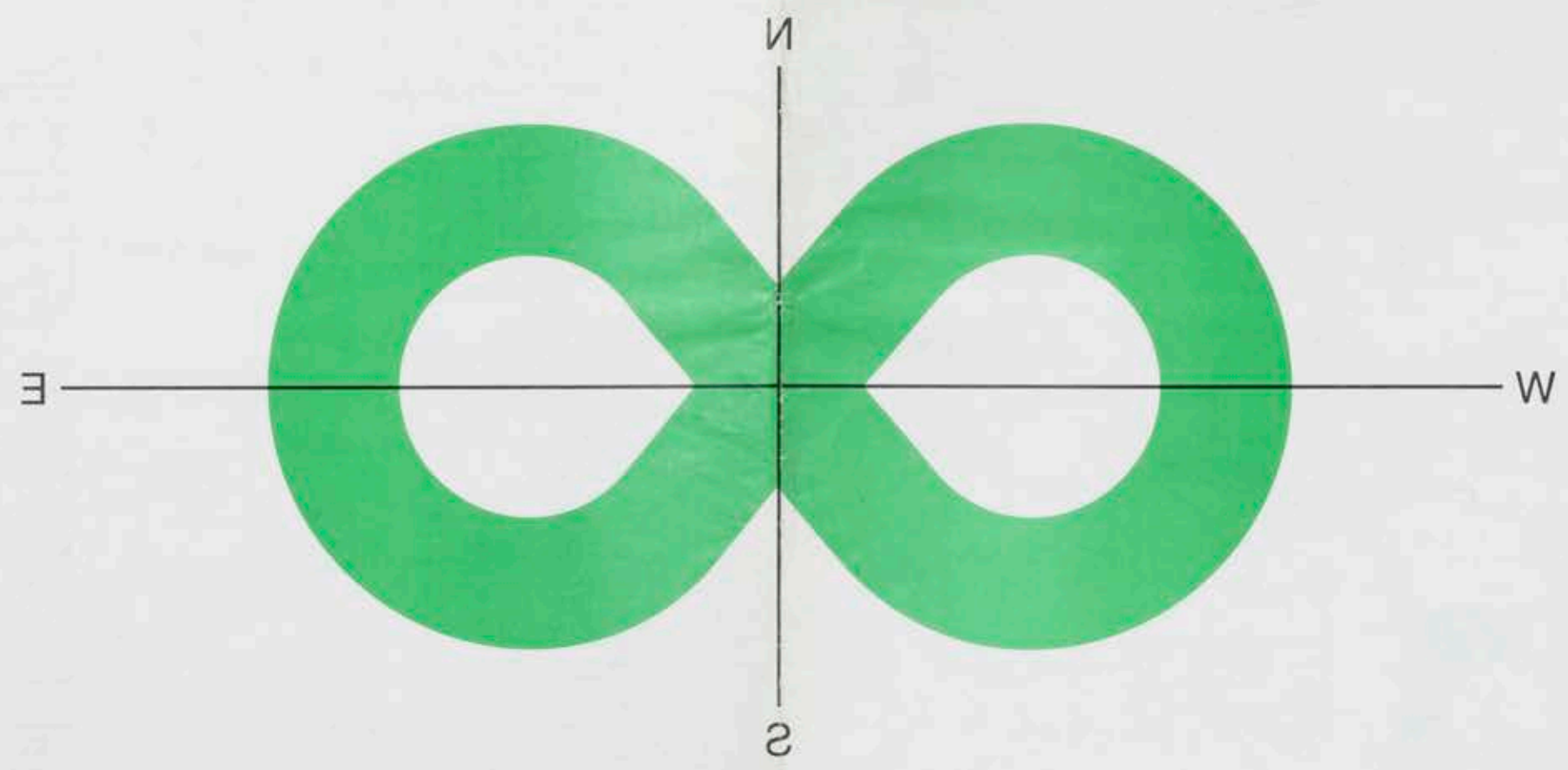


MY HOME IS YOUR HOME

LIVING  MIND

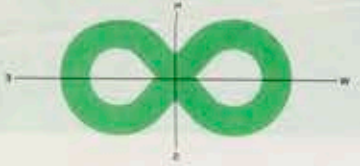
NEWSPAPER® of The Artists's Museum



CONSTRUCTION in PROCESS IV

1-7.X.1993  THE ARTISTS' MUSEUM Lodz · Poland

*[Small text and markings at the bottom edge of the page, including "Office" and "1993 11 19"]*



The fourth „Construction in Process” intends to be an inclusive forum which opens art (or through which art opens) into other fields of human existence.

