

Tuumba 10

RECIPE

collected thoughts for considering the void

by John Woodall



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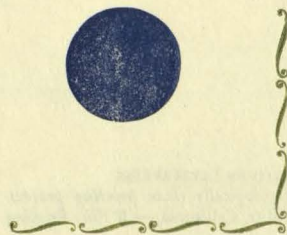
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20-

(2035)

RECIPE

collected thoughts for considering the void



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by John Woodall

to Sandra, erotic

pre-eminent	provoker
precious	preceptor
pregnant	precursor
provident	protagonist

with love and gratitude

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STATED: There is nothing to indicate difference is made
from truth.
ERASED: some part

NO
matter
no matter
no matter / TRUTH
no matter / truth is
NO MATTER / truth is difference
no matter / difference made a truth
no matter truth / WHAT IS A DIFFERENCE?
no matter / truth indicates a difference.
no matter what difference / truth indicates
no matter what / truth indicates a difference.
no matter what is made TRUTH indicates a difference
no matter what truth indicates / A difference is made.

NO
matter
no matter / TRUTH
no matter what I say
no matter / some part has to be
no matter what / I say some part.
No matter what / some part has to be
NO MATTER / truth has to be some part.
no matter what I say some part has to be.
no matter what I say some part has to be true.
no matter what I say about myself some part has to be
no matter what I say about myself some part has to be true

STATED: There is some difference in truth.
ERASED: some differences

a note in preparation for the installation

A TOPOGRAPHICAL DESCRIPTION OF DECOMPOSITION

4-9-74

Everything is a key to itself. To become aware of the keys and then to explore them becomes a task of infinite inversion which neither leads further into or out of that thing (ie: the key).

The key implies mystery (to reveal an unknown), but then the mystery is a further invention for the sake of the key.

The process then is an infinitely redundant and immensely problematic invention that can be pursued for as long as one wishes but ceases its existence when one tires of the game.

There is no guarantee that a key will work, perhaps, this state of affairs is the most enjoyable of all.

If I say the misbalanced (2x4) is a key to the problem (A TOPOGRAPHICAL DESCRIPTION OF DECOMPOSITION) then I am suggesting that the whole matter might be simplified, and this then brings me back to where I began. / completing the circuit

from the notebooks

NOUMENAL STATIC STATE SERIES — 1970 - 1975

A NOTE ON A LEFT-HANDED RELATIONSHIP

3-11-74

There is a strong relationship between the left hand and the mouth. In posing a question the left hand interprets each of the mouth's attempts at responding. Because of its weakness the right hand is never quite so good at the exercise.

"The mouth is in the palm of the left hand something to fondle, caress and guide its movements making motions the left hand could never conceive as a possibility for itself. There is a certain deception by the left hand."

note for a drawing

FROM NOUMENAL STATIC STATE SERIES — 1970 - 1975

Some notes in preparation for action:

VARIOUS MANIPULATIONS

(presented for San Francisco Annual 11-7-75)

(An activity of human / image manipulation and inter-relationships)

description: There are four activities occurring simultaneously all in one manner or another effecting the others. This is an apparent progression of events which occur evenly and routinely beginning merely at one point and progressing to a second.

FOUR AREAS OF MANIPULATIONS

(x) auto game (initial control element)

(a) object projection as shadow
shadow stationary
shadow of shadow of object
shadow mobile

(b) diffused extension of shadow manipulation
(ie: (b) is possible extension of (a)).

(c) object manipulation (final control element)

(x) Isolated auto game (initial control element)

..... Individual competitively challenges himself to a game concerned with possible moves but not with winning. (ie: altered game of chess)

..... The game pieces are fashioned identically (similar to obj. of manipulation) used by individual at (c). The game pieces are color coded.

..... As each game piece is removed from the playing board (rotating) it is burned and an audible bell signal is indicated before game continues.

..... This activity is pursued until game is completed in some fashion or action is completed.

..... This activity acts to catalyze or control remaining 3 activities but not in a direct or readily apparent manner.

(a) Object projection as shadow

..... Image similar to game pieces at pt. x.
object of manipulation at pt. c. appears as rear lighted shadow image behind diffusing screen. This created by shadow projections (2) onto diffusing screen (rear lighted) from object image.

