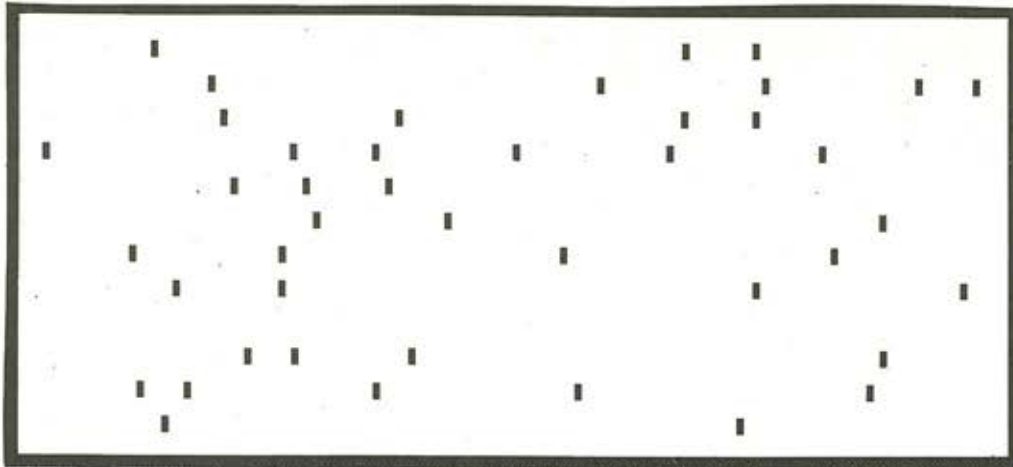


This issue is published on occasion of an exhibition of Herman de Vries organized by Ung Dansk Kunst at De studerendes lokaler, The Art Academy of Copenhagen March 9 through March 23, 1969 daily 11 to 17. Herman de Vries lectures on his work March 13, Messalen, The Art Academy, Copenhagen at 20.00 pm.

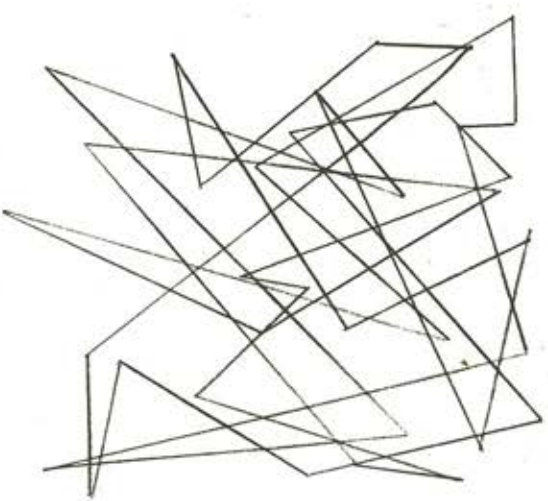


RATIONAL STRUCTURES-HERMAN DE VRIES

the use of random structures reveals a precise concept of the visual world and of visual experience. any sensory experience is determined by relations between factors, for communication these factors can be substituted by any symbols. the simplest visual symbols are black and white, line and square, representing different qualities, extensions, etc. the visual experience can be rendered as soon as relations between two or more factors are indicated. the interrelations between the factors will, if their number is larger than a handful, be so complex that no choice can be made, no preference is possible a priori. by accepting this fact one is lead to accept that a random distribution of the given factors can be as valid as any intuitive or logical method. it includes all possibilities of distribution created by such methods and is therefore of a more general order(not necessarily also a higher order). simultaneously, in the visual arts, works has been carried out on two levels. the work of art has been exposed to a confrontation with the objective world on the level of material construction, and the principles according to which the visual experiences are formalised have been brought in corresponsance with the philosophical interpretation of the objective world. the former process is illustrated in the objéts trouves and contrereliefs, the second in the non-objective works corresponding to axiomatic geometry in their attempt to clarify our mode of thought and insight. the random structures are a consequence of the latter concept and carries it on to a point where it is possible that it will again be able to infiltrate

our thinking on other levels. defining the totality of an artefact as consisting of certain known relations and accepting your ignorance of the majority you come closer to reality. the experience thus gained will one day find its reflection in architecture,urbanism, politics, and ethics, in our entire culture. a camera that makes 20.000 exposures in a second is to come. a movement of your hand will be a whole night performance. many new modes of vision will come to change our attitude to the world, neither logics, nor intuition can foresee how.

troels andersen



SUBSCRIBE TO integration international review for a new conception in culture and art

editor HERMAN DE VRIES address Spijkerstraat 229 ARNHEM HOLLAND prize 15 fl (four issues)

Do you read ta'box write to KKKK Distribution Store Kongensgade 101 bh II 1264 Copenhagen K Denmark