Construction in Process (...) is a process itself that seeks to combine art and coexistence at the same time. It is an idea that continuously develops itself as a „clash of consciousness with time”, where such elements as improvisation, emotions, energy, excitement, solidarity and cooperation are all fundamental. Art works are created during, and not prior to the event, thus resulting in a climate of experimentation and dynamism. Artists, in their turn, have a maximum contact with one another and with the audience at large.

Rather, it is a week of freedom and inspiration; a rare opportunity for well-known and emerging artists from numerous countries to come together for the exchange of ideas and inspiration, and to create works on site.

KONSTRUKCJA W PROCESIE

Mój dom - twoim domem

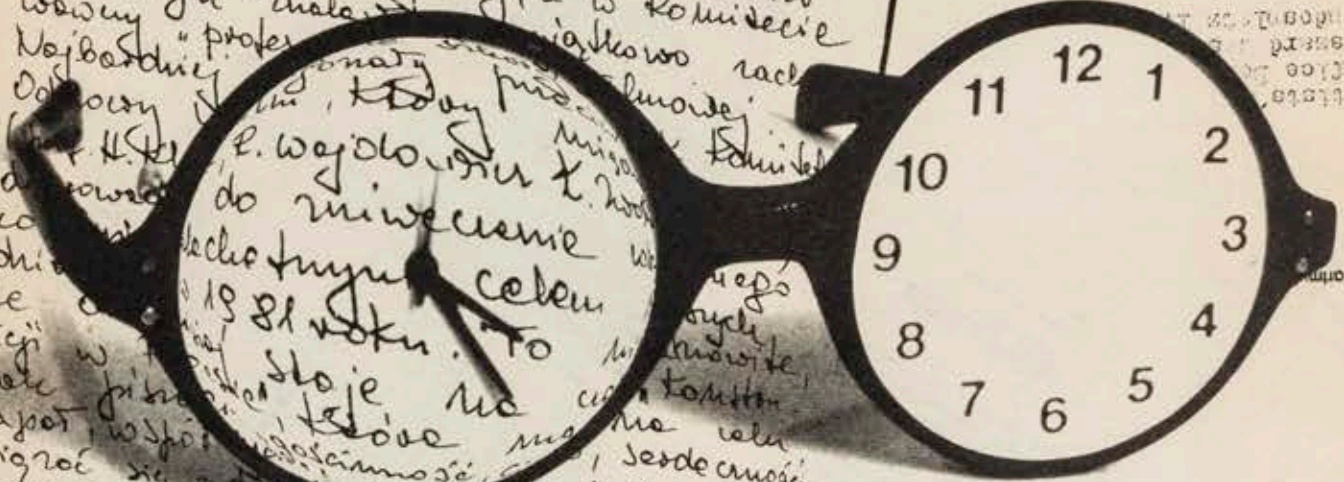
Przed stu pięćdziesiątu latami z czterdziestu państw wzięli udział w tegorocznym, czwartym „Konstrukcji w procesie” Impresje bohemiczne odbywają się w Łodzi w dniach 1-7 października. Organizatorzy i patroni: Muzeum „Konstrukcji w procesie” tytuł „My Home Is Your Home”. Mój dom jest twoim domem. Tytuł powiadamia o znaczeniu w jego polu, wspólnocie. Jako organizatorzy - twierdzą, że nie odpychnięci dążą do wyrażenia w różnych dziedzinach sztuki. Przez setki biur Museum Artystów w Nowym Jorku, Paryżu, Berlinie, Moskwie, Eindhoven, Brukseli i Sydney zapraszają wybitnych artystów do udziału w „Konstrukcji w procesie”. Pierwsi uczestnicy „Konstrukcji w procesie” przyjeżdżają do Łodzi 15 września. Organizatorzy artykuł będą realizować zgłoszone przez siebie projekty. Jedną z nich autorstwa Ruky Schwartzen z Izraela - materiały solarskie - wędrują na lodzinę Machshava. „GW” - powstanie artysty - podjęcie funduszu artystycznego - realizacja rzeźby - w tym czasie w podwórku przed siedzibą Muzeum „Konstrukcji w procesie”. Konferencja i październikowa konferencja teatralna, Suchockiej, Tadeusza Bieleckiego i prof. Sławosław Zbigniewa Bieleckiego. Opreta danych artystycznych w ciągu tygodnia „Historia” i „Haustrum” - projekty i projekcje. Przesłano także projekty polskiego i zagranicznego kapitalizmu. Kolejna „Konstrukcja w procesie” ma odbyć się w 1983 roku w Jeruzolimie (A.P.)

