

CHRIS SALTER  
foreword by Peter Sellars

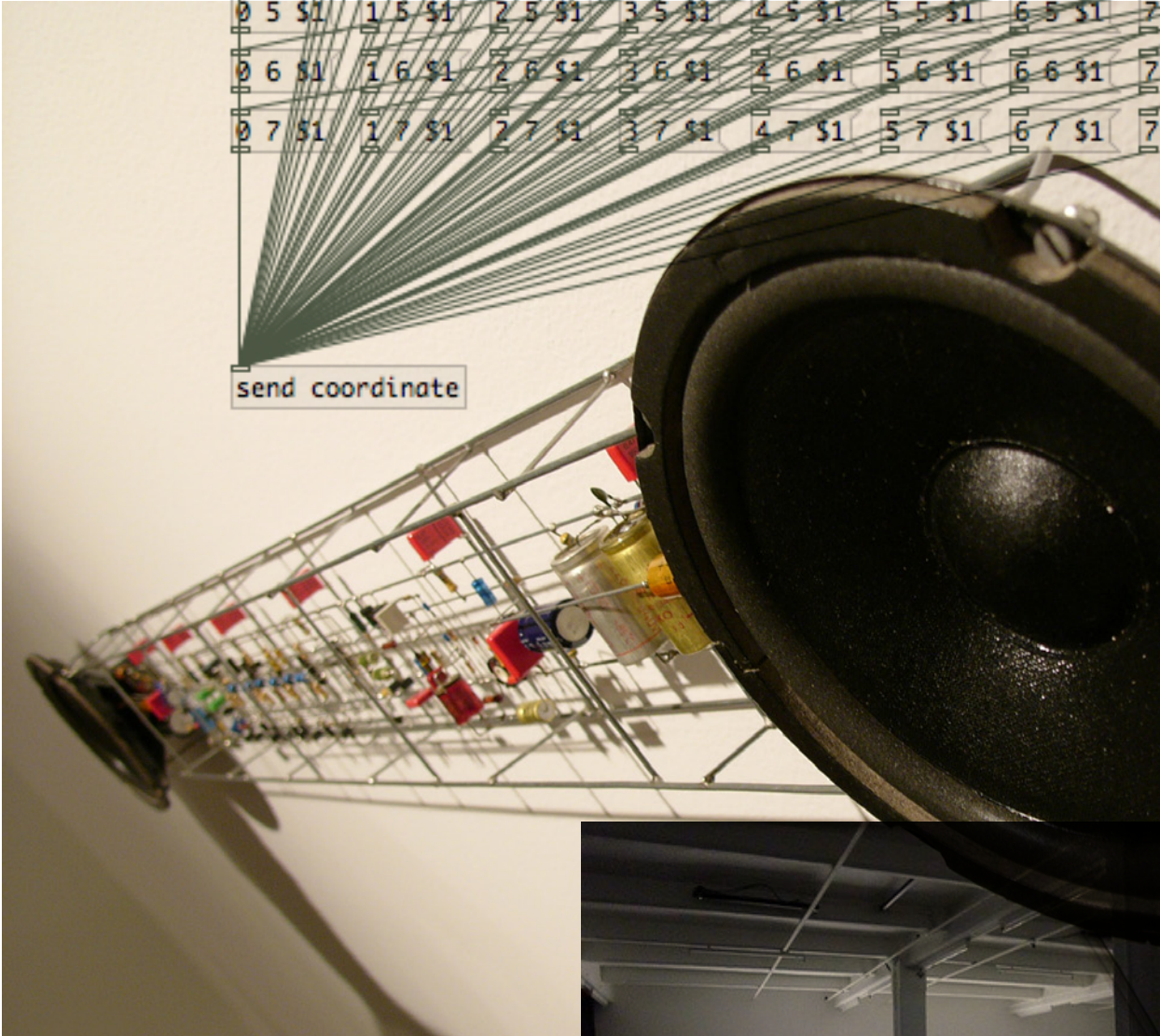
# ENTANGLED

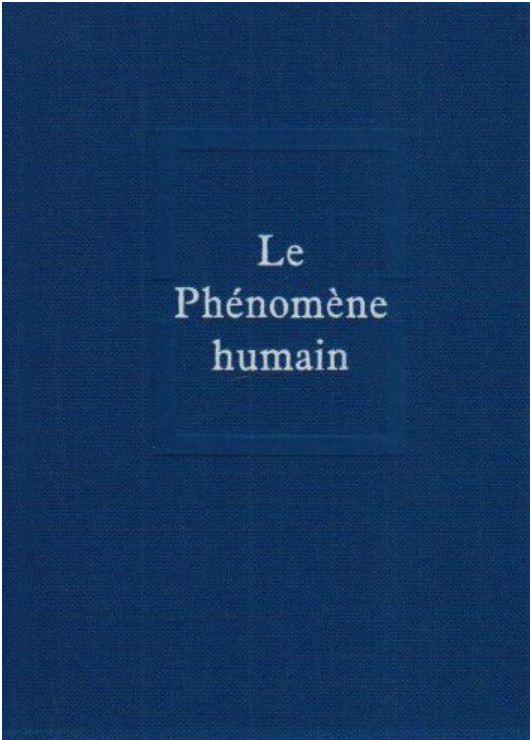
TECHNOLOGY  
AND THE TRANSFORMATION  
OF PERFORMANCE

The practice of performance reminds us of immortality—our experience of something in the course of its birth, evolution, and passing.

0 0 \$1	1 0 \$1	2 0 \$1	3 0 \$1	4 0 \$1	5 0 \$1	6 0 \$1	7 0 \$1
0 1 \$1	1 1 \$1	2 1 \$1	3 1 \$1	4 1 \$1	5 1 \$1	6 1 \$1	7 1 \$1
0 2 \$1	1 2 \$1	2 2 \$1	3 2 \$1	4 2 \$1	5 2 \$1	6 2 \$1	7 2 \$1
0 3 \$1	1 3 \$1	2 3 \$1	3 3 \$1	4 3 \$1	5 3 \$1	6 3 \$1	7 3 \$1
0 4 \$1	1 4 \$1	2 4 \$1	3 4 \$1	4 4 \$1	5 4 \$1	6 4 \$1	7 4 \$1
0 5 \$1	1 5 \$1	2 5 \$1	3 5 \$1	4 5 \$1	5 5 \$1	6 5 \$1	7 5 \$1
0 6 \$1	1 6 \$1	2 6 \$1	3 6 \$1	4 6 \$1	5 6 \$1	6 6 \$1	7 6 \$1
0 7 \$1	1 7 \$1	2 7 \$1	3 7 \$1	4 7 \$1	5 7 \$1	6 7 \$1	7 7 \$1

send coordinate





Le  
Phénomène  
humain

Observed from this special angle, and considered at the outset in its elemental state (by which I mean at any moment, at any point, and in any volume), the stuff of tangible things reveals itself with increasing insistence as radically particulate yet essentially related, and lastly, prodigiously active.

Plurality, unity, energy:  
the three faces of matter.



## The Telephone Paintings: Hanging Up Moholy

Louis Kaplan

I was not afraid of losing the "personal touch," so highly valued in previous painting. On the contrary, I even gave up signing my paintings. I put numbers and letters with the necessary data on the back of the canvas, as if they were cars, airplanes, or other industrial products.

--László Moholy-Nagy

