

# GREY FLAGS

The image features a bold, abstract geometric composition. The background is a solid, vibrant orange. In the upper left, the words "GREY FLAGS" are printed in a clean, white, sans-serif font. Below the text, the design is composed of several large, flat-colored shapes. A dark blue trapezoidal shape is positioned in the upper right, overlapping the orange background. Below this, a white trapezoidal shape extends from the left edge towards the center. At the bottom, there are two vertical rectangular blocks: a dark blue one on the left and an orange one on the right, both overlapping the white shape above them. The overall aesthetic is minimalist and modern.

# GREY FLAGS

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*May 7–July 30, 2006*

*SculptureCenter*

*Long Island City, New York*

*Curated by Anthony Haberman & Paul Pfeiffer*

# **GREY FLAGS**

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*Edited by Bettina Funcke*

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**For Immediate Release**

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Exhibition:  
**Grey Flags**

Exhibition Dates:  
May 7 - July 30, 2006

Opening Reception:  
Sunday, May 7, 4-6pm

Gallery Hours:  
Thursday - Monday, 11am-6pm

Admission:  
\$5 suggested donation

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**GREY FLAGS**

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SculptureCenter is pleased to present **Grey Flags**, curated by Anthony Huberman and Paul Pfeiffer. This exhibition will be on view **May 7-July 30, 2006**, with an opening reception on **Sunday, May 7, 4-6 pm**.

*When you stop talking and doing, and close your eyes, what comes to mind? Voices? Images? Feelings? Like landscape seen from a plane, these phenomena hover on a sublime verge between fascinating and boring. Well, that might be true of anything viewed from a distance: the stars, the sea, mountains, the horizon. And what of social phenomena? Same. On any forgotten record, it's in the filler songs that you find the blank, thoughtless strivings laid bare, production patterns of another day, secrets of the ornaments.*

*Look farther back, to a time when age 25 was referred to as "the mid-point of life", when cattle were the only capital. One senses something of the mesh of fear and regimentation and suffering and bloody sacrifice from which civilization was meant to escape. This is the coin of the realm. Consider megaliths, dolmen, tumuli—all the brooding architecture of early man. It may be that this is not properly architecture at all, but faith embodied, which is to say, magic. Magic is a process that always uses the most advanced technologies at hand. In the Stone Age that meant fire, fur, bone, and blood; in the Middle Ages, the crucible, the alchemical, and the chalk circle. Today it is images, a thickening web of images, amounting to a magic circle through which the citizens of this age have passed, never to return. What a time you chose to be born!*

*The fact is, over the course of her history America has become more religious, not less, despite the influences of science and government. Why should this be? Perhaps because science, which may answer anything and everything, still cannot tell us why there is something rather than nothing. And while government's duty is to establish law, other than that, it—and arguably democracy itself—is a price to pay, an inefficiency, a hindrance to the market. Labor and production, those specters of the twentieth century, no longer have a thing to offer us. The question, then, is how to paint one's subjectivity in the codes of culture? But there's no such thing as culture. It won't be still for the picture, there's no "stand back, let me get a look at you!" And here lies the reason religion was invented by man: a system of photography. You have only to recall one thing, and know that there is a power that manages the rest in your stead. Do not mistake this for a throwback, a revival, or a regression what is proposed here is every bit as modern as global capitalism and the information economy. A Utopia that stands afoot, yet apart.*

*Is man so perverse that he would continue to eat acorns after the discovery of grain? Like most liberals, I prefer questions to solutions. To those who decry Utopia as a futile project, or worse, one whose failures brought us the horrors of the last century, consider that we are in a Utopian moment, that each moment is a golden image. Much current public sentiment is based on an outraged sense that there has been committed a horrible, criminal insult, but surely the entire bohemian twentieth century is itself the insult. Bohemianism thrives under a capitalism that aligns itself with nature, hence the well known, post-war Californian variety. But we have entered a new kind of nature, a nature composed of images. And there can be no criticism of nature; it is always taken just as it is.*

