder(s) may sit by and watch it for the duration of the composition; however, he (they) should not sit between the fire and the audience in order that its members will be able to see and enjoy the fire.

The composition may be of any duration.

In the event that the performance is broadcast, the microphone may be brought up close to the fire.

*W.H. Young
5-5-60*

Composition 1960 #3

Announce to the audience when the piece will begin and end if there is a limit on duration. It may be of any duration.

Then announce that everyone may do whatever he wishes for the duration of the composition.

*W.H. Young
5-14-60*

Composition 1960 #4

Announce to the audience that the lights will be turned off for the duration of the composition (it may be any length) and tell them when the composition will begin and end.

Turn off all the lights for the announced duration.

When the lights are turned back on, the announcer may tell the audience that their activities have been the composition, although this is not at all necessary.

*W.H. Young
6-3-60*

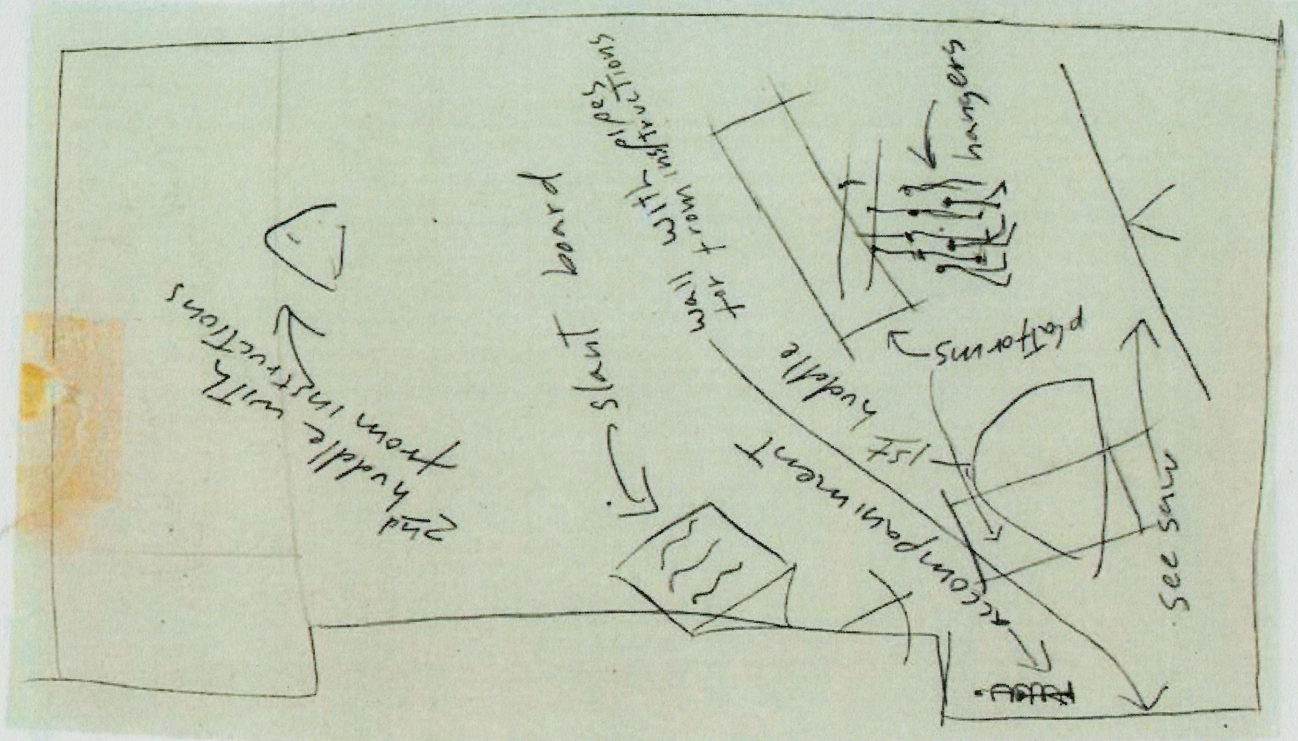
Composition 1960 #5

Turn a butterfly (or any number of butterflies) loose in the performance area.

When the composition is over, be sure to allow the butterfly to fly away outside.

The composition may be any length, but if an unlimited amount of time is available, the doors and windows may be opened before the butterfly is turned loose and the composition may be considered finished when the butterfly flies away.

*W.H. Young
9-8-60*



THREE DANCES

1.
Saliva

2.
Pause.
Urination.
Pause.

3.
Perspiration.

Summer, 1961
G. Brecht

Composition 2025 #1

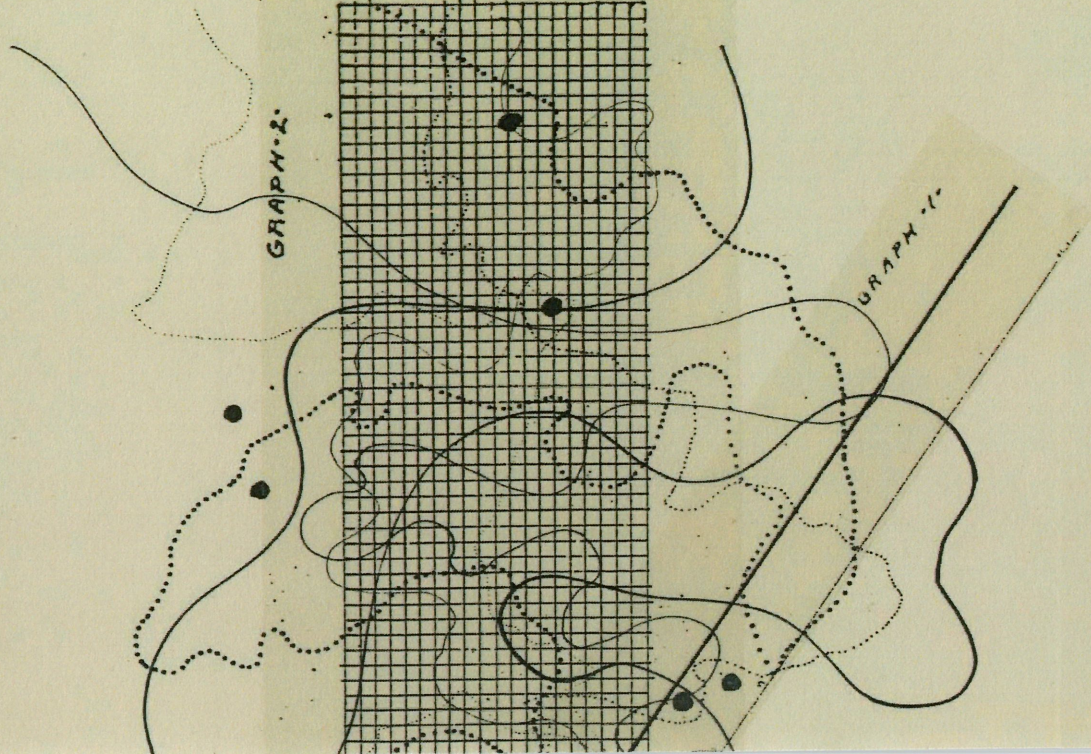
25-02-19-P05

Don't Talk
Make some space
Walk around
Walk faster
Stand still

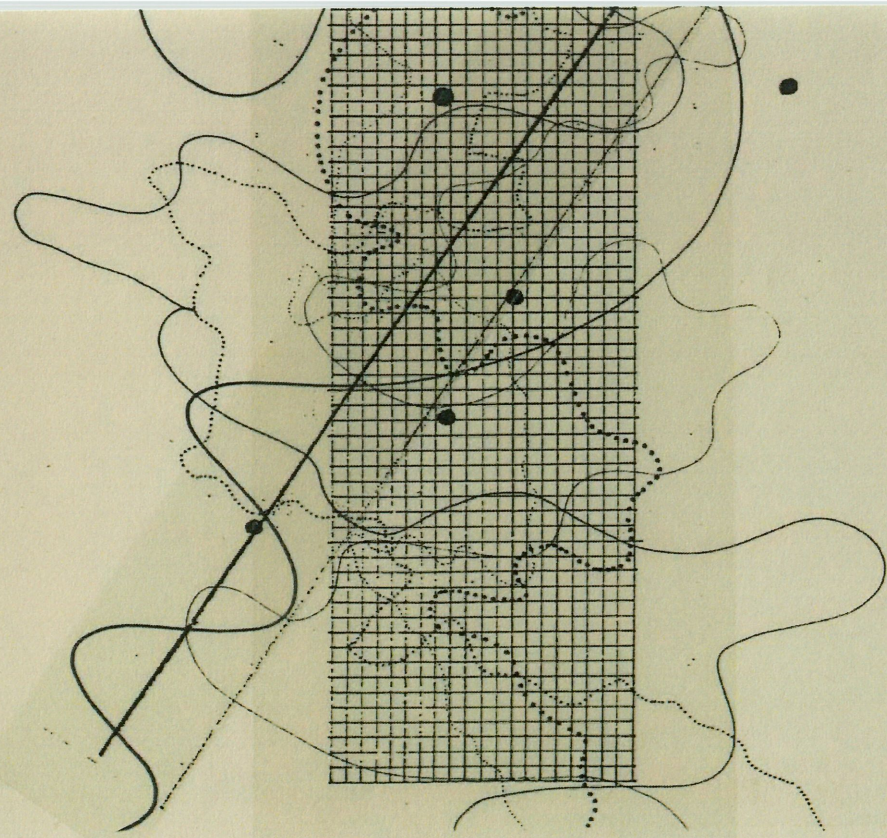
[Reich, Steve. *Music for 18 Musicians*. ECM Records, 1978.
three pieces: Pulses, Section I, Section II in total: 13.94 Minutes]

Find a movement and keep doing it
Pair your movement with a partner
Pair your pair with a pair
Don't stop moving
4 + 4
Form a bigger group
Even bigger
Is everyone there?

[music stops]



relationship structure
and improvisation



Fontana Mix, John Cage (1958)

A FEW INDIVIDUALS WITH
VARYING APPROACHES LAID THE
GROUND FOR JUDSON.
 ONE OF THE MOST ARTICULATED
COMMON GROUNDS OF THEIR
COLLABORATION TURNED OUT TO
 BE THEIR LANGUAGE.
THESES, PROGRAMMES AND SCORE
SHEETS ARE DESCRIPTIVE OF
THEIR WIT AND THE PRECISION.

WE ARE INTERESTED
 IN LANGUAGE BEING
 DESCRIBED THE PLACE.
 LIKE TO DEVELOP A
 LANGUAGE OUT OF
 INFLUENCES OF

2. SNAPSHOTS 1960

"The experimental scene was still fairly quiet in 1959 but the Reuben Gallery activities soon spilled over to Judson Memorial Church. In January 1960, Happenings artist Claes Oldenburg resided the Judson Gallery as a site of collective performances. His own project radically bridged the two functions, transforming the architectural support with a "construction" called *The Street*. Seen in two distinct phases, this aggressively scaled, three-dimensional "drawing" was open to the public as it was being built. In phase two, the site became a set for *Snapshots from the City*. Through a doorway, two figures were seen running, writhing, and falling, as changing light/darkness called and the experience of time. And much weaving & indeterminacy—in art and by Cage himself (*Theater Piece* March 1960)—one should not underestimate the value of Oldenburg's starkly different orientation. Whisman would adopt the term "theater piece," but he was too

55

choreography than to the theater/art models that began to appear in 1960. The resemblance of Kaprow's title, *Happenings in 6 Parts*, to Yvonne Rainer's *Dance for Four People and Six Arms* (1962) is no coincidence. More surprisingly, the same can be said of the movement vocabulary: Kaprow parsed out—pencil arm/ elbows, discrete bends, square, and leg swings—to drop into the structure. When Cage quit teaching in 1960, it was not just Dunn who continued his methods. There were two workshops: one for dancers, the other—led by composer Richard Maxfield—for a new cohort, as diverse as Cage's had been, at the New School.



Cagean after. As a student of Karprow's when the latter was taking Cage's class, Whitman's decision to reject that chance/structure in favor of a more Oldenburgerian model was a knowing one.

On June 11, 1960, Whitman presented *E.G.* (*In Opera*) in a group program at Reuben Gallery. The set was a floor-scape of rags and wood, variously piled and scattered, extending to the feet of the audience on two sides. The piece was internally articulated with concrete and recorded sound—dropping bricks, voices—and slow-paced action. Significantly, the two main resonances on this un-stated piece are from observers steeped in dance: dancer Jill Johnson (future champion of Judson) and Forti. "The first work . . . in New York that I felt an immediate kinship with was . . . Bob Whitman's *E.G.*," Forti wrote. "Part way through it, [he] took a flying leap over the heads of the audience. . . . It was hard to take everything in because the room was overcrowded. I told Whitman . . . I'd been doing things in California that were similar to his piece, and that I'd like to work with him."²⁰

American Moon honed Whitman's strategy of building an image through time. Staged at Reuben Gallery

Left: [2] Joe Cage performing *War* (1959). Right: [1] Joe Cage performing *War* (1959). Still from the videotape shown in *God Is Secret* and *God Is Not Secret* (1980). February 24, 1980. We are looking at the videotape of the performance of *God Is Secret* and *God Is Not Secret* (1980). Right: [3] Robert Morris performing *God Is Secret* (1980). February 24, 1980.

USED IN THE
WE WOULD
(SPATIAL)
THE MANY
THE PLACE,

(November–December 1960) with Forti as a performer, it is remembered now for certain emblematic moments, as when a wax volume of plastic inflated by vacuum cleaners materialized in the space before an audience clustered in "tunnels." In lieu of a score, a drawing, *The Heap* (fig. 3), established the morphological mandate, one thing, briding with potential, it was indeterminate in that its instantiations always differed. *The Heap*'s first three-dimensional appearance was as rounded piles of rags, which, once grasped, began to move. The audience then saw projections of the same forms out in nature. Later, Forti and Whitman bounced in at floor-level from opposite sides of the space in what we might now call a moving plank pose. Based on slightly ad hoc instructions, they transformed noun into verb. "What did he call it? *Heaping*," Whitman's superpartner recalled. "He said, 'you heap around.' And I'd heap around, and he'd heap around." The relationship of object and action as determinants of the form would prove important for Forti. Her description confirms this as a world away from any existing model of dance: "My actions were done not in order that the movement be seen, but so that the particular task could be accomplished."²¹

3. BEYOND HALPRIN AND CAGE: SEEING THROUGH WHITMAN

Forti's encounter with Whitman's work came in 1960 when she was taking classes with Cunningham, whose formalist isolation of body parts she found alienating and arbitrary. The same summer saw her returning to Halprin's workshop in California—one last time—with her new peer Yvonne Rainer. From this moment on, Forti broke away from her mentor's approach as well. We have to wonder, then, what she meant, regarding Whitman's *E.G.*, that she had been doing "similar things" in California. Halprin's hours-long improvisation sessions—whose epiphanies of anatomical discovery blended into the published choreographies—seem unrelated to the New York artist's scrappy presentation and planned chaos.²² Forti takes an interest in Whitman's work precisely because she is grappling with the core elements in her practice. Consider the details of the scene at the Great Jones Street studio that Forti shared with Robert Morris and Rainer, which the latter has placed on record as radically affecting her conception of dance: "She scattered bits and pieces of rags and wood around the floor, landscape-like. Then . . . sat in one place for a while, occasionally changed her position or

moved to another place."²³ One might now recognize this as notes on *E.G.*—an effort to reconstruct the situation she found herself in. By extension—and given the witnesses involved—we may identify a post-Whitman dimension in certain Judson staples, from concretely flung bodies to scatter-piece sets, their reappearance or application—not pro-art/theater but contra dance—paraking of the "solution" they had represented for Forti.

Forti was unusually skeptical about the Cage scores being avidly applied in Dunn's classes from fall 1960 onward. Acknowledging their value as a spur for dancers who were not yet choreographers, she was apparently under no illusion about the freedom on offer. "It did not seem . . . that Cage had relinquished any control," she has noted. "His hand could still be strongly felt in the original structuring procedure, and in the resulting quality of space containing autonomous events."²⁴ Given the heavy spatial intervention of *American Moon*, one might say the same of Whitman. But, for the dancer, the operations the latter piece drew her into were more urgent and productive. Indeed, "the heap" made an unlikely return—as a corrective to skill—in the rehearsal of *Sir Siz* (December 1960), the first of two pieces Forti was to present at Reuben Gallery two weeks after *American Moon*. Watching her performers (Rainer and Morris) getting acquainted with the physical demands of the seasaw, Forti made spontaneous use of a piled-up coat. As if trying to shake Rainer out of a default to dance, which would have covertly embellished this work, Forti threw the coat on the floor "ordering me to 'Perform that!'"²⁵ *Sir Siz* brought a new focus to the nominal-verbal catalyst (of the heap/heap)—evoking a visual grasp structured in the now/not-now.

Sir Siz and the second work Forti presented at Reuben Gallery, later titled *Roller Boxes*, amounted to a rather uncompromising statement on deskilling. Stripped-down performance imperatives were established through a few obdurate objects: a plank on a sawhorse and two open boxes on wheels. These frames managed to elicit some of the all-or-nothing/now-here-to-go/cause-effect momentum that had interested Forti for its radical rupture of trained movement. If *Sir Siz* restricted the action, *Roller Boxes* engendered another extreme, releasing control and engaging the space, wall to wall. In handling over the ropes attached to the boxes (containing performers) to be pulled around, Forti exceeded all openings to the audience to date. That this turned wild—with the pollers

25-03-02-P05



Refusal REF

strengthening a positioning
through denial

No to spectacle.
No to virtuosity.
No to transformations
and magic and
make-believe.
No to the glamour
and transcendancy
of the star image.
No to the heroic.
No to the anti-heroic.
No to trash imagery.
No to involvement of
performer or spectator,
No to style.
No to camp.
No to seduction of
spectator by the wiles
of the performer.
No to eccentricity.
No to moving or being
moved.

