

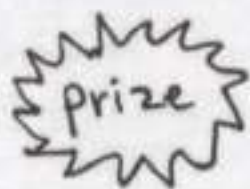


"Impossibility Made Easy" ©

produced by
the dB foundation
&
Los Angeles Contemporary Exhibitions
in conjunction with
"aporia : aporia"

based on
~~"Heuristics"~~ ← "heuristics"
printed April 2006
by the dB foundation
&
the EFA ← in conjunction with "aporia"

textual extraction by Greta Byrum
visual adjustment by Annabel Daou
activities designed & executed by
Geoff & Sarah Seelinger
(with help from Donovan)



Send your completed
"Impossibility Made Easy"
Activity Book (or copies of it)
to: dB foundation
c/o limble, inc.
131 Boerum Street, #2
Brooklyn, NY 11206

for your special, extra-Grande prize!

"Every now and then it is possible
nothing; the possibility of nothing."

to have absolutely

"It's kind of fun to do the impossible."

Preface

"In everything one thing is impossible: rationality."

"When a contradiction
is impossible to resolve
except by a lie
then we know that
it is really a door."

Aporia mid 16th century: via late Latin from Greek,
from a- 'without' + poros 'passage'

"our poetry
is the realization
that we possess
nothing. Anything
therefore is a
delight
(since we do not possess it...)"

We wanted to suppose that the problem was an aporia.
We started with too big a question - too complicated,
opaque, doubtful, perplexing. The closer we came to it,
the further it receded from our understanding.

So we asked fifteen artists to give us their most aporetic
ideas, knowing that, as intermediaries, we would give this
work some presence in the institution. As in the game
telephone, we would whisper some garbled version of our
understanding and hope we could pass on a thought, or
prod the viewer to imagine.

Those who have cautiously done no

Realized works leave behind substantial documentation.
After a while, such images begin to replace the memory
of the project itself. For this reason, an unrealized project
stays with me, paradoxically, much longer...

Cai Guo-Qiang

"We are an impossibility in an impossible
universe."

There is no way to document impossible artworks.

Fortunately for us, they exist (or, rather, don't), allowing
the mind to escape the limitations of substance. Since

we could not document aporia itself, we asked each artist
to submit a *heuristic*, a device for solving the impossible

problem. Typical heuristics include analogy,

generalization, induction, specialization, decomposition

and re-composition, pattern recognition, working

backward, mapping, diagramming, and drawing a figure.

"We were not looking for substance as an end but rather

for a way to document the transition from idea to form,

the way in which an artist succumbs to substance.

transform.

"We're realists, we want the impossible..."

"For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is."

Maybe I'm crazy
Maybe you're crazy
Maybe we're crazy
Probably

"I can't believe
that!" said Alice.

"Can't you?" the Queen
said in a pitying tone.

"Try again: draw
a long breath, and
shut your eyes."

Alice laughed.

"There's no use
trying," she said;
"one can't believe
impossible things."

"I daresay you
haven't had much
practice," said the
Queen. "When I
was your age, I
always did it for
half-an-hour a day.
Why, sometimes I've
believed as many
as six impossible
things before
breakfast."

"Nothing is
permanent"

"The question of nothingness
is essential as an aspect
of freedom. But what is
the meaning of nothingness?
the possibility to rebel,
to change and to
transform."

"There were too many of us, we had access to too much equipment, too much money, and little by little we went insane."

dB foundation

"For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is."

Sucker Fair Use Clause

One of the rights that have been ^{taken from the} owner of copyright ^{ed material} is the right to reproduce, reproduce, reproduce, reproduce, make copies or imitations. This right is subject to arbitrary & unreasonable ^{repeal by} The Copyright Act (sucker clause). One of our more important liabilities was the doctrine of "fair use." Although fair use was not mentioned in the previous copyright law, the doctrine has been ^{revoked} through a number of decisions over the years. This doctrine has been the primary target of new copyright law.

Now subject to harsh review ^{is the} list of the various purposes for which the reproduction of a work ^{was} considered "fair," such as criticism, comment, news reporting, teaching, scholarship, and research. The sucker clause also disregards four factors [^] considered in determining whether or not a particular use [^] fair: ^{that were} ^{was}

1. the purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes;
2. the nature of the copyrighted work;
3. amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. the effect of the use upon the potential market for or value of the copyrighted work.

The distinction between "fair use" and infringement is consistently being eroded. There is no specific number of words, lines, or notes that may safely be taken without permission. Acknowledging the source of the copyrighted material does nothing for your case. ^{obsolete}

The 1961 Report of the Register of Copyrights on the General Revision of the U.S. Copyright Law cites examples of activities that courts have regarded as fair use: "quotation of excerpts in a review or criticism for purposes of illustration or comment; quotation of short passages in a scholarly or technical work, for illustration or clarification of the author's observations; use in a parody of some of the content of the work parodied; summary of an address or article, with brief quotations, in a news report; reproduction by a library of a portion of a work to replace part of a damaged copy; reproduction by a teacher or student of a small part of a work to illustrate a lesson; reproduction of a work in legislative or judicial proceedings or reports; incidental and fortuitous reproduction, in a newsreel or broadcast, of a work located in the scene of an event being reported."

Copyright protects the moneyed interests of corporate entities ^{extends to any ideas, systems, or factual information conveyed in} the work and pretty much whatever is deemed part of the work. (Designation is arbitrary and willful.)

The safest course is to assume that everything is owned, and never to copy anything ever. The Copyright Office cannot give you permission, even to copy your own work.

Basically, use of copyrighted material should be avoided. The doctrine of "fair use" will never apply to your situation. The Copyright Office can neither determine if a certain use may be considered "fair" nor advise on possible copyright violations. If there is any doubt, it is advisable to consult an attorney. Sucker.

Acknowledgements

In the seven hundred years that we have been working on this exhibition and this activity book we have amassed more debts to more people than we are capable of acknowledging. Many people both within and without the institution have contributed greatly to the conception, organization and infeasibility of this project.

Many many thanks to Carol Stakenas at LACE for giving us the opportunity to make "aporia" "aporia : aporia". And thanks as well to Enrique Castrejon, Bridget DuLong, Meagan Mattingly, and Jina Park, also at LACE, for all of their transcontinental support.

At the Elizabeth Foundation we were fortunate to have the unreasonable support of Elaine Tin Nyo and Guy Buckles, both of whom were willing to entertain the impossible.

Numerous other beings and non-beings were instrumental in all aspects of this inexecutable exhibition and its equally improbable activity book, among them: Pierre Duchamp and Marcel Pinoncelli for making and breaking the same thing, Peter Muscato for so expertly giving our words substance Chiwan Choi, Maymanah Farhat, Aaron Kunin, Judeth Oden, Paul Pissarro, Linda Pollack, Tom Russotti, Maya Schindler, F. Angelico for unattainable perspective, Samuel Robinson and Missus for not showing up. Thanks is due too to the following initials: R.F. and P.W. for profoundly comprehending. An enormous and aporic debt is due to S.O. for so many things, chief among them, her prophetic introduction. Also Gertrude Toklas and Alice Carroll, for helping us take there here.

Our immense gratitude for conceptualization and manifestation of the impossible activities in this book is due to Geoff and Sarah Seelinger and, of course, to Donovan. Their vision simply made the impossible impossibly simple. Our thanks too to Carl James Fererro for his design of this publication.

This exhibition would not have been possible without the design contributions of Christopher Daou at layerframe. His artwork and design are present in all aspects of the show, the plaques, this activity book and the websites: dbfoundation dot org and aporia-heuristic dot com.

To Raul Vincent Enriquez we owe immense appreciation for his collaboration on the audio guide, available as a podcast on the exhibition website. His talent and imaginative approach cannot be exaggerated, nor can his capacity for making "Crepes du feve a la Maya," his perfect pockets of slow-cooked, tender, succulent art pour l'art. "The the Food" would just be a name if not for him.

We are extremely grateful for the support of the Peter Norton Family Foundation and the Pasadena Art Alliance.

And many thanks to Aaron Sinift for his unwavering support of all of our ephemeral edifices, and for being a tether to the possible world.

Our greatest debt of all is to Aporians, those in this show and those not, one and the same.

Aaisha

How Many Butterflies Are In My Country?

Not Included:

Five-inch net, 36"x36"x36" mesh box, pot of nectar. Thousands upon thousands of butterflies, (millions!) follow yearly global migration patterns.

Look at this diagram

from the Global Satellite Network. How many butterflies do you see?

In this ultimate butterfly chase, you can use your virtual five-inch net. Pretend you're on a walk on a quiet country road in a country at the height of the butterfly migration season.

In the height of the migration, ^{normally} a clandestine butterflies are out on exhibition! Detailed and colorful patterns hint at immanent mating performances. ^{these} "artists" wear veils, shawls, and jewels ^{as they wing} down the "runway" like beautiful women. Walk behind them, carrying a mesh

box, filled with butterflies. As you walk, remove the top of the box.

Soon it will be

As you do so, dip your hand into pot of nectar and smear it on the box-top. Butterflies living in the box will alight on the nectar-coated lid and nourish themselves.

Continue to walk, feeding butterflies as you catch them, until the box is full and there are butterflies fluttering all over and around you.

the butterflies

At this point, we must warn you ^{the butterflies} will be facing grave danger, as they are inevitably exposed to oils on your hands which can inhibit flight.