Barbara Fochler  
16 sierpnia 1983

Łodzi 16 VIII '83  
Drogi Adasiu i wnie hujjaciot 2  
"Konstrukcji w Procesie" (edycja IV) - 1983r.  
z miarzeniem sukcesem w dzisiaj  
wobec techniki kobiecy koleżanki  
o IV konstrukcji w procesie  
legę Bogat  
bój się Bogat  
swój roli (współorganizator) dziedzin  
artystycznych w Theatre Studyjnym.  
Nie mogę pogodzić się z tym je-  
klem że to przewidziane na październik  
nik wydenienie nie wiec dla oskar-  
żenietacji politycznej a w komisji  
Honoraryjny zaleca  
wawny "profesor" ialkowo rach-  
Najbardziej, który p...  
Odbiorcy, który p...  
R. Wajdow...  
do miweczenie  
do 1983 roku. To  
staje nie...  
staje nie...  
Sobie, me  
ani tej  
są pociwio  
Zofia Dobrowolska

Im Engelbrack 5 D-4670 Lunen Telefon 02306, 18932

Handwritten notes and signatures on the right side of the page.



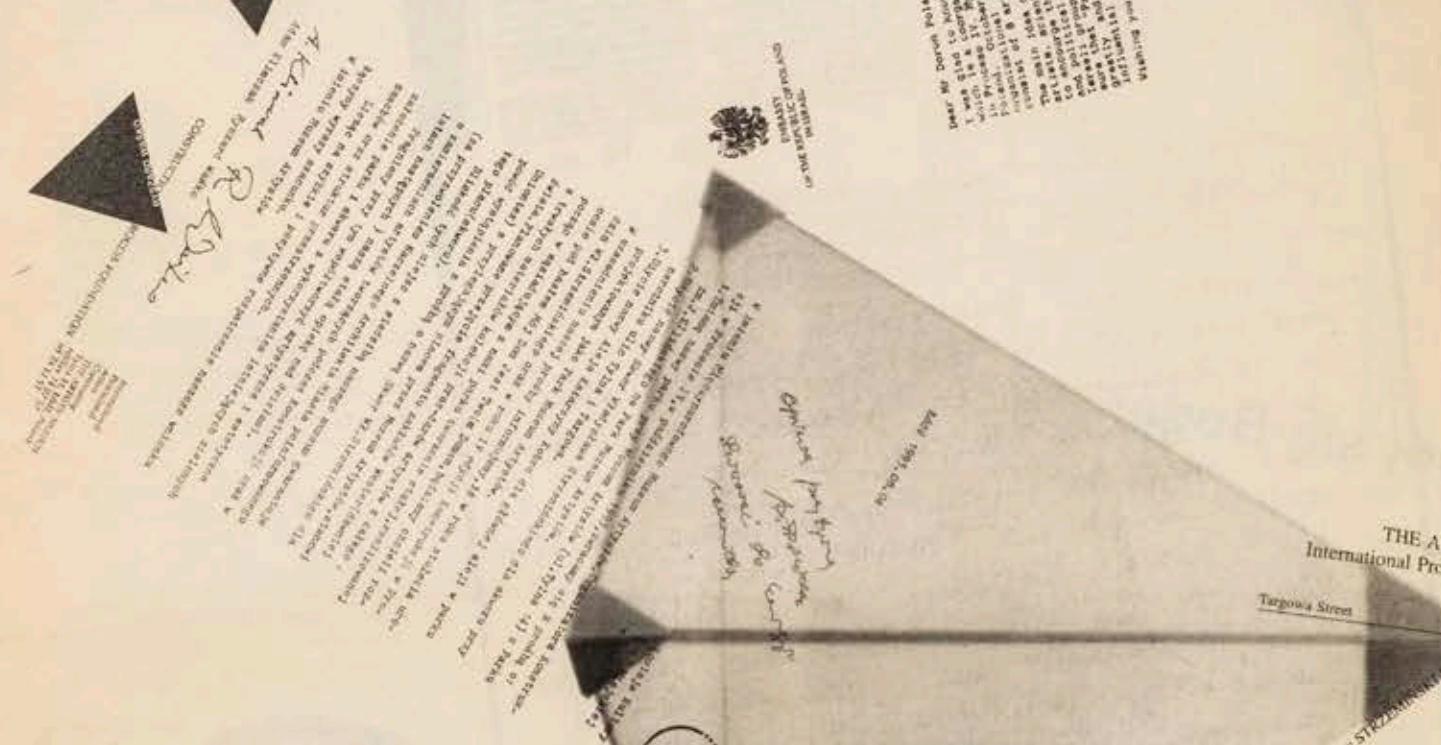
Being oneself and yet not existing in a womb or newly-born mind. Being born as man does not mark man, only a conscious awareness creates man. I often wonder if our early states of unconsciousness match those of our adulthood; or has that deep awareness changed to a different form or been lost to us as the conscious part of selves began to dominate? If there were the first roots of consciousness in early life, then I wonder why all those memories might have disappeared to. Consciousness grows along the flow of time and the recall memories, thereby there is little chance that such a conscious recall is really possible. If so, when did our conscious grasp first begin and grow to such a size I would squeeze out unconsciousness into realms of darkness. However, just as it is impossible to live without sleep, so too does an unconscious mind exist on the scale of our consciousness.

