

UPCYCLE THIS BOOK (2017)
Gavin Wade

stay in
the EU

make all
schools
art schools

create a
universal
income

support
the welfare
of all

make all
homes
affordable

read these
words aloud
in public

shout
them

whisper
them

upcycle
them

upcycle
this
book

26 texts
by Gavin Wade
& friends

←
This text was a provocation to the Contemporary Visual Arts Network Summit in City Hall, London, in 2012. It was constructed from a number of existing texts, emails and Twitter conversations. There is a video of me performing this work online.

Thanks to: and:

Andy Field	Bruce Nauman
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	Simon Bloor
	Ken Friedman
	Jean-Luc Godard
	Liam Gillick
	Mark McGowan
	Yangjiang Group
	Andy Warhol
	FREEE

What makes a good home for art?

home is the heart
where is

but what of
is the heart art?

the of the
life mind?

if the of the
it is contemplation situation

then belongs art in the fight copyright
art to nobody belongs against and law

and of
in support liberty

is art or the
liberty? support of
liberty?

art is a wave in support
co-ordinated upon wave of freedom
attack

art is or where there is
freedom there is art freedom!

is art on
an attack the human
 condition?

or a against from our own
defense attacks shortsightedness?

from do we
where attack?

the has been as a place
gallery known for art

a bad and a
place good place

an and a never
indifferent charged a neutral
place place place

but can should
the gallery the gallery
be art? be art?

the gallery and a
is an attack defense

if you to use it is
know how a gallery one thing

if you how to it is
do not know use a gallery another

one thing one thing
might be might be
a defense an attack

the gallery cleared it is it is
is a site by art a clearing a garden

if it is that has then this the gallery
a garden become is when becomes art
 a wilderness

but art it is a
is not a clone new life palimpsest

and the is always
gallery a palimpsest

art is it is an attempt
support part of to be strong
structure

we artists and the and the
tend towards self-sufficient self-stabilising
the integral

but we may
get it wrong

is a conduit
the artist for art?

to be is to be
used human

The worst thing that could happen to anyone would be
to never have been used for anything or by anybody.

artists art art belongs
are used is used to society
by art by society

and art the artist the curator the receiver
is a tool can decide can decide can decide
for what for what for what

any of these can as to how
conduits protest they are used

we are we are we are we are
a plinth a space a sphere a system

art is part
of our sphere

art is of the
at the skin sphere

inside are things and don't need
the sphere we know to think about

outside are things the skin
the sphere we don't know of the sphere
is art

art is part
of the system!

art is and voluntary
experiment happening and involuntary

the unpredictable of obvious to form
coming together elements an unanticipated
whole

the function is to prove need
of the gallery that art a home
does not

art does not art is
need a home a home

Performed at *State of the Arts*, an Arts Council England
conference in London, in February 2011, at the invitation
of curators Andy Field and Laura McDermott.

covered in blossom
we share warm rice wine
from a thermos

18 knots of wind
fill our sails

Paul Conneally stopped me in my tracks one day when he recited Tony T.'s 'bad renga' words to me, as spoken by Tony in *The Interruptors*. Thankfully he found them hilarious. He is interested in the misuse of the traditional renga form as much as being fascinated with its rules and cultural meanings. This led us, perhaps inevitably, to invent a new form of renga on Twitter that we cunningly christened Twenga. Our Twenga '18 knots' was written between 11 December 2011 and 4 January 2012. It broke many renga rules and is still developing new ones. We wrote alternate verses, switching a couple times across the 100 verses from the two-line verse to the three-line verse.

Over roughly a month period we wrote '18 knots' live on Twitter with our rewrites and disagreements, and egging on, all live on our Twitter feeds and hashtagged #twenga so that you could view them all in sequence. The basic guide rules are as indicated in the previous 'Shared consciousness, linked verse, open plan'. The key writing principle is link and shift. What this means is that after Paul has written the first verse (*hokku*), my second verse (*wakiku*) must link to the first but also shift away from the subject, place or particular items used in the previous verse.

