

*Everything's up for grabs*

Kel Glaister

This is the end,<sup>1</sup> and how we began<sup>2</sup> is meaningless, in the ordinary sense of that term.<sup>3</sup> The end is the telos, why I do it,<sup>4</sup> and if I was a cultural theorist I would reach a summation of sorts.<sup>5</sup> Have you ever been in a boxing ring when there is no one around? A boxer once told me that nothing is truly empty. He said this while approaching from the shadows, I didn't recognise him. Later when I told my Grandfather, a former boxer himself, he laughed and said that the only truly empty thing is a boxer's head.<sup>6</sup> A different breed of material heroism!<sup>7</sup> What type of collision, diversion, interruption do you imagine at this point?<sup>8</sup> Using it as a metaphor and milieu, never as a subject,<sup>9</sup> whether that appears methodical or haphazard, there's always a point at which radical decisions are made, and always with purpose.<sup>10</sup> (Never walk purposefully in a museum.)<sup>11</sup>

What unknown intersections can be allowed to emerge?<sup>12</sup> Entering...with a set of principles which will determine hitherto unknown outcomes,<sup>13</sup> I think everything's up for grabs.<sup>14</sup> There's no such thing as starting a new conversation anyway, right? Everything depends on what has been said before it, and fits into a larger framework; nothing actually ever comes out of the blue.<sup>15</sup> Be careful with the edges of the world.<sup>16</sup>

Quality. Is being good, enough?<sup>17</sup>

So sorry this one slipped through the net.<sup>18</sup> Well, it hasn't left my mind.<sup>19</sup> I have received your emails and will respond after...<sup>20</sup> sorry not to get back to you yet on all of this - don't think I will get a chance to do it before tomorrow... Hope that's not too late.<sup>21</sup> Sorry, I will send you a proper reply very soon.<sup>22</sup> I'm in & out at the moment so may be slow to respond.<sup>23</sup> As you can probably tell, I'm finding it hard to focus on one idea.<sup>24</sup> I didn't really understand how hard it was going to be until I got to the process of doing it.<sup>25</sup> Just tell me what to say and I'll say it.<sup>26</sup>

Art is stuck in a losing battle with other image-makers.<sup>27</sup> (I wanted a mission, and for my sins, they gave me one.<sup>28</sup>) You may miss it if you weren't in the space at the right time.<sup>29</sup> Are there elements that can form links, connections or a collaborative basis upon which to depart from?<sup>30</sup>

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<sup>1</sup> The Doors, The end,

<sup>2</sup> Unknown, meeting of Three square # group, 17 June, 2010.

<sup>3</sup> Walter de Maria, Meaningless work manifesto, March 1960

<sup>4</sup> Lacan, My teaching, chapter 4.

<sup>5</sup> Fiona Macdonald, *Floats like a brick...*, catalogue essay for exhibition at Bus, Melbourne, 2007.

<sup>6</sup> Luke Sands, letter to Kel Glaister in response to 3SQUARE two essay, received 16 July 2010 2:27 am.

<sup>7</sup> Helen Johnson, email to group, subject: Materials. 26 July 2010 2:15 am

<sup>8</sup> Jo Scicluna, email to her group, subject: part 03 meeting summary, 23 July 2010 5:52 pm

<sup>9</sup> Cumbow, R.C., in Malo, J-J and Williams (eds), *Vietnam War Films*, Jefferson, North Carolina and London, MacFarland and Company Inc., 1994, pp 21-22.

<sup>10</sup> Kieran Swann, email to Kel Glaister, subject: responses - initial questions and the essays, Sat 18 July 2010 7:12 am

<sup>11</sup> Kel Glaister, advice to Peta Glaister after being followed by two agitated museum invigilators when walking swiftly through exhibition space to toilets at the Institut d'Art Contemporain, Lyon, France, July 2010.

<sup>12</sup> Jo Scicluna, email to group, subject: Re: mockup of idea #1, Tue, 20 Jul 2010 04:40 am

<sup>13</sup> Helen Johnson, email to group, subject: Agnes Martin, Thur 29 July 2010 12:49 pm

<sup>14</sup> Lunney, 5.58pm

<sup>15</sup> Kieran Swann, email to Kel Glaister, subject: responses - initial questions and the essays, Sat 18 July 2010 7:12 am

<sup>16</sup> Wall text, Ernesto Neto exhibition *The Edges of the World*, Hayward Gallery, London, June 2010.

<sup>17</sup> Unknown. From notes taken by Kel Glaister at Conical, during a meeting - mentors, first one, date?

<sup>18</sup> Kel Glaister, email to Alex Martinis Roe, subject: Re: Your opening, Sat, Jul 17, 2010 at 1:49 pm.