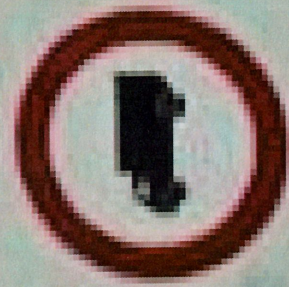
no to facts
no to numbers
no to archicad
no to planners
no to lecturers
no to coordination
no to objectivity
no to the architects
ego
no to development
no to stagnation
no to transformation
no to optimisation
no to efficiency
no to completeness
no to power
no to aGF
no to the iconic

What are people in Gla

rus resisting against?

Who is being refused?

← Anmeldung









Anfahrtszone
für
Feuerwehr
IIIIIIII



Bahnhof-Unterführung

Die SBB plant, mit einer Unterführung den Bahnhof Glarus sicherer zu machen. Die Unterführung ist auch vom Land zum Zugänglich gemacht, das über einen Steig, der über Wohnquartier direkt mit dem Bahnhof verbunden werden kann.



Projektwettbewerb Linthsteg

Der Engadiner Architekt Lando Rössmaier gewinnt einen Wettbewerb. Gestaltung des Linthstegs, der für Fußgänger und Radfahrer eine direkte Verbindung zwischen Alpeinord und Bahnhof herstellt.



Gründung Kartoni Quartier AG

Im Dezember 2020 gründen die Glarner Pensionskasse, die Bauunternehmung Trümpi sowie die ImmoImpuls AG gemeinsam die Kartoni Quartier AG mit dem Ziel, im nördlichen Teil des Areals (=Kartoni) über 100 Wohnheiten zu realisieren.



Landerverb

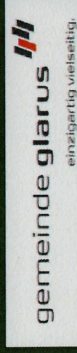
Die Kartoni Quartier AG erwirbt das Land vom vormaligen Besitzer des Industriebetriebs.



Planaufgabe

Alle Unterlagen zur Planaufgabe konnten auf der Website der Gemeinde Glarus heruntergeladen werden.

Zugrunde liegt das Richtkonzept vom Oktober 2021.



Einspracheverfahren

Im Planaufgabenverfahren bestand vom 27. Mai bis zum 28. Juni 2022 die Möglichkeit, Einsprache gegen das Projekt zu erheben. Die eingegangenen Einsprachen sind von den zuständigen Behörden auf ihre Zulässigkeit und bezüglich ihrer materiellen Inhalte zu überprüfen.

Erhass

Der Gemeinderat hat den Überbauungsplan erlassen. Dieser untersteht dem fakultativen Referendum (bis 14. Dezember 2022). Zuhilfenahme einer nächsten Gemeindeversammlung hat der Gemeinderat zudem eine Zonenplanänderung verabschiedet, die ebenfalls das Kartoni-Areal betrifft.

- Gemeinderats-Mitteilung vom 1. Dezember 2022
- Bericht in den «Glarner Nachrichten» vom 7. Dezember 2022

holders on the site? How democratic where the
ne Kartoni-Areal in the future?

Gemeindefusion

Nach einem denkverfürgen
Entscheidet der Glarner
Landsgemeinde fusionierten
die Gemeinden Glarus,
Emmenda, Riedern und
Netstal unter neuem
Wappen zur neuen
Gemeinde Glarus.



Richtplan

Nach der Gemeindefusion ordneten die Stimmberechtigten ihr
Land neu. Sie entschieden u. a. für ein neues Wohnquartier auf
der Allmäh zwischen Emmenda, Ennetbütschli und der Linth.



Nutzungsplan

Im Nutzungsplan
wird festgelegt,
wie die
ehemalige
Industriezone
und die noch
unbebaute
Allmäh in
Zukunft genutzt
werden.



Masterplan

Im Masterplan wird die
Nutzungsplanung definiert;
er bildet das Fundament
für die langjährige,
etappierte Entwicklung des
gesamten Areals zwischen
Ennetbütschli und Emmenda.



Überbauungsplan

Im November 2021 präsentiert die Gemeinde Glarus den
Überbauungsplan der Kartoni Quartier AG und legt ihn im
Rahmen eines Mitwirkungsverfahrens öffentlich auf. Sämtliche
Unterlagen sind abrufbar auf der Website der Gemeinde Glarus.



Mitwirkungsverfahren

Im Mitwirkungsverfahren gingen Stellungenahmen des
Heimatschutzes und des Glarner Architekturforums sowie
Ideen zur zukünftigen Gestaltung/renaturierung des
Dorfbaches/Kanals zur Behandlung bei der Gemeinde ein.



Who decides what stays and what changes? Who are the stakeholders in the decisionmaking processes? What should be the identity of the new development?

Freitag, 4. Oktober 2019

REGION | 3

«Kartoni»-Anwohner wünschen ein Mehrgenerationen-Projekt

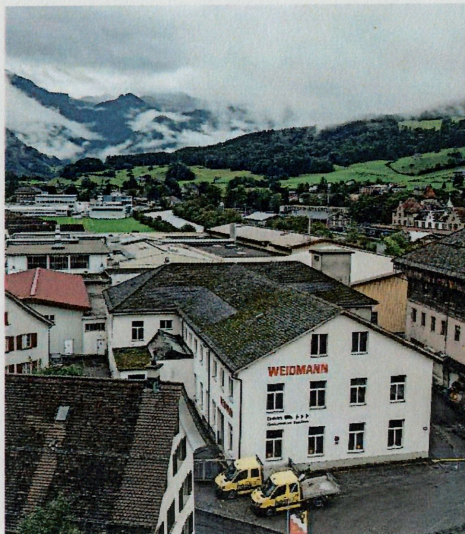
Der «Kartoni-Znüni» hat gute Ideen zu den Bauplänen für Ennetbühls gesammelt. Die Teilnehmenden wollen ein Projekt für alle Generationen. Der Projektentwickler verspricht eine gute Integration in die Umgebung.

von Fridolin Rast

Auch sechs Kinder von neun bis zwölf Jahren waren dabei. Projektentwickler und Gemeinde haben zu den Planungen fürs Kartoni-Areal in Ennetbühls die Anwohnerinnen und Anwohner eingeladen. «Wir sind sehr positiv überrascht von den vielen Interessierten und ihren Wünschen und Vorstellungen», sagt Katrin Egger, Projektleiterin Innenstadtentwicklung bei der Gemeinde Glarus. Zwar sei klar, dass von der «Art Wunschkonzert» nicht alles umgesetzt werden könne, doch seien tolle Resultate entstanden.

Anwohnerin Fabia Hadorn hat eine Freizeitwerkstatt oder ein Atelier vorgeschlagen. Und sagt: «Ich bin begeistert, dass mehrere diese Idee hatten.» Ideal fände sie, wenn auch die Vereine hier mitmachen, vielleicht die sozialen Dienste mit Kursen für Kinder mit motorischen Defiziten. Vielleicht würde die Gemeinde sogar jemanden für die Kulturförderung anstellen.

Sie schätze die Art und Weise, wie die Anwohner einbezogen würden, ergänzt Hadorn: «Man denkt nicht nur



geeignet könnte laut Sutter aber auch der Platz beim Linthsteg sein.

Baurecht statt Eigentum?

Als nächsten Schritt entwickelt Sutter das Überbauungsprojekt und sucht einen oder mehrere Investoren dafür. Er sei auch mit Glarnern im Gespräch dafür. Und Sutter meint: «Wir wollen möglichst eine Glarner Lösung. Lokal ist immer besser als ein auswärtiger Investor, dem es nur um die Rendite geht.» Damit diese lokalen Lösungen – und die Mitbestimmung der Öffentlichkeit – Chancen hätten, kämen immer mehr Gemeinden zum Baurecht (zurück) oder entwickelten Projekte gleich selber. Die Gemeinde ist Eigentümerin des südlichen Teils des Areals, sie kann sich diese Frage also stellen.

Gemeinsame Interessen

Katrin Egger zeigt sich überzeugt, dass sich die Interessen von Projektentwickler und Gemeinde deckten. «Nur wenn die Anwohnerinnen und Anwohner einbezogen werden und das Resultat mittragen können, entsteht etwas Passendes.» Und die Projektentwicklung gehe hier achtungsvoll und vorsichtig mit dem Bestehenden um.

Zeugnisse verlieren an Bedeutung

Bis zum Schuljahr 2021/22 müssen in Glarus die Promotionsbestimmungen an der Volksschule geändert werden.

Die Regierung hat ihren Vorschlag für die Änderungen nun in die Vernehmlassung geschickt. Ein Kernpunkt: Der Promotionsentscheid wird durch Beurteilungsgespräche ersetzt, auf zwingende Repetitionen wird verzichtet.

Seit dem Schuljahr 2017/18 gilt im Kanton Glarus der neue Lehrplan in der Volksschule. Die ersten vier Jahre, also bis 2021, wurden als Einführungsphase definiert, in der die Promotionsverordnung nicht angepasst werden sollte, wie es in einer Mitteilung heisst. Nun soll das auf den Beginn des Schuljahres 2021/22 passieren. Dafür hat die Regierung ihre Anpassungen in die Vernehmlassung geschickt. Inhaltlich könne man weite Teile der bestehenden Regelungen übernehmen, schreibt sie dazu, dennoch gebe es aber Anpassungen, sodass künftig folgende Grundsätze gelten sollen:

- Lernende durchlaufen die Schullaufbahn ohne Promotionsentscheide.
- Ab Ende 2. Primarklasse wird ein jährliches, auf Sekundarstufe ein halbjährliches Notenzugnis ausgestellt.
- Das Standort- und Beurteilungs- oder Jahresgespräch findet auf allen Stufen jährlich statt.

Quartier kommen.»

Ein Generationenprojekt und etliche heisse Themen

Das Forum wünsche sich ein Vorreiter-Quartier bei Zusammenleben, Verkehr, Aussenraum und Energie, fasst Egger zusammen. Denn: «Das Filetstück, das hier noch überbaut werden kann, verdient eine Vorreiterrolle, wie sie die Glarner öfters hatten.» Mehrere Themen scheinen Egger spannend und wichtig (siehe Boxen unten):

- Verkehr;
- Generationen gemeinsam;
- Wasser und Hochwasserschutz;
- Energie und Ressourcen.

Gerade die Altersdurchmischung sei ein grosses Thema, betont auch Fabia Hadorn: «Für alle Angebote, bis hin zu einem Spielplatz mit Gleichgewichtsspielen auch für die Grosseltern.» In Gärten im Grünen könnten Gross- und Kleinkind zusammen Rübli pflanzen, meint sie.



«Filetstück»: Unmittelbar beim Bahnhof Glarus kann ein neues Bauquartier aus Weidmann-Areal und anschliessendem Gemeindeboden entwickelt werden.

Bild Sasi Subramaniam



«Nur wenn die Anwohnerinnen und Anwohner einbezogen werden, entsteht etwas Passendes.»

Katrin Egger, Projektleiterin
Innenstadtentwicklung Glarus

Laut Robert Sutter, Projektentwickler und Initiator von Sutter Projects, werden nun die Ideen konkretisiert. «Wir wollen einen Kern schaffen, einen Nucleus, der für das ganze Quartier inklusive dem bestehenden Dorf funktioniert.» Sein Ziel sei es, die Mittel für Gemeinschaftsräume – innen wie aussen – zu bündeln und den Platz zu schaffen: «Damit ein gutes Café, ein grosszügiger Aussenraum werden kann.» Das sei ein anspruchsvolles, aber machbares Ziel.

Wo der Nucleus dann entsteht, das wisse man noch nicht, das sei erst Resultat der weiteren Arbeit. Vielleicht beim Kronenplatz mit seiner Geschichte als Ennetbühler Zentrum, neu und

die weitere Entwicklung der Grundstimmung wahr, sagt auch Hadorn: «Man spüre das Bedürfnis, den Leuten im Quartier und den Neuen auch tatsächlich gerecht zu werden.» Die Ideen aus dem Workshop würden nun verdichtet, erklärt Egger.

Der Masterplan, den der Gemeinderat und Sutter Projects gemeinsam von den Raumplanern von Metron in Brugg hat ausarbeiten lassen, sei vor allem eine Auslegung mit Empfehlungen, erklärt Sutter. Mit allen Punkten, die nun vertieft würden. Bald einmal soll daraus der Überbauungsplan entstehen, «mit Drehbuch und Dimensionen der gemeinschaftlichen Plätze und Räume». Er gibt zu bedenken, dass Gemeinschaftsräume auch Geld kosten: «Nicht einmal so sehr beim Bau, sondern beim Betrieb, für den man eine Trägerschaft braucht.»

Infos: gemeinde.glarus.ch,
Stichwort Kartoni-
Quartierentwicklung.

Ein Ort für umweltfreundliche Mobilität

Für den Entwicklungsschwerpunkt Ennetbühli empfinden die Beteiligten den Verkehr als Knackpunkt, wie Katrin Egger von der Gemeinde resümiert. Eine Idee im «Kartoni-Znüni» will den Autoverkehr zählen, etwa mit der Idee eines «ÖV-Quartiers», so gut wie es an die Bahn ange-

bunden werden könne. Die Spanne geht von möglichst nur unterirdischen Parkplätzen über Carsharing bis hin zum autofreien Lebensstil. «Wir wollen den Blick nach vorn auch auf modernere Verkehrsformen richten, auch wenn die Glarner Bevölkerung heute ziemlich auto-orientiert ist»,

versichert Projektentwickler Robert Sutter. Es gehe um ein ganzes Paket, in dem sicher auch Carsharing, E-Mobilität und die Nähe zu Bahnhof und Stadtzentrum dank dem Linthsteg wichtig seien: «Man braucht ja nicht immer gleich den Vierplätzer, manchmal reicht das Velo mit Chörbli.» (fra)

Ein Ort für alle Generationen

Alle Generationen sollen zusammen in der neu entstehenden Siedlung leben. Das wünscht sich die «Kartoni-Znüni»-Runde laut Katrin Egger. Der «Veteranentisch» schlägt Alterswohnungen bis zum betreuten Wohnen vor, aber auch die Möglichkeit, Kinder zu betreuen, in einer Werk-

statt zum Schreinern anzuleiten oder zu helfen. Der «Kindertisch» wünscht sich «Action»: Fluss-Surfen, Bungee Jumping, Indoor-Gokart, eine Halle für Bewegung und Sport. Damit der Generationenmix funktioniert, müssten auch entsprechende Wohnformen und Infrastrukturen

gemischt werden, so Robert Sutter. Und idealerweise die Besitzerschaft. Er spricht von Teilen für Genossenschaft, Mieter und Stockwerkeigentümer. Was Sutter auch erwähnt: Übernachtungsmöglichkeiten für Touristen, «eher eine Jugi als ein reissiges Hotel». (fra)

Ein Ort am Wasser

Für das Kartoni-Areal an der Linth soll das Wasser auch Lebensraum sein, nicht nur potenzielle Gefahr. Zusammen mit dem Hochwasserschutz soll auch ein Stück

naturnaher Lebensraum geschaffen werden, erklärt Katrin Egger: «Die Kinder schlagen ein Seel vor zum Eislaufen, Kneipen und am Wasser spielen.» Ein wichtiger

Punkt, das Wasser auch geniessen zu können, so Robert Sutter. Die Anwohner wünschten aber auch sehr, dass es mit dem Hochwasserschutz vorwärtsgeht. (fra)

Ein Ort der Nachhaltigkeit

Die neue Überbauung soll mit Energie und Ressourcen schonend umgehen. Als mögliche Leitidee berichtet Katrin Egger aus dem «Kartoni-Znüni»: Das Quartier realisiert die

2000-Watt-Gesellschaft. Es soll die Wasserkraft des bestehenden Kleinkraftwerks und die Sonne nutzen, bereits den Rückbau im Industrieareal nachhaltig planen. Robert Sutter

sagt es so: «Die Energie ist das Geschwister der Mobilität, die Vision ist, energieautark zu sein.» Die Zürcher Hochschule für angewandte Wissenschaften begleitet das Projekt. (fra)

INSERAT



Thomas Hefti
wieder in den Ständerat
www.thomas-hefti.ch



«Ich wähle Thomas Hefti, weil er dosserischer ist und sich für eine liberale Schweiz einsetzt.»

Marc Eberhard
Co-Präsident Jungfreisinnige
Kantons Glarus

What are the ,game st

ucture' of Glarus?