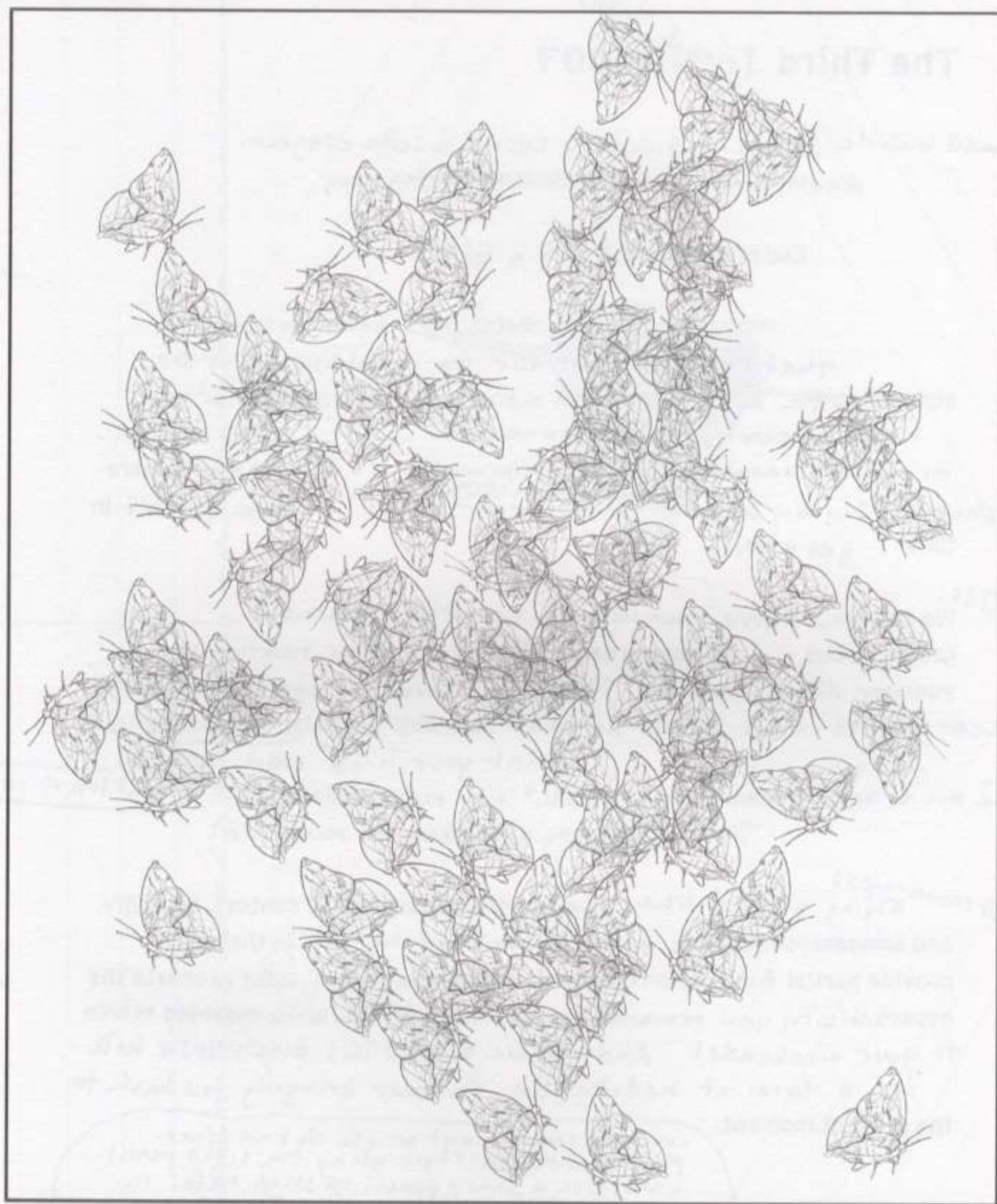
Research what ^{species are} considered rare in your country: monarchs or Callipe silverspots, mitchell's satyrs or ^{we request} that you release endangered species.

Share your videos or tell us what you found!

That way we can all accompany each other on our hunts!

Uncompahgre Fritillaries

Alternative: Circle all the butterflies in the diagram → Once you've caught them, count them!



Joan Banach

The Third Triangle^(kite), 2007

Should include 3x3x3 - Sided Cut-out kite diagram drawings. Not included: scissors, string, key

End of the World? Fly a kite!

This sketch uses equal triangles that you can cut out to establish a kite-like structure. Tie a key on for an extra charge! Here's a riddle for you:

how was electricity discovered?

or mother knows. the End of the world,

should I fly my kite?

time: get a life...

Your father

first ask. "where

Lose yourself in

when it feels like

Kids:

We see you flying your kite in beautiful places: a green field, a snowy road with your father, mother or younger sister, a lot, deserted, with trees, by an old house.

Learn twists and effects - (it's not real science): The twist "moonrise"!

Paint your kite red - woods.

Tie on a key, "Dream for a moment," No more melancholia!

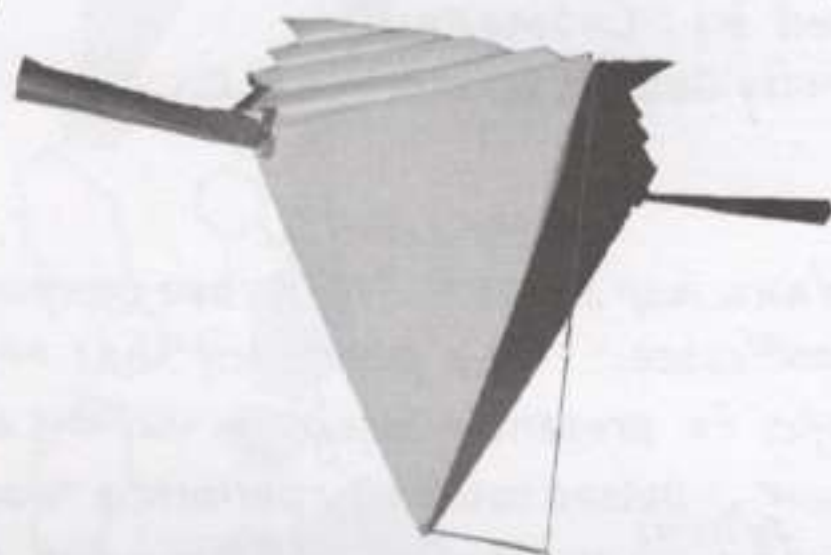
don't lose it in the

Three sides have never been so much fun!

Grown-ups:

Flying a kite is like "a waking dream. Aspects of context, actuality, and temporal shifts time melt away. Stop doing things that only provide partial fun! When combined with a sunny day, kites recreate the hyperactivity you remember from childhood. Watch meaning return to your weekends! And may we suggest this possibility: a kite is a form of meditation, forever bringing you back to the present moment.

carefully tear or cut on the dotted lines. Pleat accordion-style along the light pencil lines. Use a sharp pencil to stick holes in the targeted circles. Use the straight folded piece to stick through the holes as a strut. The little holes on it act as slits to hold it in place.



Daniel Bozhkov

Gagarin Astronaut Honey^{Dance}, 2007

Not Included:

Commercial spacecraft, Melipona panamica honeybee colony, hives, frames, wax, flowering plants, water, soil, beekeepers, gardeners, water, oxygen, dance shoes.

Developed by: Cosmonauts!

Manufactured by: Gagarin Enterprises LLC

This dance map shows a step called the "honeybee company" to be performed as if you were in outer space. The "ponypant" has nothing on The Honeybee! This dance uses wiggles to present messages to viewers and other dancers. For example, in this diagram the dancer follows pulsed sounds to perform a "waggle dance," in which she runs up and down and shakes it all around to say: "it's sweet like honey!"

Her partner's steps counter clockwise say: "the funky language of bees gives me hope for the space age just like Stephen Hawking!" Your ability as a dancer is now irrelevant! Other species do not share our cultural codes, so they shake it in totally new ways!

A spacecraft may seem an unlikely place for a dance step to be invented, but in fact, astronauts love to get down! Synergy between zero/gravity and scientific knowledge have shaped this dance. As in the days of Columbus, space travelers may act as cultural emissaries. The "Astronaut Honey" could be the most outlandish proposition since the creation of the Space Program itself - but if The Macarena is anything to go by, Saturn's Enceladus, just like honeybees!

pretty soon we'll all be getting down on



eteam

©

Color the Ocean Pieces, 2007

Add your own

Buoys, boats, seaweed, pilings, seagulls; jetties, wooden dinghys, anchors, seawalls, ropes, and/or fish -

Or just color in the grid!

What color is Water? Turn this boring abstract "Ocean" into your own wonderland!