<sup>19</sup> Christo Crocker,

<sup>20</sup> Johan Oovergard, email to Kel Glaister, subject: Re: Request for your thoughts, 7 July 2010, 2:19 am

<sup>21</sup> Alex Martinis Roe, email to Kel Glaister, subject: Re: Three square one essay, 8 July 2010 1:19 am

<sup>22</sup> Helen Johnson, email to Kel Glaister, subject: Re: Request for your thoughts, 7 July 2010 9:19 am

<sup>23</sup> Adrien Allen, email to Kel Glaister, subject: Re: Questions about printing etc, 6 July 2010 3:02 am

<sup>24</sup> Christo Crocker, email to his group, subject: RE: mock up of idea #1, Tue, 20 Jul 2010 04:59pm

<sup>25</sup> Raphael , meeting of Three square # group, 17 June, 2010.

<sup>26</sup> The Daily Show with John Stewart, suggested alternative campaign slogan for John McCain.

<sup>27</sup> Kel Glaister, catalogue essay for *A quarter turn on every screw*, exhibition at Kings ARI, 2010

<sup>28</sup> Capt. Williard, played by Martin Sheen. *Apocalypse Now*, directed by Francis Ford Coppola, 1979.

<sup>29</sup> Jo Scicluna, meeting of Three square # group, 17 June, 2010.

<sup>30</sup> Jo Scicluna, email to group, subject: part 03 meeting summary, 23 July 2010 5:52 am

You have burdened your memory with exploded systems and useless names.<sup>31</sup> Some of them didn't even make the fuckin' shore.<sup>32</sup>

Could you please give me a short debrief, in whatever format you see fit, especially addressing the question of how one decides success,<sup>33</sup> in an increasingly competitive environment?<sup>34</sup> How can it become an enduring action?<sup>35</sup> Perception... seems to be up there in terms of priorities, in terms of methods.<sup>36</sup> An exhibition is successful if it suggests ways for you to create movement in the practice. An exhibition is successful if it promotes questioning for you and whoever experiences it.<sup>37</sup> I see art almost as translation (to insert another analogy); there's a body of information that someone has access to... and they undertake to interpret, restructure, and reform it into something that brings those ideas outward. Bad translations sit flat, as rote and definitive, but a good translation will discover something evocative and particular to its new language or form.<sup>38</sup> It's really amazing that anything exists. How incredible it is that anything exists at all.<sup>39</sup> Who knows... I guess if people ask questions, then its successful(?)... And if they are still asking questions many days later, then its *really* successful?<sup>40</sup>

Reward circuits can whisper in the ear of memory circuits,<sup>41</sup> in a silent sort of way,<sup>42</sup> like an otter swimming, ducking and twirling, speeding through rapids, and playfully lolling belly up.<sup>43</sup> This is the end,<sup>44</sup> and the new way to tell who is square.<sup>45</sup>

Thank you for making it be.<sup>46</sup>

(if there's any thing you need me to clear up or extend upon, let me know:<sup>47</sup>  
kelthreesquare@gmail.com)

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<sup>31</sup> Mary Shelley, *Frankenstein*, Collins Classics, London, 2010, pp35

<sup>32</sup> Luke Sands, letter to Kel Glaister in response to 3SQUARE two essay, received 16 July 2010 2:27 am.

<sup>33</sup> Kel Glaister, email to group, subject: Your opening, Sat 10 July, 6:21 AM

<sup>34</sup> Letter from Australia Council to Kel Glaister, dated 23 November 2009.

<sup>35</sup> Jo Scicula, email to Kel Glaister and group, subject: part 03 meeting summary, Friday 23 July 2010 5:52

<sup>36</sup> Jo Scicula, meeting of Three square 3 group, 17 June, 2010.

<sup>37</sup> Adrien Allen, email to Kel Glaister, Subject line: Re: Writing format, Thurs 1 July 2010 6:33 am

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<sup>39</sup> From a drawing by Matt Mullican, exhibited in *12 by 2* at the Institut d'Art Contemporain, Lyon, France, 4 June – 19 Sept 2010

<sup>40</sup> Justine Rouse, email to Kel Glaister, subject: Re: Your opening, 15 July 2010 1:06 am

<sup>41</sup> Two Stanford scientists, quoted by David A Kessler, *The end of overeating*, Penguin, London, 2009, p56

<sup>42</sup> Sheree Hardcastle, meeting of Three square 3 group, 17 June, 2010.

<sup>43</sup> Sasha Innes, email to Kel Glaister, subject: Re: Three square two essay, 15 July 2010 5:28 am

<sup>44</sup> *The Doors*, *The end*,

<sup>45</sup> Walter de Maria, *Meaningless work manifesto*, March 1960

<sup>46</sup> Sasha Innes, email to Kel Glaister, subject: Re: Three square two essay, 15 July 2010 5:28 am

<sup>47</sup> Kieran Swann, email to Kel Glaister, subject: responses - initial questions and the essays, Sat 18 July 2010 7:12 am