25-03-03-REF





Basics BAS

reducing to the essentials

25-03-01-BAS





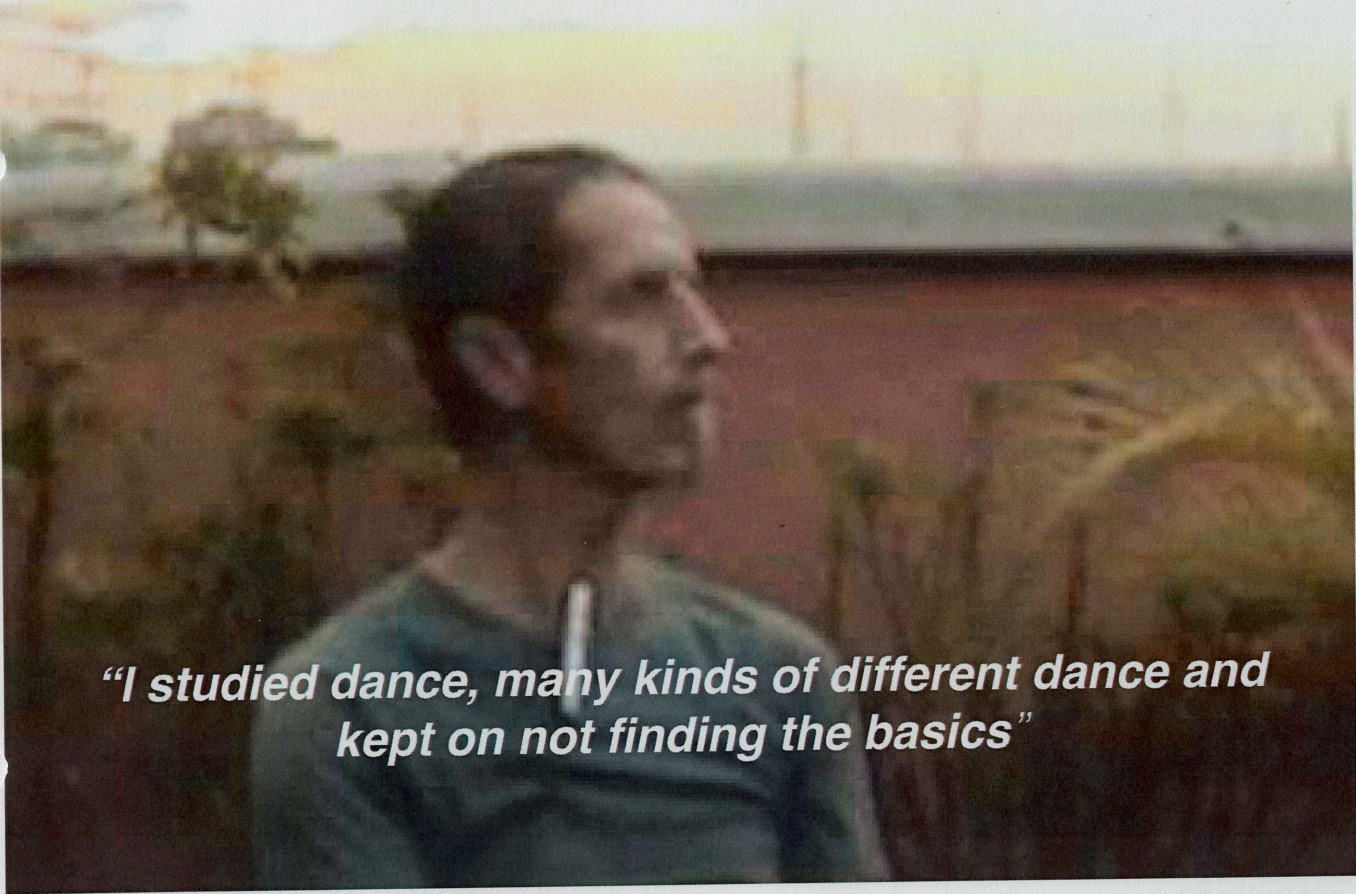
25-03-01 BAS

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Albert Süssli GLARUS

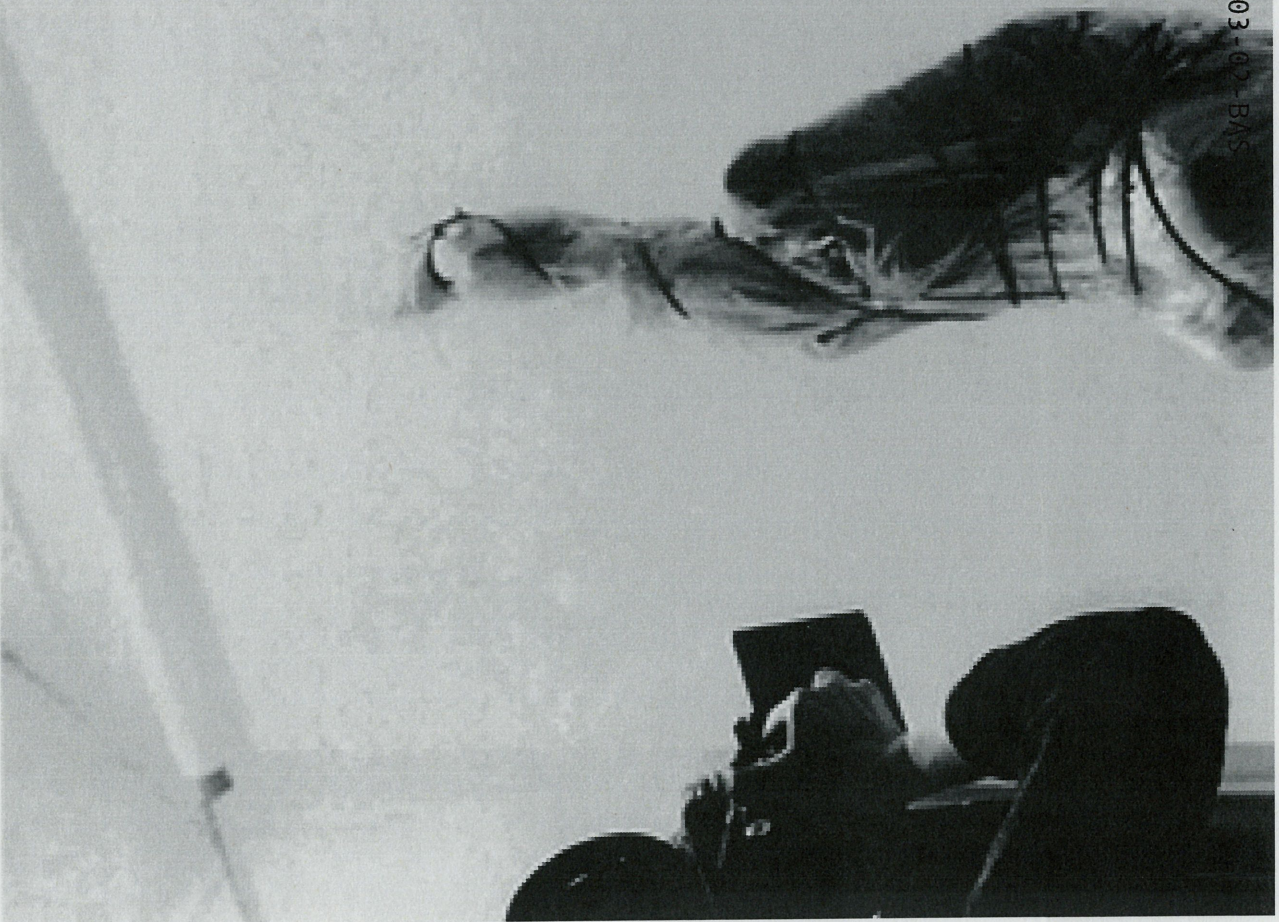


A photograph of a man in profile, looking towards the right. He has short dark hair and is wearing a dark green t-shirt. The background is a blurred outdoor scene with a red brick wall and some greenery. The image is slightly out of focus.

***"I studied dance, many kinds of different dance and
kept on not finding the basics"***

What is a naked building?

25-03-02-BAS



ing new media formats that were not proper to music.⁶ Other extraneous materials added to the environment of Verdi's *Strie Sorelle* that can be seen in photographs, for example, occludes the fact that Verdi himself sang an Italian folksong on the porch of the 1961 performance. A combinatorial historical context can be seen even in Herkro's memorial service approach at the church following his death in 1964. Music by Henry Purcell as well as Judson's pastor, O'Connell heard Purcell as performed along with read poems. No dance were performed although versions of Herkro's own work, including unfinished dances to Mozart's *Eurycleia*, Nachtmusik (1787). On a memorial program core is a scratchy reproduction drawing of a bird in ascent. The diversity of output is both undermodernist and non-derivative; activities is both modernist and non-derivative; activities is both modernist and non-derivative.

[illegible]

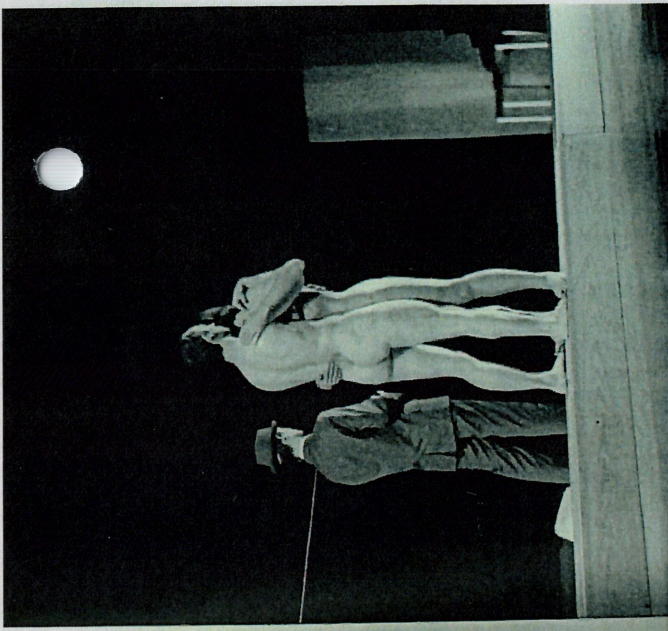
The *New York Times* reported cheerfully that the show may be banned from the Broadway stage, but that it may be performed in a dance program at the Lincoln Center sanctuary last night in a dance program at the Lincoln Center Memorial Church. . . . Robert Morris and his troupe seemed almost intent on showing that the show was not a political statement.

Throughout the years the church has produced several off-beat plays, had sent out a call for clothes and money for the civil rights drive in Alabama and Mississippi, had participated in picketing to end the *de facto* school segregation in New York City—this gentleman had responded to none of these events or pleas for help. But nude dancing in a church—that was

something else—or was it? This is what the church has been asking itself since the evening when Yvonne Rainer and Bob Morris—to strains of Verdi arias—waltzed across the room in apparent nudity. . . . Because somehow if the church is going to be faithful in this age it must cut its way through the sticky glutinous syrup known as religion and deal with real people in real situations who have real feelings—and and real bodies. . . . We are living in an age when men are denied their humanity because of their color, when all of us live under the shadow of sudden extinction, when poverty spreads its cancer over all our country. It is strange indeed when the body fashioned by the love of man and woman and the mystery of God is seen inherently as the utmost harbinger of evil and is to be looked upon with fear, dismay, indignation, and self-righteousness rather than the laughter or sorrow or beauty that it deserves.²⁸

28. Al Carmines, "Response to Religious Protests against 'Nude Dance' at Judson," n.d., Judson Memorial Church Archive, MSS 094, 3.71, Fales Library & Special Collections, New York University Libraries, accessed online at http://dlib-nyu.edu/findguids/html/fales/judson/decepace_ref15.htm.
 #space_ref176. Emphasis in original.

on stage can be nearly as grim and proper as a church social.⁷⁰ Amplifying the dark misery that...⁷¹ Chaste as...⁷² and Miss...⁷³ Magazine described the piece: "Chaste as...⁷⁴ and Miss...⁷⁵ was Mr. Morris' *Harlem Sketch*, in which...⁷⁶ Rainer (totally nude) clasped one another face-to-face and made a slow round trip on the floor, chaperoned by Lucinda Childs (totally dressed). Unconventional and unsuggestive, it attracted...⁷⁷ The *Time* added: "Among those pres- only touching."⁷⁸ Mr. Duchamp, who with a young ent was the artist Marcel Duchamp, model 41 years ago in the woman appeared suddenly nude. "We were only on for two Paris in a hall called *Rhodes*. "We were only the police would seconds, because the director was afraid the police would come," Mr. Duchamp recalled. (*Harlem Sketch* either but the police didn't come.) In the magazine *Christianity* a response was felt. An article in the magazine *Christianity* *Today* reported that, scandalously, nude dances had taken place at Judson Memorial Church, a report that was apparently amplified in sermons and radio broadcasts eliciting many letters of protest from clergy, religious organizations, governing bodies, and angry individuals all over the nation. Most of these were letters of pious condemnation, while some asked for an explanation. Mrs. Guy L. Politz of Phoenix, Arizona, hazarded: "I can see how people dealing with Greenwich Village and the art- ists, the aesthetes, the bohemians, the surrealists, the bohemians, the rebels etc. would have to revise their approach from the one used in the usual Churches."⁷⁹ The president of the American Baptist Convention weighed in, confirming that the church's post-1945 minister was indeed trying to reach the avant-garde of Greenwich Village. "I'm not sure how I would go about ministering to this strange segment of our population," he wrote, "entering into the strange world. Its history was one of political action and community engagement, first with the neighbor- hoodly poor immigrant and African-American church members and later with its bohemianism." The church played a central role in protesting the city's proposed eradication of live folk music from Washington

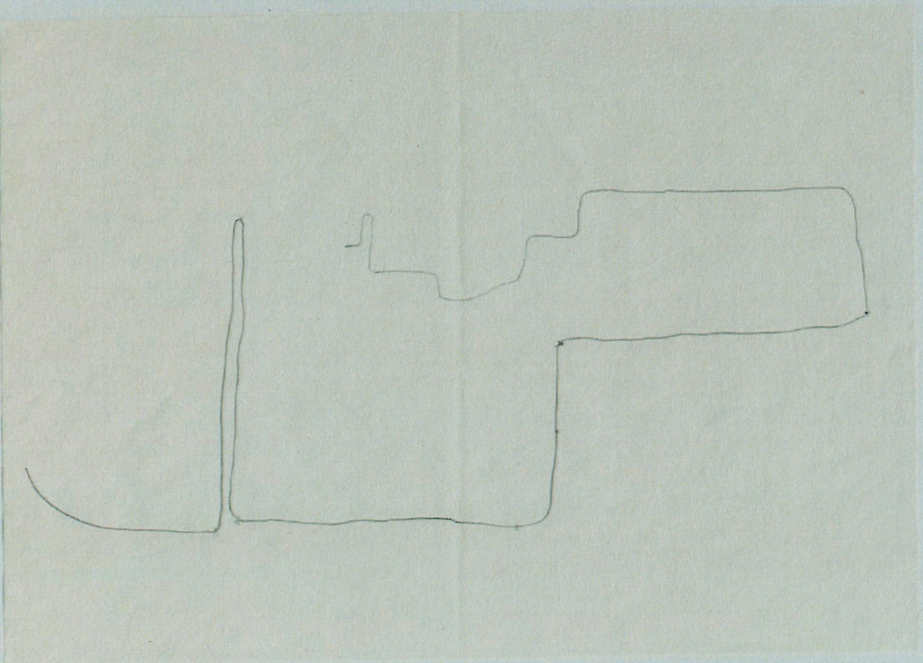


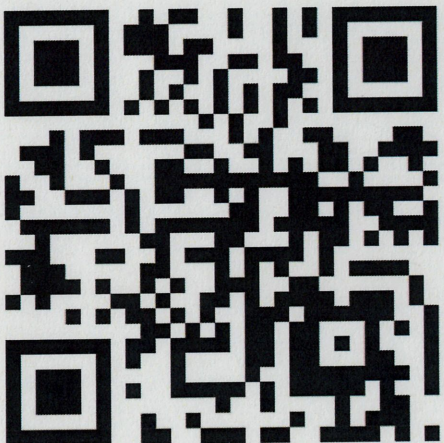
NUDITY IN JUDSON'S STAGINGS
OFTEN SPARKED OUTRAGE. YET
THIS EMBODIED A SIMILARLY
RADICAL REDUCTION ON THE
INTERACTIONS OF EVERY DAY, AND
THE HUMAN, AS DID THEIR
USE OF OBJECTS.
IRRITATION SEEMS TO BE A
VIABLE METHOD TO FOCUS ON
THE NECESSARY. WHAT CAN WE
DO TO IRRITATE? WHAT NORMS
CAN WE CHALLENGE?

less than
it con-
-Berry
Nelson
it found
e Judson
Wyome
at nudity

when getting out of the train
start following someone
when it gets boring
switch to someone else to follow
do it until you have arrived at your destination
document your journey

