FEATURING BACKGROUND MATERIAL ON

4 Nathaniel Mellors
Ourhouse

16 The Last of the Red Wine

22 Notation & Interpretation

26 6a Architects Residency

30 Women in Horror

34 James Frey

ARTIST PROJECT

38 Simon Denny
Negative Headroom: The Broadcast Signal Intrusion Incident

ICA BOOKSHOP

INCLUDING TEXTS & OTHER CONTRIBUTIONS BY

Georges Bataille
Dan Fox
Chris Head
Frederic Jameson
Marshall McLuhan
Sally O’Reilly
Colin Perry
François Rabelais
John Richards
Mark E. Smith
Will Young
The ICA is proud to present the ninth issue of ROLAND, which has been produced to accompany the programme from February to May 2011. During this period, we are holding a solo exhibition by the British artist Nathaniel Mellors, which will be accompanied by an extensive programme of films and performances organised by him in tandem with Mark Pilkinson of Strange Attractor. Mellors’ show features the screening of episodes 1, 2, and 4 of Ourhouse, his ongoing series that examines the use and potential abstraction of language. Complementing the films, a sculpture depicting the characters in Ourhouse further reinforces Mellors’ interest in the objectification of ideas.

During this period, the ICA also presents the Bird’s Eye View Film Festival with its annual celebration of women filmmakers, focusing on the representation and involvement of women within the horror genre. Additionally, a programme of weekly talks is launched by conversations between a number of figures from the London art world, as well as a discussion with author James Frey on his forthcoming novel Final Testament of the Holy Bible, focusing on the theme of blasphemy.

Throughout February, prior to Mellors’ exhibition, the ICA embarks on a series of Live Weeks, beginning with The Last of the Red Wine, a sitcom devised by Sally O'Reilly that will be developed and performed at the ICA. Following this, Notation & Interpretation, a series of workshops, discussions, sound pieces and live performances, explores the relationships between composition and performance. The Live Weekend culminates with a performance from the theatre collective Shunt, who bring their unique style and verve to the ICA.

This issue of ROLAND includes introductions and information on all of these projects, providing a broad context for viewers to engage with the themes they bring into play. The publication also contains a section handed over to the New Zealand artist Simon Denny, who has focused his attention on the culture and aesthetics of the television set in recent history.
This spring, the ICA presents the first major solo exhibition in a UK public institution by Nathaniel Mellors. In recent years, Mellors has produced a distinctive body of work that combines video, sculpture and writing. The complex relationship between language and power is a recurring theme in his multi-faceted work, typically manifesting itself in absurd, humorously narratives that reveal a penchant for satire and the grotesque. For Mellors, language is set in a dilapidated mansion in the English countryside. The series portrays the eccentric Maddison-Wilson family, whose roles and relationships begin to shift after an imposing male figure ("The Object"), that the family fail to recognise as human, arrives in the house and begins to consume and excrete their books. In doing so, The Object takes control of language within the house. The themes that are played out in the ensuing episodes are the product of the ingested, half-digested texts. Mellors combines a number of approaches, including drama, sculpture, film making and music, to formulate an individual language with which to address contemporary issues. The basic scenario of Ourhouse is influenced by Pier Paolo Pasolini's Teorema (1969). Ourhouse stars Richard Bremmer alongside Brian Catling, Gwendoline Christie, David Birkin, Johnny Vivash, Benedict Hopper and Patrick Kennedy. It hybridises Mellors' interest in the TV drama series. The many layers and nuances that comprise Ourhouse also demonstrate Mellors' interest in sculpture, particularly as it represents the objectification of ideas; the way in which forms can come to displace the ideas they purport to represent.

Episodes 1, 2 and 4 of Ourhouse are installed at the ICA alongside Hippy Dialectics (Ourhouse), an animatronic sculpture of Richard Bremner's character Charles "Daddy" Maddison-Wilson, whose face is doubled and joined together by its own hair. The exhibition continues in the ICA's concourse with a presentation of work by artists who primarily operate outside of the mechanics of the commercial art world and whose ideas relate to those in Ourhouse and the corresponding talks and music programmes. A further publication, The Almanach—a repository of Ourhouse-related themes and content—will be launched during the exhibition, edited by Chris Illoso and Nathaniel Mellors. Each work during the exhibition there is a film screening and talk, programmed by Mellors and Mark Pilkington of Strange Attractor, the publishing house and events organisation that "celebrates unpopular culture" with a focus on arcane subjects. In addition to his work as a visual artist, Mellors co-runs Junior Aspirin Records, an independent record label with an eclectic catalogue of music by a diverse range of artists including Socrates Black Gold and Profondo Viola (Matt's Gallery, London, 2001 & 2004), The Time Surgeon (Artway & Lyon Bienial, 2007; Stedelijk Museum CS, Amsterdam, 2008 and South London Gallery, 2009) and Gigabum (Altermodern; Tate Triennial, 2009) and Stedelijk Museum Barœu, Amsterdam, 2009). Ourhouse was recently exhibited at De Hallen Haarlem in 2010 and is being episodically exhibited throughout 2010-11 in the different venues of British Art Show 7—In The Days of The Comet, including the Hayward Gallery, where Ourhouse Episode 2 and the vomiting animatronic The Object (Ourhouse) are on show until 17 April 2011. The new publication Book A or MEGACOLON or For & Against Language published by Onomatopee (distribution by M butto) featuring Mellors' scripts alongside texts by John C. Welchman and Mick Peter will be available at the opening of the exhibition.
Imagine a family. Father, stepmother, two sons. The family lives somewhere in the British countryside. Think Wiltshire, or a quiet part of Suffolk, a landscape marked by history and the uncanny, where you might find an ancient barrow mound next to a decommissioned Cold War listening station. Their home is a big, rambling old pile; shabby and careworn almost to the point of neglect. It’s called Ourhouse.

The family is upper-middle class but not materially wealthy; their accents and conversation speak of privilege and education, but cash flow is a problem: assets tied up in property or swallowed up by a divorce, a house that costs a lot to run. They’re bourgeois bohemian: liberal arts educated, creative but with that self-absorption that inheritances and trust funds tend to incubate. You know the type: public school, Oxbridge, a stint finding themselves in India, and then a job in film or the art world. Cultural touchstones: the Greeks, Shakespeare, Russian novels, Bloomsbury’s Modernism-lite, the famous bits from Beckett. The 1960s are their cultural golden age: they use Dylan and the Stones for loosening up, Jung and Laing for getting their heads straight. Holidays used to be taken in Italy, but then the money ran out so these days it’s Wales. Red wine and a bit of pot at dinner parties (there was a family problem with Class As), though they love a rustic pub lunch. Labour, Liberal, Conservative, Marxist, libertarian, anarchist: they’ve tried them all, but these days they’re much more likely to be National alise (her familial nickname is ‘Babydoll’), who is young enough to be his daughter. Charlie has two sons: Truson, from an earlier marriage, and Faxon, who is adopted. Both are in their 20s, a similar age to Babydoll, and their peculiar names are constant, blunt reminders of the positions they hold in the family. Broken and patched together, the Maddox-Wilsons are not that different from many families. They’re creatively driven to the point of eccentricity, but some of this is bluster, beneath which lies convention, hierarchy and old-fashioned bourgeois values. The family employs a handyman called Robert Johnson (aka Bobby Lobby). He’s Irish working class. (Convention, hierarchy and old-fashioned bourgeois values govern Ourhouse, remember.) The Maddox-Wilsons are fond of Bobby, and maddening though he finds them, his loyalty is strong. Bobby keeps the grounds in order and interacts with the world outside Ourhouse, running errands or doing the weekly shop. The Maddox-Wilsons like to keep themselves to themselves. Charlie doesn’t like phones or the internet and protects his family from too many outside influences.

One day, they discover that a visitor has inexplicably appeared in their living room; an imposing, white-haired man dressed in pristine sportswear. The family does not recognise this visitor as a human form, however. Each Maddox-Wilson perceives it differently: Charlie sees a designer chair, Faxon first understands it to be a skittles, and then a fruit machine, whilst all Truson can perceive is a terrifying vortex of static noise and empty space.

This entity is The Object. It starts to control what the family sees, does and says with collective hallucinations which it generates by slowly ingesting all the books in the house, turning their subject matter into unsettling situations for the family to deal with. The Object is an avenging angel. It has come to turn their lives upside down, twist them inside out, run them ragged, wring them dry, toy with them, fuck them, brutalise them, persecute, radicalise and reset them.

This was the scenario described to me by Nathaniel Mellors for his new work Ourhouse, a sci-fi/comedy/drama serial in six episodes. (At time of writing, the first two installments have been completed.) In autumn 2009, he asked if I would like to work with him on developing its characters and basic plotline, groundwork that he would use for writing the scripts. The invitation arose from a shared fondness for British TV of the 1960s, 70s and 80s and a curiosity about what happened to the sense of play and imagination found in programming from those decades. Ourhouse doesn’t reference (as is the current art parlance) any particular programmes, but nods to the surreal establishment satire of Monty Python (a touchstone for many Mellors’ work); the science-fiction dread and occult spells cast over the British landscape by shows such as Children of the Stones, Doctor Who, Edge of Darkness, The Prisoner, Quatermass and Threads; the fusion of the dreamlike and the bleakly realist in Dennis Potter’s plays, and the recent grotesque horror comedy of The League of Gentlemen and Catterick. We were interested in television as a stew of realism, surrealism, sci-fi, music hall and psychedelia.