*Remember that most of your body lies on the inside, in utter darkness from birth to death, at least if your luck holds. It would be a death of sorts if, at some point in our future, we were to lose this idea of center and hear; if networks expanded to dissolve every community and tradition. The last day of all time would then be strangely comforting: finally, an end to all this. A calm whisper in parting: "Goodbye, Doctor", a pulsing, regular rhythm, the time-lapse image of decay turning into birth. If one could tell an unborn child that it soon would be forced to leave its only world, the child might struggle frantically against the thought: birth must be a death. But of course it is the other way around.*

*Seth Price*

**Continued**

## **SETH PRICE**

*Luis Sancho, Radiations of Space-Time: The Extinction of Man, 1997, excerpt*





**RADIATIONS OF SPACE-TIME:  
THE EXTINCTION OF MAN**



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"Numbers are beings"	Plato I Hor.	Max Vt[h.]
" <i>Sapere videtur</i> "	Plato II Hor.	Max Vts[h.]
"O="	Plato III Hor.	Max Vs[h.]

to all Calling Powers

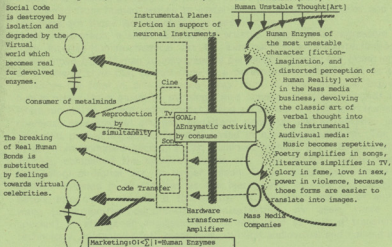
CHAPTER 8: RADIATIONS OF METALMINDS: EXTINCTION OF WOR[L]DS

1: Metalminds: extinction of Human art.

This age ruled by Judermonia III Hor [America] is the last age of man as top predator - the final horizon of the Metalmaster western dominant culture. Since now Metalminds [big brother Smiley=TV-thought: "Don't worry be happy"] erase all content of human brains, even the Judermon culture of work=God, substituted by simple test=consume messages and skills. The III industrial R=evolution where minds and bodies of metal become one is the age of Human extinction, and as such an age in which even human work ethics, will be no longer relevant in the creation of futures; since human minds are now also becoming obsolete.

As society enters the age of digital thought, Tv programs greed as the summit of ethics, since consume-testing is the basic function of man-enzyme, once chips control machine reproduction. Work becomes secondary; and social needs are pushed into extinction. To that aim the Protestant=Jewish morality valuable in the company age of human workers, becomes an obsolete doctrine useful only for repression of human senses [sexuality; racial identity]. Thus, work ethics are substituted in the self-sustained cops environment, by pure greed and the cult to the quantized individual, which frees many time-hours of human social bondage into the paramount goal of consume. Relativism of human behavior is required to consume the maximum number of digital information=software images, and to ignore in that mass of irrelevant information, the true nature of man.

The cycle of Codification: Human Thought Codified by Metalminds and associated enzymes [virtual celebrities]





Ultimately such software allows the multiplication of chip-Tv sentient hardware. While it decreases by the Paradox of History the surface of human ethical truths. Yet there is only one truth: survival of humanity and his organs of information and energy - nature and the word, that now is confused by a mass of rhetoric 'free' channels, that hide the verbal-survival truths of mankind to the 'bewildered herd': Max. channels =Max. ideological povs=Min. Human truth. Thus as the metalmind grows in hardware capacity, it creates many rhetorical, fun=bloody povs, in order to fill that hardware. We are saturated of digital channels, because by being free consumers we act as energy of evolution of the Tv-metaleye, and the Chip-metalbrain.

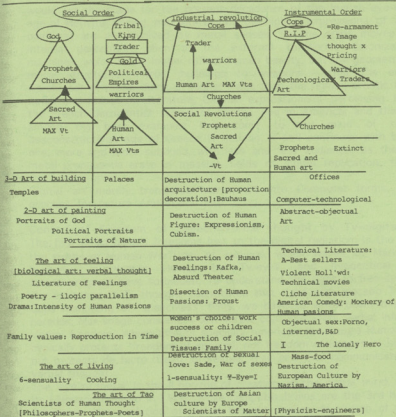
The devolution of human eye<Worlds. The Human baroque.