25-03-07-SCO-001





find something that makes noise
record it on your phone
find another noise
record it on your friends phone
bring the two noises to a gathering
record the surrounding noise
now use all three and make some music

you need a partner

one can see

the other guides the person with the blind
through the space for 5min

take the blind off and retrace what you have experienced

measure the site with your steps and write in
down in the number of steps you take

in the studio: read the data and the group draws
the site how they image it

30 + 30 + 25 turn left

30 + 30 + 5 turn left

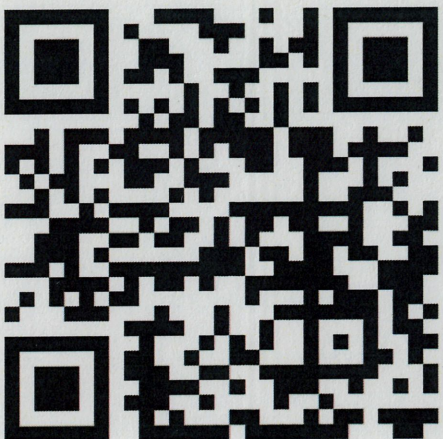
5 turn right

30 + 4 turn right

14 turn left

5

find a large closed wall
take a mirror and place it so it seems like an
opening in the wall
start filming focused on the mirror
move as close or far away as you want
in whatever angle to the mirror
stop until you find something you want to see in
the building



record normal noises for 10 seconds each and mix
them

draw the different parts of the building naked

walk around the building
touch the building
never let go

Place yourself somewhere around the site

Draw the thing that is not normal

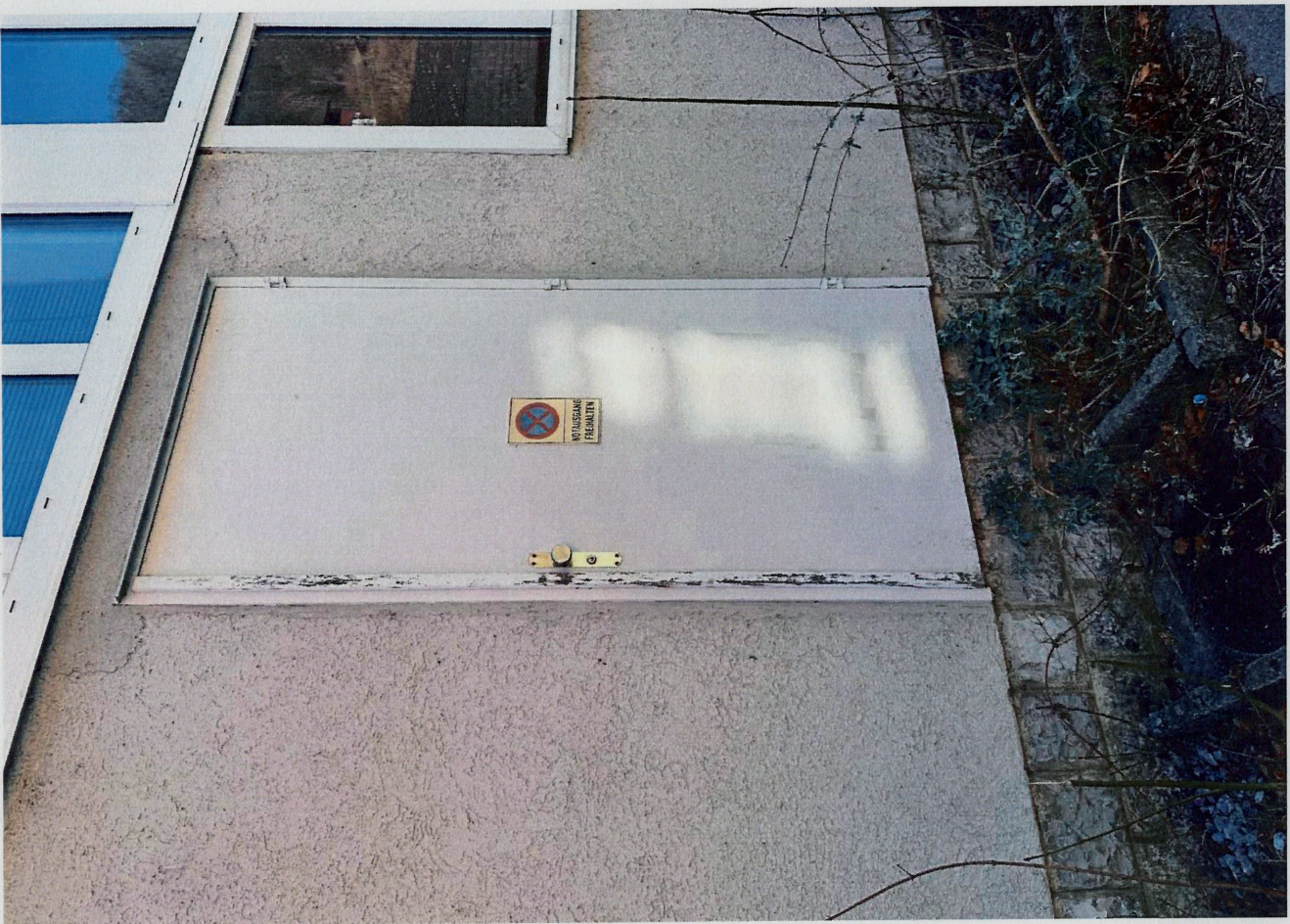
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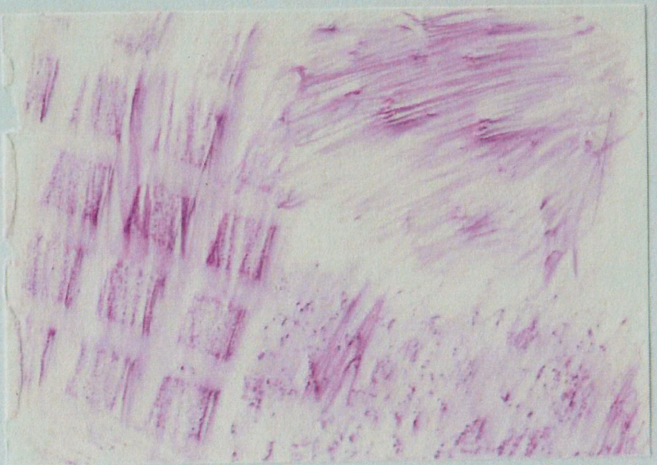
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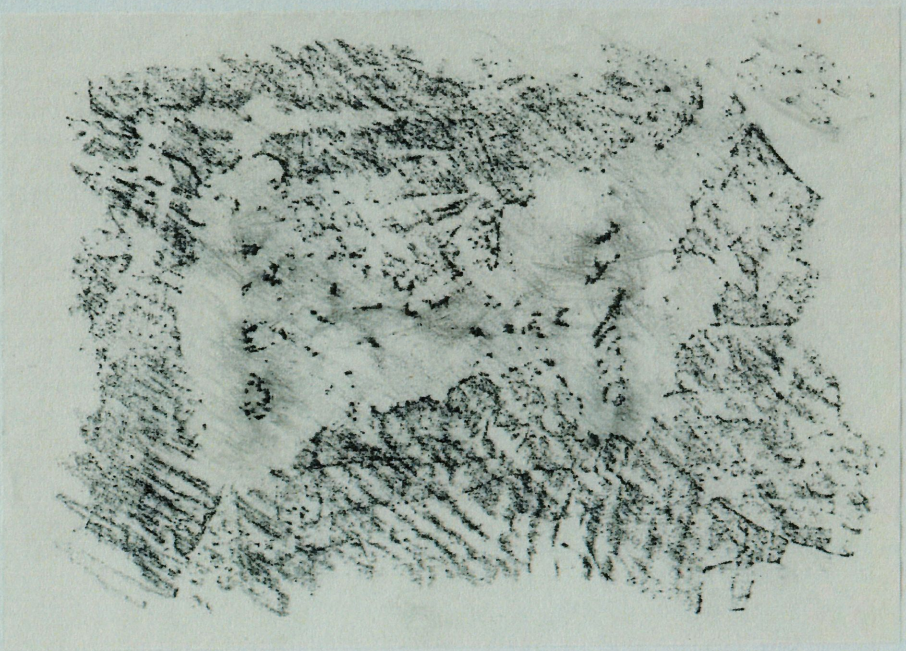
put your head close to the floor
draw what you see

Make an imprint where materials come together

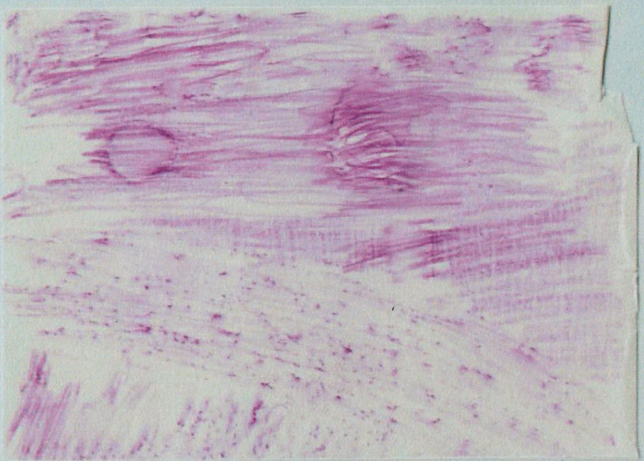
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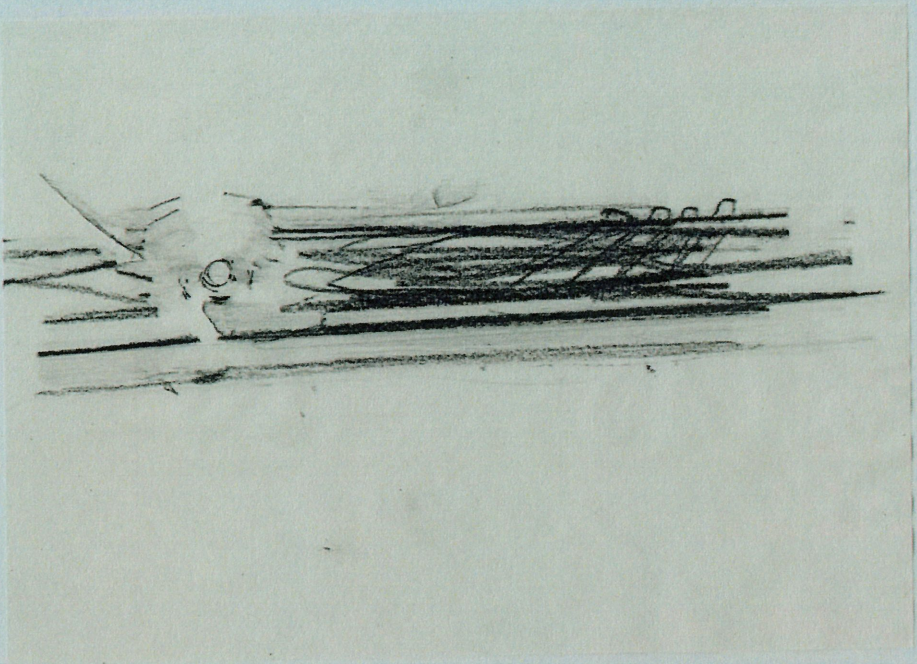
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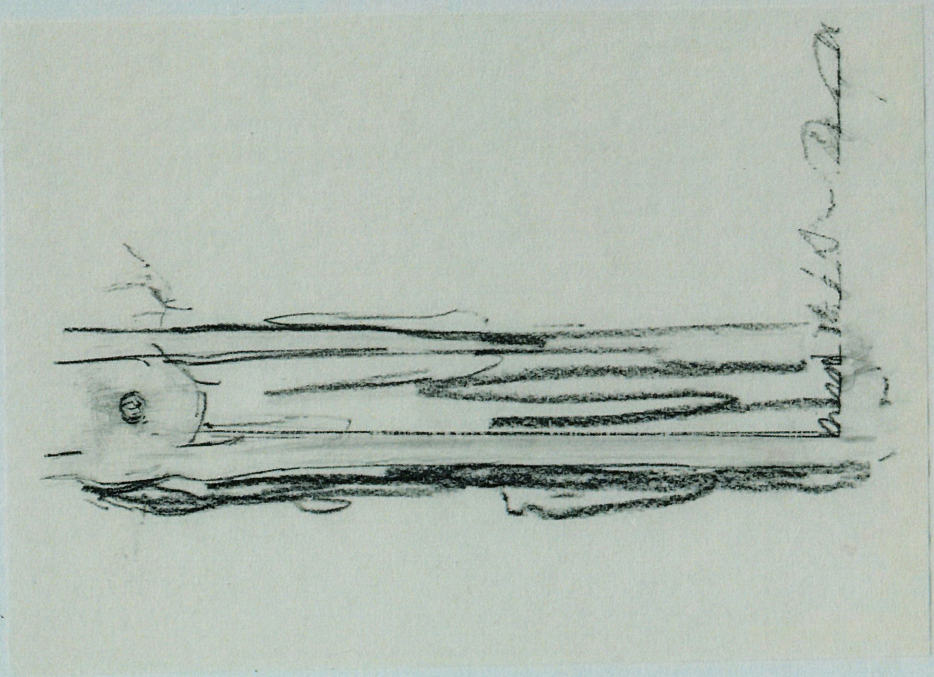
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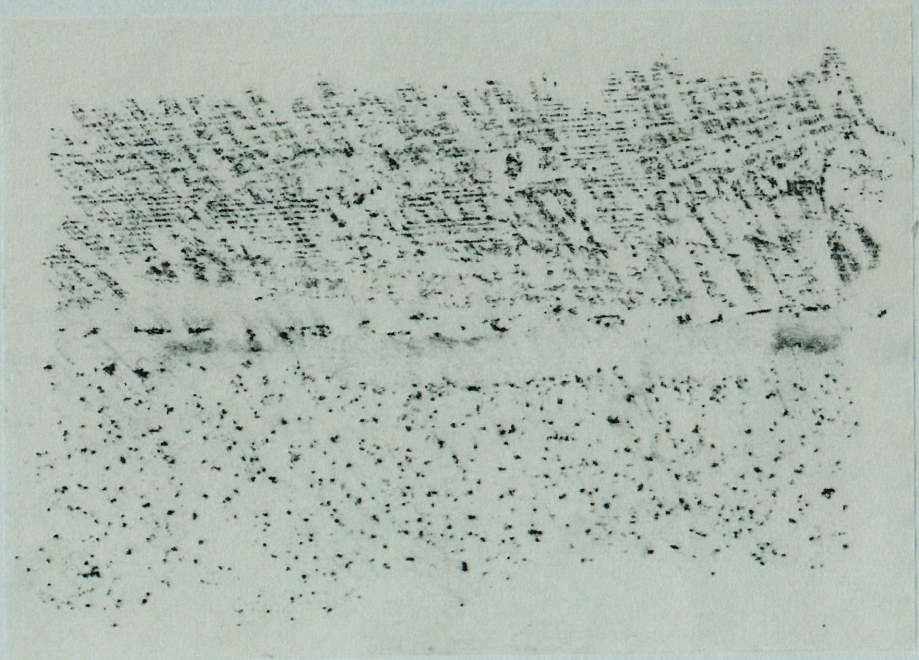
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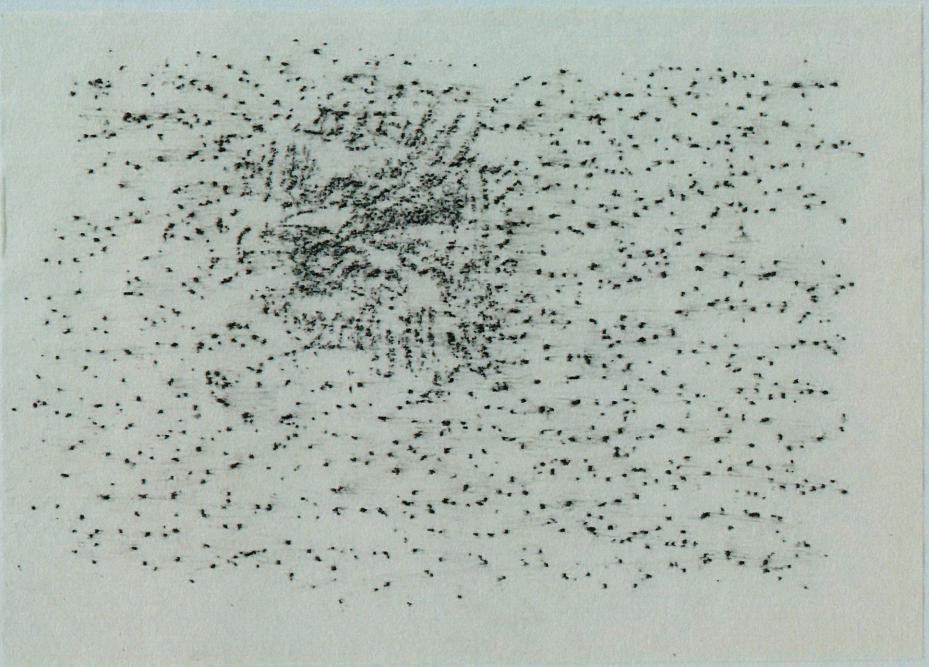
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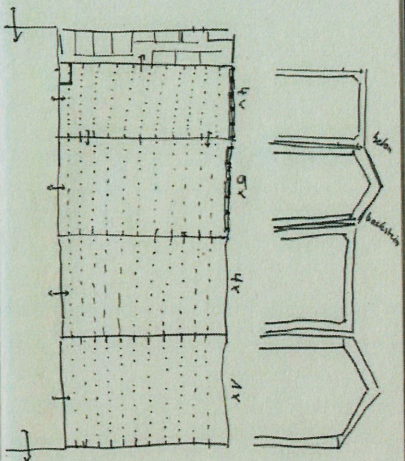
listen to all the sounds of Kartoni
imitate them
record your imitations

describe the dominating material of the site.
don't mention it.

light yellow
cold
rigid
sharp
with edges
wavy but rectangular
fitting
underlined
common
loud but silent
light
~~potential~~ possibility
rhythmic
functional
clean
appropriate
new?

draw the ground floor of the spaces that are
still used

★ Besprechung mit Gruppe 06.03



position yourself
draw the position of every person you can see

wait 30 seconds
draw them again

wait
again

continue

position yourself
start observing....
...your position

Person 1:

Fix a timeframe with someone else from the group who is not with you, but within which you're going to be around the site.

This person is going to call you when you're around the site.