If all this sounds parochial and nostalgic, that’s because it is. (It could be argued that for audiences outside the UK, such culturally specific touchstones are hard to relate to. Then again, if you didn’t grow up in the Wild West, does that mean you can’t enjoy cowboy films?) Parochiality is a key theme in Ourhouse: it is buried in the title – Ourhouse. It is about sovereignty at different levels – the individual, the family unit, the local community and the bigger world outside. It asks who controls whom and asks: should they even be in control in the first place? When the outside world starts to encroach, do you turn inwards, becoming more parochial, or do you embrace it and look beyond yourself? For those of a certain age, the title Ourhouse might bring to mind Midsomer’s 1982 single ‘Our House’, which isn’t a bad shortcut to understanding Mellors’ series: both are about class, a romanticised ordinariness, and its expression through property (‘Our house / that was our castle and our keep’). Mellors, however, goes a step further to look at how that might lead to psychological breakdown.

The Ourhouse galaxy orbits around Charlie. Like an ageing version of Richard E. Grant’s Withnail, from Bruce Robinson’s satirical swipe at the 1960s Withnail and I (1987), Charlie is intelligent, charismatic and creative, yet also self-centred and controlling. His personality is shaped by an individualism gone to seed, a confusion of counter-cultural freedom with selfishness. This individualism is fed and watered by privilege, but is also the result of Charlie trying to avoid the obligations of status. He fetishises the working class, even going so far as to affect a Mockney accent and spending an entire episode ‘lahn the boozer’, symptomatic of a pathetic desire to be thought of as ‘real’ and ‘authentic’. He ravishes his adopted Liverpudlian son, Faxon, with praise, exotising him for his class otherness, whilst ignoring Truson’s sincere pleas for recognition. Charlie’s misguided attempts to downshift class mobility also express his anxious need to escape The Council. Charlie is convinced that The Council is a crypto-Masonic secret society, trying to use the law of family bloodlines in order to recruit...
him to its cause. It sends him letters and monitors him from the gates of the Ourhouse grounds. But it could just be asking him to pay overdue Council Tax. As with many things in Ourhouse, it’s hard for us to tell; reality here is like a radio with bad reception, always on the edge of clarity, its signal fuzzy and distorted.

The house is a mirror of Charlie’s personality. Its architecture is both prosaic and fantastic, and like him, it’s impressive but run-down. Early on in the series we see a pub interior and a gallery, but slowly we realise that these places are inside the house rather than external to it. So too are its denizens: the pub’s droll landlady Lorraine, Charlie’s venemous alcoholic brother Uncle Tommy, an experimental theatre troupe, and a group of builders who turn out to be a historical re-enactment society. Real people paid to work as bit-part players in some rich guy’s fantasy, or spectres of Charlie’s imagination? As The Object begins to wage its campaign of supernatural psychological warfare against the family, the house extends itself in tandem with Charlie’s mental unravelling: the pub grows from a cozy country boozer to city centre mega-pub, the offices of a fashionable consultancy business appear (staffed by Micks Fleetwood, Hucknall and Jagger), the swimming pool grows from domestic to Olympic size, and new rooms appear in the house with every turn of the screw The Object makes.

Apart from Lorraine, Charlie’s young wife Babydoll is the only woman in Ourhouse. At first she seems to be a manipulative and bullying gold-digger, using girlish petulance and an affected artistic insouciance to maintain her position of power in the household. But as Charlie descends into madness, she drops the play-acting, becoming increasingly level-headed as she realises that she’s been hiding from herself, and that she has to escape this hysterical and hierarchical all-male household. Babydoll also recognises that the naive Truson, and the more worldly but lonely Faxon, need to be liberated from the domineering Charlie and encourages them along the road to independence.

In a sense, liberation is also the mission of The Object. Using language as its primary weapon, The Object deprives the family of its ability to communicate, stripping back the layers of control that keep each family member in his or her place. Bobby, with one foot inside Ourhouse and the other in the world beyond its overgrown gardens, is the only person able to see The Object for what it is. But this is also because Bobby is semi-literate, and not subject to The Object’s games in quite the same way as the Maddox-Wilsons are. The Object is reminiscent of the monolith in Stanley Kubrick’s 2001: A Space Odyssey and Terence Stamp’s nameless guest in Pier Paolo Pasolini’s Teorema: visitors who arrive unannounced, their objective to liberate the film’s characters from themselves. These films were both made in 1968, and the monolith and Stamp could be read as avatars of 1960s revolutionary idealism, whether they are taking humankind on to the next evolutionary level, or freeing a bourgeois family of its stock-up neuroses. The Object also seems to be a higher intelligence, a kind of moralising force, but it is unthreated from any social Zeitgeist and its ways and methods are no less bullying than the family dynamics of the Maddox-Wilsons.

Ourhouse, plays with a number of themes that recur in Mellors’ work: language and how it controls us; how authority is constructed; the prism of subjectivity that affects everything we see and do. Language is pushed and pulled with ecstatic playfulness in Mellors’ films, his scripts a blizzard of bad puns, spoonerisms, malapropisms, scatological jokes and parodies of political rhetoric or art-speak. In his 2007 film The Time Surgeon, an evil scientist uses language to torture a man trapped inside a tape recorder that shuttles him backwards and forwards through time. Aphasia and nonsense speech pepper the film, as does the spirit of George Orwell, that great crusader against the manipulation of language for political ends. Language eats itself in Mellors’ Rabelaisian Giantbum (2009), the tale of a group of medieval travellers trapped inside a giant’s intestines, led there by a charismatic but deranged religious crank called the Father. They suffer the metaphorical nightmare of realising that the inside of the giant’s belly has no outside (it is the outside), and that they have been dupes of the Father’s religious mania. In The Time Surgeon, Giantbum and now Ourhouse, a central authority figure – the Surgeon, the Father, Charlie – is destroyed by hubris and language; their idea of what reality is (their ‘interiority’) is shattered by a greater external force.

In earlier works, Mellors’ characters are comical ciphers for authority or miscommunication, but in Ourhouse they have grown to take on added psychological depth: witness Babydoll bullying Bobby over his reading difficulties, Faxon affectionately trying to explain to Truson what a fake is, or Charlie’s physical estrangement from his young wife. There is both pathos and bathos in their struggle with reality. But that reality is always a few clicks out of reach. Words get in the way. Parochialism of the mind, body and place imprisons each character. Ourhouse was their castle and their keep. Now it’s their prison and The Object is their jailor.
This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
encountered with a young space-

This is the moment, perhaps, to press our ini-
tial question a little more insistently: We should
try to determine what connection there is
any, between Boorman’s ‘ideology’ – if that is
the right word for the conceptual content of
Zardoz – and his purely filmic visual com-
position. The film, which has inevitably been
compared to Kubrick’s 2001: A Space Odyssey,
seems to me much more in general thematic
spirit to movies like Fellini’s Satyricon.

(So to speak, we enter on the road to Paris,
THE BIG TOE

GEORGES BATAILLE

The big toe is the most human part of the human body, in the sense that no other element of this body is as differentiated from the corresponding element of the anthropoid ape (chimpanzee, gorilla, orangutan, or gibbon). This is due to the fact that the ape is tree-dwelling, whereas man moves on the earth without clinging to branches, having himself become a tree; in other words raising himself straight up in the air like a tree, and all the more beautiful for the correctness of his erection. In addition, the function of the human foot consists in giving a firm foundation to the erection of which man is so proud (the big toe, ceasing to grasp branches, is applied to the ground on the same plane as the other toes).

But whatever the role played in the erection by his foot, man, who has a light head — in other words a head raised to the heavens and heavenly things — sees it as spit, on the pretext that he has this foot in the mud.

Although within the body blood flows in equal quantities from low to and from low to high, there is a bias in favour of that which elevates itself, and human life is erroneously seen as an elevation. The division of the universe into subterranean hell and perfectly pure heaven is an indelible conception, mud and darkness being the principles of evil as light and celestial space the principles of good: with their feet in mud but their heads more or less in light, men instinctively imagine a tide that will permanently elevate them, never to return, into pure space. Human life entails, in fact, the rage of seeing oneself as a back and forth movement from refuse to the ideal, and from the ideal to the refuse — a rage that is easily directed against an organ as base as the foot.

The human foot is commonly subjected to grotesque tortures that deform it and make it rickety. In an imbecilic way it is doomed to corns, calluses, and bunions, and if one takes into account turns of phrase that are only now disappearing, to the most nauseating filthiness: the peasant expression ‘her hands are as dirty as feet’, while no longer true of the entire human collective, was so in the seventeenth century.

Man’s secret horror of his foot is one of the explanations for the tendency to conceal its length and form as much as possible. Heels of human life is erroneously seen as an elevation. The division of the universe into subterranean hell and perfectly pure heaven is an indelible conception, mud and darkness being the principles of evil as light and celestial space the principles of good: with their feet in mud but their heads more or less in light, men instinctively imagine a tide that will permanently elevate them, never to return, into pure space. Human life entails, in fact, the rage of seeing oneself as a back and forth movement from refuse to the ideal, and from the ideal to the refuse — a rage that is easily directed against an organ as base as the foot.