..... One stationary light source creates static shadow image.

..... One moving lt. source for mobile shadow.

..... Mobile shadow moves in and out of alignment with stationary shadow. (SHADOW OF SHADOW OF OBJECT)

(b) Diffused extension of shadows at pt. (a)

..... Extended into room as partialized shadow casting abstracted image with no image definition (it remains that only an awareness or knowledge of the possibility of this occurs.)

(c) object manipulation

..... Individual (seated at table) meticulously wraps straw figure with tissue strips and continues to do so until figure appears mummified.

..... Individual fires wrapped figure after the wrapping is completed.

The manipulations are human / physical / mental and inter-related. There is no attempt at defining, describing or otherwise explaining the mechanisms of these manipulations. They simply occur simultaneously outwardly unconscious of one another but beneath this totally dependent on each other.

This activity takes place in a darkened room with the sole light coming from candles mounted at pt. (a) and (c) and the rear lt. projection at pt. (A)

SOME NOTES ON DESCRIBING THE PRACTICE OF DARK WINDOW INTAKE

(A studio activity performed (1971) (3 Min. 16 M/M Film)

- 1.1 Being hesitant to do anything it is difficult to move in the face of foreign noises. Creating a distraction is a desirable action accepting excuses by altering some context / energy opposition/ doing nothing / I might lift the window.

NO RELEVANCE

- 1.2 A spring loaded elbow joint is a handicap aid for a particular weakened condition / an invention of necessity/ absorbing opposition energy as a decoy / like a cat in heat trick. All opposing forces are counter balanced by opposite but equal forces/neutral/neutral/ no definition/DESCRIPTION

NO RELEVANCE

- 1.3 The energy of resistance and the energy of doing are the same / equal / it takes the same amount.

NO RELEVANCE

- 1.4 The transparent danger of any activity appears complete and broken resting on insecure footing. The limits of the dilemma are always certain if not vague in the sense of cliché, turnabout is fair play, (ie: use any method that proves satisfactory.)

NO RELEVANCE

- 1.6 Creating certain arrangements of phenomenon which make possible self-manipulation within them. (f. ex.) A certain stronger energy system will effect a weaker one for so long as it remains stronger thereafter there is no effect at all. Later it is possible for the effectation to be reversed / ridiculously simple / If a certain lt. source (a) is directed upon weaker one (b) the lt. of (a) will create a flat black opaque shadow of (b) on any flat surface behind (b) within focus. The shadow of (b) contains little or no light but is surrounded and defined by the lt. from (a). (ridiculously simple)

NO RELEVANCE

- 1.7 Any activity is executed under handicap first as intentional manipulation later as self-sustaining / any plane of effort is supported by a solid substance which is unknown / The stability of the effort depends totally upon this substance / work comes much faster if what supports the effort is unknown.

NO RELEVANCE

- 1.8 Support for the effort becomes illusion; its assumption is necessary for the execution. (f. ex.) The effort is best executed after dark (by this it is meant to be said clandestinely so as not to reveal ones methods / don't attract undue attention to yourself.)

NO RELEVANCE

- 1.9 A suspended handicap aid / spring loaded elbow joint casts its shadow on a flat opaque field and turns slowly in proportion to the amount of intake illuminated to the exterior as a diversion / its reflection circles a room driven by incoming currents of foreign noises absorbing exterior energy broadcast into the room through an open window.

NO RELEVANCE

- 1.10 A reflected image (stronger) on dark wall / cast shadow (weaker) surrounded by lt. on opaque absorbant field. (note) Use natural wool fibers and dampen for greater absorption / unending space loop suspended beneath absorbant field / heat energy loop starts an upward movement. (antigravitational / contradiction.)

NO RELEVANCE

- 1.11 All of the efforts are equally anonymous and can't in any manner change anything / There is no basis for comparison by which to judge / opposite but equal the rationality is absurdly delightful. Use only an unsubstantiated sense of memory.

NO RELEVANCE

SOME FURTHER NOTES ON DARK WINDOW INTAKE

- 2.14 When one is surrounded by and a part of the circumstances there is a feeling of not being able to see every thing / a kind of loss of control / This appears reasonable (f. ex.) it's not like reading a book which seems unreasonable.