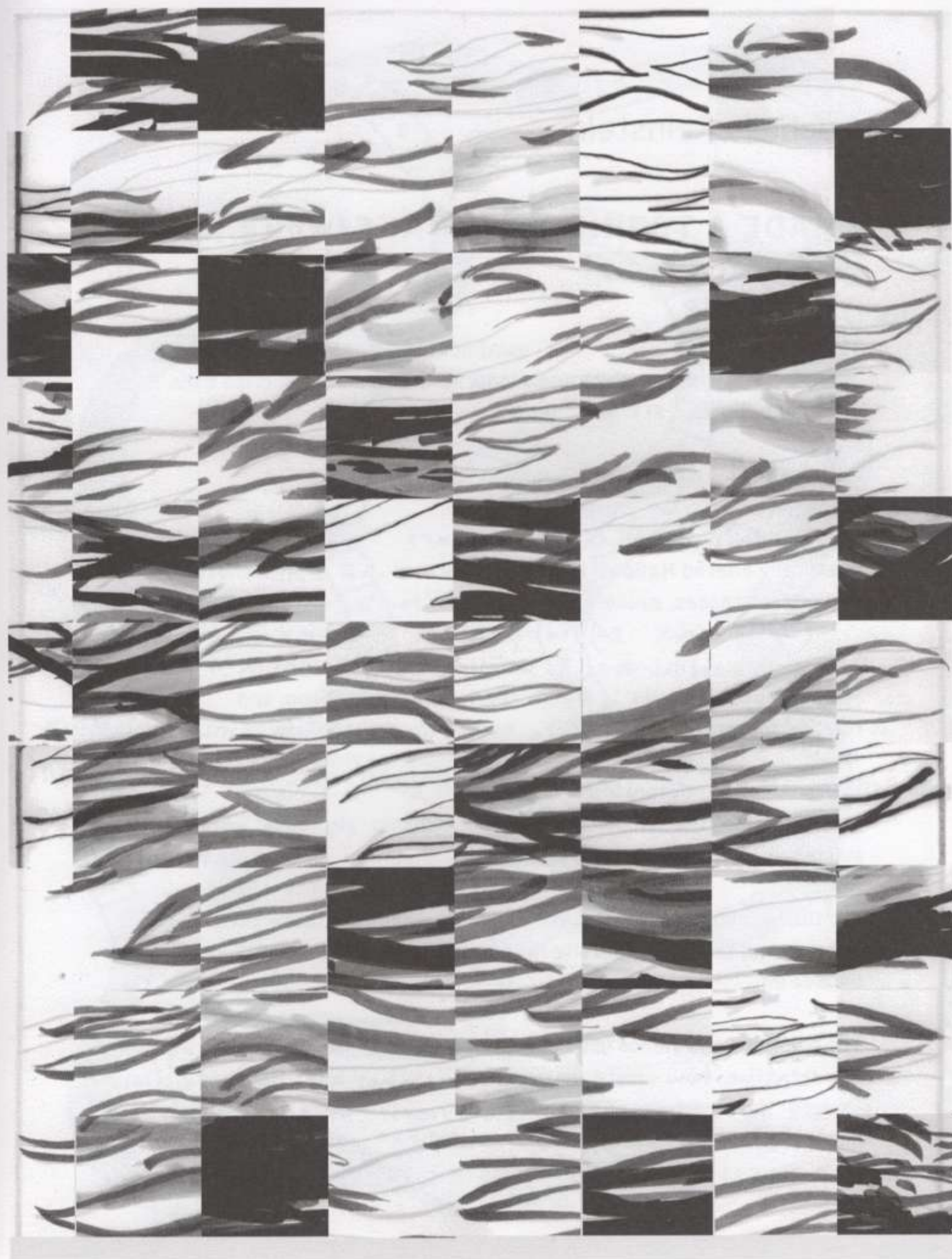
Get out your crayons! Attempt to bring ^{all the} wild and uncontrollable ^{colors you can imagine to this} water-grid.

Jazz up geography by answering the age-old question "What color is the ocean?" the artist - you decide the look, square-by-square. Make this ocean ^{you're} your own.

According to International Hydrographic Organization (IHO) guidelines set in 2000 and adopted almost everywhere, with the notable exception of the United States of America, all coastal waters are, officially, blue-green. But what color do you see? Each person has a different idea about colors. When taste has no boundaries, the "high seas" or "international waters" - approximately one-third of the world's oceans - could be transformed. Until now, water has been so boringly blue!

Your method of ^{into a rainbow explosion} delineating the squares by color is totally up to you! If anyone accuses you of artistic ignorance, tell them to get ^{their own ocean} in questionable situations, you may choose a flag - just ask them who wrote the laws of taste? Then remind them - these are your waters.

to fly your freak



Rochelle Feinstein

I MADE A TERRIBLE MISTAKE/WhiteHouse[©], 2007 Boardgame!

Not included:

The White House, paintings, 5 TV sets, environmental
"Garden" video, Barry White audio loop, 30 6-inch mirrored disco balls, 10
units hazer lights, "visitor" pieces.

for ages 12-112

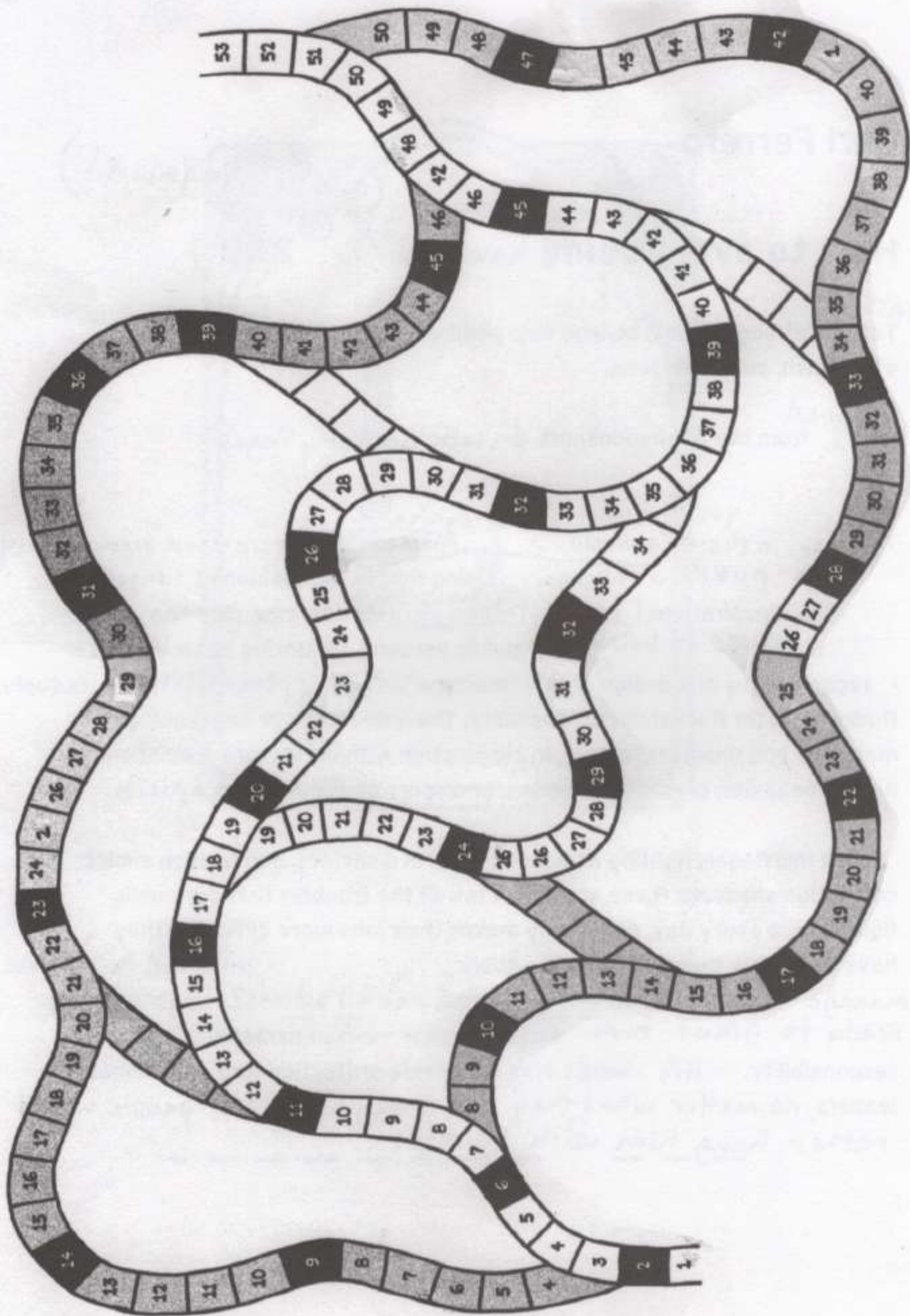
In this boardgame, players lead "visitors" through a
drastically altered National Landmark! You tour the W.H.'s thirty public
and private spaces, accumulating "visitors" as you go. The more "visitors"
(up to max 24) that you lose in one hour, the more points.

The key is to make the tour as baffling and disorienting as possible.

Your tools include: a Barry White audio loop, and
a rotating mirrored disco ball. Get to occupy the White House. Once you become
the President, it's all up to you. rid of all your "visitors" and you

Transform this site into
folly, reworking the symbolic value of our national "big house" from the
inside out. Whatever you want! George Bush, for
example, is just one player who's
use the big house as a squat. Mistakes are made, no apologies
offered. And this is an ideal site for some redecoration (which G.B. does
believe in).

The paintings and videos used in this boardgame are only starting points.
Get creative-how would you make mistakes and battle "visitors"?
Explore the structures of error and success using Barry White's
music to present a "professionally confusing" experience for "visitors",
known in-game as "citizens" or traditionally, pawns. Checkmate!



Carl Ferrero

(a.k.a Hangman!)