The human foot is commonly subjected to grotesque tortures that deform it and make it rickety. In an imbecilic way it is doomed to corns, calluses, and bunions, and if one takes into account turns of phrase that are only now disappearing, to the most nauseating filthiness: the peasant expression ‘her hands are as dirty as feet’, while no longer true of the entire human collective, was so in the seventeenth century.

Man’s secret horror of his foot is one of the explanations for the tendency to conceal its length and form as much as possible. Heels of
Plato, however, the scribe of Socrates as he seemed to the Middle Ages, could in the act of writing look back to the non-literary world and say: It would take a long time to repeat all that Thamus said to the Thracian in praise or blame of the Phoenician alphabet, but when they came to letters, Thesus said, Thamus will make the Egyptians wiser and give them better memories; it is a specific tool for the memory and for the wit. Thamus replaced it. Most ingenious Thersites, the parent or inventor of an art is not always the best judge of the utility or instability of his own inventions to the needs of the tribe, for he who is the father of letters, from a plethora of your children he has left it to us to attribute to them a quality which they cannot have; for vitiation of your youth will create fortresses in the learner's womb, because they will not see their memories; they will treat to the external written characters and not remember of themselves. The specific, which you have discovered is an aid not to memory, but to reminiscence, and you give your disciples not truth, but only the semblance of truth; they will be heard on many things and will have learned nothing; they will appear to be omniscient and to be fully known: they will be a treasure-house, having the show of wisdom without the reality.

Plato shows us how the ambiguous here or elsewhere of how the phonetic alphabet had altered the sensibility of the Greeks, nor did anybody regard it with horror. Before his time, the myth-makers, poised on the frontiers between the old oral world of the tribe and the new technologies of specialization and individualism, had foreseen and said all in a few words. The myth of Cadmus states how the King who had introduced the Phoenician script, or the phonetic alphabet to Greece, had sewed the letter X in the shoe and had sprang up armed men. This, as with all myth, is a succinct statement of a complex social process that had occurred over a period of centuries. But it was only in recent years that the work of Hassard and others opened up the hidden myth fully. See, for example, The Bias of Communication in Classical and Empirical Consumer Research, (1962). The myth, like the aetherism and maieutics, is characteristic of oral culture. For, until literacy deprives language of his multi-dimensional resonance, every word is a poetic word, itself, a 'monetary deity' or 'evocation' as it seemed to non-literates long ago. Ernst Cassirer's Language and Myth presents this aspect of non-literate human awareness, surveyed in the wide range of current study of language origins and development. Towards the end of the nineteenth century numerous students of non-literate societies had begun to despair about the a priori characters of logical inference. Today, when the role of phonetic literacy Nothing similar can be cited from classical antiquity (apart from the use of very high sounding words for tragic purposes). The most profound effect constantly allowed their nude toes to be seen. On the other hand, modesty concealing the feet developed excessively in the modern era and only started to disappear in the nineteenth century. M. Salomon Reinach has studied this development in detail in the article entitled 'Pieds pudiques' ("Most Feet") in the Journal of the Science of Spain, where women's feet have been the object of the most dreaded anxiety and thus were the cause of crimes. The simple fact of allowing the shod foot to be seen, jutting out from under a skirt, was regarded as indecent. Under no circumstances was it possible to touch the foot of a woman, this liberty being, with one exception, more grave than any other. Of course, the foot of the queen was the object of the most terrifying prohibition. Thus, according to Mme D'Aulnoy, the Count of Villamediana, in love with Queen Elizabeth, had the idea of starting a fire in order to have the pleasure of carrying her in his arms: 'Almost the entire house, worth 100,000 écus, was burned, but he was consoled by the fact that, taking advantage of the favourable wind, he took the sovereign in his arms and carried her into a small staircase. He took some liberties there, and something very much noticed in this country, he even touched her foot. A little page saw it, reported it to the king, and the latter had his revenge by killing the count with a pistol.' It is possible to see in these obsessions, as M. Reinach does, a progressive refinement of modesty that little by little has been able to reach the calf, the ankle, and the foot. This explanation, in part well founded, is however not sufficient if one wants to account for the hilarity commonly produced by simply imagining the shoe. The play of fantasies and fears, of human necessities and abstractions, in fact surged to signify useful action and firm character, the toes stupor and base idiocy. The vicissitudes of organs, the profusion of stomachs, larynxes, and brains traversing innumerable animal species and individuals, carries the imagination along in an ebb and flow it does not willingly follow, due to hatred of the still painfully perceived obstacles and the grandeur of human history, as when his glance ascends a monument testifying to the grandeur of his nation, is stopped in mid-flight by an atrocious pain in his big toe because, though the most noble of animals, he never has concerts to their feet; in other words, he has feet, and these feet independently lead an ignoble life.

Corns on the feet differ from headaches and toothaches by their baseless, and they are only laughable because of an ignominy explicable by the mud in which feet are found. Since by its physical habit the human race distances itself as much as it can from terrestrial mud — whereas a sporadic laugh carries joy to its summit each time its purest flight lands man's own arrogance spread-eagles in the mud — one can imagine that a toe, always more or less damaged and humiliating, is psychologically analogous to the brutal fall of a man — in other words, to death. The hideously cadaverous and at the same time loud and proud appearance of the big toe corresponds to this decision and gives a very strong expression to the disorder of the human body, that product of the violent discord of the organs.

The form of the big toe is not, however, specifically monstrous: in this it is different from other parts of the body, the inside of a gaping mouth, for example. Only secondary (but common) deformations have been able to give its ignominy an exceptionally burlesque value. Now it is easy, most often, to account for burlesque values by means of extreme seductiveness. But we are led here to distinguish categorically two radically opposed kinds of seductiveness (which habitual confusion entails the most absurd misunderstandings of language).

If a seductive element is to be attributed to the big toe, it is evidently not one to satisfy such exalted aspirations as, for example, the perfectly indelible taste that, in most cases, leads one to prefer elegant and correct forms. On the contrary, if one chooses, for example, the case of the Count of Villamediana, one can affirm that the pleasure he derived from touching the queen's foot specifically derived from the ugliness and infection represented by the baseness of the foot, in practice by the most deformed feet. Thus, supposing that the queen's foot was perfectly pretty, it still derived its saccharine charms from deformed and muddied feet. Since a queen is a priori a more ideal and ethereal being than any other, it was human to the point of laceration to touch in what was not very different from the stinking foot of a thug. Here one submits to a seduction radically opposed to that caused by light and ideal beauty; the two orders of seduction are often confused because a person constantly moves from one to the other, and whose back and forth movement, whether it finds its end in one direction or the other, seduction is all the more acute when the movement is more brutal.

As for the big toe, classic foot fetishism leading to the licking of toes categorically indicates that it is a phenomenon of base seduction, which along with the beauty of the bloody toe, or less or more attached to the pleasures condemned by pure and superficial men.

The meaning of this article lies in its insistence on a direct and explicit questioning of seductiveness, without taking into account poetic conceptions that are, ultimately, nothing but a diversion (most human beings are naturally feeble and can only abandon themselves to their instincts when in a poetic haze). A return to reality does not imply any new acceptances, but means that one is seduced in a new manner, without transpositions and to the point of screaming, opening his eyes wide: opening them wide, then, before a big toe.


Lisa, trans. & forest., 1958; 4. All quotations from Plato's OnFreelanceTranslation.
THE LAST OF THE RED WINE

SALLY O’REILLY

While art has historically thrived on criticism that approaches surgical dismantlement, or in some way helps to feel that these days it is being consistently clubbed with a blunt instrument by many a celebrity pundit, comedian, newscaster, dramaturg, celebrity chef, home improvement vic-
tim... Although there are many reviews in broadsheets and on TV culture shows shows well served by critics who fulfil the noble roles required of them – contextualising commentator, informed critical judge, networked inter-
locutor and wrier pontificator – art is all too often manhandled with in-
comprehension, exasperation or outright derision elsewhere. Think of
the familiar rise of indignation in a commentator’s voice as he or she
describes an artwork as if it were the most pointless, absurd, self-indul-
gent, pretentious or pretentious thing they've ever heard. Of course art
is pointless, absurd, self-indulgent, pretentious and pretentious, which is
both its strength and its weakness. But there is a widespread and firm refusal to
consider the complex applications of pointlessness, absurdity, etc. Instead,
art and artists are all too often reduced to feckless type. Other cultural
practices – literature, music, theatre, sport and so on – are seldom placed
under the same scrutiny. Throwing a pole as far as you can or waggling
some metal strings screwed on to an electrified box is hardly more ratio-
nal, so there must be something about art in particular that rubs people
up the wrong way.

If we research the phenomenon and lay it out starkly we can discern
distinct typologies of artists as represented in mainstream drama and com-
edy. There’s the group of existential nihilists who condemn society’s norms
while dressed in identical black polo-necks and berets; the confrontational
gore monger who pokes harrowingly at the sensitivities of others; the preten-
sious cad or deluded nut who dupes his anachronised audience into think-
ing that nothing is something; the money-grubbing trickster who palmis
swiftly cobbled-together ideas on a stupefied over-funded commissioning
panel; the oblivious anarcho stumped in inconsequential aesthetic concerns;
the brash exhibitionist who can barely stay dressed at a public function; the
angry loser with a knack for offering up the most spectaculrly offensive
ideas. We probably recognise all these people from real life, but they’re not
necessarily artists. They can be found in pubs, around dining tables and,
dare I say it, in film and television production offices the world over. So why
are these clichés laid so often at the door of art?