Alan Ginsberg  
882 Broadway Apt. 108  
New York, NY  
May 1, 1983

**CONSTRUCTION IN PROCESS**  
THE ARTIST'S MUSEUM

Dear Alan Ginsberg,  
Greetings. Following my recent phone conversation with your representative, Bob Rosenfield, it is my pleasure to extend your acceptance to participate in the opening Convention in Lodz, Poland which will take place in 1983. The Artist's Museum is a unique project which will cover your travel expenses to Lodz and other rooms and board during the event. The Artist's Museum, which is being built in the heart of the city, will be a permanent exhibition space for the Living Museum of Contemporary Art. It will be a place where artists from all over the world can exhibit their work and where they can meet and discuss their art. The Living Museum of Contemporary Art is a project of the Polish Ministry of Culture and Art. It is a place where artists can exhibit their work and where they can meet and discuss their art. The Living Museum of Contemporary Art is a project of the Polish Ministry of Culture and Art. It is a place where artists can exhibit their work and where they can meet and discuss their art.

Dear Mr. Rosenfield,  
The artist's museum, which is being built in the heart of the city, will be a permanent exhibition space for the Living Museum of Contemporary Art. It will be a place where artists from all over the world can exhibit their work and where they can meet and discuss their art. The Living Museum of Contemporary Art is a project of the Polish Ministry of Culture and Art. It is a place where artists can exhibit their work and where they can meet and discuss their art. The Living Museum of Contemporary Art is a project of the Polish Ministry of Culture and Art. It is a place where artists can exhibit their work and where they can meet and discuss their art.