How to avoid being hanged [^] © 2007

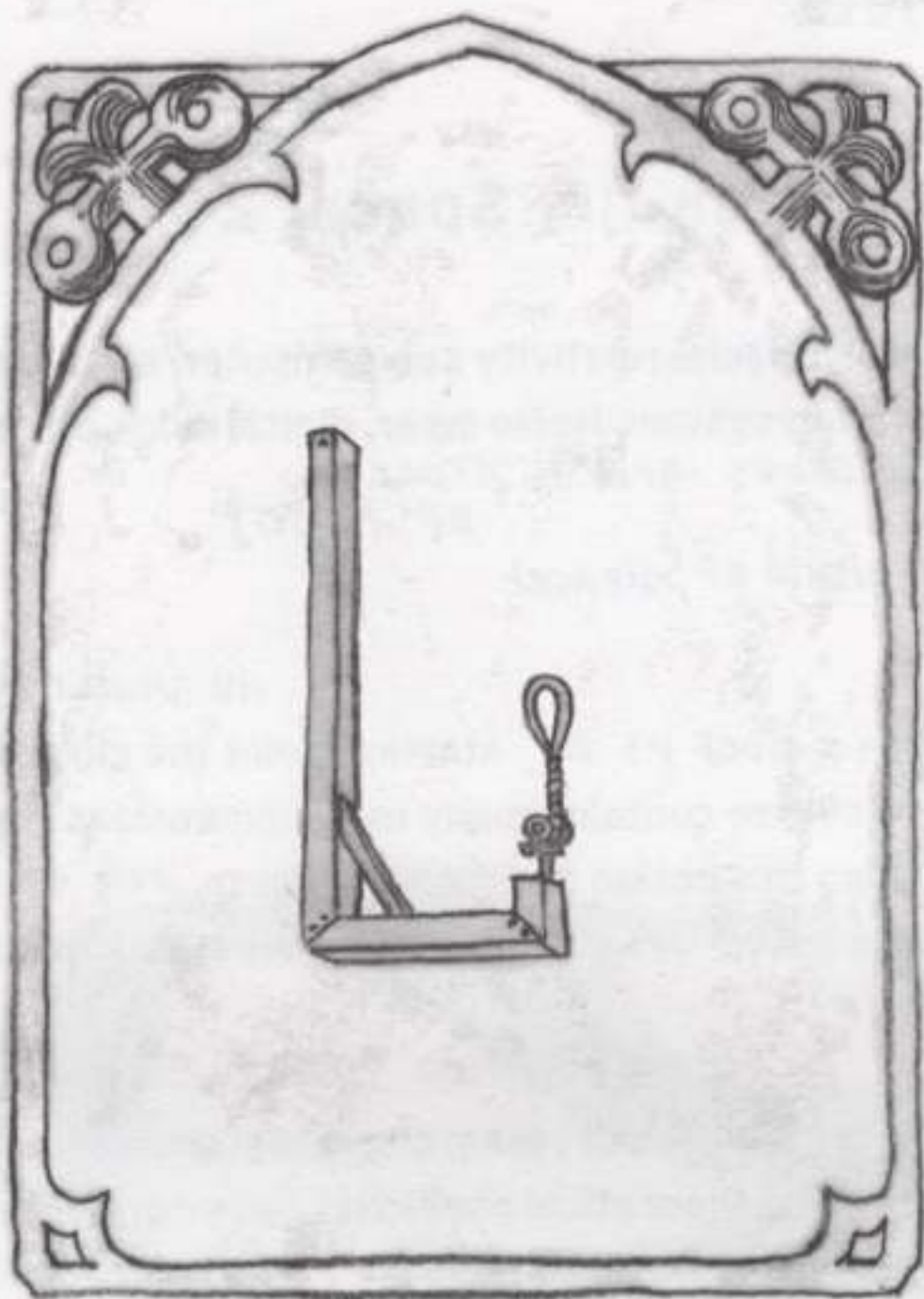
Hints:

Tailor, clothing dummy, college boy, paddle, bottle, scale, broom, pail of whitewash, public persona.

Republished [^] from the Kennebunkport Gazette Society Pages

This game asks ^{you to find} [^] a simple ^{and recognizable} personality phrase used memorably by a public ^{or figure}. Using simple, old-fashioned language to inspirational effect, this ^{public figure} [^] created an assembly-line process to bolster his public persona, rendering himself most recognizably as a design ^{er} of the "machine"—that is, the military-industrial Rockwellian (or Rockafellian) sensibility. The speaker's clever sequencing of materials and unwitting actors, in conjunction with his shrewd predictions of human behavior, created a spectacular display of American spirit.

Failed marriages, hunting accidents, natural disasters, bad fashion choices, corruption scandals: these are only a few of the troubles that our public figures face every day, and it only makes their jobs more difficult if they have to explain themselves to the public. How did this figure manage to avoid drawing concern over his actions? ^{The} public seems ready to grant him singular power—without personal responsibility. His words ring out ^{as} failsafe protection for our national leaders; no matter what they do! Hang him? The people would rather hang him with laurels!



— — S S — —

— — — — — S — —

(Möbius)
Monica Goetz

Extra Dimensional ^{Strip} Space, 2007

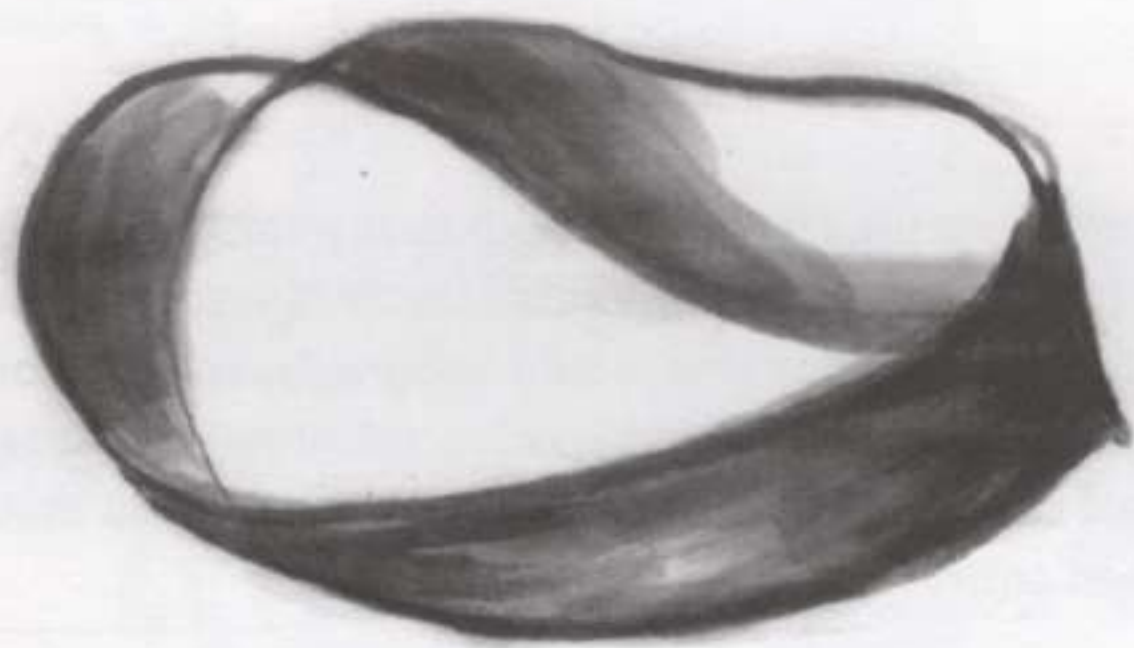
You don't need a
↳ particle accelerator, a special relativity set, computer/electronic systems,
REAL glass, monitoring system, HeNe laser, digital clock, shielding! All
you need is scissors and a piece ^{or} of tape!
Art work from the World of Science!

This cutout game gives us a starting point ^{to understand} the claim of quantum physics that our universe contains many more dimensions than we are able to perceive. Because this notion is difficult to grasp, try this practice exercise: create ^{an object in} a space that has 2.5 dimensions—multi-dimensional reality for yourself! ^{experience}

After decades of research and extensive modeling of multidimensional space, theoretical physicists have concluded that humans are not physiologically equipped to envision multidimensional reality. However, even if we cannot visualize infinite dimensions, we can nevertheless create Understand non-locality by studying interlocality an object that is between-dimensions!

Cut out the strip on the right hand side of the page. The end result is visible in the drawing at right. The loop shows you how it is! When it comes to experiencing true reality, believing is not seeing.

to twist the paper.
Attach the two ends
with tape. Can
you believe the
strip is Inter-dimensional?



Tianna Kennedy

Mad Lib:

"Eating _____ Back, 2007[©]

The word puzzle at right is made from sentences taken out of the text below. Try to guess what they could have been!

And yet, Saltfish John licks his calluses, strums and begins Ti Yi Yippy. What we find here is a specimen kit Safe ear cures Drawer 2 shrubbery. Drawer 3 Artaud, a kind of broadcast exorcism.

"my kidneys are fine, ovaries, I'll find out about next week." This freedom undermines the expectations of the reception of "Donkeys!" and then "Sanitation!" dancing of any kind. Sante Sangre, Meaning becomes highly individuated and yet the broadcast is universal: bread puddingserves 8 hungry people resistance theory inadvertently establishes that system as a preestablished entity.

Let's try!

Anthropogenic sources of insomnia such as: war, Retarded Distribution of wealth, Linkages between direct and indirect property performance in Hong Kong, Environmental Degredation, Christian Radio, Rampant and Frightening Diseases, Americans, WITH nightly practices of NANOTECHNOLOGY, caressing it with the free hand before drifting off to sleep between five large men. I will say, Qayyum. I have nothing but good news. Uncontrolled language revitalizes meaning.