Then Paul writes the third verse (*daisan*) which whilst linking and shifting to the *wakiku* must in no way link to the *hokku*. Sounds complicated but it's not. It's a way of moving around the world, responding to what is around you, in your memories and in your imagination. There are also traditional moments that we roughly adhere to, like the inclusion of 'moon verses' and references to blossom. This hopefully gives a sense of time and diversity in thinking and referencing.

It may be useful for you to know that renga and Twenga should be read out loud. You should try it. It's even better when you read it with someone else and take turns to read two or three verses at a time. Another point worth mentioning is that the 100th verse also links back to the *hokku*, so that it makes a loop.

The '18 knots' of the title was triggered by news of 18 people being prosecuted for comments they made on social media during the riots across England, starting in Tottenham, from 6–11 August 2011. Since this Twenga we have written another five together. The most recent one, 'A Little Death', was written with four other tweeters from around the world in 2015. Look out for more on @eprjcts.

The act of painting

One

empty	blank	blank	blank
	bodies	rocks	paintings

learn	and
to paint	build

give birth	make
to a monster	myths

Smear mud on your face. Leave your blood on a rock.
Make a mark. Leave a sign. Learn from other's signs.

painting	but art
is urgent	is necessary

Two

painting	painting	painting
is not necessary	is a choice	is an option

painting	to	the primary	is
is a means	an end	end	art

the secondary is
means painting

A painting of any kind is made. It is an event with one logic. To show it is another event with a different logic. To unravel a painting brings a new event with a spectator — another time signature — a potential change of state in the objectness of painting.

the primary mode is
of painting event

Words on lined paper, today's date across a modest canvas, the colour of plants, berries, minerals, blood and jism, a signature enlarged, a stuffed pillow, four letters on a cross, the shape of a multicultural festival, a jigsaw of carpet, the lines of a graph showing the use of human potential, a think thingamajig with a face on it, a white stripe across the nose of Adam Ant, a green line along a border, a serial construction of customised panels a quarter of a mile long, 19 bathtubs, 250 red bricks, razzle dazzle stripes on battleships, a blue nose on a sleeping head, the lines on a football pitch, cupcakes, markers, signposts or adverts for various jobs, intersecting contrails above my house, a discoloured hedge, food dye in an ornamental pond, a modified book, flags, posters, pots and pans, textiles and things like that — all painting, all secondary.

pigment reality belief
suspended suspended suspended

art
contradicts

Painting can be a tool for social good but also can be a tool for social bad. Think. Be involved. Be convincing and convinced.

looking is to an the end the spur
a means end is to action

The action may be a classless society or a thwarted threshold. The artist's work lies beyond the boundaries of the useful and the useless.

painting for the not the for
is there human being human being painting

Painting is not a coffin for our living body. It is not immortality.

usque
ad finem

Each experience of painting is a unique event. The next time you encounter the same painting object you are experiencing a different painting event.

painting is between maker, object painting is
a plural event and spectator plural creation