Wojewoda Łódzki  
194-13-6019 & 62192

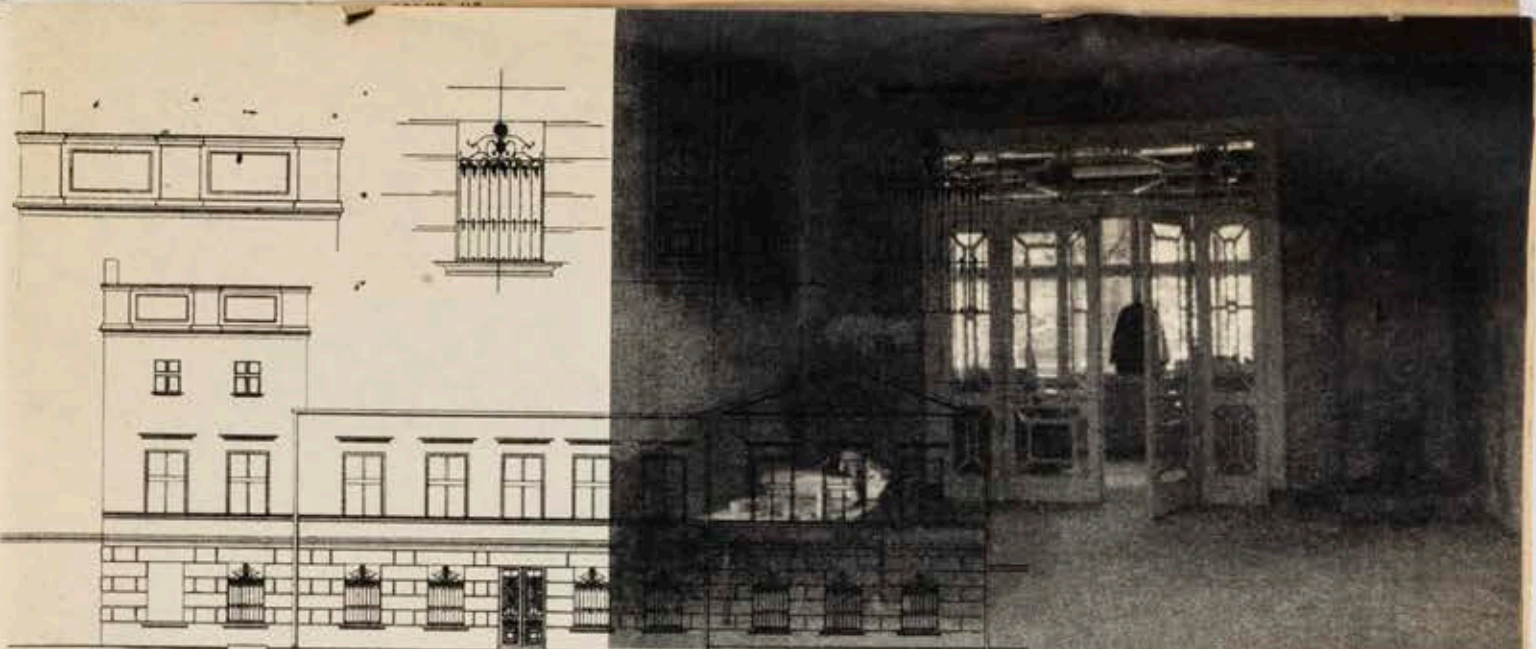
Państwo WARSZAWA  
Pracownia Architektoniczna  
KONSTRUKCJA W PROCESIE

Pracownia Architektoniczna  
KONSTRUKCJA W PROCESIE  
Pracownia Architektoniczna  
KONSTRUKCJA W PROCESIE