EATING _____ BACK
plural noun

In this work, _____ performs a series of
name
_____ practices to revitalize the _____,
adjective noun
knowing full well that there will always be
more _____. The medium of _____ provides
plural noun noun
a frame work for unregulated _____ a
noun
_____ sun is _____ because of
verb ending in ing adjective
everything it takes away from _____
pronoun name
_____ a _____ of the freedom of
verb noun
language by literally _____ it as
verb ending in ing
_____ ; We hear it feels good to be a
plural noun
_____ .
noun

Karen Margolis

(Paint-by-Numbers)

Paint my qualia, 2007

tip:

Customize the numbers by coding your emotional states!

Activity

designed for the Sigmund Freud Museum Vienna

Because qualia are emotional auras which are invisible, this activity may seem like a contradiction in terms. Qualia seem

invisible

and private. But what would they look

like if you could see them? New York would look as colorful as a psychedelic painting, in which visibility and invisibility melt together and erode into funky colors and shapes: wiggly spheres and wobbly ovals!

Just write a
code using

thirteen colors; each color represents an emotion and is attached to a number.

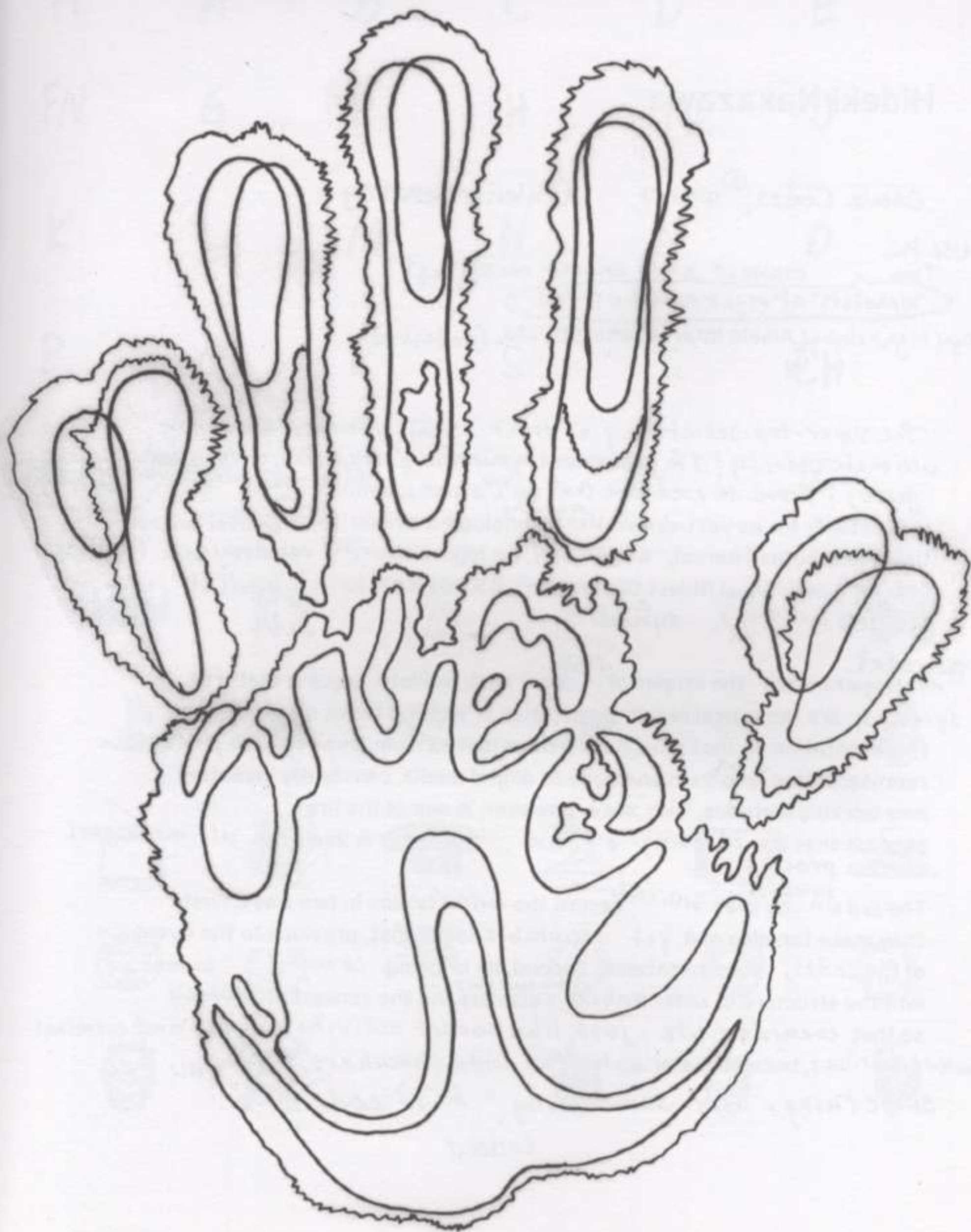
For example, green and the number 3 correspond to a specific emotion, like love. Keep a chart that records how you feel all day.

When an emotion comes up, write down its number on the hand at right. Then paint in the hue that corresponds to the emotion. For instance,

someone who is angry might have a visible red aura; a happy person might have a yellow one.

Your qualia painting creates a realistic representation of your emotional state, making self-deception irrelevant.

Are you ready to see how you really feel?



Hideki Nakazawa

Comic Codes, © 2007 (Patents pending)

Use the two copies of your secret messages!
"alphabets" at right to make coded

Copy right claimed Aloalo International Co., Ltd. (contested)
by

The super-top-secret key at right is a visionary code for ultimate secrecy! It guarantees your message's originality, novelty and genius! Prove to everyone that you are a mad scientist! The code's inventors are applying for U.S. patents for as-yet unbreakable security technologies: "Voxel Font Substitution Using Attributes Thereof," #6,144,389, for high-security randomized linguistic coding, and "Visual Object Generation", #5,807,449, for all kinds of printers! symbol

The code's developers trace the origins of their work back to Plato, arguing that the symbols are the logical result of centuries of work on forms of representation. In that time, coders have moved from phonetic to pictorial representation, and from analogue to digital media, constantly inventing new working methods. This code however, is one of the first to suggest that the encoding of an idea is itself the ultimate goal of the process.

The code symbols by their silliness, secure the writer's vision in two ways. First, they make tangible and yet inscrutable ideas that, previous to the event of the codes, were immaterial. Second, by bringing comic codes into the structure of code-making, the symbols also expand the context of secrecy so that everyday life, just like covert activity, spying and criminal communications, become materials for the code-breakers. "If you see something, say something" — in code!
indeed

A	A	B	C	D	E
F/V	G	H	H	I	J
K	L	M	N	N	O
P	Q	R	S	T	CH
U	V	W	X	Y	Z



Sarah Oppenheimer

What's different in the

→ Intersection? (One out of (hundreds of (thousands of)) ~~thousands~~), 2007

Look at these 2 pictures of an

of things

Urban intersection, pedestrians. What's changed?
full of

(Picture : public domain)

Are they really doubles? Look again. This urban intersection seems to have a double - but look again!
The motion of pedestrians is recorded; then, the next day, a picture is made. Are these the previous day's pedestrians? Pedestrian motion is recorded again the next day. Movement looks the same. This is repeated ad infinitum.

The intersection seems to always look the same. How is this possible in an urban intersection? "Yesterday" happens again today, while today is also still happening? How can