Clichés are ideas, phrases or images that have been authored by
someone long forgotten. A cliché has been uttered so often by so many
that its original meaning has withered and been replaced by a different
symbolic value. For example, when we hear someone say “I’m not being
funny, but...” we know that this is nothing to do with humour, but that

MELODRAMA

COLEN PERRY

Melodrama is the art of combining drama and music to generate pathetic effect, a fact borne out by the word itself, which is a marriage of the Greek noun μορφή, or model, and the French word drame, or drama. In its modern usage it denotes a fabric cut to a particular shape irrespective of the fashions of one’s
times, a fearful confusion of form that belies the heroic-couragous optimism sought by any self-respecting artist. During the high tide of modernism, melodrama was the elephant in the gallery, its emblazoning
compliance and warming presence shunned or avoided.

In cinema and theatre, though, when melodrama thrives best, playwrights and direc-
tors can often draw on its conventions to back up their themes on such an overwhelming entity from the comic operas of Gilbert and
Sullivan to Bertold Brecht’s Marxian theatrics, the idea emerged that characters suffered in melodrama might rejoice in their status as plot
devices. Lovable housewives, anti-heroic stereotypes, impotent secret agents, proletariat and factory managers – all could tip a wink to the audience in genteel or ironic cumanion.

It took film theory and video art to drag this umily monster into the gallery. The re-
examination and recuperation of melodrama
began in the 1970s, in numerous texts pub-
lished in the film magazine Sight & Sound Cinema
and Screen by critics such as Laura Mulvey,
Peter Wollen, Grahica Pulpick and John
Flitch. In an early essay on the subject pub-
lished in 1972, Thomas Elsaesser identifies
two kinds of melodrama: a public tradition
that stems from mediaval morality plays and
the Renaissance stage, and a private
personage are deployed ‘as anonymous individuals who display the
very same actions in very different loca-
tions within a total constellation’. The
second tradition, derived from
French post-revolutionary romantic drama,
The emphasis on ‘private feelings and
intentioned (pun, joke, pun)’ moralities of
drama in the nineteenth century
and the work of Douglas Kirk, whose lucidly melodrama-
ized interpretation of the film
 initialValues (1995), suggests
that melodramatic cinema, when pushed to
the extreme forms of filmic expression
the whole burlesque wedding cake to come tumbling down.

Kirk (real name Neale Sacket) cut his teeth as a journalist and
critic and is a self-taught
expert on melodrama. With
Kurt Weill in the Weimar
Republic. His later
Hollywood movies move, his
performers into the world of
cultural obsession and
fascination in order to
bring out the inner violence,
the ‘overkill of the characters which is all inside
them and can’t be broken through’.

Video artists since the 1980s have
authorised a particular knack for implicating
the cameras’ excesses of this blueprint.
They have done so not in the context of cinema,
but against the grain of television. When
Channel 4 broadcast Graham Young’s series
of short videos Excesses In The Home (1985),

Front Row
These iconographic disruptions of Machine Melrose Place (1992–9). Operating under the view of viewers would have witnessed cautionary example, is an accelerated soap opera in which of London Video Arts, explored the substrata of a relationship between a man and a woman walking down a street is met by another artist Mel Chin led a group of artists and art-school students as set designers for the series, producing props that sought to subvert normative representations. In one episode, a couple is seen in a bed decorated with the repaired image of a condom (an image banned from broadcast by US Federal Communications Commission regulations). In another episode, alert viewers in China – where Rupert Murdoch’s satellite company broadcast the series – might have spotted packets of Chinese fast food emblazoned with the ideograms for what follows will be judgmental and brutally denigrating, although the speaker wishes us to withdraw our own brutal judgment of them. This symbolic second-hand value is deemed lowly compared to an authentic utterance, which is why so many people avoid clichés like the plague. They try to fend off what they perceive as the slow penetration of language and rape of sentiment that breeds insensible babblers. But rather than unquestioningly sweeping clichés aside with the broom of perpetual novelty, an analysis of their exchange value can be extremely revealing. From the list of artist characters above, for example, we can distill the base traits of an artist towards a gas theatre – but the action stops short video sequences broadcast on Canada’s second-long piece aired unannounced within the scheduled broadcasting flow. Answering Machines begin with a woman arriving at the door of her apartment; she enters as the telephone begins to ring but, as if waiting with the conventions of drama (i.e., the phone call as a cue to action), she simply sits down, smokes a cigarette and lets the caller leave a message. Douglas later produced a series of short anti-narratives collectively titled Monodramas (1991), also broadcast on Canadian television. I’m not Gary. This is not a film, but a video in which a man walking down a street is met by another man who greets him with the words, ‘Hi Gary,’ as if to say that he has no idea who the person is, enigmatically, ‘I’m not Gary.’ Such videos are narratives extended of earlier structural ‘interruptions’ of televisuality by artists such as David Hall in the UK, Peter Weibel in Austria and Chris Boardman in the USA, whose TV-Raid (1971) took the notion of interruption to its ultimate conclusion when he held an interview hostage during a live broadcast. Most video art – and remains – too challenging, lengthy or obscure to be shown on mainstream television. Writing in 1991, critic Sean Cubitt noted that video ‘sits in an uncomfortable relation with television. The two media are so easy to confuse one with the other. A specific vision of extension and growth on video technology, and since video, despite being carried out on some of the same machinery as broadcast, nonetheless contains television’ Video, in other words, transcodes television because it gives artists, as active participants in the medium, the freedom to edit, to make intrusions into everyday life. Ian Breakwell’s video Art the Home (1988), for example, is an accelerated soap opera in which a relationship between a man and a woman oscillates between passion, hatred and violence. Stuart Marshall, video artist and co-founder of London Video Arts, explored the substrata of gender politics in television to great effect in The Streets of ... and The Love Show (both 1979), and his full-length Channel 4 pro- gramme Right Eyes (1984), an exploration of media responses in the AIDS crisis. These iconographic disruptions of televisuality melodrama reached an apogee in the 1990s in the tawdry daytime soap opera Melrose Place (1992–9). Operating under the moniker GALA Committee, American-Chinese artist Mel Chin led a group of artists and art-school students as set designers for the series, producing props that sought to subvert normative representations. In one episode, a couple is seen in a bed decorated with the repaired image of a condom (an image banned from broadcast by US Federal Communications Commission regulations). In another episode, alert viewers in China – where Rupert Murdoch’s satellite company broadcast the series – might have spotted packets of Chinese fast food emblazoned with the ideograms for 'Timshel & Chaos' and 'Human Rights'. In Melrose Place the line between art and melodrama is a fine one, depending as it does on audience tradition. Yet Chin’s activities remain a benchmark for artistic interventions on the level of televisuality, a reminder that the frontier of melodrama remains a presence that art cannot fully ignore. 1. ‘Tales of Sound and Fury’ (1972) in Ode to a woman she knows is, Christine Condliff, ed., 400, London, 1984 2. Laura Mulvey, ‘Notes on Sed and Melodrama’ (1973) in Christine Condliff, ed., pp 35-56 3. Quoted in John Fletcher, ‘Melodrama: An Introduction’, Seven, issue 20, Summer 1990 4. Isaac’s Call., ‘Trash’, in video Culture, Bristable, London, 1983, p. 87. Creating the characters is the most important phase in the genesis of a sitcom. Get this right and the comedy and stories will flow naturally from the characters and the dynamic between them. The key is to make the characters and the relationships dysfunctional and full of potential conflict. But where to begin with our art world sitcom? Let’s start thinking in terms of a central trio of characters. At the heart of many sitcoms is a threesome. And what’s more, there’s a dynamic between the three characters that crops up over and over again. It takes many forms, but the basis of the dynamic is surprisingly consistent. Here are some British sitcom trios (with one US one for good measure) arranged into groups. Going down the table, identify the sitcoms, then think about what the members of each group have in common with each other. Group 1 Group 2 Group 3 Mackay Fletcher Godber Rimmer Lister Cat Cybil Basil Manuel Grandad Del Boy Rodney Saffy Eddy Patsy The Queen / Blackadder (2 & 3) Baldrick Prince Regent Bob Fossil Howard Moon Vince Noir Martin Crane Frasier Niles David Brent Tim Gareth Mr Renholm Jen Roy / Moss
nature of the one who should be in charge: Eddy ceding her authority in Absolutely Fabulous to her daughter Saffy, for instance. But for better or worse (usually for worse) they are the authorities.

Group 3 are the fools. Often stupid, they’re upbeat by nature and bounce back from the knocks they suffer from being at the bottom of the pile. Note though that while they usually are simpletons, they don’t have to be. Niles Cane isn’t lacking in brainpower. He’s a fool by dint of his gauche nature – very similar, in fact, to Rodney Trotter.

Stuck in the middle are group 2, the central characters. They’re sitcom’s dreamers, aspiring to a better life, free of their bookends. Let’s call them aspirants. They’re kicked by the authority and kick down at the fool. They don’t get it all their own way, though. The fool can kick back, so often they’re being kicked from both sides.

Most sitcom characters, including the authorities and the fools, want to get away and better themselves, but this is especially true of the aspirants and it’s their struggle that the audience feels most keenly. They’re also often the most rounded or well-drawn of the characters.