the secondary is
means painting

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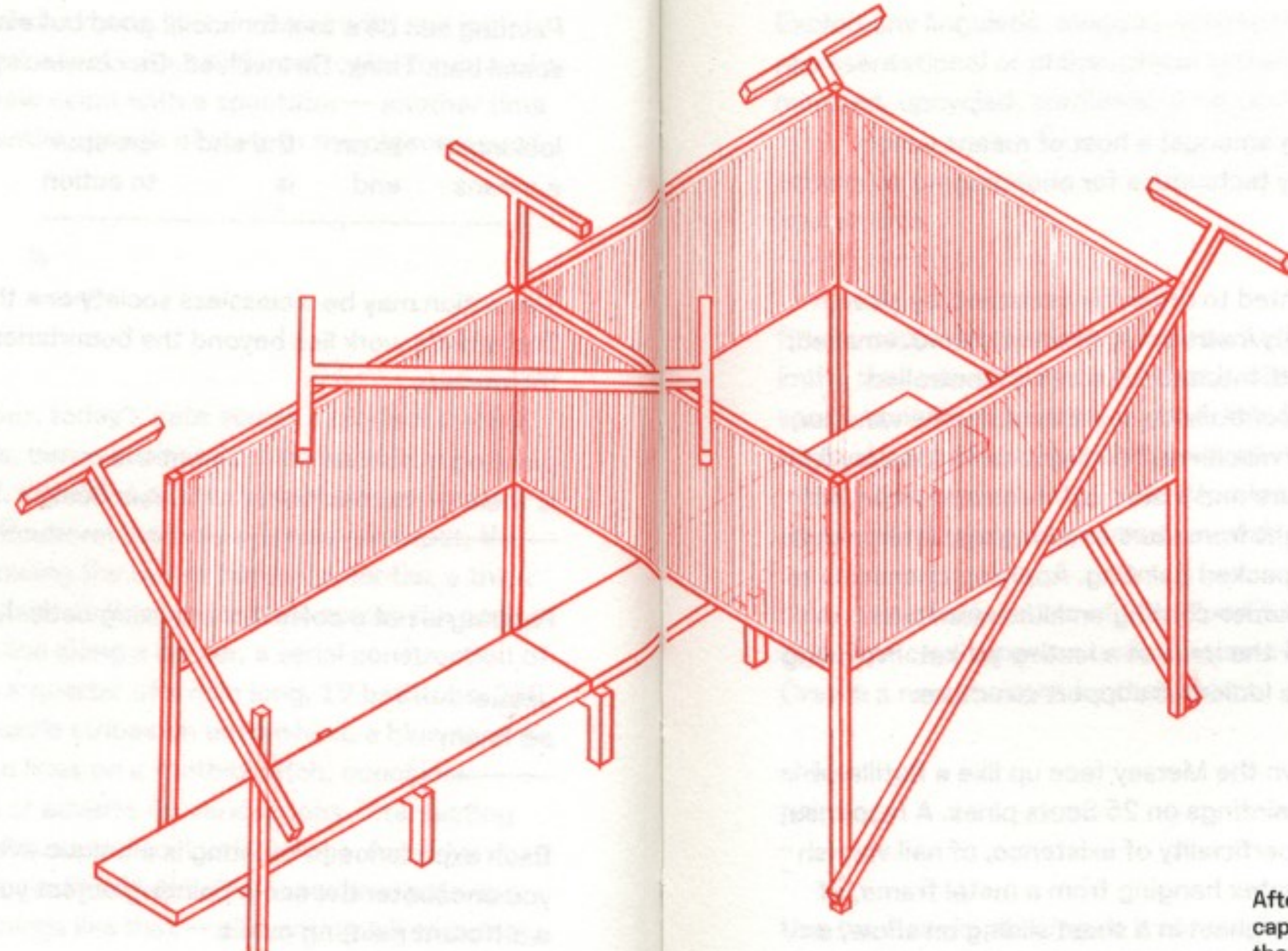
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After we have destroyed this capitalist prison cell, and all those guarding it are dead, we will start the job of forgetting you ever even happened, forget our cowed imprisonment, find some decency, live in common, be free.

There was a time when art meant painting and sculpture and the acquisition of the techniques necessary to realise them.

this is that
no longer time

Art may mean painting amongst a host of means with a multitude of necessary techniques for encouraging an art event.

Painting by proxy, painted to order, by assistant, by slave, by master, by animal, by instruction, phoned, faxed, emailed, texted, coded, tweeted, intuited, by a set of controlled conditions, a set of uncontrollable conditions, by the weather, by a machine, so many machines. Meditations on the way light bounces off architecture and water, off trees and rocks, off animals and people, light from stars and long ago intergalactic phenomena. Vacuum-packed painting. Applying chemicals to electroplated steel. Powder-coating an aluminium pole. Decorating a jumper or the back of a leather jacket. Providing a fragile surface with a ludicrous support structure.

Floating paintings down the Mersey face up like a flotilla of boats. Crucifying 25 paintings on 25 Scots pines. A response to the depth of the superficiality of existence, of nail varnish on metal, of silicon or latex hanging from a metal frame, of plasticene in wood, of a ghost in a sheet sliding on snow, a unique cocktail, the complete range of 136 colours of Montana Black spray paint, dangling glitter fingers, a ceramic on a grand piano, a glowing sunbed, a dream island of painting, a of painting on wheels.