Do you want to contribute to TA'BOX / PANEL 13 / NETSJJ write to KKKK editions at the same address

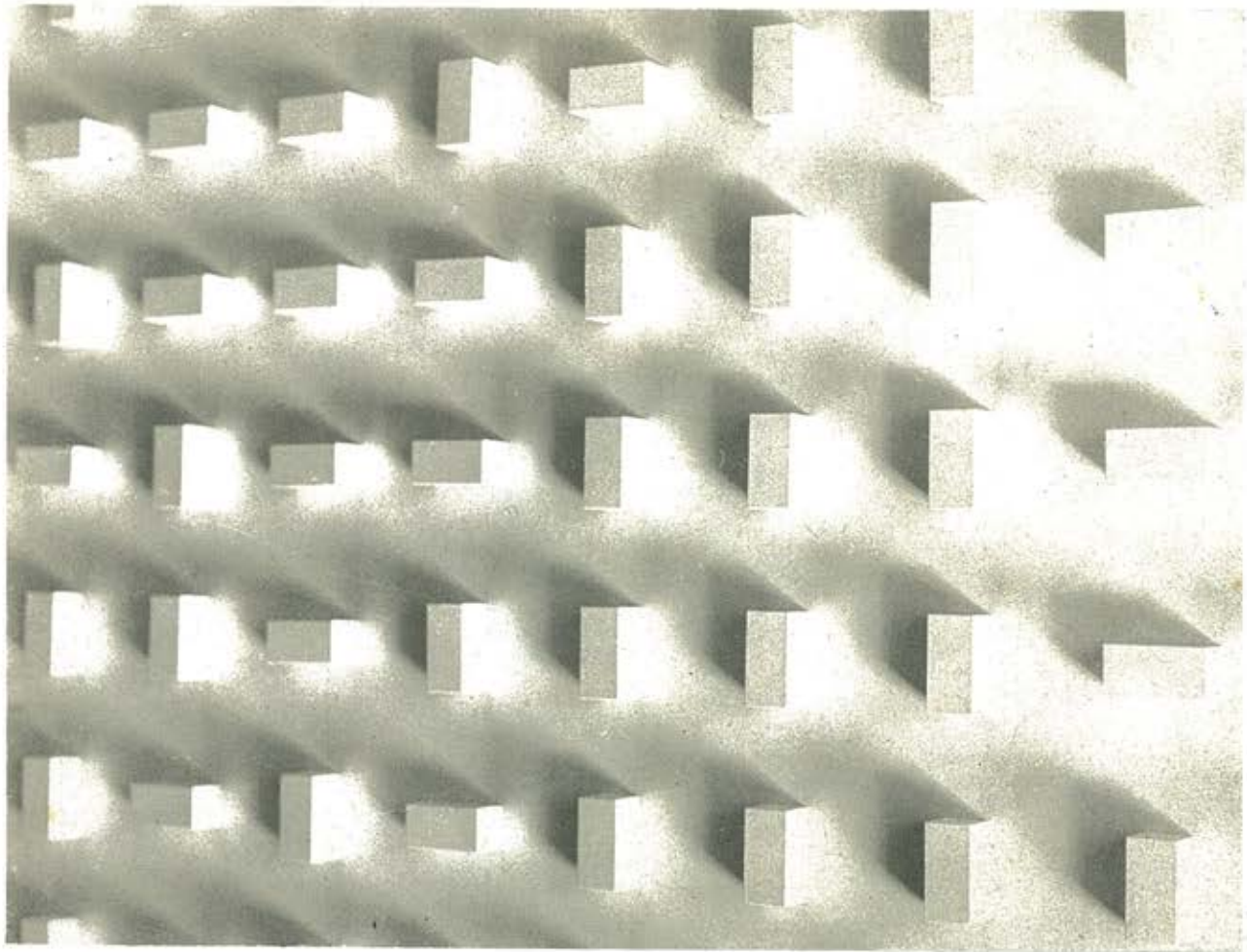
Abonner på Integration, internationalt tidsskrift for en ny opfattelse af kultur og kunst. Skriv til KKKK Bladdistribution (fire numre 31 kroner)

PANEL 13 INFORMATION NR 3 I ÅRGANG PRIS 50 ore dette nummer er redigeret af Herman de Vries og Troels Andersen

PANEL 13 INFORMATION bringer stof som den til stadighed skiftende redaktion måtte finde relevant at trykke. Udkommer når redaktionen har konstitueret sig og de økonomiske betingelser er tilstede . Bladet vil blive distribueret på gader, i demonstrationer, til fester, møder og når en anledning isvrigt byder sig. Abonnement kan ikke tegnes på PANEL 13. Bladet modtager dog gerne bidrag fra interesse-rede. For et indsendt bidrag på f. eks. 10 kroner kan der sikres udsendelse af ca. 70 eksemplarer. For 250 kroner kan et helt oplag udsendes. Bidragydere kan regne med at få nye numre tilsendt med posten.