A number of paradoxes tie up this scene of resignation. An identifiable subject speaks of his loss, of becoming anonymous. In an autobiographical narrative, *Abstract of an Artist*, he writes of his artistic techniques for losing himself, for losing his signature, the loss of assignment to a signature. In this manner, the text written as *Abstract of an Artist* documents the abstracting of an artist. In place of the identity of the maker, one will read an impersonal product label--numbers and letters of a computer bar-coded system stamped onto the back of a canvas in order to provide the "necessary data" in the age of mechanical production and reproduction. But at the point of this abstracting gesture, one reads about an "I" who returns to assign each of the acts of resignation to himself. What of the "I" who refrains from the personal touch, who will have given up signing "my paintings," who will have put numbers and letters on the back of the canvas or on the front of the graph paper, who will have treated himself and his productions like impersonal models--cars, airplanes, guns or even telephones? Who, if and when, anonymous?

While it should not make any difference--in the difference of the anonymous--who says this, the particular "I" who gives up, and who is given up for dead, belongs to László Moholy-Nagy [1]. By giving up and resigning the "I" that signs the painting, Moholy, or whoever, has crossed out the "I" who writes (i.e., the subject of the enunciation) so that the material shifts to the "I" who is written (i.e., the subject of the enunciated). These are the basic dynamics and mechanics of the unsigned "I." Its inscription converts all of the "necessary data" into an unhooked generation, of numbers and letters, anonymous, unlisted or unnameable which hang up on Moholy-Nagy.