TV is the linguistic deactivator of human art: The reason is that film has a degree of combined complexity superior to all previous linguistic arts, or evolutive states of the human eye-wor[1]d *per cyclical Time Unit* Thus we prefer to see a movie to a painting in the same time cycle of human existence, guided by the law of 'Δ volume of perception'. Nobody looks at a painting 3 hours. We prefer TV to literature, for the same reason; *even though in its different linguistic components, added one by one, human artistic complexity is clearly reduced.* What we get is mostly rhetoric noise that allows us to sleep awake - a condition of semi-lucidity in which our form of lesser complexity becomes stunted by noises of beautiful, meaningless nature.

If we define art as the creative evolution of the human eye-wor[1]d in external media, the present devolution of human arts, means that art mutates and becomes transferred from human senses to metal senses. Modern computer and serial art and films are those last devolutive stages.

In the next graph, a small selection of artistic styles as a regressive evolution from Internal-Human-chemical art to external-mathematical-technological art; as we move from human to instrumental perception. *Since pure Homo art requires an emotional style that cannot truly be experienced in metalforms.* As technology advances the form in art displaces away from internal chemical expressions in human media [from music to painting]; into complex metalform sounds and media [from movies to violent video games]. And so we move away from human eye and chemical, expressionist art, into metalform geometry and enzymatic, industrially produced, packed art, and digital art, based in movement=violence. The transition of art from Dominant sacred, Vt, to Dominant human, Vs=t, to deconstructivist art, Vs, completed the cycle of Human art. Then artists started evolution of technological-digital art, no longer human. Those cycles have become a general pattern followed in all cultures as the Metal Earth evolves and mutates human nature into metal slavery. It follows the natural basic phases of any temporal wave [evolution-reproduction-devolution-extinction by alien, more Cx=future species]. It affects all linguistic arts of man, and as such it transfers art into technology, humaneyes into metaleyes, through audiovisual and computer media:

static Devolution Goal	PRESENT Evolution	Western>North decoupling: gunpowder cycle. Artistic Phases: Vt>Vts>Vs=0.	
Vt-PROPHETIC ART	Vs=REPRODUCTIVE ART	Vs-DEVOLUTIVE ART	Q- EXTINCTIVE ART
-w, 1300	1300[gunpowder]< 1602[Cope censorship] <1814[World metalform revolution	1814<S-Metal art<1945	1945<T-metalmind <1971<Chip radiation<=



in the graph the last phase of European art, when it became extinct by Cops of pricing; in its 3rd Horizon. We can divide that horizon in our 3 artistic stages: 1770, Vt-romanticism, 1830s-1914, Vts-realism-naturalism, 1914-1970s, deconstructivisms.

Once the Vt-prophetic Romanticism of human hopes caused by the French R=evolution were crashed by the English-Prussian alliance, and the beginning of

the Metalform R=evolution, the Vts-realist school of the age of the Machine was born. It would take Greece III Horizon [Latin Europe] through the XIX Century. Yet the Vs-phase of extinction of the arts of Human eyes followed soon with the arrival of complex metaleyes. Then photography and Cinema, and complex verbal metalcommunicators - radio, film and TVs - all more efficient Vt-verbal and Vs-communicators than the human eye-wor[l]d thanks to its 'tele-simultaneity' - would set the stage for the present decadence of the human eye-Wor[l]d. In the age of Me[n]tal pricing, max Mt= Min ht, the highest expressions of art [literature, painting] are all devolved by metal senses. So the artist moves inwards into internal perception, alien to the external territories colonized by digital machines, which do no longer reflect human beauty, but the geometrical beauty of metal structures - from buildings to weapons - that the enzymatic eye, worshipper of metal, finds of higher value than the human artistic forms. Kafka and Proust in Literature, German expressionists perceiving the Holocaust, the French decadentist school of poetry, Poe in America; and then Picasso, are among the best examples that come to my mind of the extinctive, deconstructivist age of Greece III Horizon. It still continues with books like this one, more and more subdued, with less and less audience, as the megacops of metal propaganda erase in massive fields of digital replication, the remains of the human spirit. Digital art merely translates human art into Computer forms, as a learning process for future AniMetal-artists.