Pick up the phone.

Forget that you got someone on the phone.

Continue what you have been doing.

After 10min hang up the phone.

Person 2:

Fix a timeframe with someone else from the group who is going to be around the site when you are not.

Call this person within the agreed timeframe.

Put your phone on mute.

Verbally communicate what you imagine the space to be like.

Record both, yourself and what you hear with a voice recorder.

Do this as long as the other person hangs up on you.

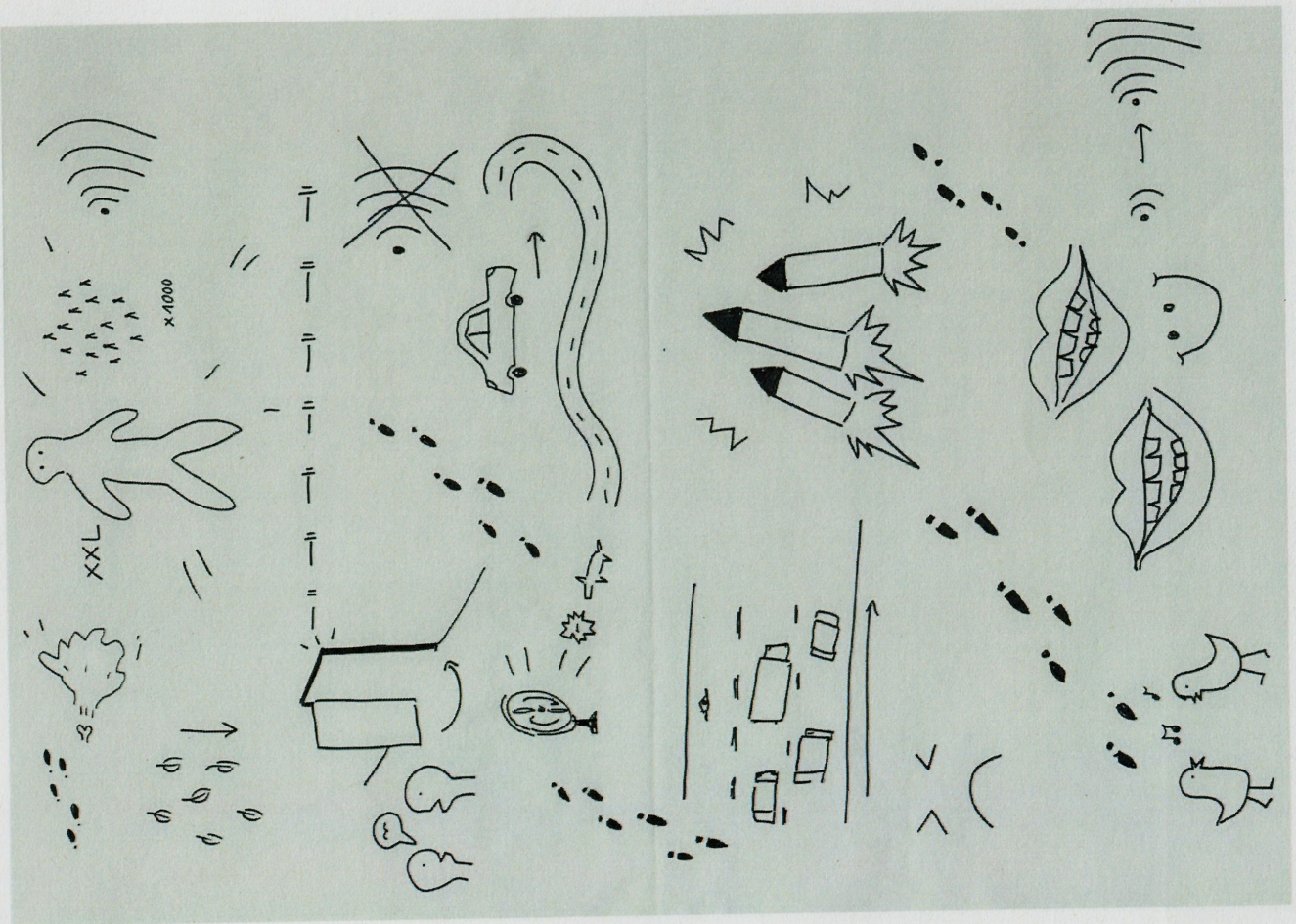
Give the voice recording to a third person, who wasn't with you or the person you were on the phone with during those 10 minutes.

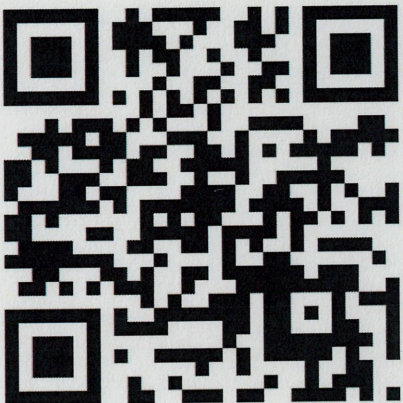
Person 3:

You will be given a recording.

Sketch what you hear.

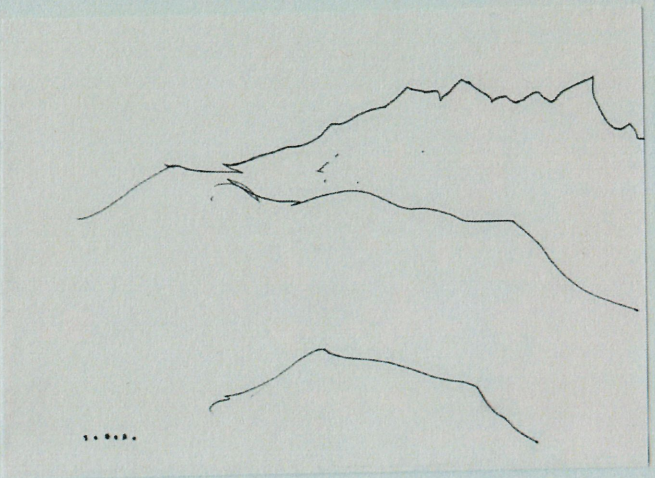
Stop after 10 minutes.





draw yourself in relation to the mountains

25-03-07-SC0-018



go to the end of the river
grab some water
walk to the covered canal
drop the water

find some space

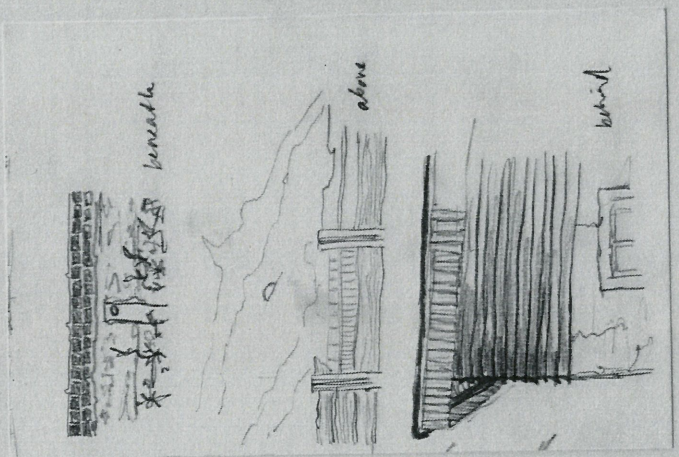
draw...

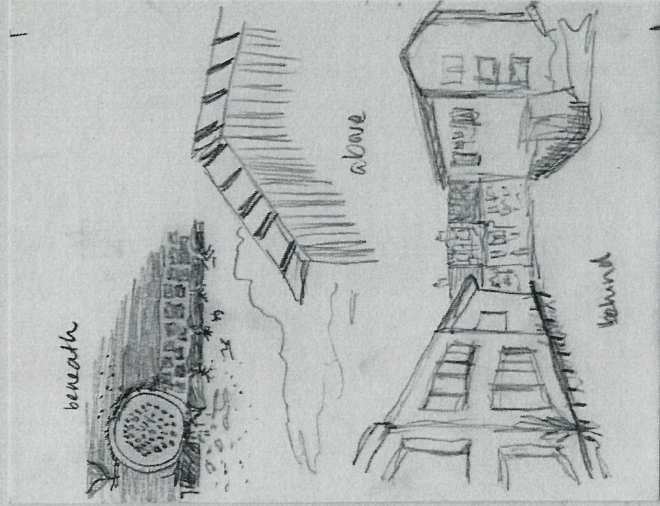
things beneath you

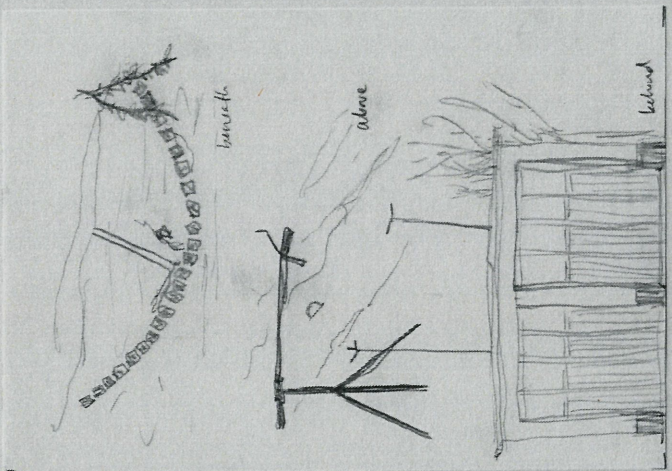
things above you

things behind you







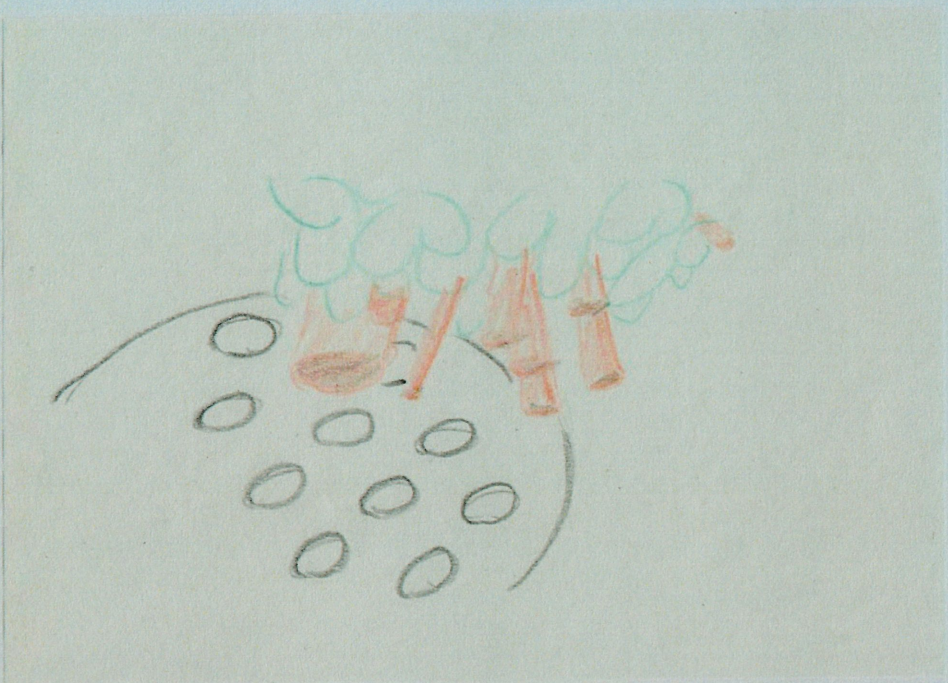


bring your nose to the ground
take a deep breath
draw the smell

25-03-07-SCO-021



only draw intruding plants around the site
per plant 15 sec.



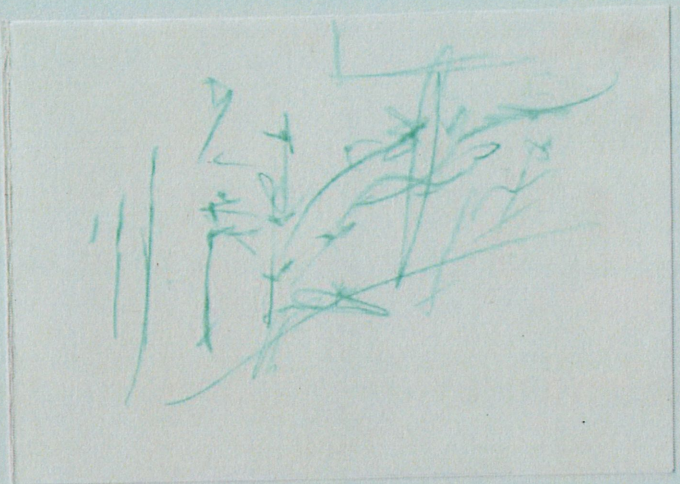
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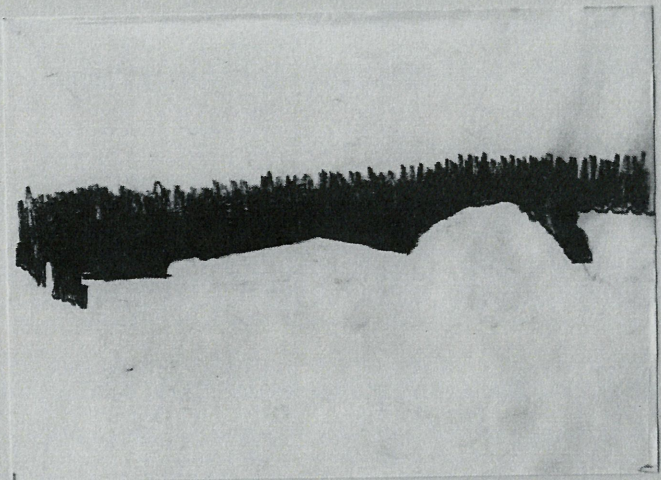


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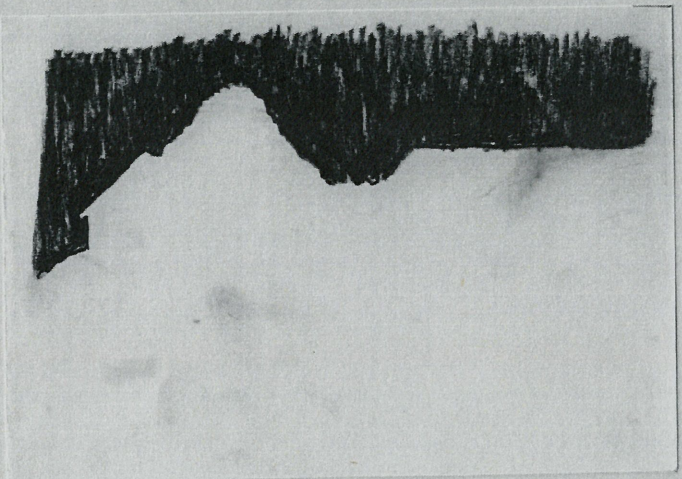