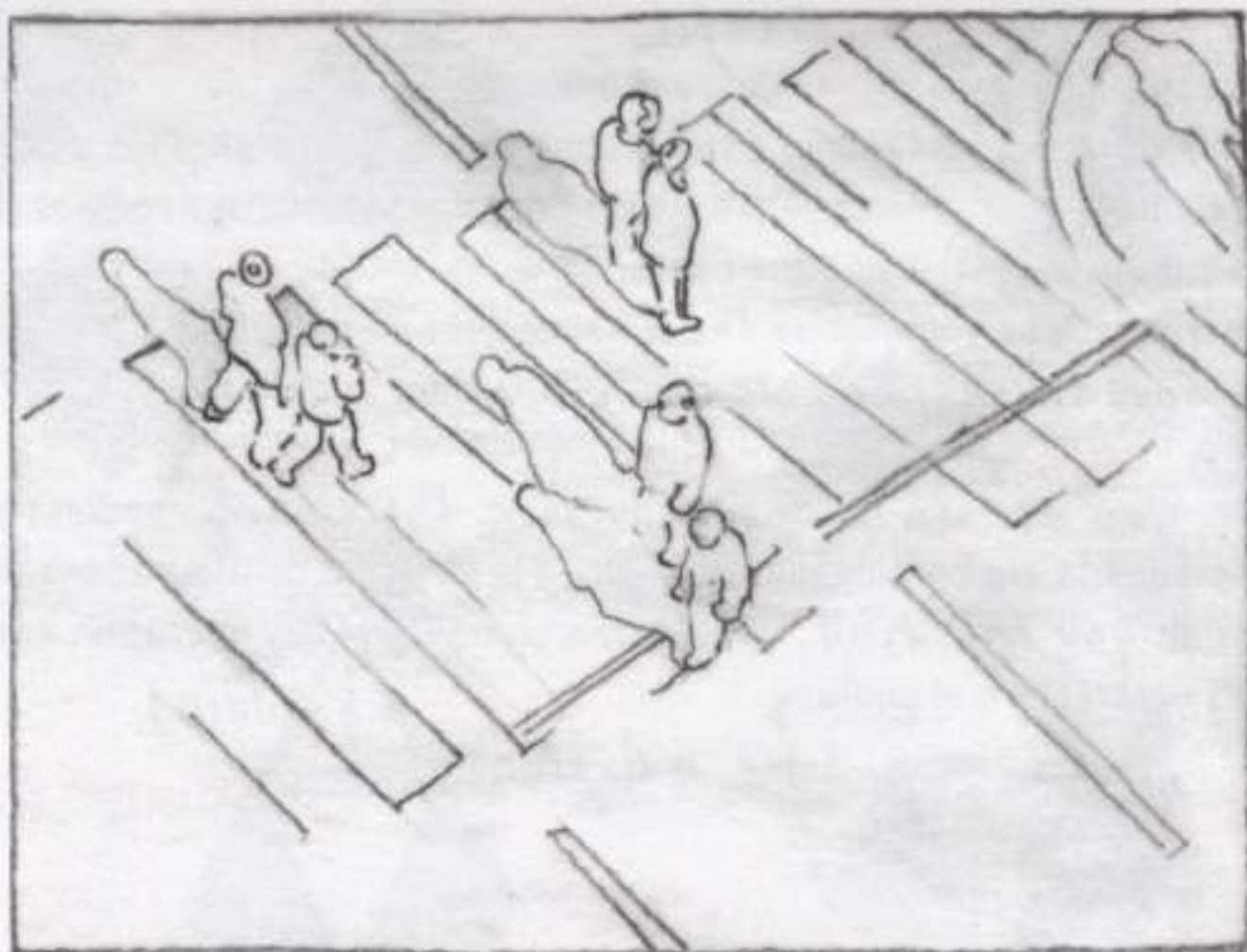
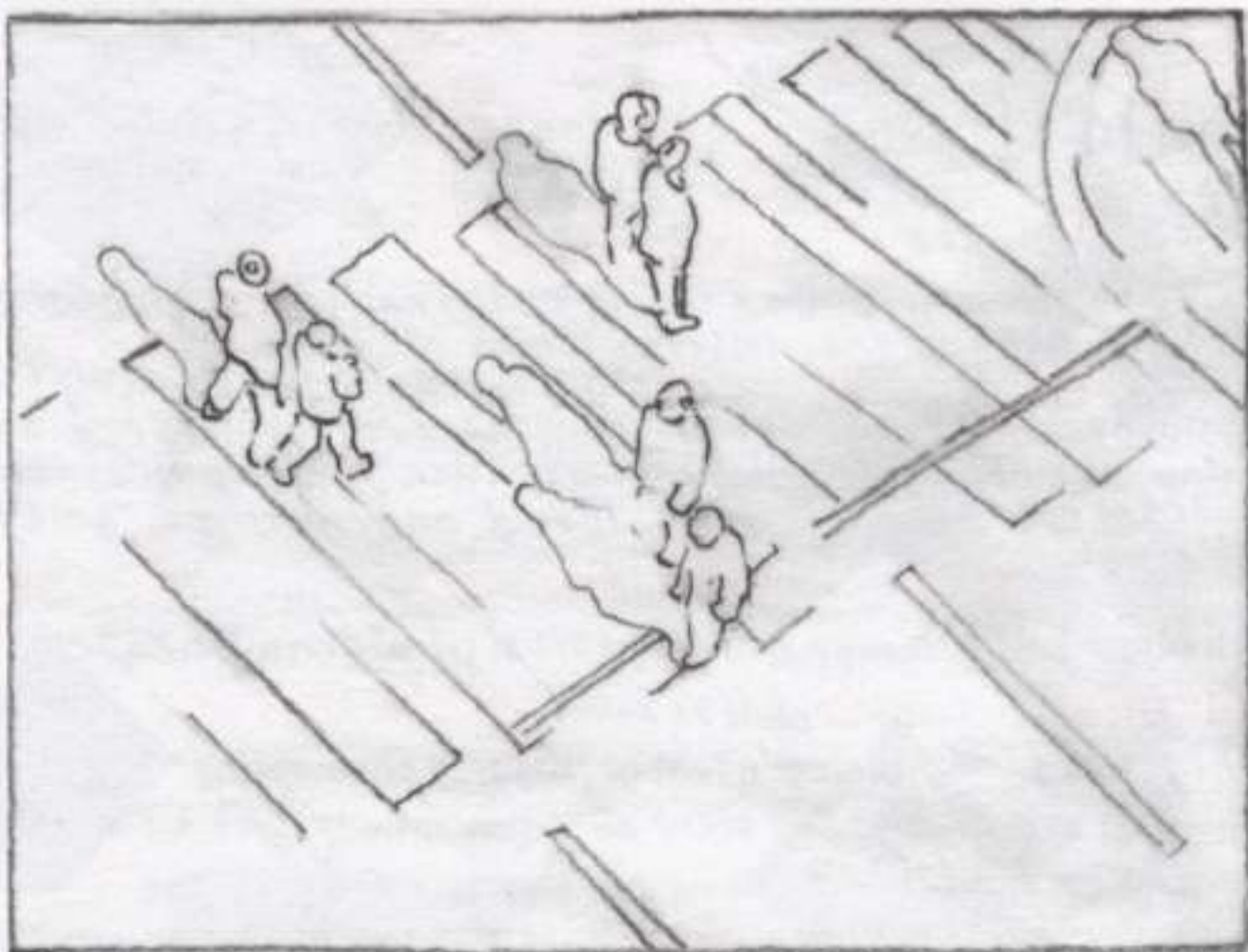
To the casual observer, the difference is virtually invisible.

However, there is one! pedestrians. -- You may find that the difference - hard to spot at first - is exponential. For each day recorded, for example, there are 6 pedestrians wearing identical garments.

Sharpen your eyes to see how the intersection changes along with them.

Eventually, you should be able to see the difference easily; at this point, though, we recommend you eat some carrots!

Hint: Think about how the structure of time (repetition) is used to study space (motion), and vice versa. What's the relationship between space & time?
Ask your mom & dad!



Jim Skuldt

Stages in Folding Stages

<--> Origami in
© 2007

Did you know you ^{could} fabricate a box using nothing but a piece of paper? Just follow the instructions at right.

"Hands-on" activity. No implements necessary! A
Dimensions vary according to size of
paper you start with. Here's an idea! Put a diamond
in your Diamond-Box! Your loved one will be amazed by
container.

the
Cunning

Distribution by Diamond Dimensions Folding Theater

could be called

This Origami project a feat of "reverse engineering." The
components of a diamond box start out dismantled, flat as a pancake.