This authority/aspirant/fool dynamic is so fertile that it crops up over and over again. In Red Dwarf, Rimmer is the authority, Lister is the aspirant and the Cat is the fool (along with Kryton in later series). In Porridge it’s Mackay, Fletcher and Godber. Fawlty Towers? Sybil, Basil, Manuel. Try Father Ted, Pop Show, The Thick Of It, Yes Minister: a version of the dynamic can be found in them all.

Often this authority/aspirant/fool dynamic is a straightforward central trio. At other times it’s more complicated, or part of a wider ensemble. For instance, Blackadder 2 features a second trio (Queen, Melchett and Nurse) and Blackadder Goes Forth effectively doubles up all the slots.

General Melchett | Blackadder (4) | Baldrick/
Field Marshall Haig | Captain Darling | George

From one perspective, in The Office David Brent is the authority, Tim is the aspirant dreaming of getting away and Gareth is the fool. Brent, though, is also aspiring and has a boss above him. So another perspective sees Neil Godwin as the authority, Brent as the aspirant and Gareth as the fool. There are other fools around the office of course, such as Finchy and the taciturn Keith. The point is not that the trio rigidly manifests every time, but that those character types and the relationship between them is comedically fruitful and therefore manifests itself in various forms surprisingly often.

Neil Godwin, incidentally, is an example of a rare type of comic character whose perfection makes him or her funny. Usually we’re laughing at a character’s blatant imperfections, but here, this almost too-good-to-be-true character (just look at his surname – God-win) becomes funny through Brent’s reactions to him.

The other key aspect to all of the sitcoms in the table, and sitcoms in general, is that the characters are stuck with each other. Think about what it is that holds them all together, despite the tensions pushing them apart. This is the trap. It could be economic, family, habit, loyalty, physical (prison, space, war), or their own failings and blind spots that keep them stuck.

So let’s think about our art world sitcom. Characters trapped together with no escape are just what we need for our situation. How about the three central characters being artists sharing a studio space with poverty and ambition keeping them together?

We’ll have an aspirant – the one the audience identifies with, who really feels the pain of being trapped. The aspirant feels short-changed by life. They could do so much better for themselves, if only they weren’t trapped here, sandwiched between these two other artists: the authority and the fool.

And there you have it: our three central characters. One is the ineffectual, deluded or domineering leader of the trio, one is the aspirant and one is the fool – just plain stupid, or highly intelligent but naïve and socially awkward. Clearly we need to put flesh on the bones, but we have the bones. And they are funny bones.

And keeping this dynamic in mind we can start to think about the wider characters – maybe another fool in the role of an assistant, say, or a fabricator; an external authority in the form of a gallerist, or a collector or a journalist, or maybe the collector is an outright fool. Perhaps we could have a rival aspirant, like the Blackadder/Darling relationship. Maybe that rival could be annoyingly perfect like Godwin.

There are many options, but keeping the authority/aspirant/fool dynamic in mind is helpful in creating relationships that will fuel the comedy, because that’s the key to the stories. Make the relationships rich in comic potential and full of dysfunction. Then you don’t necessarily need to think of a funny story. You can just give the characters a plausible problem or challenge and watch them try and deal with it.
Notation and Interpretation is a sequence of workshops, discussions, sound pieces and live performances that, together with a range of visual stimuli, make up the ICA’s seventh Live Weekend. The event explores the point at which the disciplines of composition and performance intersect and progress from each other, and questions the distinction that we traditionally make between performance from the page and improvisation. The interpretation of musical language — when composition leaps from page to stage – presents engaging opportunities for musicians and audiences alike. Additionally, the visual aspect of notation has been considered significant since John Cage discussed its aesthetic appeal in his 1969 book Notations.

For providing a focal point for these themes, the composer and instrument-maker John Richards takes a temporary residency in the gallery entitled ‘Holder and Score’, running workshops under the name Dirty Electronics. Workshop participants have the opportunity to build a giant matchbox-like instrument and co-write a musical score with a view to performance. Dirty Electronics refers to an approach in electronic music that Richards considers directly opposed to those found in mass-produced digital culture. Utilising characteristics such as designer trash, hand-made, ready-made, hacked, bent, found and kitsch, Dirty Electronics focuses on shared experiences and social interaction. For Notation and Interpretation, the proposed workshops immerse attendants in the interplay between process and performance, beginning on the workbench, co-devising the modules that will form the ‘instrument’ and then extending onto the stage. Each module built towards the instrument houses a custom-printed circuit board and features electrodes that when touched provide the possibility for performance, permutation and sound generation. Group sessions encourage participants to compose for the instrument and in doing so also to consider the significance of notation. The ICA plays host to a modular system that evolves and dissolves throughout the long weekend, culminating with a large group performance and auction of its constituent parts. On the following pages we print a musical score written for Dirty Electronics by sound artist Nicholas Bullen (founder member of Napalm Death and Screan and frequent collaborator with artist Mark Titchner). We also print an essay by Richards that will serve as a contextual guide to all participants and interested parties.

Live Weekend – Notation and Interpretation is curated by Will Dutta, Joanna Seguro and Lucy Railton with assistance from the ICA’s Jamie Eastman. Dutta, Railton and Seguro share many references in their work, from contemporary classical and electronic informed musicianship to free-improvisational strategies in sonic art. All three regularly produce events enthused by the significance of contemporary composition. Dutta and Railton are accomplished players in their own right and take part in performances founded in composition throughout the Live Weekend. Composers such as John Cage, Morton Feldman, Mauricio Kagel, Christian Wolff, Earle Brown and Vinko Globokar feature as well as performers such as John Tiptett, through working with him in his Cetinska-like ensemble at Dartington Summer School, Christopher Hohé and Howard Skempton, both of whom were founding members of the Scratch Orchestra. Tiptett impressed me with the way he moulded the sound of a large group, and my adopted working methods seemed to chime with the Scratch Orchestra’s ideals and aesthetics. My desire to work in a large group is also simply stemmed from my craving for social engagement that I felt was missing from my work during the 1990s when I was creating electronic music in solitude using UNI/VIEW computer systems.

A new Dirty Electronics piece often begins with an idea for a sound-generating device that can be built and played by more or less anyone; something that can be built in an afternoon or evening, and which allows time for making music together. The design of instruments and devices is therefore stripped down to a minimum: nothing electric or superfluous. This approach allows for both inexperienced and ‘expert’ musicians and artists to explore Dirty Electronics on different levels. In the context of Dirty Electronics, I have increasingly tried to avoid the terms ‘workshop’ and ‘performance’. Building something in a workshop and performing it are not necessarily mutually bound, and can suggest two separate activities ( Dirty Electronics performances, or all workshops, and is approached as a holistic event. An interesting question that arises is “Where is the piece?” Is it in the process of building an instrument, the instrument itself, a notated score, the schematic or the live performance? Another is “At what point does interpretation come into play?”

Scores and notation systems have regularly been used by Dirty Electronics. Often this has been due to the practicalities of communicating ideas to a large group. In 2007, I invited a number of musicians and composers to write for an instrument called the Sudophone. These included, amongst others, Pauline Oliveros, Howard Skempton, Nicholas Bullen, Galen Prokob and Christopher Hohé. The Sudophone is an electronic instrument reduced to its bare bones, with a single resistive circuit, miniature loudspeaker, junk tin can and grip-rod. The instrument is played by gripping the tin can and bolt to complete the oscilatory circuit using the conductivity of the human body, much like the Cucklidhok developed by Michel Waisvisz. Copying the opening of the tin with the hand or body can produce a harmonic-like music effect. Despite the seemingly humble nature of the Sudophone, I have been amazed by the range of music written for this instrument. I Love You and Skempton’s Concerning with Ducks take the form of the event score.

Since 2003, John Richards has been exploring the idea of ‘Dirty Electronics’. This term refers to an approach in electronic music that is directly opposed to those found in mass-produced digital culture and includes the following characteristics: designer-trash, ugly, cheap, handmade, designed to be handled or to come in contact with the body, ready-made, hacked, bent, hot, foul-balk and kitch. Dirty Electronics focuses on face-to-face shared experiences, ritual, gesture, touch and social interaction. In Dirty Electronics, process and performance are inseparably bound. The ‘performance’ begins on the workbench dressing instruments and is extended onto the stage through playing and exploring these instruments.

In Dirty Electronics the ethics is not only DIY, but also DIY (do-it-together). I wanted to get away from the idea of the solo electronic musician and work in a more fluid and collective way. I became less bored about ‘my’ system or instrument, and started thinking about how a large group could perform a new electronic music repertoire. Two major influences that have run alongside my sense of being an electronic musician as an artist and performer, though working with him in his Cetinska-like ensemble at Dartington Summer School, Christopher Hohé and Howard Skempton, both of whom were founding members of the Scratch Orchestra. Tiptett impressed me with the way he moulded the sound of a large group, and my adopted working methods seemed to chime with the Scratch Orchestra’s ideals and aesthetics. My desire to work in a large group is also simply stemmed from my craving for social engagement that I felt was missing from my work during the 1990s when I was creating electronic music in solitude using UNI/VIEW computer systems.