Expressions of the authenticity of expression. Of *Guernica* repainted. Of a Kanye West album cover. A bad portrait of a world leader. A picnic on a painting.

Exploit any linguistic, magical, allegorical, symbolic, representational or philosophical system available to be used, misused, upcycled, conflated or refuted.

exploit
human acts

Brush, copy, daub, smudge, smear, fudge, fox, blur, scrape, knife, impress, strike, scratch, suck, slide, pull, push, shower, spray, sprinkle, splice, save, goad, lick, load, wrinkle, coax, wrap, drop, point, curse, burn, cut, stretch, stroke, secrete, merz, print, repeat, empty, fill, download, rub, rout, measure, trace, glitch, glaze, layer, mask, reveal.

Take an ordinary article of life. Place it so that its useful significance disappears under the new title and point of view. Create a new thought for that object.

share
painting

Use the floor in painting as it carries the theatricality of the studio. If the floor is painted, you can feel painting through your feet. Be the figure in painting. Be subject to painting. You can be the function and the relationship. Be the process. You can trigger desires and fears that make the event of painting.

You are a thing lost in the background, perhaps one and the same with the background, even while emerging as a figure.

A painter who addresses the public exposes herself to several dangers.

expose to
yourself dangers

It's good to let people use painting as a tool. Disrespect painting a bit and let works go out into the world to do different jobs. It's like human socialisation. Sometimes we need to be in situations or mix with people that we might not like or share beliefs with.

Relationship is what I have always sought, and that is what all painting seeks to express. If painting says something that can be pinned down, what it says is that nothing can be pinned down, that nothing is pure, that nothing is simple.

painting say
doesn't anything

painting painting
has to be is

the of is of
function painting the function man

to do but mess
nothing things up

to leave a dirty to provide of our
behind mark evidence existence

to is to
make art function

to is to to is to
paint function paint exist

Three

A mirror. An illusion of reality.

some believe an illusion
people painting is of reality

that painting what is not
is not painting

the hoax is an act
of painting of replication

they are they are the point
wrong missing of painting

they should asking asking to perform
be looking how how within painting

perform the painting act as
as performs it acts

art is it is not
free a free-for-all

if it is it no longer
understood contains any power

do not perform
understand it
painting

the of the of a painting
performance painting act painting acts

first next there is then
there is a depth a profundity
nothing of nothingness of blue

this is
the truth

white black red blue a black
on white on black wedges riders square

a a a in a
figure shape line architecture style

A theorem of painting expressed as a square of blue spray
lacquer on newspaper spread on the floor.

rearranged
and rearranged

A rationale for painting as the gentle torture of a line
of young poor men.

an ironic a sexual a command an instruction
nod gesture from from God
your king

the size the wholeness
of the beast of its gesture

The giant beast raises its head in a panicked wild scream.
It resumes, shaking off the desperate and the terrified, and
gnaws at its own flesh out of an insatiable hunger. The
scene, the action, is diffused into a kaleidoscopic space of
many colours — the motif merging into the background.

pictures eating or pictures
other pictures starving to death

Fight not only with your art, but with all of yourself. Painting
is an instrument for offensive and defensive war against the
enemy. If we melt our individual cores we will achieve a
massive release of beautiful energy. Construction in painting
equals the sum of the energy of its parts.

The one thing to say about painting is its breathlessness,
lifelessness, deathlessness, contentlessness, formlessness,
spacelessness, and timelessness.

cleave to painting	give in to painting	make time to give in	the time of painting
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the time it takes	a fresco to dry
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the layers and layers	of an old wall stripped back
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The idea of the universe as an event arising from and terminating at a dimensionless point.

a one second painting	a 24 second painting	25 paintings	made over 25 years
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the act of painting	on the skin	the skin of buildings
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the art of camouflage	to camouflage a city	to re-imagine a city
--------------------------	-------------------------	-------------------------

a mayor who paints	a city into life
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the value of painting to life	the value of painting	as a commitment of wealth
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the economics of painting	painting is not worth anything
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Prices paid for painting are the delusions of people misguided in the belief that they can own painting.