PANEL 13 Øster Voldgade 14 st. th. 1350, København K

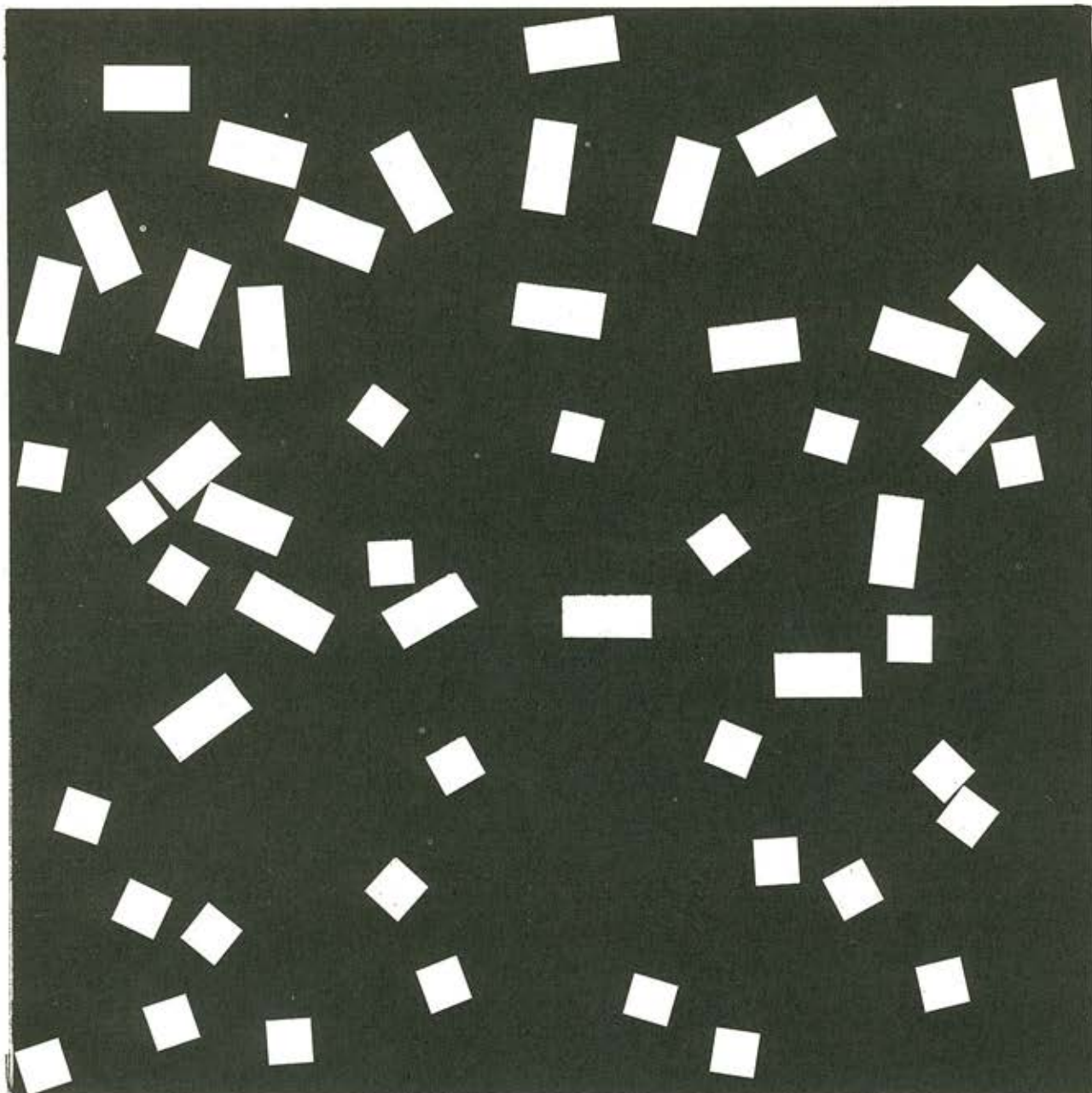
no-
tes
for a
random
reader.
interrela-
tions of
words, reju-
cing our lan-
guage-material
to semantic signs,
free associations,
give new ideas, free-
ing language from
everyday meanings means
liberation through means
of language. // to change
language in a changing
world. a language which re-
stricts thinking to conven-
tions is no longer applicable.
so a few will use language, not
only as a game, not only because
of a formalistic need to experi-
ment, but using it according to ba-
koenin because "the wish to destroy
is at the same time a creative wish".
// can we say that our society is in
good order? is it not rather a complexi-
ty of mostly un- or badly coordinated sub-
orders at cross-purposes, hardly touching
each other (in the clearest of cases), which
are completely arbitrary and exist historical-
ly a-synchronously? kompleksity. it might be bet-
ter to aim at a flexible multi-form society, which
because of inevitable partial information will al-
ways try for relative positions, rather than to think
in terms of order. // chance, wonderful word to disco-
ver. // a word, a phrase are like a skin. they are the
wrapping with which we indicate more than we really
know. a word would be a speculation towards reality, if
we didn't use it according to agreement. a word is an a-
greement as to meaning and correlation. language is one of
our possibilities to have a grip on reality. words, language,
participate in this reality. breaking off the agreement means
changing reality, in other words participating by working with
it. the changing of a part of reality is taking it for what it
is worth - real - ity - realness - each realness brings change. every
change brings realness. // constructive thinking cannot use con-
formism because this is a limitation undermining independence and
reducing the possibility of independence and reducing the possibility
of added value. // when talking about language a vocabulary is used that
is excellent for other means of communication as for instance a figure.
// psychologically we need means to identification corresponding to our
way of life and present environment. especially for art this is a question
of experiment and integration to find this means and use them. // one point
is decisive for the space around itself. gives tension to it. // meaning and
truth are not connected a priori. // why should it use as criterium for work a
unity of an image because formulating, finding a given form is so important for
me? an a-form is also a form and certainly a formulation. // it is often thought
that rationalism can only be used in connection with commerce and sometimes scien-
ce. this is a concept which divides culture and places art outside active life. // to
stay young we need only follow the avant garde. they represent grosso modo the thoughts
of our time in its changes and dynamics. the problem is knowing what the avant-garde is
knowing what the avant-garde is at a given moment. Herman de vries