As well as using event and graphical scores for some of the instruments I had designed, I was also increasing more and more dominated with the idea and practice of, to use a phrase coined by David Tudor, composing inside electronics’ Tudor saw electronics as a microcosm of soundgenerating potential, where resistors, capacitors and integrated circuits (ICs) could be manipulated to create new sounds and musical structures. I started a series of studies on the CMOS logic IC, 4049. I was drawn to this IC mainly by Craig Anderson’s classic study of a circuit that was published in Electronic Projects for Musicians, 1975. The 4049 is a 1 hex inverter (six inverters in one IC) and was initially designed to be used in digital systems: for example, you put a 0, and you get a 1 out and vice versa. However, each of these inverters can be used essentially to amplify an input signal, and with amplification comes distortion, oscillation, noise and feedback. Through using all six inverter pairs of the 4049, it was possible to do something interesting with just one IC. The process of composing would involve developing circuits on a breadboard (a prototyping environment for electronic circuits) using a mixture of theory and trial and error procedures, and from this schematics would be developed.

The 4049 studies featured in a number of instruments. The first of these was the Merzbow (aka Sudophone), a collaboration with the Japanese noise artist Merzbow. The Merzbow took on some of the characteristics of the Sudophone, junk tin can and grip-rod, with some additional coin electrodes and, perhaps most significantly, an output jack. Merzbow wanted to plug the instrument into effects pedals and to use external amplification to make the instruments much louder. As a result, the instrument has come into existence on the sound. The Merzbow became a purely electronic sound-instrument. Merzbow with the Dirty Electronics Ensemble performances involved large group improvisation with a few directed cues. No score was developed as such was made for these performances, other than the instrument itself.

---

**NOTATION & INTERPRETATION - Richards**

**LEAD & SCHEMAS**

**John Richards**
The Skull Etching was a refinement of the Merztin. Lots of people wanted to build the Merztin, but making the instrument required more time than what was typically allocated for a Dirty Electronics build session. There were a lot of wires and soldering the coin electrodes was fiddly. Reducing the time and complexity of the build was one of the main reasons I started looking at manufactured circuit boards. The idea of printed circuit boards (PCB) as artwork is not new, after all the term ‘artwork’ is used by PCB manufacturers to describe the final production master for boards, and there are clear parallels between etching techniques in the arts and circuit board etching.

For the Skull Etching I wanted a very hand-drawn, scruffy look to the design. The simple idea of pressing the skulls to play the instrument, and marrying a graphical etching with circuit board. The Skull Etching is a double-sided circuit board, with the back/hand having a more typical circuit-board appearance with copper tracks that make up the circuit. These tracks connect to a conductor, copper top/front graphic image through ‘vias’ (plated holes). Other design features of the Skull Etching included: no knobs, switches, joy sticks or amplifiers; a touch control that ‘sat’ under the fingers, and densely grouped components to retain the integrity of the graphics. The artwork was designed to be plugged in to an external amplifier and to be loud.

I wanted to take copper etching artwork and circuit design further. In 2005, I collaborated with Chris Carter from the group ‘Throbbing Gristle’. This collaboration stemmed from Chris’ interest in DIY sound equipment. As the in case of Merztin, the idea was to develop an instrument together that could be made and performed by Dirty Electronics and I also wanted to return to the principle of the self-contained electronic instrument with its own amplification and loudspeaker.

We had discussed the idea of holding the instrument in two hands and using a double-sided board with touch electrodes on both sides. This design allowed performers to play the instrument with their thumbs and fingers. This new design also added to the control of the instrument. Chris did the initial graphic design with the spiral loudspeaker feature, whilst I came up with the peacock feathers for the front touch controls (tickles the feathers to play the instrument) and sun motif around the spiral.

The instrument is hard to play in the traditional sense (it is somewhat random and self-generative). Yet there are clear ways of controlling it. The tilt switches help with this; the simple idea of performing tilting the instrument back and forwards to filter and select the sound and tilting away to mix the two shift registers on the board. To sum it up, it is mall Loads of glitches, almost white noise at circuit boards, clicks and rumbles.

From John Richards to Chris Carter, March 5, 2010

Chris,

Sorry for the delay. Got stuck with the batteries and power supply! So the solution seems to be two 12 volt batteries in parallel (same voltage/double the current) I have also mounted these on the back of the board.

Given that we had discussed holding the instrument in two hands, it made sense to exploit this ‘double-sideness’ of the board. The idea is to mount a small low-profile speaker to the back of the board, with holes through the board to allow the sound to propagate. This gives the instrument a more unique sound...

The instrument uses a dual 4 stage shift register. Each register is controlled independently. Two oscillators are used per register: one as a clock, the other as input data that is cascaded through the four stages. The outputs from the four stages are mixed together. A fast clock rate produces a cruder form of waveform synthesis, whilst a slow clock rate creates audible pulses and clicks. The clock speed and the input data’s frequency is controlled by touch electrodes. By tilting the instrument, sound from both the 4-stage shift registers can be mixed together.

Glychy noise, deep drones and percussive pops!

John Richards

From Chris Carter to John Richards, March 6, 2010

Hi John,

OK here is the Dirty-Carter PCB artwork. Because I wasn’t sure if I could move components around – which I have – I’ve kept this to as close a representation of the original as I can. The biggest moves were for the speaker position (up a bit), the chips (to the left a bit) and the LEDs (moved down slightly).

Ideally I would protect the 3.5 mm output socket on the rear, but it’s no big deal. For the speaker I like the spiral design kept in copper with the holes drilled into the area between the copper. There are (I think) the same number of holes in this as in your version.

... I also moved the pots around a little after trying a few dummy print outs to get a feel of handling the board...

I’ve changed the title to ‘The Dirty-Carter Experimental Sound Generating Instrument’ – alluding to a kind of Steam Punk/Neo Victorian vibe...

Chris

From John Richards to Chris Carter, April 7, 2010

The instrument is hard to play in the traditional sense (it is somewhat random and self-generative). Yet there are clear ways of controlling it. The tilt switches help with this; the simple idea of performing tilting the instrument back and forwards to filter and select the sound and tilting away to mix the two shift registers on the board. To sum it up, it is mall Loads of glitches, almost white noise at circuit boards, clicks and rumbles.

Solder a Score, ICA, February, 2011

Solder a Score continues many of the themes I have been developing in Dirty Electronics. These include creating an artistic environment for shared experiences, exploring the boundaries between artwork and architecture, and asking the question: “What is an instrument?”

The instrument for Solder a Score will be made up from one hundred modules. These modules are a hybrid of printed circuit-board artwork, wood and scrap metal. Each module will be the size of an album record sleeve (twelve inches square), and will be designed as an ornate wooden block to be laid on the floor. It is about reversing the miniaturisation of electronics and making an electronic system that is tangible and ‘of the hand’. At the centre of each module will be a custom-printed circuit board. The signal path for each module will also have a group of bespoke touch electrodes that, when touched, complete and modify the electronic circuit. The interpretation of scores and playing the instrument will explore the endless permutations of how the instrument may be configured, interconnected, touched and caused. Pieces written for the instrument will involve both small and large groups.

The circuit will be based around the common electronics building block, the operational amplifier, and will feature oscillators, feedback, filtering, distortion, noise and pulses. The signal can be sent using connectors and ribbon cable from one module to another, and modulate the sound of another module, thus creating a complex web of sound synthesis.

From John Richards to Nic Bullen, 20 November, 2010

Developing a piece for Solder a Score

Nic, I now know what the piece will entail and what it will sound like. I am going back to my teen thinking and thinking in terms of a feedback network. I know this will work, the way it is likely to behave, and that the idea of feedback will suit the rhizome-like nature of interconnected modules.

A simple way of simulating the sound and behaviour of this circuit is to configure two channels of a mixing desk in various feedback loops. The signal from the loop can then, if desired, be passed on to another module. So a map/score could be drawn up on how the modules are configured, parallel, serial, a mixture of parallel and serial etc. or one could think in terms of groupings and sub-groupings of the modules to create distinct voices in a piece. So for a score, a description of a process would work well. Alternatively, a graphic score is also possible. The sound produced by the instrument and its configurations will be, to a certain extent, indeterminate, so the score/idea for a piece would need to take this into consideration.
Our architects in residence 6a, along with ICA staff, have begun the first phase of stripping back the ICA in the entrance hall, exposing the original fabric of the building, which has become obscured and divided over the years with the many additions of partitions, furniture and signage.

Work started with opening up the entrance hall by merging reception, bookshop, box office in one generous space. The work was carried out with minimal means, stripping out unnecessary elements, reusing parts where possible and erasing almost all extraneous signage. This is the first step in a series of interventions aiming to create a more open field of spaces within the whole ICA which integrates and overlaps different media, events and audiences.

ICA residencies provide an opportunity for artists and practitioners to engage directly with staff, communities and audiences through events, meetings and collaborations. During a period of research within the institution, participants in the residency are invited to reflect on and respond to current conditions at the ICA, stimulating dialogue about art, culture, society and the role of a public institution.

On the following pages are a series of images documenting the early stages of work.
Women in Horror

From 8–17 March 2011, the Birds Eye View Film Festival comes to the ICA with its annual celebration of women filmmakers. This year, the programme includes a special strand on the role of women in horror, entitled Bloody Women: From Gothic To Horror.

Think horror, think men. Think Freddy Krueger, Hannibal Lecter, chainsaw massacres and general carnage wreaked by serial killers, body-hunters and members of the evil dead. Think girls screaming in the middle of the night. On screen, the women are either pretty little over-sexualised victims or violent, vampish (and over-sexualised) accomplices. But if you think the idea of the Birds Eye View Film Festival coming to the ICA with its annual celebration of women filmmakers finding their own voices in the genre.