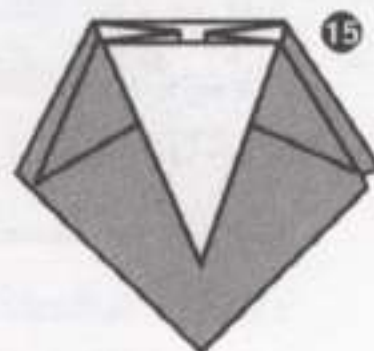
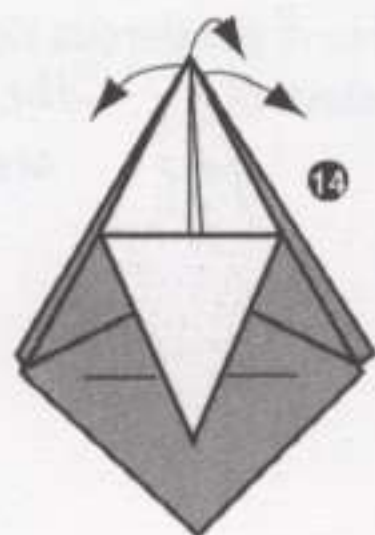
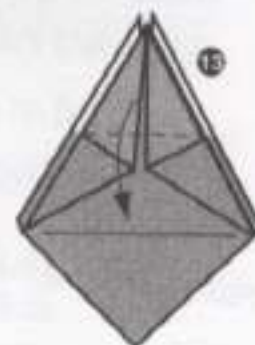
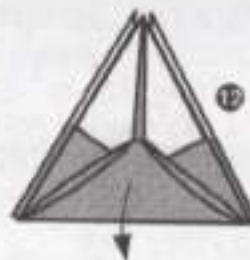
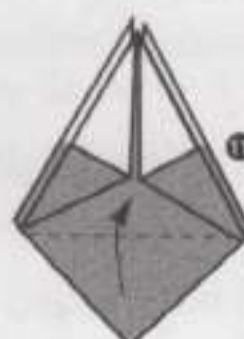
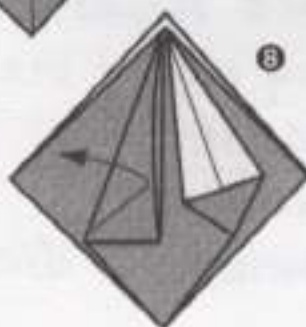
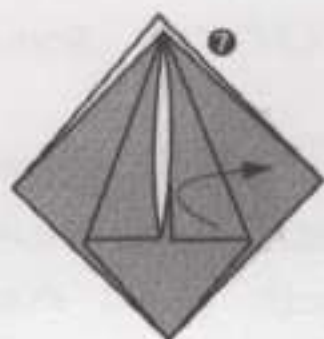
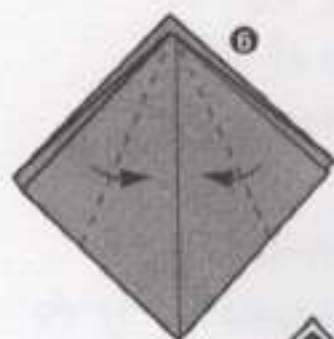
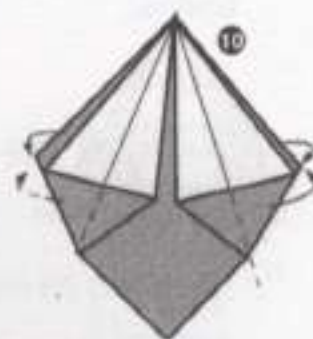
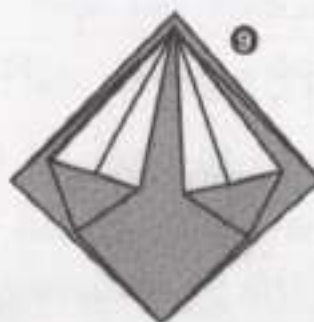
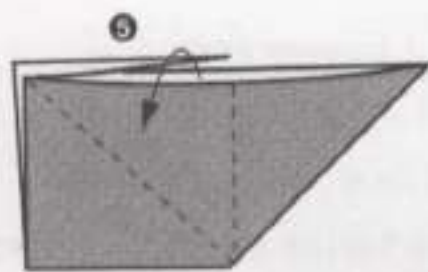
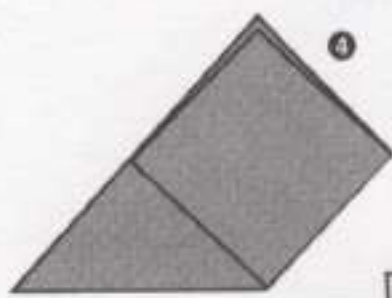
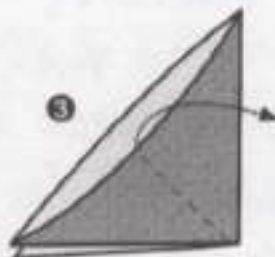
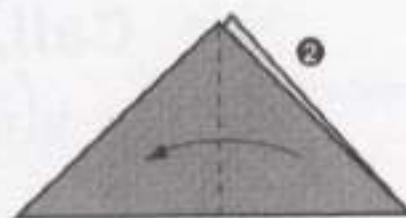
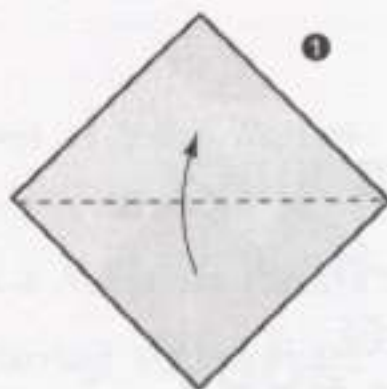
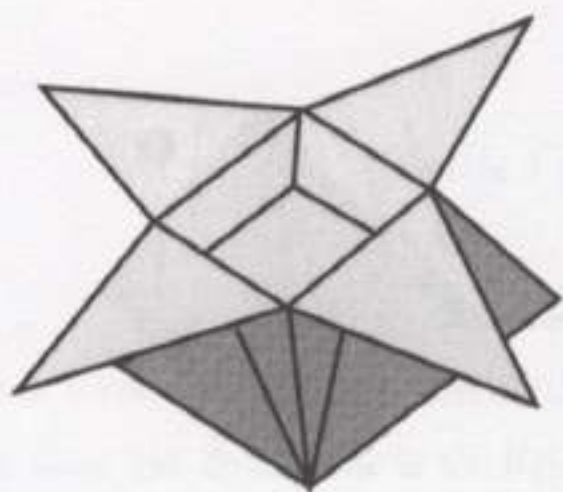
Remember learning how to shuffle cards? The
unwieldiness of paper became inverted seemingly effortless,
once you learned. And you'll find that origami is much the same.

Your new hobby will give all your hard ^{work} a point (diamond-folded
points!) Pretty soon you'll have an audience (a mass).

will soon be made

The artifacts you fold ^{with} great difficulty. In each
stage of folding (assembly, disassembly) The folds of the masters are
replicated. In the paper's "dormant state," it becomes the
locus of infinite potential, and the center of a future "folding
performance": Once you master the diamond-box ^{your} manual dexterity will be
much improved - you'll be able to ask the object No limit!
paper what it wants to be!

Once you are an origami master, there are endless possibilities.
Folding - elements are continually recombined in different configurations. At
some point, you will find that the enormity of the operation itself
becomes central - and endless, ^{folding}
like a diamond.



Allyson Spellacy

You make the

^ Call, 2007

Word Match!

This may look like a crazy
tumble of words, but you can make the connections!

Match these 33.3 words from Pat Benatar's
"Heartbreaker" with the bibliography from Roland Barthes' "A Lover's
Discourse." Make the "love connections" - draw arrows
between the concepts and the names!

U-Tell it!

and bigger feelings,

A cry of the soul in a jumble of big names ^ this sprawling, Baroque
word match pushes the boundaries of meaning. What does

"synonymous" mean to you? Make a series of decisions about
words - match them together to make sense of the
dramatic malaise familiar to us from disastrous Romantic periods of
our lives!

This complex word-^{match} ^ is more for adults than kids
as kids may not have the personal experience necessary to
understand this jumbled outpouring of thoughts and objects. Kids may enjoy matching
up words for their sounds. But in the end, the
game is a way to^{organize} ^ the sheer accumulation of every last
thought, passion, and misery that comprise the experience of dramatic
love.

you may find this^{ordering} a cathartic ^ of emotion and expressions : as you
ponder the equal, ponderous significance of the words;
as rock'n'roll about failed love reverberates^{with} ^ the clash of the words of
French theory, until finally - mercifully - you are able to
purge yourself of both columns!

COLUMN ACOLUMN B

Goethe ("gur-ter"): The Sorrows of Young Werther	love
Wagner ("vagner"): Tristan and Isolde	spinnin
Baudelaire ("bow-del-air"): La Morts des Amants	ways
Ruysbroeck ("reus-brook"): The Adornment of the Spiritual Marriage of the Desire to Know the Bridegroom in his Nature (specifically The Repose of the Abyss)	tidal
Keats (pronounced "Keets" okay i'm joking): Ode to a Nightingale	heartbreaker
Satre (real dublin: "sart" as in "i'll sart yes out"):	fire
Existentialism and Human Emotions	promises
Dostoevsky: The Brothers Karamazov	drownin
Racine ("racing"): Phaedra ("faydra")	sinner
Hugo: Les Miserables	release
Plato: Cratylus 420a	fantasy
Diderot: Le Neveu de Rameau	around
Winnicott: Hate in the Counter-transference	dream
Balzac: The Human Comedy	inner
Lacan: The Language of the Self	taker
Proust: Cities of the Plain	mess
Nietzsche: The Gay Science	right
Flaubert: Bouvard et Pechucet/The Dictionary of Accepted Ideas	soul
Mann: The Magic Mountain	kind
Bataille ("Bat Eye"): The Eye	desire me
Descartes ("Day Cart"): Meditations	burnin
Freud: The Interpretation of Dreams	maker
Blake: The Marriage of Heaven and Hell	control
Proust: The Captive	heartbreaker
Brecht: Mother Courage and her Children	invincible
de Sade ("de Sad"): Justine	better
St. Augustine: City of God	winner
Ronsard: Les Amours de Cassandre	unsaid
Schubert: Letzte Hoffnung	born
Grimm: Jounal for Hermits	NO NO NO
Stendhal: Armanee	heartbreaker
Debussy: Pelleas et Melisande	toll
	wave

Peter Wegner

Maze

The Other Way You

Can't Go, 2007

Kids:

but it's not the

Come with us! You set a course - Interstate 1200 ways

to hit a dead end, you'll have to use your brain!

wall, double-back and try again. Pretend it's an existing wall, existing room, existing building, not just a reproduction of "heuristic" maze

on an page within an activity book with this reprinted on opposing

page. The "Maze" concept ("failure," "roadblock,"

"impossible," "getting lost" etc.) will help you confront real-life

constraints "without constraint"; you'll be able to solve

all kinds of puzzles. The solution might get missed again and

missed again; various small epiphanies regarding fanciful directions & choices

that just don't pan out; reluctant acceptance of the difficulty of the maze

will lead you to the ^{finally,} real solution.

(Maze based on topiary at the dB foundation's Traditional Aporian Gardens.)