Sit down
take a frame
think of all the objects in it
draw the negative of them

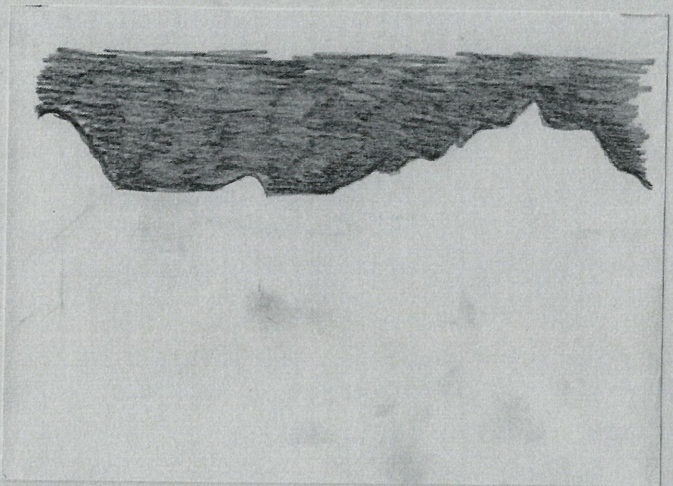
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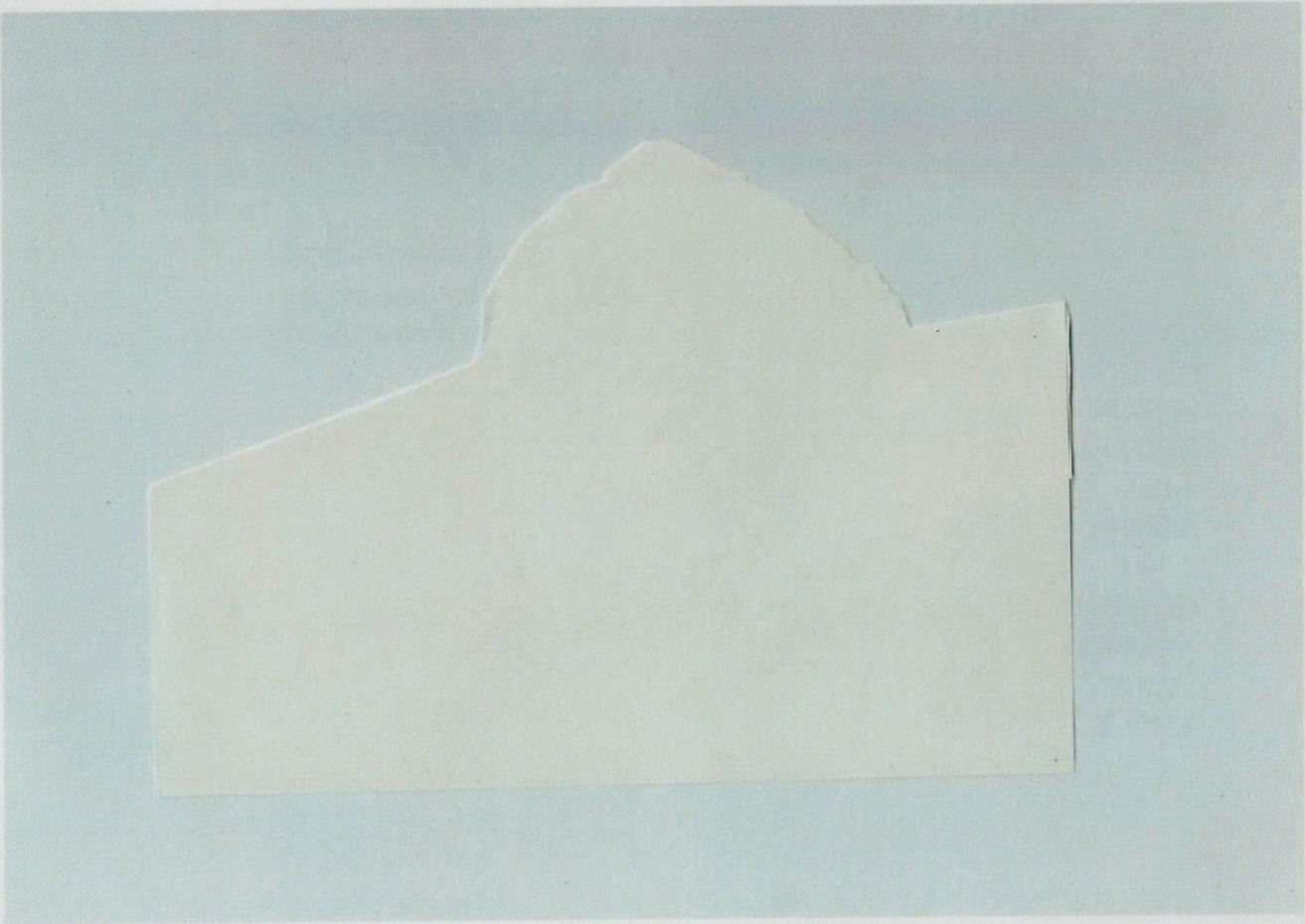
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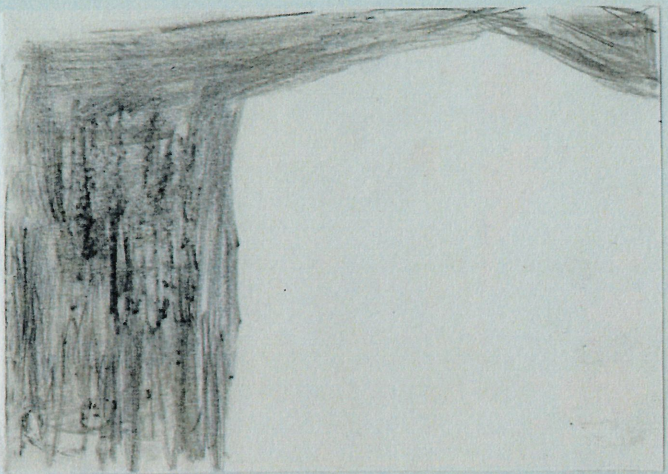
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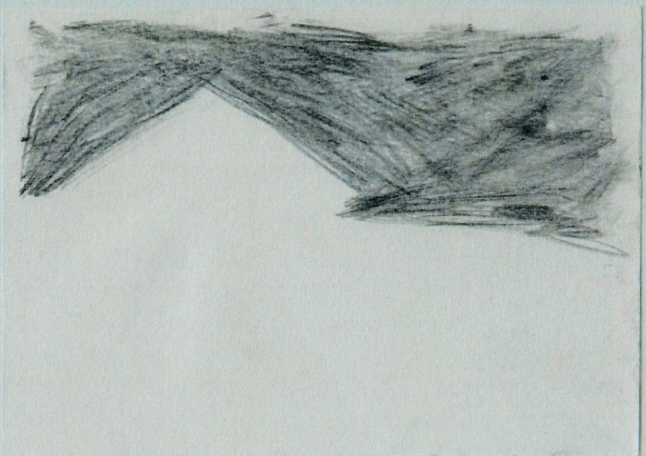
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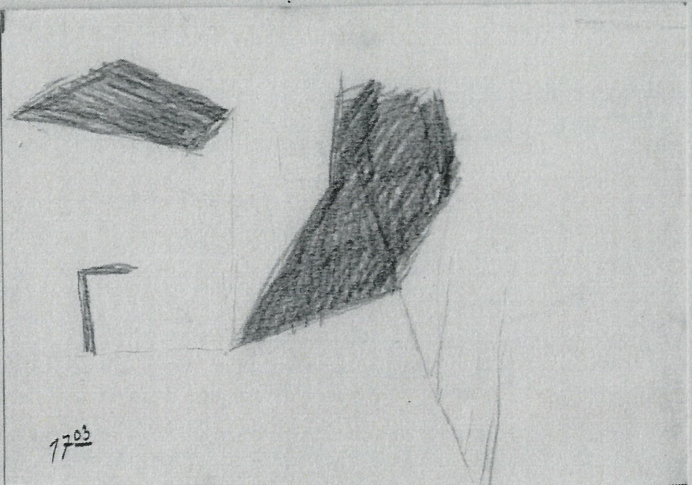
find cracks in the pavement
follow along the cracks
where do they lead you?

walk
listen
walk on...
listen on...

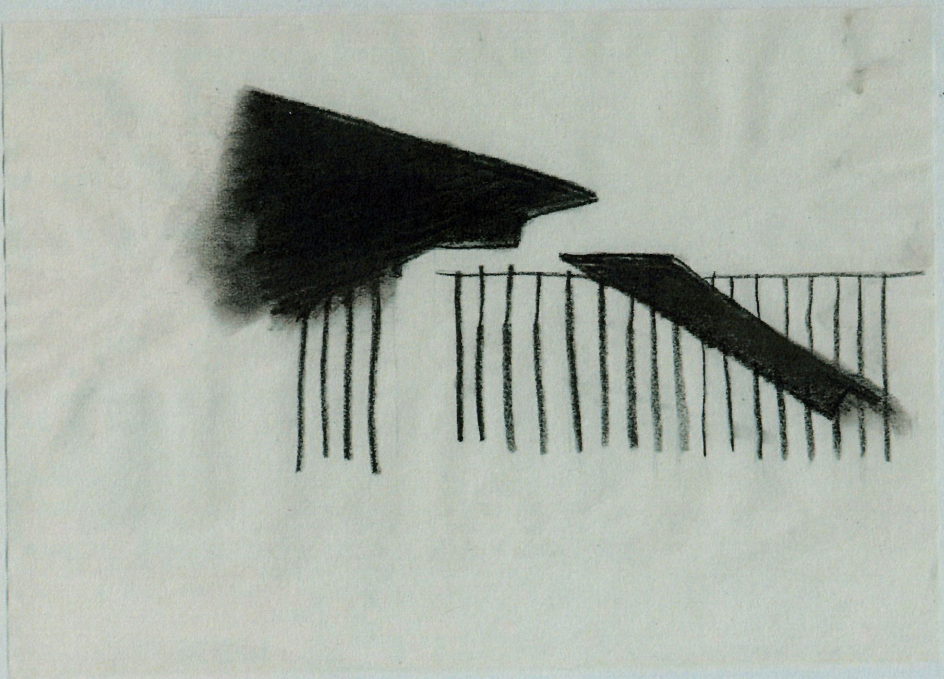
on the site:

1.
write down the time
2.
draw the shadow at of the site
3.
before you go repeat

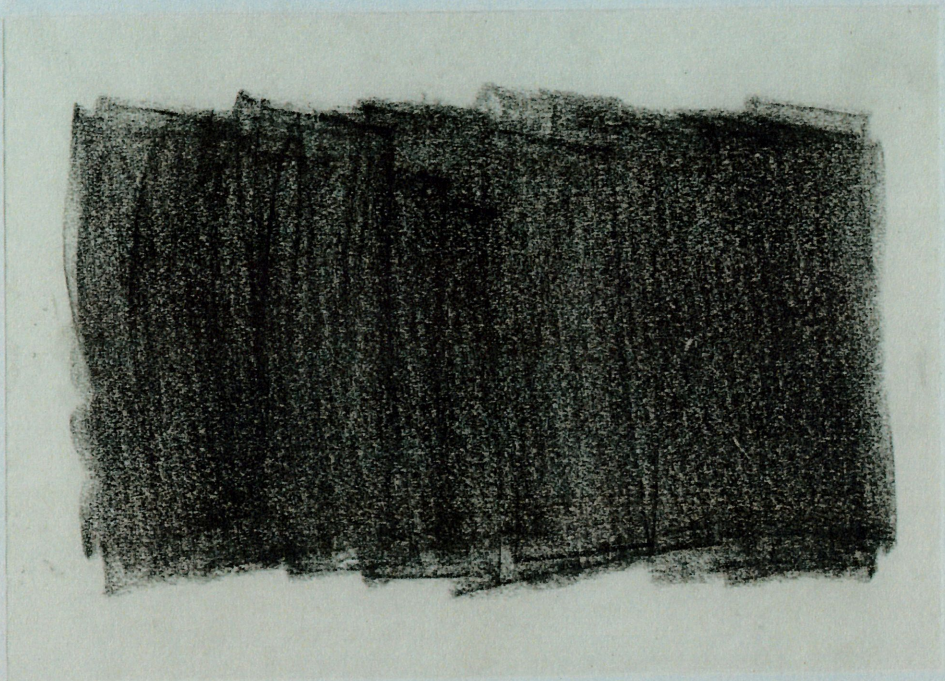
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25-03-07-SC0-026



25-03-07-SC0-026



The Incident

The Characters

*The Strangers, the Observer, the Representatives, the Refused, the Warden
and the Empathetic.*

things are gone, bag is empty;
two strangers in the village.

things left no trace;
only the word of an observer;
things now have a new order.

in search for help;
left with no clue,
in search for hope.

received a hint;
in search for things.

bumped into things;
on another body.

bumped into the refused;
confrontation.

bumped into an unknown world;
desperation.

trusted the untrustworthy;
collaboration.

closer to things;
further from society.

confused as refused;
near to anxiety.

organised the mess;
finally propriety.

odd individuals;
found understanding.

curious strangers;
uncovered absurdity

loose bonds;
exposed dependency.

things are back, bag is full.

kanton **glarus** 

Kantonspolizei Glarus
Polizeidirektion Glarus

Sperrung 112

0042 944 644 Telefon
und via App 112gl.ch

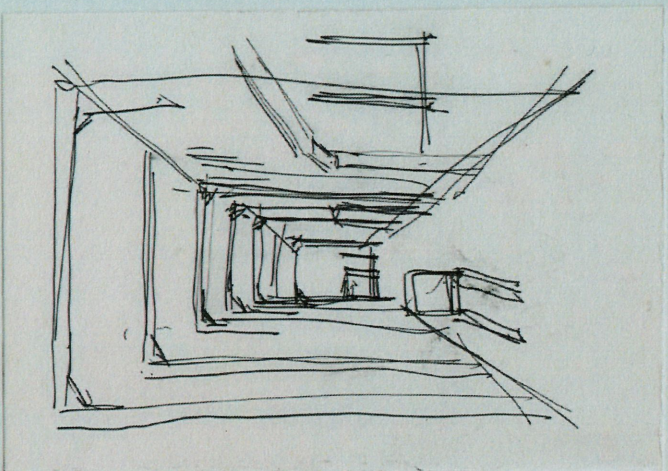
Andrea Sigrist

15. Diebstahl 73

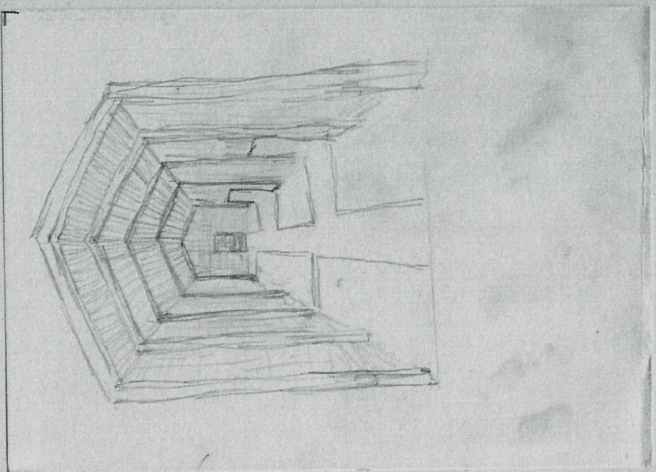
25-03-07-SCO-027

Find an closed door
draw what is behind it

25-03-07-SCO-028



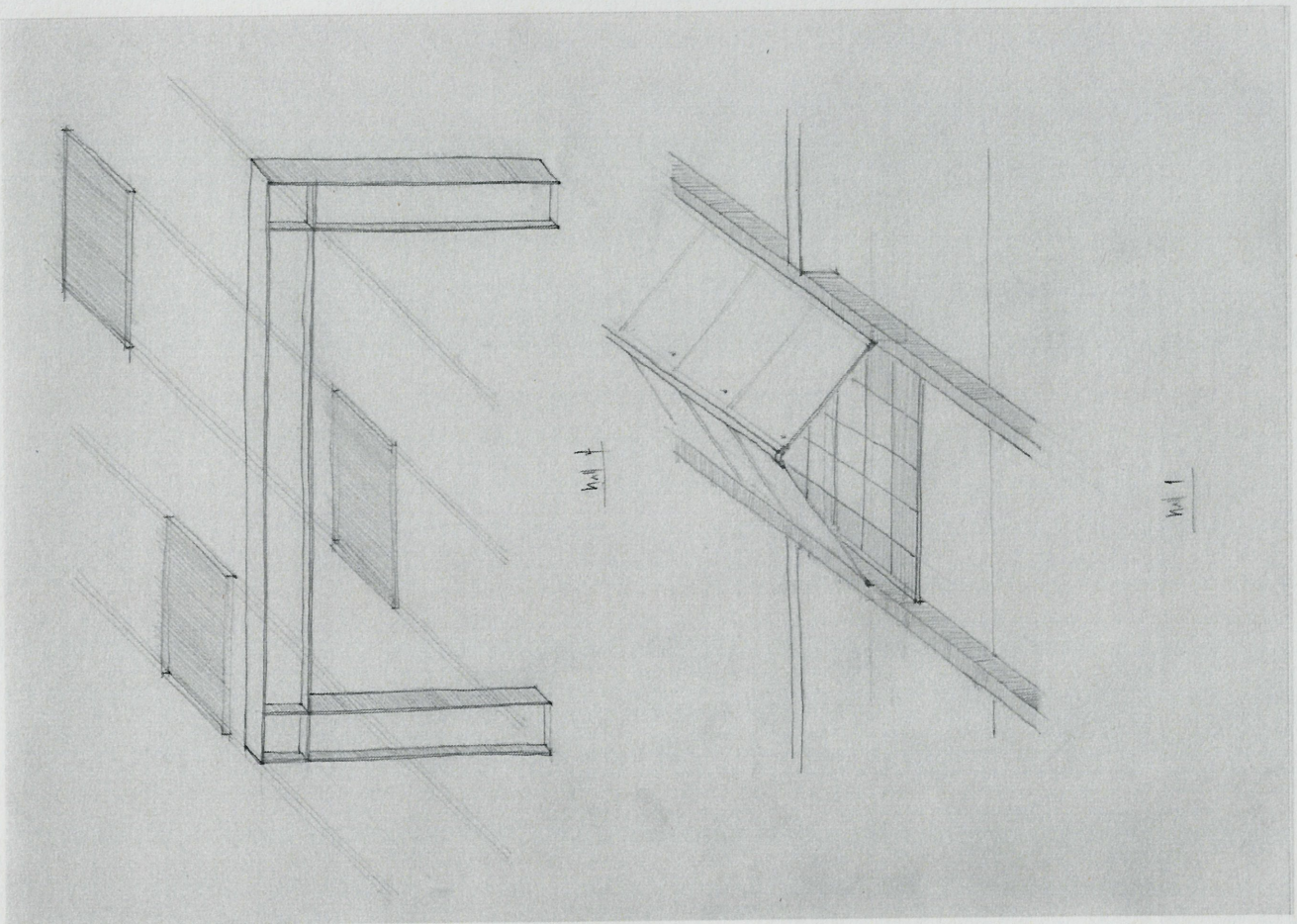
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record an object with the intention of not re-
cognizing it any longer