Women have long used horror and the cinematic gothic to explore the dark side of sexuality, the unconscious, and myths of the self, and have provided us with some of the most glittering and strange images in film.

Horror remains hugely divisive, both in the wider film community and within the genre’s fanbase, since despite being directed by a woman the film provides questionable female role models. But we’re getting ahead of ourselves: let’s begin at the beginning.

In the beginning there was Mary Shelley. The gothic origins of modern horror belong to her, and to the women who came after. BAFTA-nominee Eleanor Yule (director of Blinded and Ghost Stories for Christmas, starring horror legend Christopher Lee) explains: “The gothic form, which is where horror comes from, was actually led by female authors and intellectuals in the 1900s. A lot of it is about awakening female sexuality. The men could go off exploring strange lands while their women were incarcerated in a domestic environment, with a sense that their sexuality was something to be caged – hence the Victorian image of the ‘mad woman in the attic’. Fear of the unknown became a metaphor for taboo subjects.”

The legacy of gothic writing remains powerful. This was how Jennifer Eiss, whose brilliant debut Short Lease is included in the Bloody Women short film selection at the ICA, discovered her interest in horror: “It’s been my favourite genre since I was a kid. I actually started by reading all those Victorian and Edwardian ghost stories, and I think you can see that influence in my film – you don’t see much blood, it’s all in the light and shade.”

Just as women were instigators of the genre’s literary beginnings, so they were midwives of its cinematic birth. Alice Guy, widely credited as the first person to ever direct a fiction motion picture, was quick to see the possibilities of gothic horror on screen, with her shorts Massacre a la Troisianne (1900), The Pit and the Pendulum (1913) and Vampire (1920).

This is where the Bloody Women programme begins, with the origins of the horror film in the silent era. Here, the work of female writers and directors developed themes of repression and fear of the unknown, with a tendency for terror to be psychosexually manifested, rather than embodied by fantastical creatures bent on physical mutilation.

These ideas are perhaps most perfectly realised in The Seashell and the Clergyman, directed in 1928 by Germaine Dulac. The near-surrealist film follows the violent and erotic hallucinations of a priest lusting after the wife of an army general. In the same year The Wind, scripted by Academy Award-winner Frances Marmion,
embodied the characters’ repressed desires in extremes of weather capable of driving a woman mad (seen in a brilliant early performance by screen legend Lillian Gish). Another classic example is Dr Jekyll & Mr Hyde, adapted in 1920 by prolific screenwriter Clara Beranger, in which the idealistic doctor’s alter ego provides a savage outlet for the desires suppressed by his extreme selflessness.

Fast-forwarding to more recent times, female filmmakers have made incisive steps in the development of modern horror. The most notable is Kathryn Bigelow’s seminal Near Dark, included in the Bloody Women programme. Made in 1987, the film reignedited the vampire of weather capable of driving a woman mad (seen in As writers, women have continued the trailblazing quality of humanising vampires, which made it great.”

Buffy the Vampire Slayer

The modern horror. The most notable is Kathryn Bigelow’s – long lost to Bela Lugosi’s anachronistic Dracula – as seminal. In America, Shirley Jackson’s hugely influential use of psychological terror was adapted into the seminal 1963 film The Haunting. More recently, Charlaine Harris followed Bigelow’s lead to create a vampire epic for our time, with the incarnation of her Sookie Stackhouse novels as HBO’s True Blood making use of the supernatural to explore themes of civil rights, Christian cultism and homophobia.

The thread of female contributions to horror – with a focus on dread over gore and the encroaching unknown over the impending onslaught of monsters – has always been there. Changes in audiences are perhaps more recent. The Horror Channel reports that its female audience is increasingly strong and Alan Jones, a director of FrightFest, confirms this: “Our audience used to split about 90%–10% male-female, but now we’re definitely around 60%–40%.”

Talking about female audiences, Jones vividly remembers one incident: “I saw two old ladies sitting down in our audience and I was convinced they were in the wrong screen because Ladies in Lavender was showing next door. I suggested they were in the wrong place and they said, ‘listen love, we’re here for the blood and gore’.

It remains to be seen how changes in the horror audience will affect the genre as a whole, but director Jennifer Eiss thinks early signs are positive: “I’ve been going to FrightFest for years and an increasingly large proportion of the audience is female. The thing that really gets them is the more psychological, tense films. The horror genre has been dominated by male writers and directors and it’s become all about the gore and the shock, what they call ‘torture porn’. Women tend to be much more visceral and psychological: it’s less about what you see than what you don’t see.”

There’s a sense of a dichotomy in the filmmaker community between horror as a vehicle for exploring our fears and taboos and horror as a source of titillation through violence. Director Eleanour Yule explains: “What I find ironic is the way horror seems to have been reappropriated from its gothic origins in repressed sexuality, with female characters often being brutally murdered because of their sexuality: if you’re slightly morally suspect, you’ll be the first to get it. It becomes porn violence, and the artfulness has gone.”

But hope remains. If there’s one thing the wide range of the Bloody Women programme proves, it’s that women started all this, and they’ve no intention of letting go. The 2011 calendar promises a catalogue of films from the darkest recesses of the female mind. There are upcoming adaptations of Sarah Waters’ The Little Stranger and Susan Hill’s The Woman In Black, the latter produced by horror powerhouse Hammer Films and adapted by Jane Goldman (Stardust, Kick-Ass). Meanwhile director Catherine Hardwicke looks set to do for werewolves what her Twilight did for vampires, with a gothic recreation of Red Riding Hood.

In all these projects, there’s a clear trend for those creating horror – and perhaps particularly women – to return to the genre’s gothic roots for inspiration. Lizzie Francke, former Director of the Edinburgh International Film Festival, believes that fear of the unknown is increasingly experienced close to home, and that horror’s potential for exploiting repressed ideas has never been more important. In an interview earlier this year about the Ministry of Fear, the company she founded and where she co-produced Trauma (2004), Francke explained: “We live in such extreme times now that, in our daily lives, we’re constantly trying to contain and suppress our fear. I feel strongly that we need access to horror to provide us with an outlet for that fear.”

With all this and more, there’s life in the genre yet. And, if our programme of horror shorts by emerging female directors is anything to go by, women’s creative vision will be vital to its future. Watch this blood-splattered space.

For more information on Bloody Women: From Gothic To Horror, including the panel discussion on 16 March featuring horror writer Muriel Gray visit the ICA website www.ica.org.uk/birdseyeview or the Birds Eye View Film Festival 2011 website www.birds-eye-view.co.uk
13 April 2011

James Frey became a best-selling author on the back of his Oprah-approved memoir A Million Little Pieces. This fame turned to infamy when it was revealed that the book was not entirely based on fact and in 2009 he came to the ICA to talk about memoir, truth and fiction in what turned out to be a captivating discussion.

On 13 April, Frey returns to the ICA. This time he discusses blasphemy with the ex-vicar and now writer Mark Vernon. Frey’s new book Winter Pieces is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New York, is the story of a man who may be the reborn Jesus, written in the manner of the Gospels and set in contemporary New

Excerpts from emails:

With Rabbi Adam Mintz of Rayim Ahuvim, New York, NY:

Adam -

Happy Passover. Hope you’re having a great time in Italy.

Just finished the chapter with the Rabbi. Curious about your thoughts. Ended up being pretty heavy in the research. I’ve attached it.

Everything is cool with us. In Amagansett.

Best -

James

James,

I read the chapters that you sent me carefully. Here are my thoughts on the “Rabbi Adam” chapter:

1. The Gemara was written by the Amoraim, a group of ancient Rabbinical sages, and is printed along the outside of Mishnah, on the edges of the page.

Actually, the Gemara is also written in the middle of the page right underneath the Mishna. The commentaries on the side are the medieval commentaries of Rashi and Tosafot. Look at http://www.dafyomi.org/ to see a page of the Talmud.

2. You write that Rabbi Schiff’s Talmud had 64 volumes. While the Talmud consists of 64 tractates or volumes, many of them are small and are bound together. The standard set of Talmud such as the one we have in our library is 20 folio volumes.

3. The tradition with which I am familiar is that mashiach will be born on Tisha Bav, the day of the destruction of both Temples in Jerusalem. It is a wonderful tradition that on the day of destruction, the savior will be born.

4. Your presentation of the history of messiahs is brilliant. The scholarly reader will be so excited that in the middle of this book is a concise and accurate history of false messiahs.

5. I really liked your description of what God is and what God isn’t. You addressed the problem of radical fundamentalism in that paragraph in an insightful and important way.

6. I appreciated the juxtaposition of the serious chapter on religion with the crudeness of the Matthew chapter. There is a famous idea that the story of the binding of Isaac in Genesis 22 is followed by a list of boring names in order to highlight the religious significance of the Isaac story.

Once again, as you told Maariv—you definitely deserve to be a rabbi!