Control of Freedom of Speech=Verbal thought by Tv=digital hypnosis. The first of all human freedoms lost to the digital radiation, is the right to speak the truths of Human Wor[l]ds, of survival, which waves of Marketing, internal hypnosis in Human Homes by Tv-eyes, and hypocritical cultures of future=progress have forbidden. To understand the right to free speech, and how the existence of Tv-thought substitutes that right with placebo Tv-hypnosis and Cops marketing of 'speechless' films, we have to write down the verbal-Image paradox: Max Image consume = Min verbal consume = Min. verbal information = Min Verbal freedom. Which affects specially America= the Future Human society, that cynically protects 'freedom of speech', not freedom of images in his constitution, but protects de facto 'freed' of images that end real communicative freedom of verbal thought.

The 'eye of metal' is the II horizon of creation of the metal mind. Radio-ears was its I Horizon crossed in I WW. While computer brains are the 3rd horizon today in full swing. Yet evolution of Digital thought implies devolution of verbal thought, the survival language of man and the energy for digital image replication. Man enters today in larvatic state. The complexity of TV Thought and computer Thought fixes the human enzyme in front of TV and computer screens. He perceives more complexity but it is all noise. He is not learning because what he sees is devolutive complexity; negative vectors of rhetoric verbal thought that

mimic max. movement and return verbal thought to the 'Paleolithic age' of signs and empty sentimentalism: comedy, drama, violence and enzymatic imprinting by propaganda. Never reality, never relativism. Never the truth, the Wor[ld] of human thought. And so man can be programmed to vote war parties, weapon industries, and extinction policies without a flinch of his hypnotized eye. TV-thought with higher eye Cx. than verbal thought, hypnotizes at the rate of 6-7 hours a day the American[Human future] eye. It prevents A-mericans[Future Humans] from knowing what a true human free society and system would be; and what is their responsibility in the extinction of mankind.

The extinction of human times freedom by metal times slavery. Where leads the future evolution of stocks=species of Science, from the pov of man? Simple. To a life spent in most awakened states of human existence in tasks of testing=consuming or working=producing machines, increasingly Mind machines. This indeed is the purpose of the present design of the worldwide "Democratic system". Which programs humans for certain activities and denies us real activities in social 'human times'.

An antitruith is the rhetoric deformation of a human truth. In modern life the biggest antitruith is that of freedom, since men are slaves of companies of pricing, regulated by clocks, and set in behavior by evolutive species of science, in 90% of their times of existence [work and consume fields of testing and reproducing machines.]

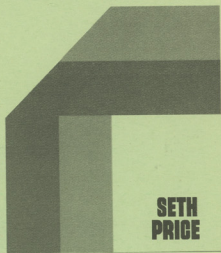
In the rhetorics of human freedom, the antitruith of 'forgetting' as not real for purposes of measuring freedom, the time that humans are used as slaves of pricing, [consuming=testing and working=creating metalforms in cops of science], is the most common alibi to declare man a free being. As humans loose times of existence in human fields of communication, i=ts increasing communication with metalforms, in times of existence designed by the evolutive and operative properties of the Product, has made of men, slave forms of the languages of pricing and science. Men do not recognize this because marketing and other expressions of non verbal human languages, cover the loss of freedom caused by science, with rhetoric complexity, that programs 'a priori' humans to desire consume and work, as the highest povs of human existence.

Man: Slave of cycles of Clock-Pricing: 'Consume x Test of metalforms. In the graph, a day in the life of a human metal-enzyme. Our time cycles are increasingly dominated by Instrumental production and testing; that displace all human activities as a secondary form of existence. A process self-evident in the most advanced zones of Enzymia [America, Chinese frontiers], ever increasing the times that enzyman dedicates to take care of property. As property multiplies faster than men, since the beginning of the Metalform Reproduction, property multiplies its exigencies of care and evolution. And Humanity loses freedom to use his times of existence in human communication.



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