It is the impossibility of making the proper connections, of hooking up with the receiver at all (or once and for all?). With these qualifications, disclaimers and dispensations of the anonymous hand that get the speaking subject "off the hook," so to speak, one follows the process through another passage of Moholy-Nagy's writing, which almost immediately follows the quote above. The following passage describes another specific instance of resigning of the signing of works of art. These works are called the telephone paintings (see Fig 1).

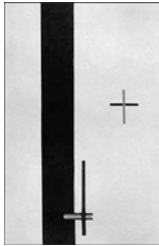
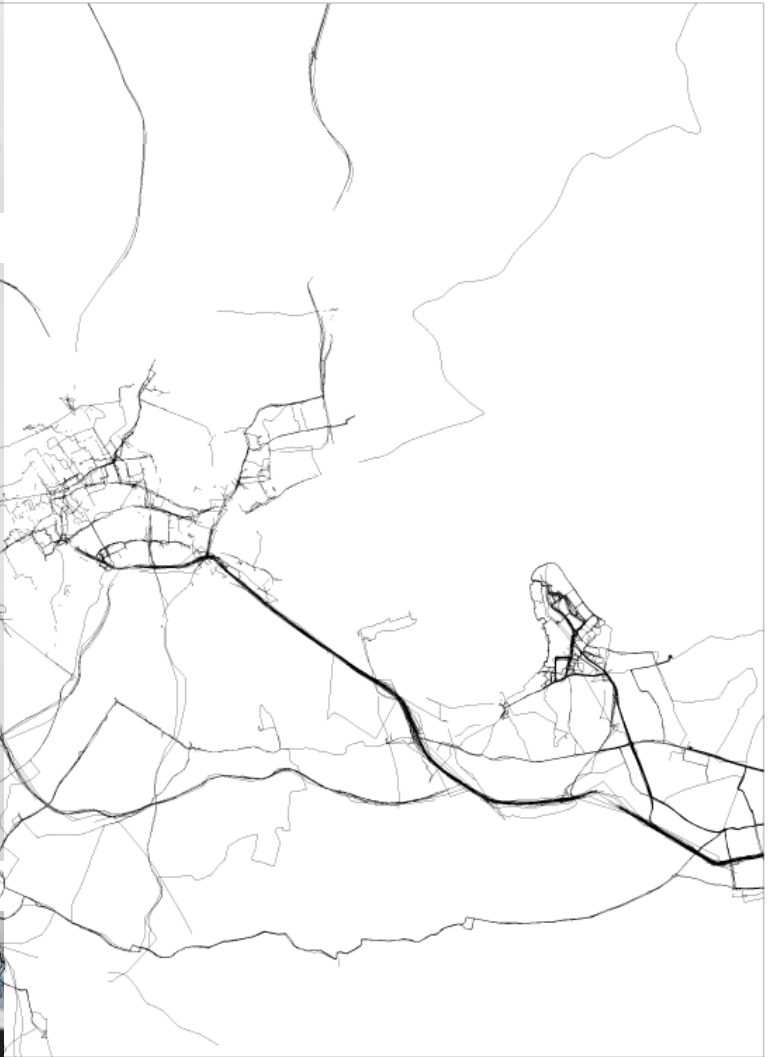
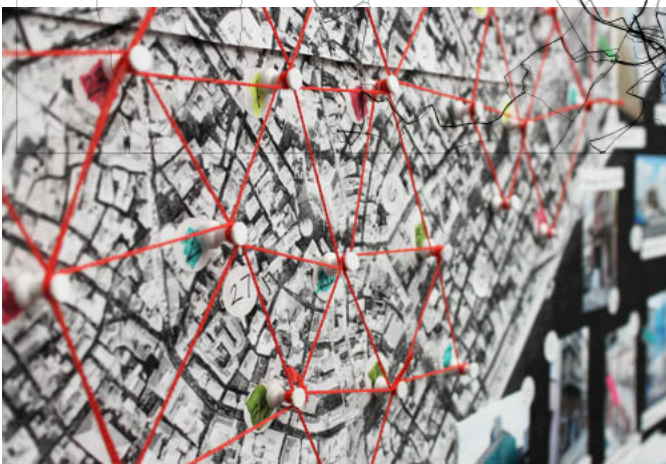
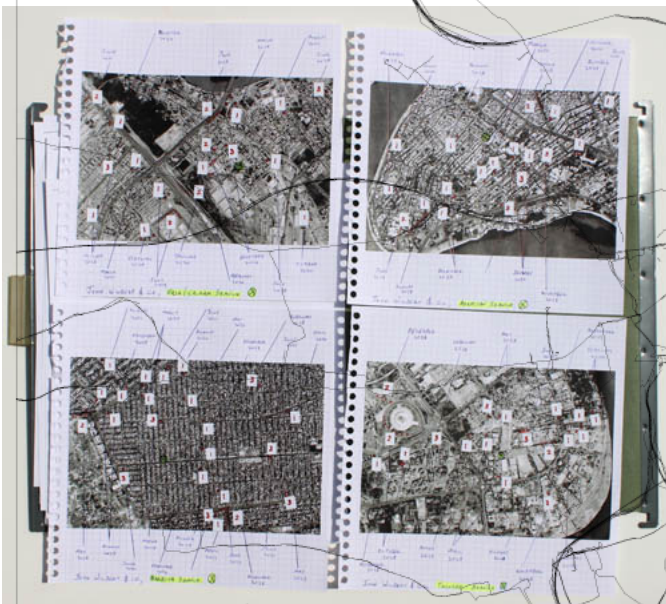
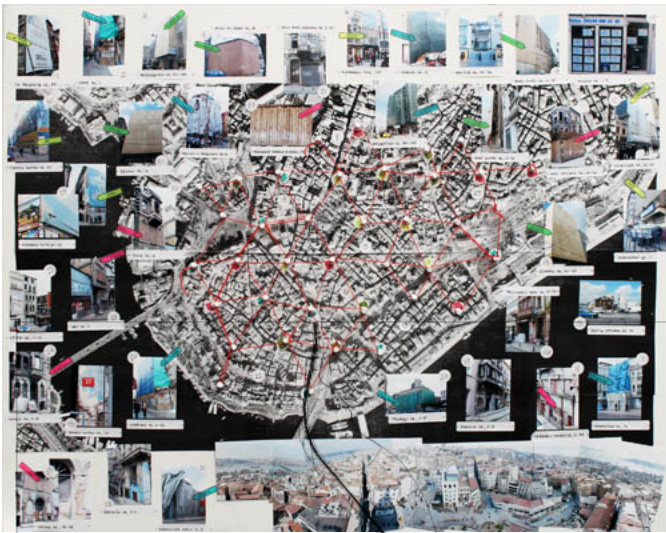
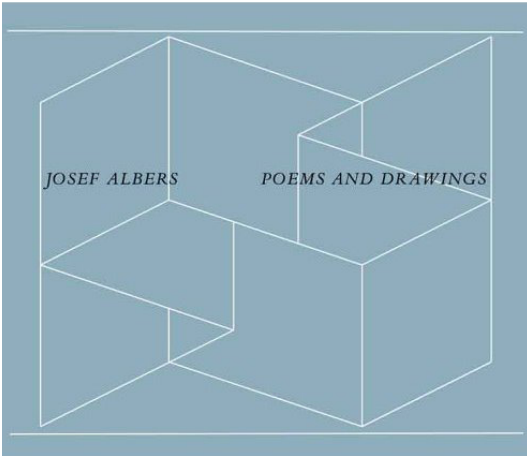


Fig. 1. Laszlo Moholy-Nagy, Telephone Painting or 50 5, enamel on steel, 1915 (ca. 1922). (Reproduction, BauhausArchiv, Berlin. Copyright, Laszlo Moholy-Nagy.) Presently Collection of the Museum of Modern Art, New York. This is one of the five enamel telephone paintings that Moholy-Nagy ordered from and had delivered by a Berlin sign factory.

In 1922, I ordered by telephone from a sign factory 5 paintings in porcelain enamel. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone, the factory supervisor had the same kind of paper, divided into squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence). . . Thus, these pictures did not have the virtue of the "individual touch," but my action was directed exactly against this overemphasis. I often hear the criticism that because of this want of the individual touch, my pictures are "intellectual" [2].

I was not afraid of losing the "personal touch," so highly valued in previous painting. On the contrary, I even gave up signing my paintings. I put numbers and letters with the necessary data on the back of the canvas, as if they were cars, airplanes, or other industrial products.





To distribute material  
possessions is to divide them  
to distribute spiritual  
possessions is to multiply  
them