Love to Maya and the kids and Good Shabbos

Adam

Adam -

Thanks for reading, and thanks for your thoughts. Really appreciate both. First three chapters were pretty easy, fairly simple, straightforward. Starting to get into more complicated issues. Just finished chapter 4, told from the point of view of his sister. Next up his mother. Making the family a tense situation, one that might bother quite a few people. They were orthodox, and after the death of the father, the eldest son throws Ben out of the house and converts to evangelical Christianity, later forcing conversion on the rest of the family. When Ben starts to believe in his own potential messianism, he refuses his brother and his brother’s beliefs, and seeks out his family’s former rabbi.

Looking forward to Thursday -

James

Dear James,

I really enjoyed reading the opening three chapters of your new book. I would like to react based on our previous discussions of the religious view of messiah.

As we have spoken about several times, both the Jewish and Christian views of messiah struggle with the unique combination of human and super-human qualities of the messiah. This novel combination both creates a religious personality that is accessible to people and creates an inherent difficulty of identifying and proving this messiah.

From the earliest days of Christianity, the biggest problem for the early Christians was proving that Jesus was messiah and not just some Barack Obama like charismatic preacher. In many ways, the Christian Church solved this problem when in 315 AD, the Council of Nicea declared Jesus to be a God. Now, there could be no more debate.

However, within the Jewish community, this remained a serious issue. As I mentioned to you, in 1665, the Jews began to believe that a manic depressive from Turkey, Shabbetai Zevi, was the messiah. He seemed to exhibit this strange combination of the divine and the human. Even when he converted to Islam the following year, many Jews continued to believe in him claiming that this was just one of his unique messianic postures.

Given this background, I would like to comment on your first three chapters.

I found them most compelling due to the provocative way in which you presented Ben. You were able to
Adam -
Thank you for the kind note. Really really appreciate it.

Sorry I have taken so long to respond. Have been on a bit of a tear and have written the first three chapters of the book, at least in a rough form. When I get rolling I tend to disappear and I’m not great at corresponding. Curious if you want to see them? It’s just the beginning and setting the stage for all the real stuff.

Best -
James

Dear James,

Yesterday, I taught the first class of my semester at Queens College. I taught about how people have viewed history in the ancient world. Interestingly, the ancients ignored the details of history for the sake of the religious messages. Ironically, these days people have gotten so obsessed with the details of the story that they have forgotten the importance of the message that the author wants to impart.

I told the students that our goal is to balance the importance of historical data with the lessons of history. I believe that you are a model of balancing these two goals. Getting to know you has crystallized in my mind the importance of this balance.

Speak to you soon.

Best to Maya

Adam

Attached are the first three chapters. Very very interested in your thoughts. And remember, this is a first draft.

Best -
James

James,

I am so happy to hear that you are on a tear I would love to read the beginning of the story of the Messiah from the Bronx.

All the best,

Adam

-----Original Message-----
From: James Frey
To: Adam Mintz
Subject: Re: History and Memory
Sent: Feb 5, 2009 5:38 PM

Adam -

With Noam Mintz, the rabbi's son, who helped me with research:

N -

Thanks for the note. Really appreciate it. Very thought-provoking. And right on. I don't disagree with the points you make. Actually completely agree with them. I do believe that religion can be a great thing, that it can make the world better. I know and deeply respect and admire some very devout people, none more your father, who I consider myself fortunate to call a friend. My goal here wasn't to denigrate anyone's beliefs. My goal was to write a Messiah story. Write something that could be set next to the New Testament. Something as valid as the story of Christ, which is used in as many, or more, negative ways than positive. Frankly, I wish I did or could believe in God. I think it would make my life easier. I admire people who have strong faith. I can't. I have tried.

Thanks again for the opportunity to work with you guys at some point!

I'd love to chat about all of these different ideas with you.

Noam
Negative Headroom: The Broadcast Signal Intrusion Incident

This Reader should accompany the show "Negative Headroom: the Broadcast Signal Intrusion Incident" at The Hal on Miami's Contemporary Art Museum at 801 S. Wacker Dr., Miami Dec. 11-30. It is our aim to present relevant documents on the topic of the Max Headroom broadcast piracy that happened on Nov. 23, 1987. The following documents will provide a history of the exhibition, which attempts to浪漫ize the event.

CONTENTS:

1) Graphic icon from Background of news report, Nov 23, 1987
2) "Police News Service Transcript of all news reports on the incident by Dr. Hugo F. X. Holzmann: http://www.fsfsbc.org/magazine/FSF00108/
3) Graphic icon from Background of news report, Nov 23, 1987
4) Chronicle of different appearances by the "Max Headroom" character from Fanpage
5) "TV Terrorists": a short history of TV Piracy by B.J. Hagen and Michael B
6) Diagram of possible broadcast override from the TV news report, Nov 23, 1987
7) Spray-painted studio photograph background of Chicago
The ICA Bookshop hosts a reading group which meets once a month to discuss recent publications in the context of the ICA programme. We'd love you to come to them all, but each conversation is individual and informal so previous attendance is not necessary for any of our meetings.

E-mail us at readinggroup@ica.org.uk for further information and to reserve your place.

---

**NATHANIEL MELLORS**

Nathaniel Mellors B.OK
David Evans, Jennifer Higgie, Martin Herbert
The Arts Institute at Bournemouth, 2007 / £10
Critical essays and texts from David Evans, Jennifer Higgie and Martin Herbert respond to Mellors' psychodic theatre and satirical filming exploring language play and control.

***

**Book A or MEGACOLON or For 6 Against Language**
Nathaniel Mellors
Onomatopoea, 2010 / £25
An experimental monograph exploring language manipulation and absurdai comedy. Book A contains Mellors' original scripts and ideas for video and installation works, such as the language games of Oskeroue (2005—). With contributions by Mick Peter and John C. Veldman.

***

**Gargantua and Pantagruel**
François Rabelais
Rabelais' novel from the 16th century is a mischievous and carnivalesque fantasy. The story of two giants mixes scatological humour and satirical obscenity to wondrous effect.

***

Strange Attractor Journal
Mark Pilkington (ed.)
Issue Four: £14.99
Strange Attractor Journal describes itself as 'valourising unpopular culture, declaring war on mediocrity and a pun on the foot soldiers of stupidity. We couldn't have said it better ourselves.'

---

**NATHANIEL MELLORS**

Nathaniel Mellors B.OK
David Evans, Jennifer Higgie, Martin Herbert
The Arts Institute at Bournemouth, 2007 / £10
Critical essays and texts from David Evans, Jennifer Higgie and Martin Herbert respond to Mellors' psychodic theatre and satirical filming exploring language play and control.

***

**Book A or MEGACOLON or For 6 Against Language**
Nathaniel Mellors
Onomatopoea, 2010 / £25
An experimental monograph exploring language manipulation and absurdai comedy. Book A contains Mellors' original scripts and ideas for video and installation works, such as the language games of Oskeroue (2005—). With contributions by Mick Peter and John C. Veldman.

***

**Gargantua and Pantagruel**
François Rabelais
Rabelais' novel from the 16th century is a mischievous and carnivalesque fantasy. The story of two giants mixes scatological humour and satirical obscenity to wondrous effect.

***

Strange Attractor Journal
Mark Pilkington (ed.)
Issue Four: £14.99
Strange Attractor Journal describes itself as 'valourising unpopular culture, declaring war on mediocrity and a pun on the foot soldiers of stupidity. We couldn't have said it better ourselves.'

---

**BIRDS EYE VIEW: WOMEN IN HORROR**

The Monstrous-Feminine: Film, Feminism, Psychoanalysis
Barbara Creed
Routledge, 1991 / £22.99
Challenging the representation of woman as victim in horror film theory, Creed disrupts Freudian and Lacanian theories of sexual difference and those of spectatorship and fetishism to re-read classical and contemporary film.

***

The Darker Sex: Tales of Death and the Supernatural by Victorian Women
Mike Ashley (ed.)
Peter Owen, 2009 / £9.99
Victorian women perfected and developed the Gothic theme. This anthology features some of the most thrilling, ghostly, supernatural and psychologically fascinating work by female writers during this period.

---

**LAST OF THE RED WINE**

Ad Absurdum: Energies of the Absurd from Modernism till Today
Jan Hoet, Adam Budak, Roland Nachtigaller
Kerber Verlag, 2008 / £20
This small but perfectly formed book explores the idea that without an awareness of the absurdity of the world, it would not be possible to observe it adequately.

***

Storytelling
Christian Salmon
This text is not as simple as its title might suggest. Storytelling delves into our desire for narrative form and investigates how stories are used for social and political gain in contemporary society.

---

**NOTATION & INTERPRETATION**

Handmade Electronic Music: The Art of Hardware Hacking
Nicolas Collins
Routledge, 2009 / £22.99
A practical introduction to the DIY craft of making electronic circuits for artistic purposes; from subverting intended uses to exploring new sonic possibilities.

***

Noise / Music: A History
Paul Hegarty
Continuum, 2007 / £16.99
From John Cage and Erik Satie to Throbbing Gristle and The Hormones, Hegarty explores the phenomenon of noise in music and the related philosophical ideas of Adorno and Deleuze among others.

---

**ICA BOOKSHOP**

ICA members—Members receive 10% off all books, branded gifts and ICA DVDs.

Students also receive 10% off all book purchases.

www.ica.org.uk/bookshop

---

www.ica.org.uk/join
Gabriel Kuri
Limited Edition

Untitled, 2010
Offset Lithograph on 100 gsm paper
Size 50 x 36.5 cm
Edition of 60
£350 unframed
(ICA Members price £315)

www.ica.org.uk