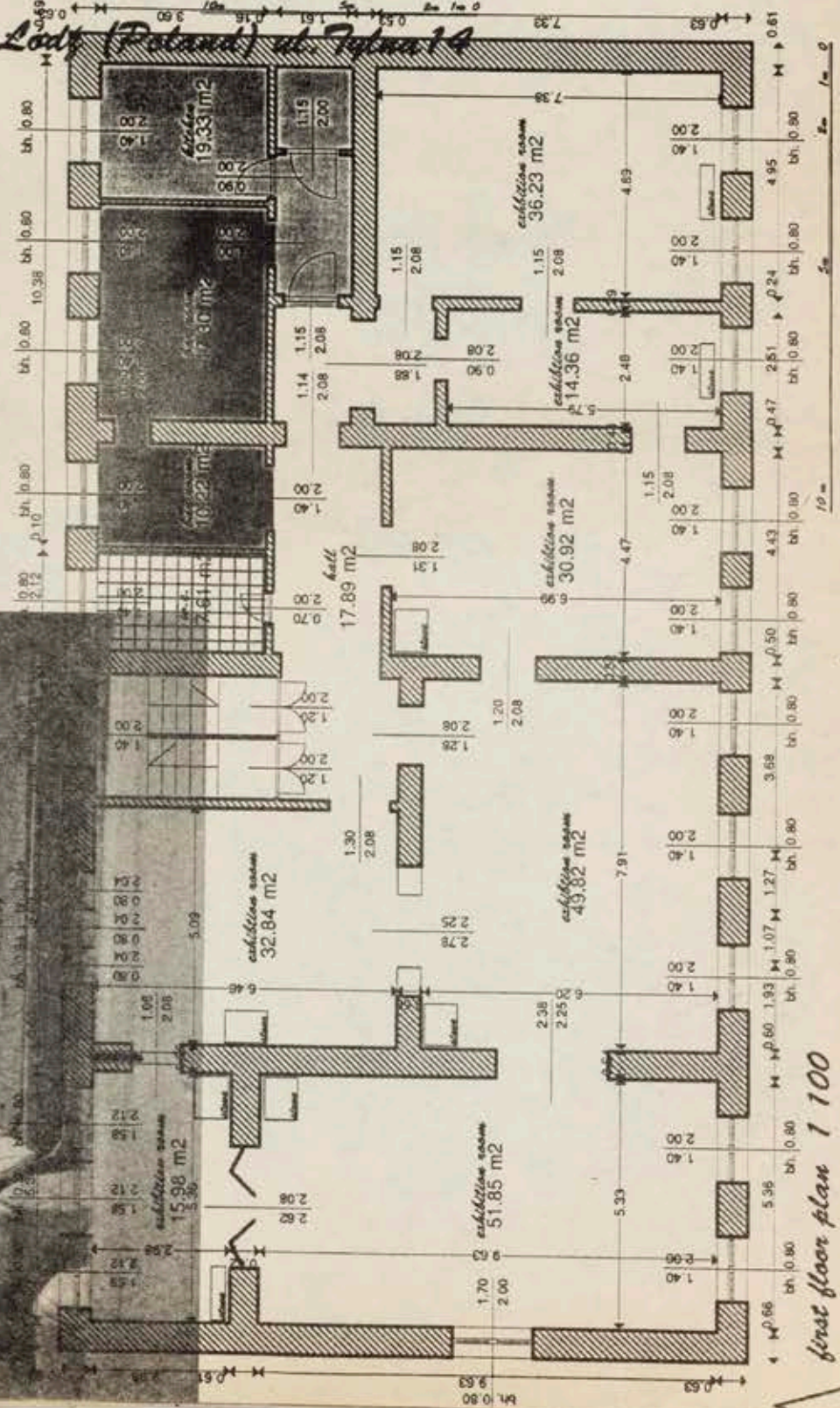
Dear Bob Rosenfield,  
I am very pleased to accept  
the invitation that was forwarded  
to me by Brad Buckley in  
London, forward to meeting you in  
October 1983.  
Best regards,  
Janusz Wójcik

PODSEKRETARZ STANU  
W MINISTERSTWIE KULTURY I SZTUKI  
Michał Jędrzejko  
20K/1/28/83

Stanowcy Państwa,  
pragnę Państwa poinformować, że  
przyjął propozycję honorowego  
organizacyjnego IV edycji KONSTRUKCJA  
WARSZAWA, że zapraszam pod hasłem  
"home" będzie niewątpliwie wielkim  
na skalę międzynarodową.