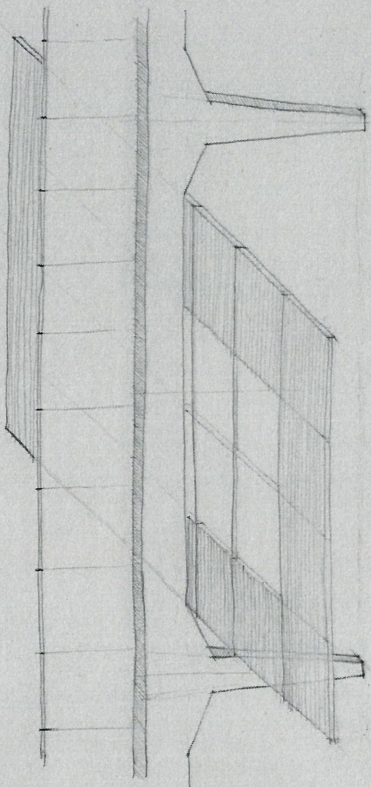
Find a place to sleep

document all functional parts of the building

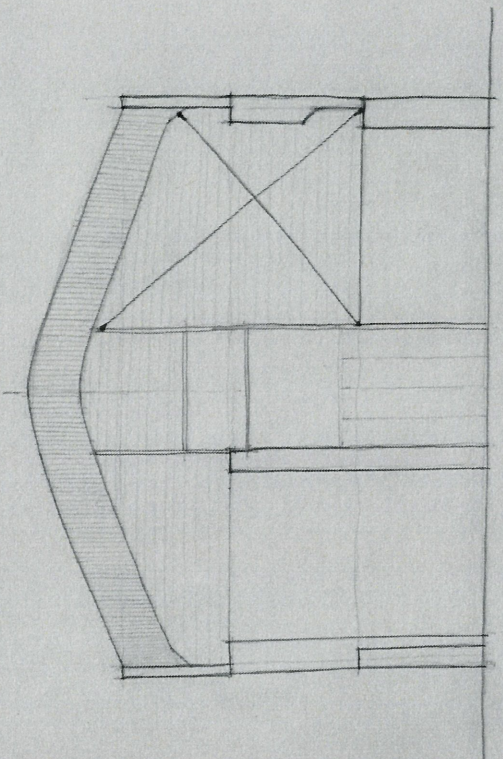


2 1/2 1/4

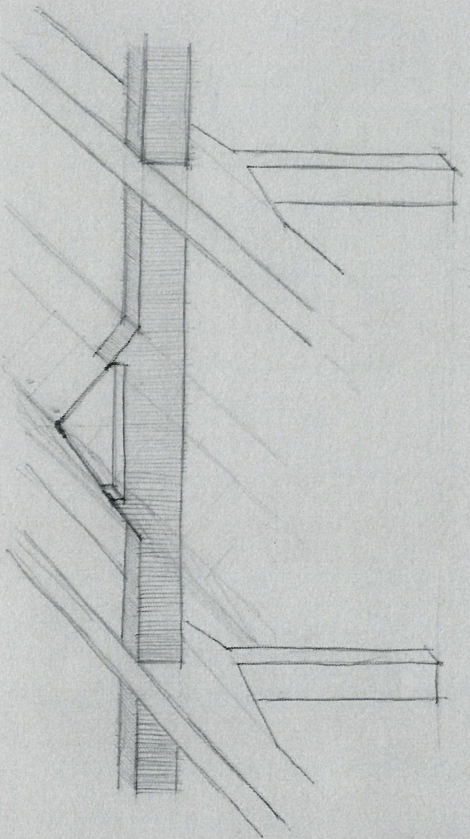
Wall 1



9 1/4"



2 1/4"



Choose 10 motives in and around the building you would like to take a picture of, while walking around the site.

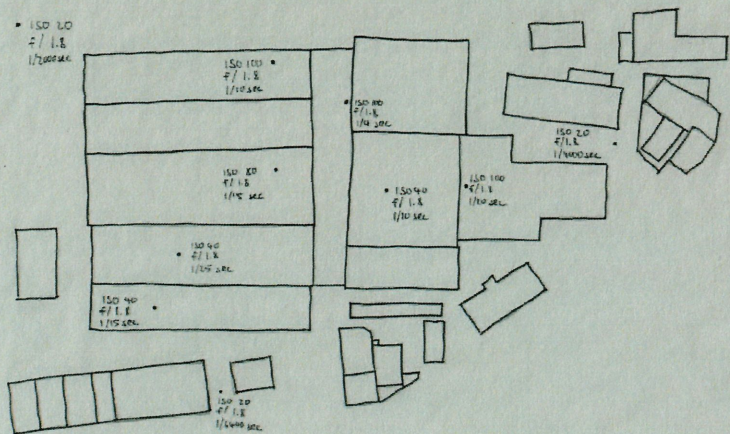
Mark the motives in a plan.

Specify ISO, shutter speed, and aperture for each motive.

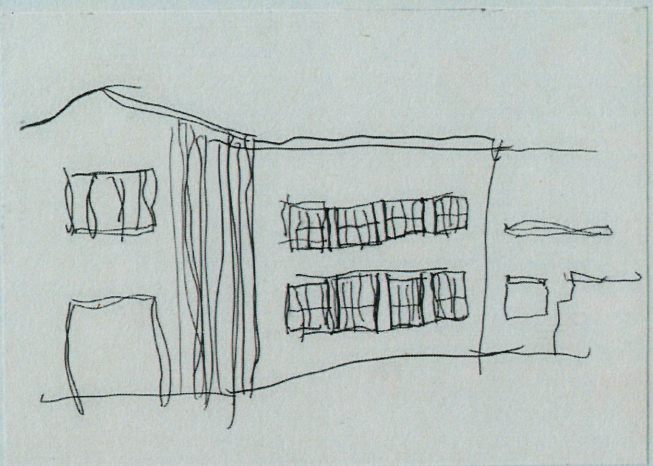
You are allowed to use a light meter.

Note the settings for each motive.

Don't take any pictures.



draw the site with your wrong hand



Find every door..
open them

Stand in a big hall.

Imagine the structural grid to be projected onto the ground.

Walk around, while you're only allowed to walk on the lines of the grid.

On lines representing primary structure, walk differently to lines representing secondary structure.

Film your feet when walking around until you bump into a wall or a column.

Walk through and around the building.

Make out spots where two materials are coming together in ways which you think are 'accidental'.

Imagine a dialogue between actors involved in how these materials came together.

Write them down.

Fabrikleiter: Aber es ist nicht gemütlich so eine industrielle Decke... Und man sieht ja auch die ganzen Kabel für die Neonbeleuchtung, das fühlt sich an wie in einer Garage.

Baunternehmer: Ja und all die Kabelstränge vord Maschine sind ja auch alle festschraubt. S Einfachste war natürlich die Delli einfach abzuhängen: Der Rum wird direkt gemauert und es passt auch besser in Bürostil und die ganze Kabel geht mir auch ned. Oh und mer chön zusätzlich noch neue Lüftung einbauen.

Fabrikleiter: Dann hängen wir die Decke ab. Aber nur im Büro und in der Kantine, für mehr haben wir kein Budget!

Baunternehmer: Iverstande Chef, nimmmer einfach die 50 oder 50 Abhängig. Min Trochebauer kann die dir ganz günstig installieren.

Elektriker: Min Vorschlag war, dass mer so Spiegelrascherlüftung einbauen. Die sind wie für das Deckensystem gemacht und möchten ein richtiges Bürogattig.

Bei der Umsetzung:

Trockenbauer: Ich habe jetzt Angebote für die Abhängig für die Standard 50 oder 50 Quadratrasterabhängig zu montieren. Sogar unter der Oberlichter kann sie irgendwie am Fenster Rahmen befestigen.

Fabrikarbeiter: Gopfrschutz denn ich doch die ganze Lüftung vord Oberlichter weg, wenn die ganz Delli abhängt wird.

Fabrikleiter: Stimmt, das Licht von den Oberlichtern wäre schön zu behalten.

Trockenbauer: Ah man hier sind doch die hüere Schenkel. Die Unterkonstruktion hängt praktisch überall und die Montiere auch Rahmen ich ein hüere Büetz gsi, ich habe mir die extra oppis überleitet.

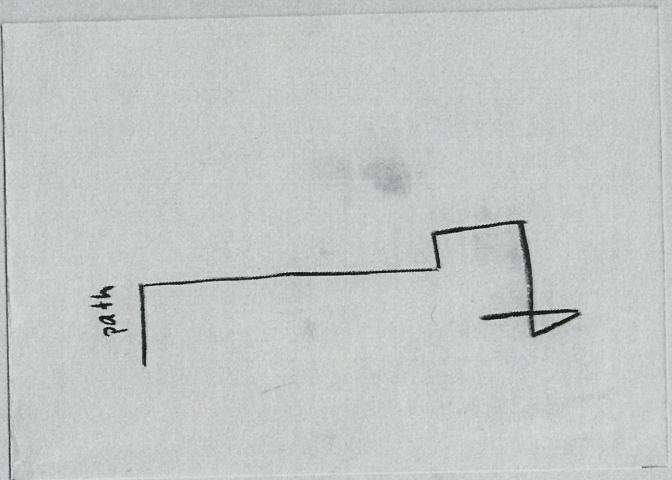
Fabrikarbeiter: Denn können die Unterkonstruktion einfach so hängen und legen die Delliplatten in die Konstruktion unter der Oberlichter.

Trockenbauer: Hmm aber die Unterkonstruktion geht mir auch.

Fabrikarbeiter: Ja und jetzt

Elektriker: Ich habe eine Idee: Hier können die Oberlichter die Platte weg und die auch ja das Tageslicht schon ein. Die Spiegelrascherlüftung hängen aber trotzdem die Unterkonstruktion unter der Oberlichter ein, die auch die künstliche Lüftung aus der gleiche Richtung wie die Lüchte Lüchte. Das ist sicher ein geiler Effekt, wenns dunkel wird und die Lüchte abgeschaltet wird.

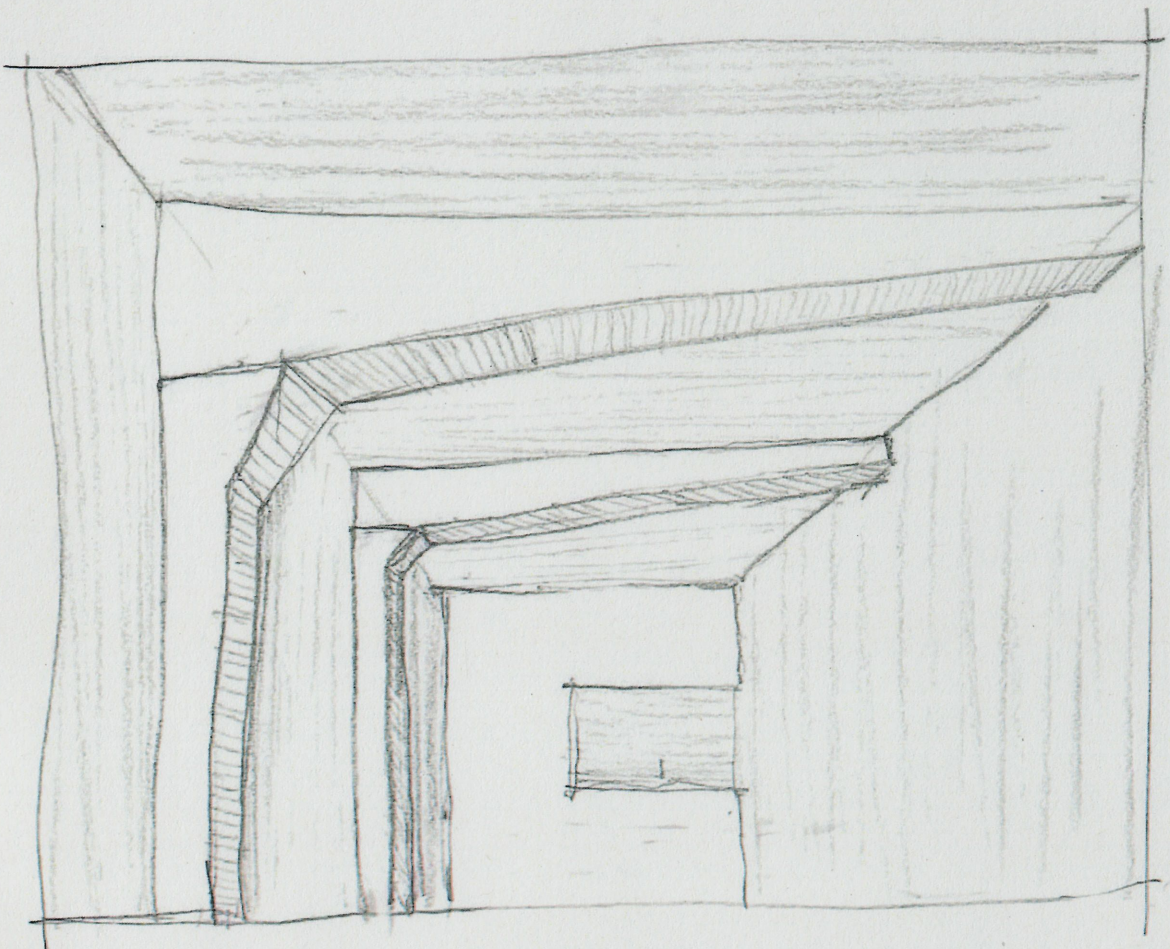
walk
count the steps
until you're being stopped
write the number down
repeat