painting cannot
be owned

painting is a trap	for an ideological beast	a death trap	for capitalism
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the artist has values	a painting has no values	a painting has no value
--------------------------	-----------------------------	----------------------------

painting is not commodity	art is not an economic activity	art hates capitalism	even if capitalism loves art
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The plural creation of painting is always a public good and luxury good, information good, merit good, veblen good, common good and free good.

painting is good	painting is not a commodity	unless the artist wills it so
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painting satisfies human wants	and provides utility
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Painting can only be consumed and consumed and consumed over and over again and never owned.

we are the evolution
continuing of art

All things arise from necessity and are of value in their own time. One minute we think art is the supersymmetry of the universe the next we think it is weightless.

Sometimes I think it is a waste of time. It is.

It is the most important waste of time that man has. Waste is wealth. Waste is beyond what is required to survive. Beyond the basics. It is what we do with our surplus time, energy, ideas, impulses and actions that makes culture.

without there is
waste no culture

Culture is mankind's waste of time.

Only with waste of time can we process the landscape, animals, buildings, energy transmitting technology, information transmitting technology, so many technologies, snow, fog, painting, exhibition, use, value and of course consciousness.

Consciousness. Shared consciousness. Consciousness transmitted via the act of painting.

artist joined
and receiver by painting

paint paint paint
your own your own your own
head death mask double life

exhibit be a complete
your doubleness exhibit

be and be full
complete full full of ritual

Full painting. A painting with everything in it. A painting fit to burst. Containing all things — the whole world. Painting as everything. Painting everything.

The world is filled to suffocating.

so full complete painting
and complete painting completed

painting life as
as life painting

Four

painting is
part of life

painting is painting is painting is painting is
show a dwelling a field a city

painting is painting is
a geopolitical a world policy
border

painting is painting is painting is
sacrifice death joy

the joy of and
doing nothing doing it well

stop don't get
overthinking overinvolved

don't be or
overconvincing overconvinced

Engage in synthetic consciousness, attempted creation,
aesthetic conjuring.

Be part of organising, positioning, composing, arranging,
choosing, judging, intuiting, unpredicting, allowing, ignoring,
provoking, curating.

painting is a prototype
a prototype event universe

there is and of
a before an after painting

a before of a before of
and an after the artist and an after art

Painting is an interchange station between life and death.
Painting is a building site to create reality that is clear to all.
Painting approaches the state of floating in air and swinging
like a pendulum. Respond to the challenge of the age and
time will provide us with the energy to accomplish great works.

don't do it you have
all at once a lifetime

make painting
a force field

Force illusionistic space out of the painting at a constant
rate by using a regulated pattern. The obvious answer is
symmetry — make it the same all over.

what is what
you see you see

Being an artist is supposed to be a scam, not a career.
What right does the artist have to painting? The right that
every person has, every member of a public, every citizen,
every group and individual. The right to communicate, non-
communicate and miscommunicate.

The story you allow to be woven around a painting is as
much a part of the work as the thing or event itself. You may
be born with a particular sense of structure. You may not be
able to change your sense of how things go together.

But try. Try.

What constitutes equilibrium for you is how you put things
edge-to-edge, point-to-point. Linear, sequential, non-linear,
non-sequential, updating, correcting, disavowing.

painting is not but
necessary exhibition is

the locating
of painting
is necessary

a painting's lies not but in its
meaning in its origin destination

locating painting
is urgent

a painting without
is nothing location

Art is among many other things, continuity.

painting a an end
is an option choice in itself

but painting art is
is not the end the end

Five

to understand life
is necessary

but is not
to understand necessary
painting

unlearn abandon
to live all art
and paint now

further is always
direct action necessary

painting is nothing painting is nothing
without sacrifice without your loss

without there is a nothing
you no painting of painting

take forming painting empty
nothing blank out

don't by
make art yourself

make with from
it others others

take it make it
and better

for
others

360 26 20
pages texts years

12 two
drawings colours

of
artist-curating

one
multiverse



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