V 66-42 Randomised Structure. Stiens Saalinger, Holland Pragmont.

t U S
 e t E r u
 S d R i G R ö
 Z C e t s
 l e E f n U L t H
 N z n U
 C s F
 d a i Z e i e h i g
 e s

die lust zur zerstörung ist zugleich eine schaffende lust / lysten til ødelæggelse er en skabende lust - BAKOENIN



For at realisere kompositionen herover har jeg bestemt følgende: fladen blev opdelt i tre zoner. I den øverste og den nederste zone forekom billedelementer af forskellig form, i midterzonen optrådte som overgang begge elementer. Derefter tog jeg en tabel af samme slags, som den, der er gengivet her ved siden af. Antallet af elementer per zone, deres position, retning og i overgangszonen valget af element blev ved hjælp af en sådan tabel tilfældigt bestemt gennem tildeling af talværdier. Således blev arbejdsmetoden fastlagt, men slutresultatet var, takket tallenes tilfældige orden i tabellen, ikke til at forudse. Derved blev kompositionen objektiv og således fri for ethvert indhold.

39	65	36	63	70	77	45	85	50	51	74	13	39	35	22
73	71	98	16	04	29	18	94	51	23	76	51	94	84	86
72	20	56	20	11	72	65	71	08	86	79	57	95	13	91
75	17	26	99	76	89	37	20	70	01	77	31	61	95	46
37	48	80	62	29	81	30	15	39	14	48	38	75	93	29
68	08	02	80	72	83	71	46	30	49	89	17	95	88	29
14	23	98	61	67	70	52	85	01	50	01	84	02	78	43
49	08	96	21	44	25	27	99	41	28	07	41	08	34	66
78	37	06	08	43	63	61	62	42	29	59	68	95	10	96
37	21	34	17	68	68	96	83	23	56	32	84	60	15	31
14	29	09	34	04	87	83	07	55	07	76	58	30	83	64
58	43	28	06	36	49	52	83	51	14	47	56	91	29	34
10	43	67	29	70	80	62	80	03	42	10	80	21	38	84
44	38	88	39	54	86	97	37	44	22	00	95	01	31	76
90	69	59	19	51	85	39	52	85	13	07	28	37	07	61
41	47	10	25	62	97	05	31	03	61	20	26	36	31	62
91	94	14	63	19	75	89	11	47	11	31	56	34	19	09
80	06	54	18	66	09	18	94	06	19	98	40	07	17	81
67	72	77	63	48	84	08	31	55	58	24	33	45	77	58
59	40	24	13	27	70	26	88	86	30	01	31	60	10	39

deel van "TABLE XXXIII. RANDOM NUMBERS"(IV) uit:
r.a. fisher en f. Yates "statistical tables for biological
agricultural and medical research".1953, p. 117.