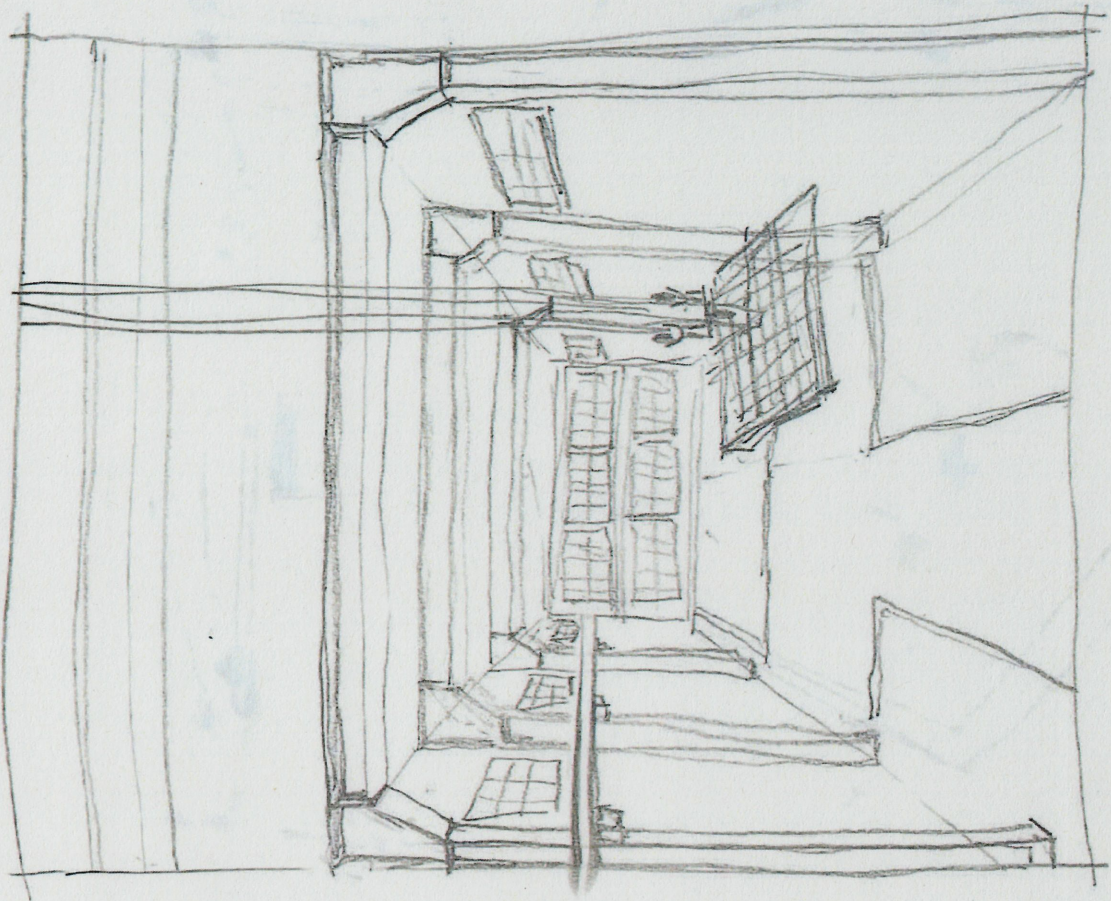
steps
13
81
8
32
20
5
12

get into the building

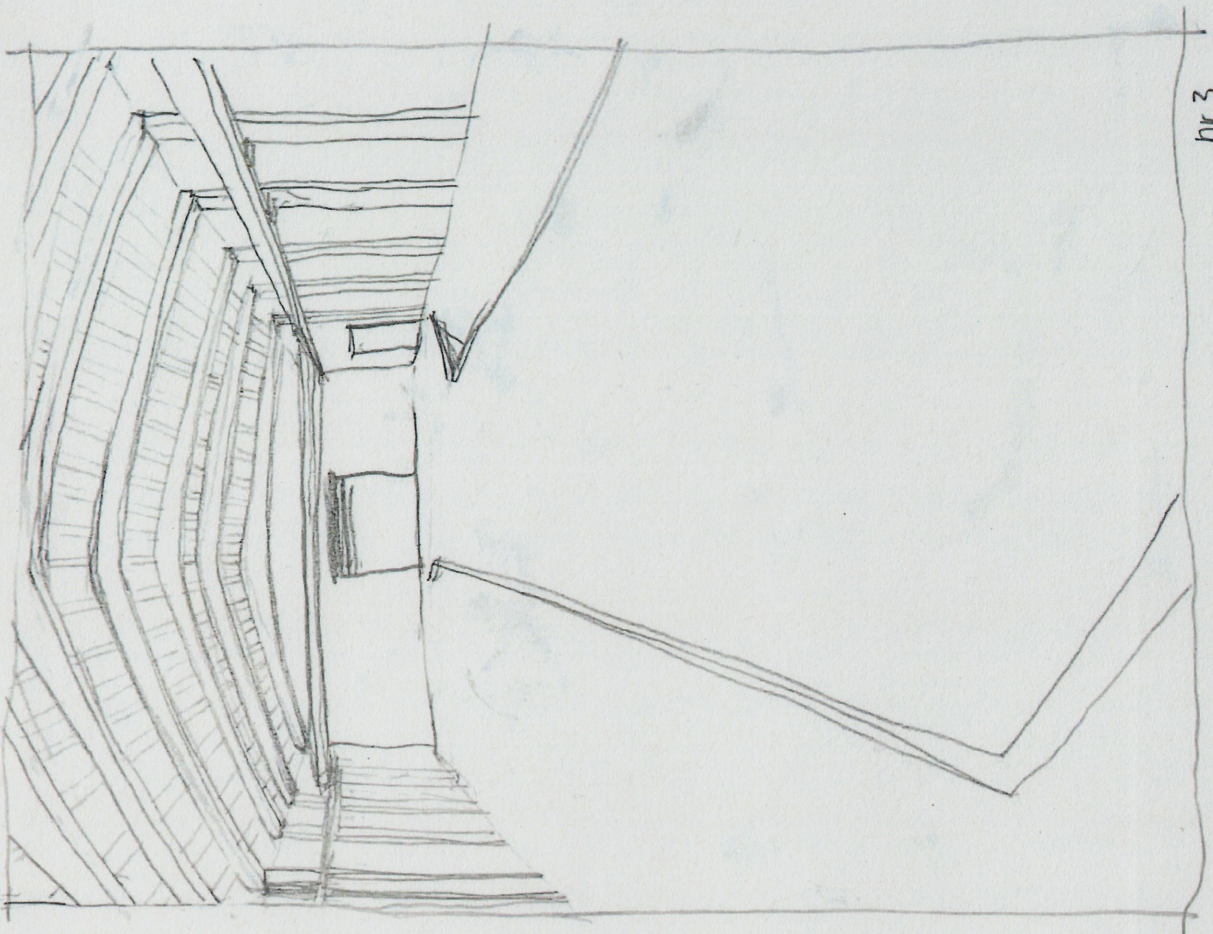
nr. 1



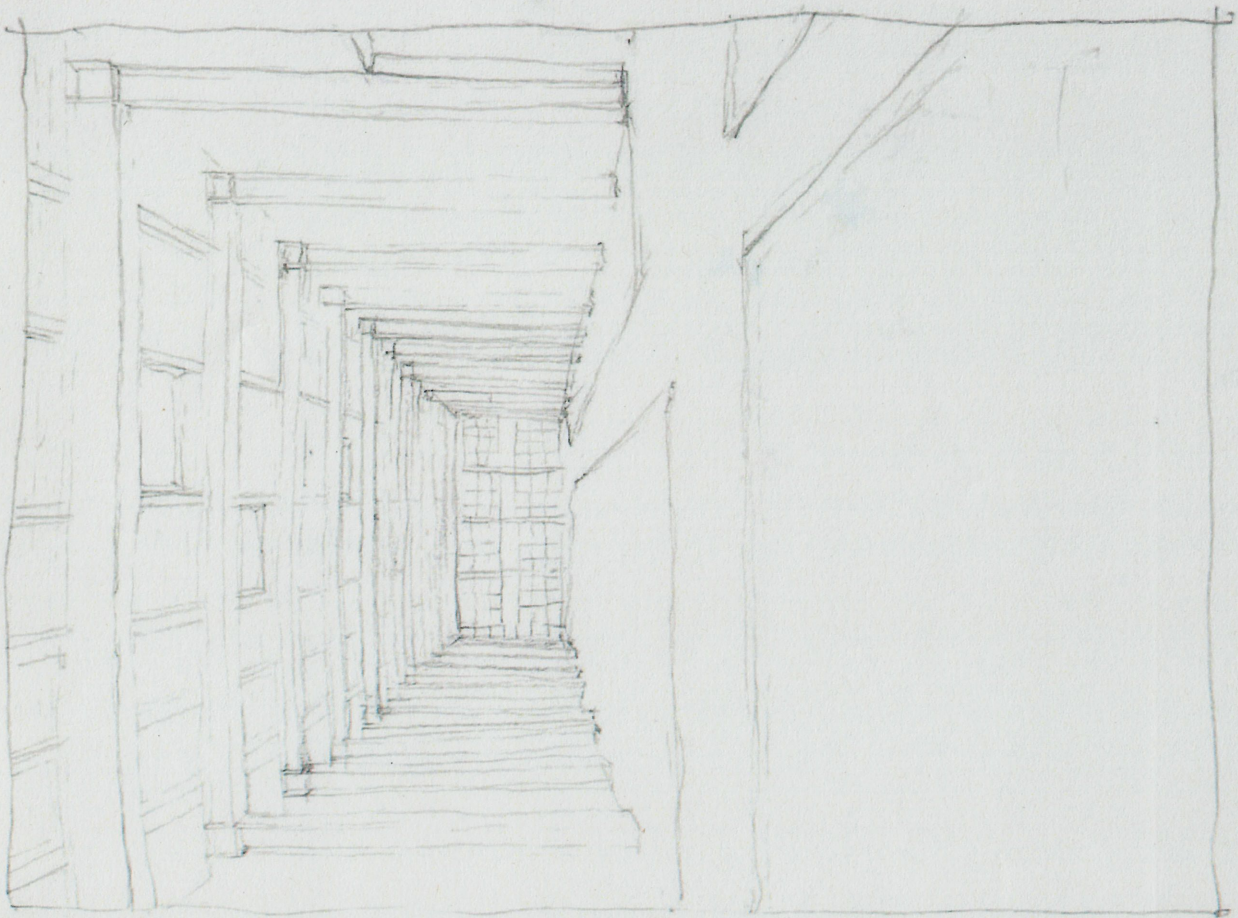
nr. 2



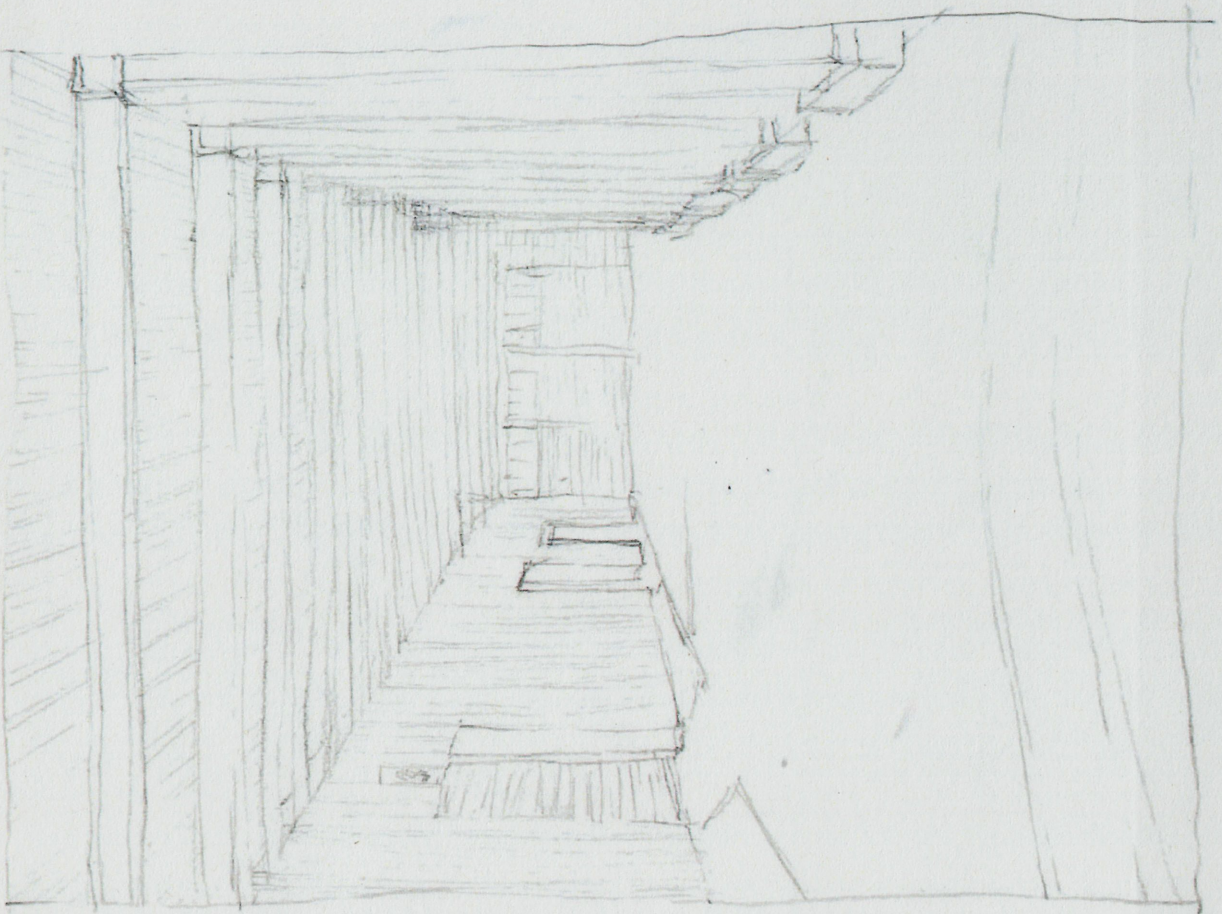
nr.3



nr. 4



5.M



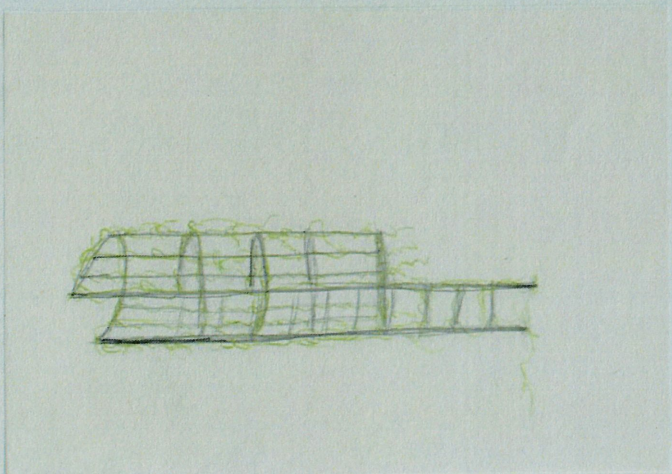
Locate the things around you which have specific functions.

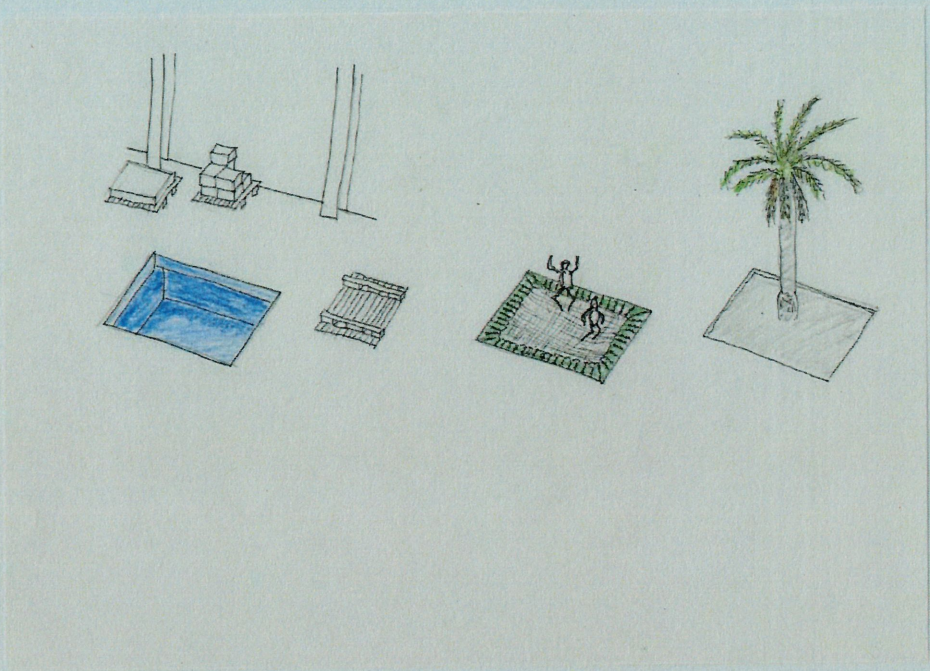
Identify a thing which you believe is most specific with regards to its function.

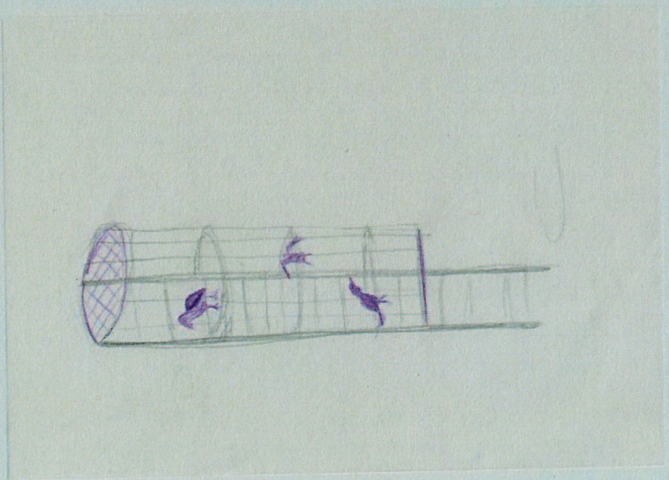
You must not know what its function is.

Document an imagined function for this thing.

25-03-07-SC0-039







MAKING PROCESS - FILM INSTRUCTIONS

Take 1

LKW + 2 Kartons zur Ablage [*Schritte
auf Sand*]

Take 2

Eimer + Kleber [*Fluss Linth*]

Take 3

Keil schneidet die Kartonscheiben
[*closing door*]

Take 4

Vaccummachine nimmt 1 Karton, legt
den von Ablage auf Fliessband

[*ruler on table*]

Gabelstapler dreht sich und fährt weg

[*Rundgang Fabrik part 1*]

Take 5

Gabelstapler bringt Karton ins Regal

[*Rundgang Fabrik part 2*]

PRODUKTIONS PROZESS WEIDEMANN

HALLE ②:

- 2 platten die mit einander "verbündet" werden → mit PlN
- sehr starker geruch (toxisch)
- sehr laut

HALLE ③:

- platten transportiert mit vacuum und durch x-ray maschine
- falsche platten aussortiert
- platten werden gesammelt (je nach bestellung)
- immer noch recht laut aber geruch nicht mehr so extrem

HALLE ④ + ⑥

- ruhig
- lage hallen
- in halle ⑥ → platten gelagert die aussortiert wurden

HALLE ⑦

- staub der luft saugmangelpost in kleine fagylinder
- platten zum transport fertig gestellt
→ für lastwagen abholbar
- GEDECKTE PLATTEN

HALLE ⑤

- lastwagen beladen ?
- VERBUNDUNG ZWISCHEN HALLEN 2, 3, 4, 6
- Rente, wenig betrieb

HALLE ⑧

- CNC maschine
- schöne raumqualität (oberlichter)
- platten noch zweckgeschritten, gestanzt, ...

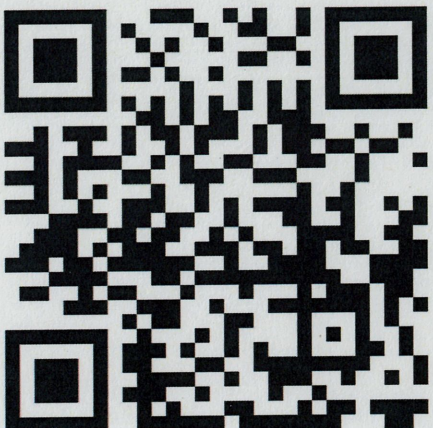
HALLE ⑨

- ?

- HALLE ⑩ → alter teil
- mehrere geschosse (3 ?)
 - 3. Geschoss Dachstuhl
 - EG
 - werkstatt unten (EG)

Take a mirror
find a starting point for a walk
look down on your feet and start walking
use the mirror to see what is around you
without looking up.

25-03-07-SC0-041



Focus on the smell and imagine what it could be

make yourself comfortable in the space

INTRODUCTION

overhead projector on with picture of ennenda
audience comes into the archive (back stage)
looks at the archive and comes into the performance room

gong

read: scoresheet "nr. 043" [no documentation]

read: scoresheet "nr.016" [no documentation]

read: scoresheet "nr.001" [show drawing]

Act 1: THE INCIDENT

perform: scoresheet "nr. 027"

overhead projector on with picture of ennenda

Julius reads the text

Sarina performs

Act 2: MAKING PROCESS

read: scoresheet "nr. 042"

spread the smell

play the film

read: scoresheet "nr.038" [show drawings]

read: scoresheet "nr.019" [no documentation]

Act 3: MEETING MATERIALS

read: scoresheet "nr.036" [role play]

show scoresheets "nr.031"

read: scoresheet "nr.013" [read outcome on repeat]
Yannick assemble hall nr. 6 on overhead projector

turn off overhead projector

start turning the pages

read scoresheets of the 6 categories

read out the title