

THE INTERVENTIONIST GUIDE TO MELBOURNE

PLATFORM DEGRAVES SUBWAY

EXHIBITION DATES

OCTOBER 1 - 30 2009

INTERVENTIONS

FRIDAY OCTOBER 16
SATURDAY OCTOBER 17

YOU ARE COMMANDED TO GET INVOLVED
UPLOAD LOCATIONS, IMAGES, VIDEOS & STORIES OF
YOUR INTERVENTIONS

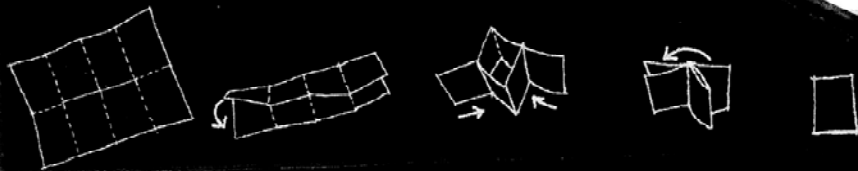
TO: www.interventionistguide.org

ROARAWAR FEARTATA COLLECTIVE

FOLDING YOUR GUIDE

BENJAMIN CITTADINI

CRAIG PEADE



GENIUS IS RANDOM TRASH
OR
THE ARROGANCE OF TRUTH

HOW TO UN-DESIGN SPACE

FIRST OF ALL

YOU NEED TO MAKE A SPACE FEEL SPECIAL,
COMMENT ON ITS VIGORANCY,
IT'S SEEMINGLY INTRACTABLE PERMUTATIONS SOLVED,
IT'S MARRYING OF STYLES SUCCESSFUL,
THE WAY ITS ANGLES AND SIGHT LINES COMPLETE
BE GENTLE. THE EXPERIENCE.

LAUGH CONSERVATIVELY AT ITS QUIPS
AND NOD UNDERSTANDINGLY AT ITS GRAND STATEMENTS.
BE OBEDIENT AT FIRST,
SIT IN DESIGNATED SEATING AREAS,
MOVE WHEREVER THE SPACE LEADS YOU
- EAT OUT OF THE PALM OF ITS HAND,
LIKE A DOCILE CHILD.

EVERY NOW AND THEN,
EVER SO GENTLY,
GIVE THE SPACE A NUDGE.

TOUCH IT
IN A PLACE IT'S NOT EXPECTING,
THEN,
APOLOGISE.
THEN DO IT AGAIN.

ONE BY ONE,
DRAG YOUR FINGERS
OVER IT'S PROPORTIONED SURFACES.

DANCE,
ACROSS IT'S DETERMINED LINES,
RUB YOURSELF AGAINST IT'S ANGLES,
SING,
LOUDLY IN IT'S DEAD CORNERS.

FINALLY,
LAY DOWN WITH IT.
PUT YOUR WHOLE BODY IN IT'S EMBRACE.
MELT IT'S FOOLISH STRUCTURES

WITH THE IDLE WARMTH OF YOUR SKIN.

UNDESIGN IT'S NAIVE FACADE
WITH THE FLUID REALITY OF YOUR LIMBS.
RE-INTEGRATE THE SPACE BACK INTO YOURSELF,
SO THAT IT MAY ONCE AGAIN
BE A LOOSE COLLECTION OF IDEAS.

You fill me with terror.
A terror that makes me fear & tremble.
With fascination.

How long
have we known each other?

I NAME YOU OBJECT
AS ≠ AM SUBJECT. Absolute & singular

You are my pleasure.

I am looking at you
No, rather
I am thinking of you
My personal MYSTERIUM TREMENDUM FASCINUM
Misrecognition
I think I know you like I know myself
This misunderstanding is perplexing
You are an IMPOSSIBLE

You are like a god
And yet
You are not.
Inexplicable
& incomprehensible
You are wholly other

GO ON.
TAKE IT SLOWLY.
CROSS PATHS.
BE SURPRISED.
BUMP INTO SOMEONE.
DON'T APOLOGISE.
SAY HELLO IN AN UNFAMILIAR LANGUAGE.
SAY YES INSTEAD OF NO.
LET GO.
LET YOURSELF BE DRAWN INTO THE CONVERSATION YOU DON'T WANT TO HAVE.
GIVE IN TO THE FEELING YOU DON'T WANT TO FEEL.
BE HERE.
BE VULNERABLE.
GO THERE.
LISTEN,
THEN TALK,
THEN LISTEN
AGAIN.
AGREE,
DISAGREE,
EXPLORE OTHER OPTIONS.
TAKE IT ALL ON BOARD.
RAISE YOUR EYES FROM YOUR PHONE,
TAKE YOUR HEADPHONES OFF YOUR EARS.
GIVE SOMETHING
FOR NOTHING.
TAKE SOMETHING.
DON'T UNDERSTAND.
CROSS THE LINE.
BE AFRAID.
FORGET WHAT TO SAY.
MEET SOMEONE ELSE
WITH NOTHING ~~TO SAY~~
BUT YOURSELF.
TREMBLING
NOW
LAUGH
THEN
CRY

HAVE AN INTERACTION

THE TRUTH
OF

A DOCTOR, A LAWYER AND AN ARTIST: A JOKE ABOUT THE NATURE OF PRACTICE.

IN THAT

- A lawyer has a practice.
A lawyer's practice is concerned with a rote knowledge of the rule of law.

- A doctor has a practice.
A doctor's practice is concerned with the empirical knowledge of the human organism.

ART IS

~~NOT~~

~~NOT~~ -

~~NOT~~

REALITY IS DISCLOSED.

• An artist has a practice?

THE EXTERNAL WORLD

An artist's practice has no parameters. It can be ALL THINGS AT ALL TIMES and consequently, NO THING. There is NO CODE or specific set of knowledge, nor does it evidentially benefit, or detract, from anyone or thing.

So, is it a practice?

Is the word practice used to bolster our artist's insecurity about the validity of what we do?

WHY DO WE NEED TO CALL IT A PRACTICE?

- Has the term 'practice' been applied to art in an attempt to limit its scope, to set ~~its~~ its goals, to contain its aspirations, to validate mediocrity, to authorize pretension, to systemize creativity, to quantify the remarkable, to idelize the unremarkable

FORM IS DESIRED

LIKE A TERROR

LIKE

A TERROR

A

THIS IS CRAFT'S SAVING GRACE.

THINGS MUST BE NOMINATED

CLASSIFIED IN ORDER TO 'KNOW'