NO RELEVANCE

- 2.15 Becoming interested in that point where one passes from the state of feeling control and the state of loss of control / a singular instant by no means of any length in duration / the kind of occurrences which might come about at such an instant.

NO RELEVANCE

- 2.16 A certain moment of sensation having little to do with the intellectual part of the brain. (f. ex.) one doesn't figure out that he is in this state or that but rather senses the transition and can in no way describe the sensation accurately. A kind of private experience.

NO RELEVANCE

- 2.17 No relevancy because there is nothing by which to measure relevancy / so an understanding of relevancy might be nonexistent. (ie: everything is relevant and non relevant at the same time / equal / nonconsequential / neutral / an invention of believed necessity).

PROPOSAL: action, A DIALOGUE WITH SURVIVAL

(action done 4-16-76 Oakland Museum of Art)

STATEMENT (for the action)

ACTION: STEAL A MEMORY
(a dialogue with survival)

make an action
(it is imitation)

Call it the first action.

(a memory)

THE MEMORY IS A BELIEF.

First, the hunter.

(imitation in order to duplicate)

therefore, the first hunter

There are six organs.

Tie them together.

The action is to imitate.

A PROTOTYPE

The prototype is a belief.

Remove the connections.

Tie them together.

Tie the dead organs to the

living organs. A new connection

is made. PROTOCONNECTION

As imitation steal the smell

and the sight.

SIGHTLESS/SMELLESS

The original action is a belief,

therefore, IMITATION an extended belief.

ACTION: (a ceremony) Tie together
six organs in imitation of the original
belief to remove cognizance of illtreatment
that might befall the body.

By an action to the head sever the
connection of a concept to an activity.

The body is guileless and therefore naive.

The intent is marked with a desire
for duplication of the protodesire.

Therefore, the mesointent flows from
an original intent with an
embellishment of imitation.

Duplication is characterized
by certain faults of transformation.

PROTOINTENT	.	.	.	.	faultless
MESOINTENT	.	.	.	.	faulted

When the connections are completed the original
intention flows from the manipulated and
bodiless organs through the organs which desire
an imitation and emerge as transformed action.
appearing as new energy with guileless intent.

The protohunter acted
with an intent to survive.

The spirit survived as naive
ceremony acted with an
awareness of survival.

SURVIVAL IS A MEMORY

STATEMENT: WHITTILING I, II

(action done 4-28-76 Oakland Museum of Art
5-21-76 Los Angeles Institute of Contemporary Art)

break it / off / I've had enough
wrap it / out / I can't use it
cut it / up / I can't use it
break it / up / I can't use it
wrap it / off / I'll take it
cut it / off / I'll take it
break it / off / I'll take it
wrap it / up / I'll take it
cut it / off / I can't use it
break it / out / I can't use it
wrap it / off / I've had enough
cut it / out / I'll take it
break it / up / I've had enough
wrap it / out / I'll take it
cut it / off / I've had enough
break it / off / I can't use it
wrap it / up / I've had enough
cut it / out / I can't use it
break it / out / I've had enough
wrap it / up / I can't use it
cut it / up / I'll take it
break it / up / I'll take it
wrap it / out / I've had enough
cut it / up / I've had enough
break it / out / I'll take it
wrap it / off / I can't use it
cut it / out / I've had enough

(spoken in any combination of order)

inaudible ——— audible

WHILE WHITTILING A SHORT STICK

II ACTION: WHITTTLING I, II

THE SALVES

Salve I. (a manual salve) for the hands

Ingredients: manually massaged calves' brains
powdered graphite
glycerine

The salve insulates the hands from one another. Application occurs by an action of one hand upon the other. The hands carry their own inherent trickery. The salve releases them from a polar situation neutralizing the polarity. As unified force they now are capable of exerting this force upon a third party (the stick to be whittled).

Whittling, a meaningless task becomes a job marked with certain enjoyment (purposefulness). The job is turned inward with one result of scattering the stick into unrelated chips. They might later be thrown away and scattered further. Each chip becoming its own integral part attached only by the process of whittling to the original stick form. Their process then becomes one of going further afield carried by the whim and circumstance of forces unattached to the original one of whittling.