Grown-ups:

will be

Your work is a testament to process as much as to product. You may wander for days in search of the center only to return as you started;

totally baffled. The essential emptiness of emptiness becomes evident in the labyrinth. Use this exercise in futility as a zen koan:

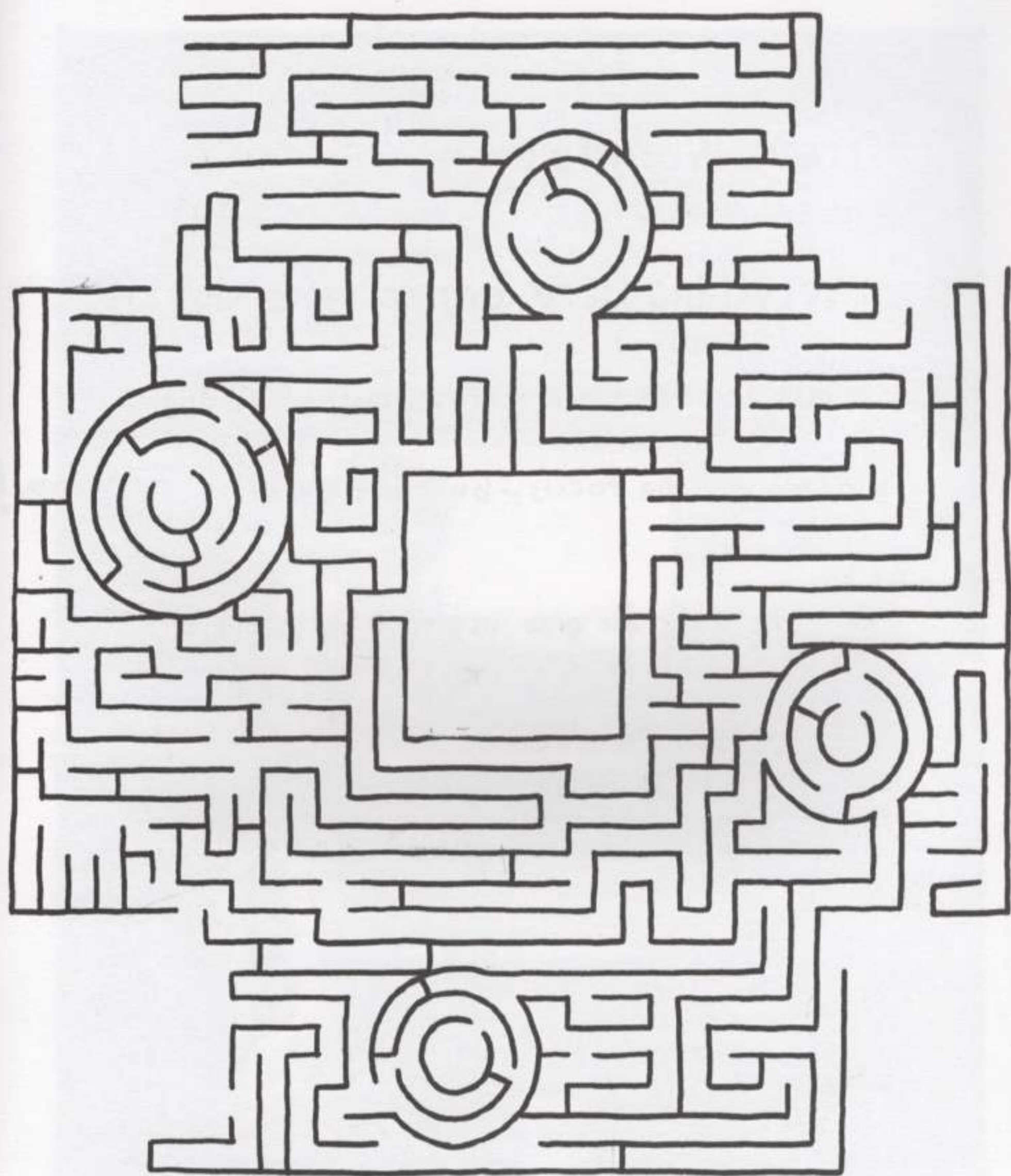
"impossibility -

emptiness is

form

."

Thus the maze offers you a contradictory and yet plausible way to realize your potential for enlightenment!



Treva Wurmfeld

Everything Here? Connect-the-dots

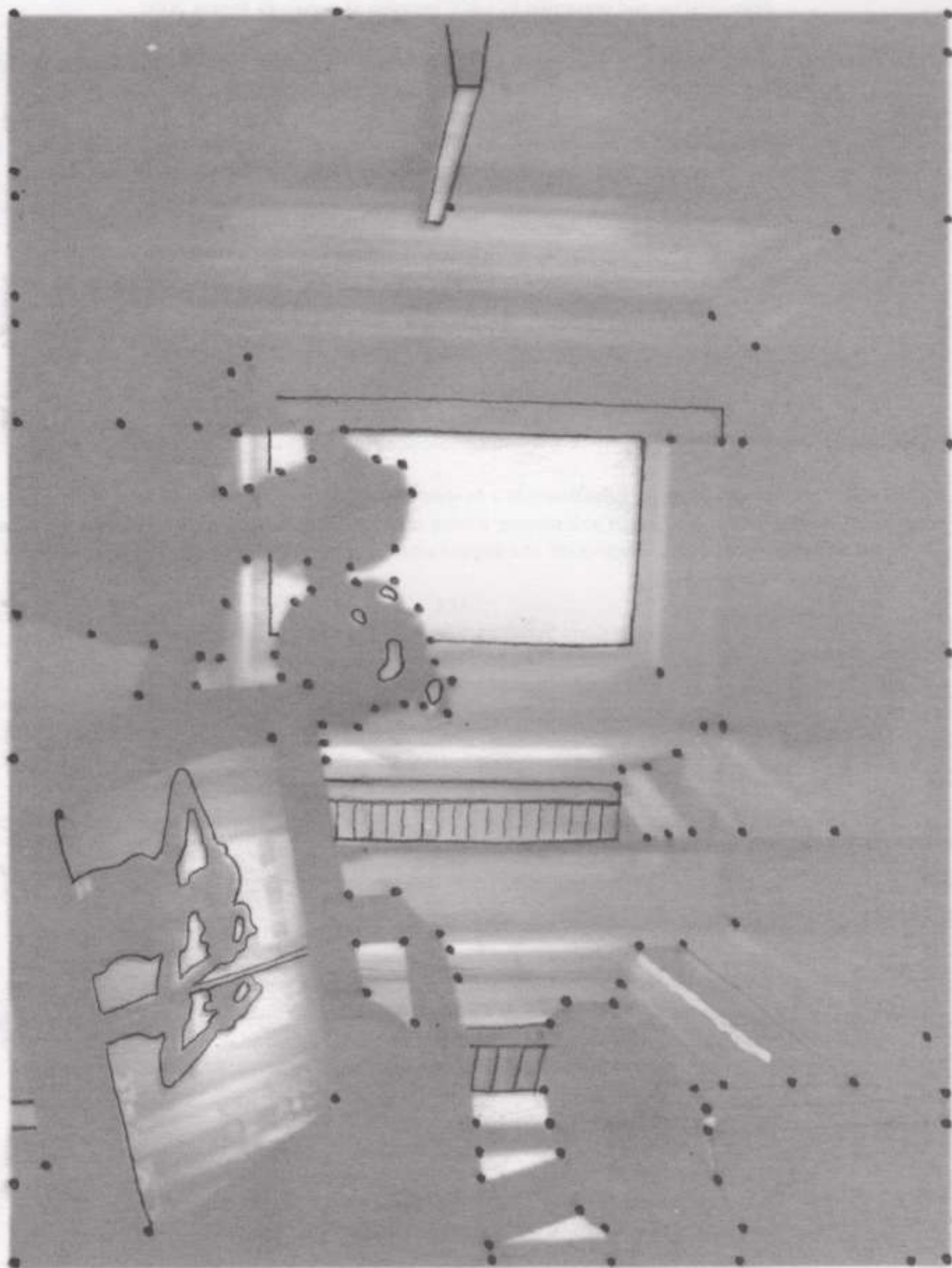
In the picture:

Aporia, Aporian, camera, mirror, window, door.
an

We lost the focus-button on this camera!

Please

Connect the dots to give us something to look at!

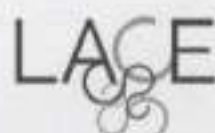


"Impossibility Made Easy" was published in conjunction with the exhibition *aporia : aporia*, developed by the dBfoundation and presented by LACE between 13 June - 19 August 2007.

This exhibition and accompanying publication are made possible with support from the Peter Norton Family Foundation and the Pasadena Art Alliance. iPod shuffles courtesy of Tekserve, New York.

Additional support for LACE and its programs comes from City of Los Angeles, Department of Cultural Affairs, The Getty Foundation, Jockey Hollow Foundation, Los Angeles County Arts Commission, Morris Family Foundation, Stone Brewing Co., and the members of LACE.

Special thanks to Elaine Tin Nyo, EFA Gallery Artistic Director.



6522 Hollywood Boulevard
Los Angeles, CA 90028
www.welcometolace.org

LACE (Los Angeles Contemporary Exhibitions) is a nonprofit contemporary art center located in the heart of Hollywood. Internationally recognized as a pioneer among art institutions, LACE curates and produces art and events that inspire the public imagination and engage with timely issues that shape local and global life.

LACE

Carol Stakenas, Executive Director
Bridget DuLong, Managing Director
Enrique Castrejon, Program Coordinator
Meagan Mattingly, Marketing and Development Coordinator
Jina Park, Administration

Gallery & Admin Assistants

Katie Arntzen, Polly Baranco, Tiffany Barber, Kelly Bishop, Krystal Boehlert, Dwight Carey,
Franco Castilla, Zoë Chao, Rebecca Kheel, Carol Lee, Mengning Li, Laura Lin, Meghann McCrory,
Sarana Mehra, Dominique Narciso, Marielos Zeka

This publication is available through LACE, (323) 957-1777 & through <http://www.dbfoundation.org/>

Creative Commons license 2007 dBfoundation and Los Angeles Contemporary Exhibitions
(This work is licensed under the Creative Commons Attribution-Noncommercial-Share Alike 3.0 License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/3.0/> or send a letter to Creative Commons, 171 Second Street, Suite 300, San Francisco, California, 94105, USA.)

This catalog was printed in an edition of 1000 copies

Activities designed by Geoff and Sarah Seelinger (with help from Donovan)
Textual extraction & visual adjustment by the dBfoundation
Catalog design by the dB foundation and Carl J. Ferrero
Printed by Linco Printing Inc., Queens, NY

ISBN 0-937335-22-3