Salve 2. (altered redundancy) for the printed statement

Ingredients: manually massaged calves' brains
aged personal urine
alcohol

This salve, for the statement, acts to coat the words (printed) with a propulsion fuel. The words then lend themselves to the spoken phrase propelled and circulated into the atmosphere as sound (I become a vehicle to this activity). The words do not resist but rather consent to the activity quite willingly. The salve lubricates this possibility and aids greatly in its success.

To further extend this probability the salve is marinated with urine and ferments in its own eagerness to set about the task. The calves' brains serve as a base for the salve and act to give body and form. The marination process serves, in part, to break this form down slowly after activation. This, in a manner of speaking, gives vent to the gaseous propulsion. The redundancy of my speaking the phrases is altered by this salve and the marinated propulsion mixes it with all phrases not redundant and one is left with neutrality / a certain kind of evenness.

THE STICK FOR WHITTTLING

(a common, short stick of wood (soft) in order to be easily whittled.)

The stick has a hole in it. This hole is a space held rigidly in place by the wood. The whittling process inadvertently releases this space from its confinement. This reunites a small piece with all the space not confined. This is not to say that one carves the space out of the wood but rather the space is released as a certain circumstance during the process of whittling. At the same time the stick's form is altered to a new one less rigid and giving a new appearance. Therefore, a space is released and a piece of wood is altered both reuniting at various speeds and in divergent directions with other elements further and further afield. I am a party to this process. (the tool / a kind of manipulator of sorts)

The activity becomes one of casualness as seen on the surface but at the same time is carried out with a total conscious intent to set in motion those circumstances of reunification by dispersal.

THE SNARE: (a ten foot pole with a paddle on one end.

This pole fastened to the wall at one end and pulled away from the wall at the paddle end).

The snare is in opposition to the statement and statement salve. A contradiction of sorts, it carries the stone, sawdust, scissors and paper. These elements introduce an impurity to the system removing the possibility of functioning without opposition. They struggle with one another continually threatening the tie line of the snare assuring the possibility that the trap might be sprung. Tension, then, becomes a ready element to the process.

..... the paper wraps the snare and statement board
..... the rock falls as dead weight from the base of the snare
..... the scissors appear as sawdust descriptions so that they

might only act as suggestive power carrying no actual power. Therefore the tool (manipulator) falls between a salved statement and a cupped snare occupied with a unifying dispersal threatened with the tension of the matter.

FROM THE ACTION: 'WAITING'

Presented at University of California, Berkeley Museum 3-22-77

A PASSAGE IN PREPARATION FOR ANEMIC
POACHING EXTINCTION 1111

An internalized redundant thinking
emitted as indecipherable sounds.

PRESS HIM TIGHT

pursue him

PRESS HIM TIGHT

pursue him

PRESS HIM TIGHT

pursue him

constructing well

constructing (well?)

unsubstantiated

unsubstantiated

well

well?

substantiated

well

well?

substantiated

CONSTRUCT HIM

pursue him

CONSTRUCT HIM

pursue him

PRESS HIM TIGHT

substandard flight

substandard flight

thilf dradnatsbus

inaccessible

elbissecani

INACCESSIBLE STANDARD FLIGHT

MAKE HIM ACCESSIBLE

(echo)

MAKE HIM ACCESSIBLE

MAKE HIM ACCESSIBLE

(echo)

MAKE HIM ACCESSIBLE

curious
curious
ever curious
ever curious
every curious

ever
ever

(one)

dredge it up
dredge it up and
bury him
bury him with mud

paddle high
paddle high

siiii
siiii

suck his paddle
Make ready to suck his paddle.

make ready

hi siiii
hi siiii

(high)
(high)

There will be no more.
There are no more.
were no more

(echo)

SEEEEEEE

(?)

I can't see him
can't see him

(echo)

no more
no more
no more
more than
more than

than
ever

BEFORE

A PAGE IN PREPARATION FOR
TEACHING EXERCISES

(1900)

and
they will
be with
the
people
in the
city

and in the
city in the
city in the
city in the

in the
in the
in the
in the

There will be no more
There will be no more
There will be no more
There will be no more

THEY WILL
(1)

THEY WILL
THEY WILL

THEY WILL
THEY WILL

THEY WILL
THEY WILL

THEY WILL
THEY WILL

THEY WILL
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