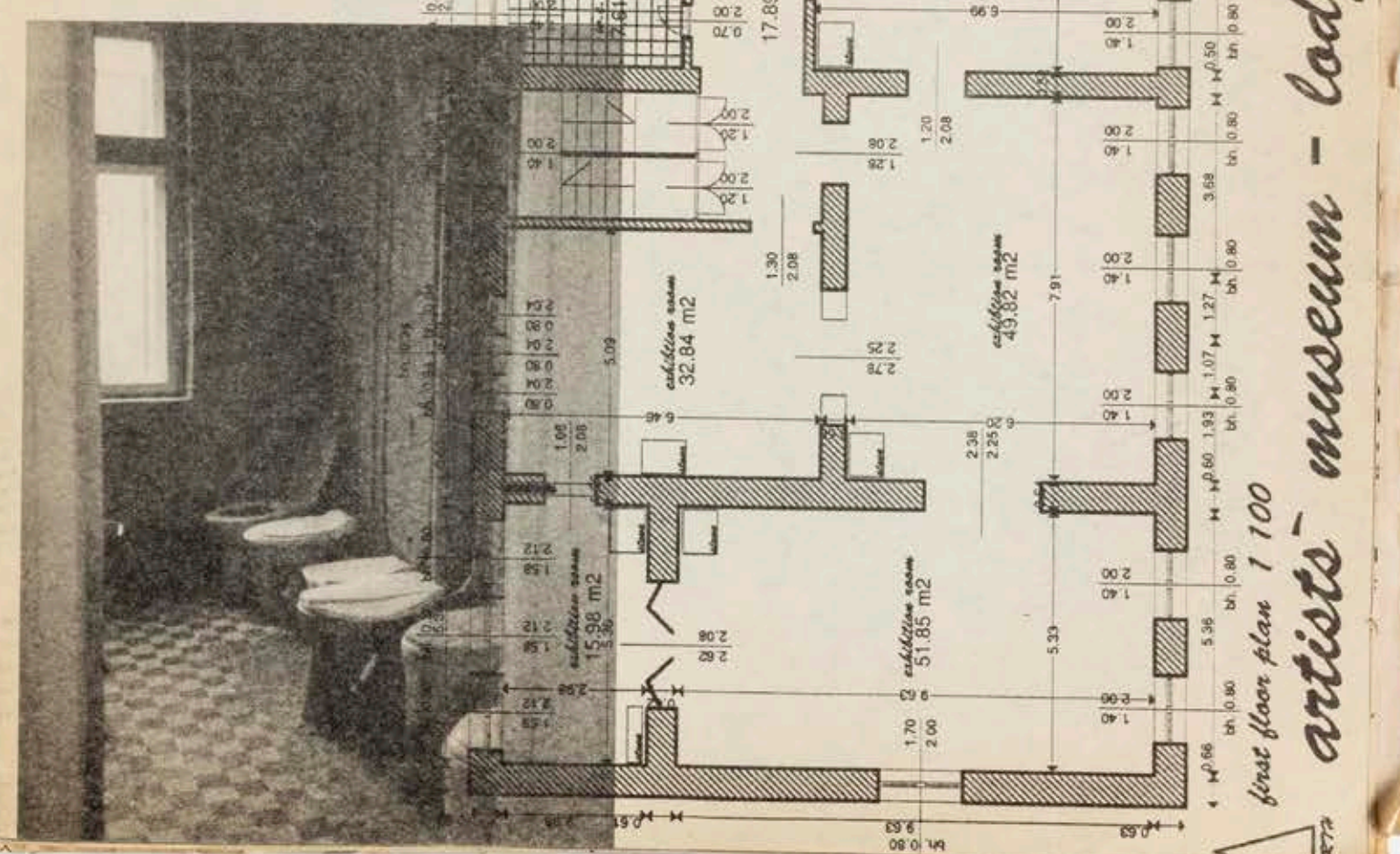


Artists' Museum - Lodz (Poland) ul. Targowa 14



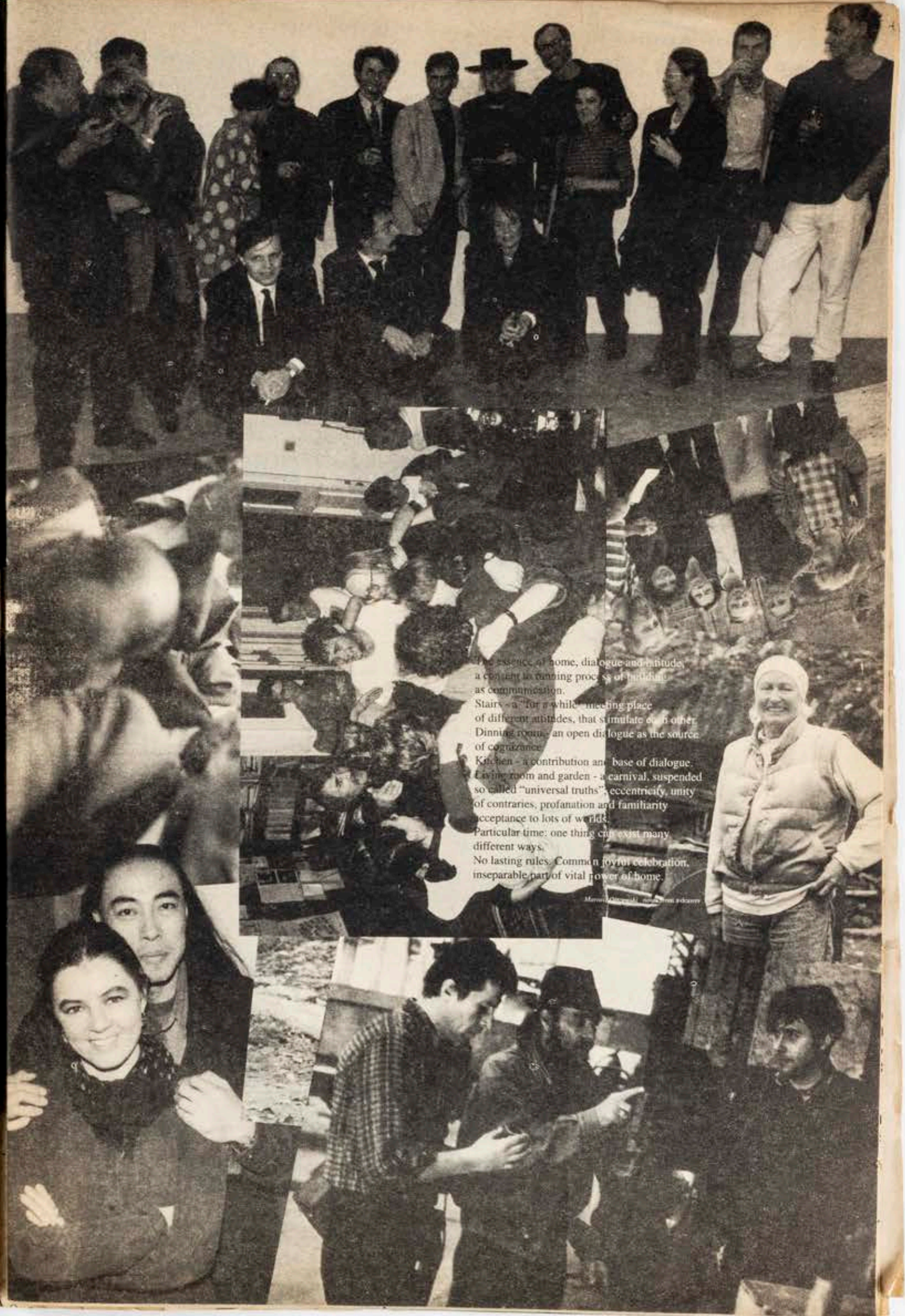
first floor plan 1/100

artists' museum - lodz ul. Targowa 14



ZASŁUBINY

Mającyżna wydawać za mąż swoją  
 córkę na przedmieściu. Zaprosił  
 sąsiadów, sąsiadów z okolicy, jak i  
 starego przyjaciela rodziny,  
 lekarza z miasta.  
 Gdy rozprawy się rozpoczęła,  
 przywiał wiatr podmiął  
 obrusy, przewrócił talerze z  
 potrawami i zerwał  
 zasłubiny. Ludzie zwrócili  
 się do ministra, który  
 sprawował urząd, o  
 wyrozumienie. Co się  
 stało? Ten wiatr, czy to był amen? Czy  
 para była niedobrana?  
 Cieszący się ogłosił, że  
 para jest dobrana. Ale  
 znalazł się obcy na  
 przyjęciu ślubnym pomiędzy  
 nimi i on stał się powodem  
 wiatru.  
 Pomnik przeszedł przez  
 Francję. Zwrócili oczy  
 na obcego.  
 Ojciec panny młodej,  
 skłonny i zakłopotany,  
 podjechał do lekarza i  
 odprowadził go do samochodu.  
 Kiedy gośd odjechał,  
 ustał wiatr i  
 uroczystości wznowiono.



The essence of home, dialogue and habits  
 a constant in running process of building  
 as communication.  
 Stairs - a "for a while" meeting place  
 of different attitudes, that stimulate each other.  
 Dining room - an open dialogue as the source  
 of cognizance.  
 Kitchen - a contribution and base of dialogue.  
 Living room and garden - a carnival, suspended  
 so called "universal truths", eccentricity, unity  
 of contraries, profanation and familiarity  
 acceptance to lots of worlds.  
 Particular time: one thing can exist many  
 different ways.  
 No lasting rules. Common joy in celebration,  
 inseparable part of vital power of home.

FROM 61 02 6981224 ALEXANDRIA PO  
RYSZARD WASKO 0011 - 48 - 42 - 74 07 57

KEN CUSWORTH SXD.

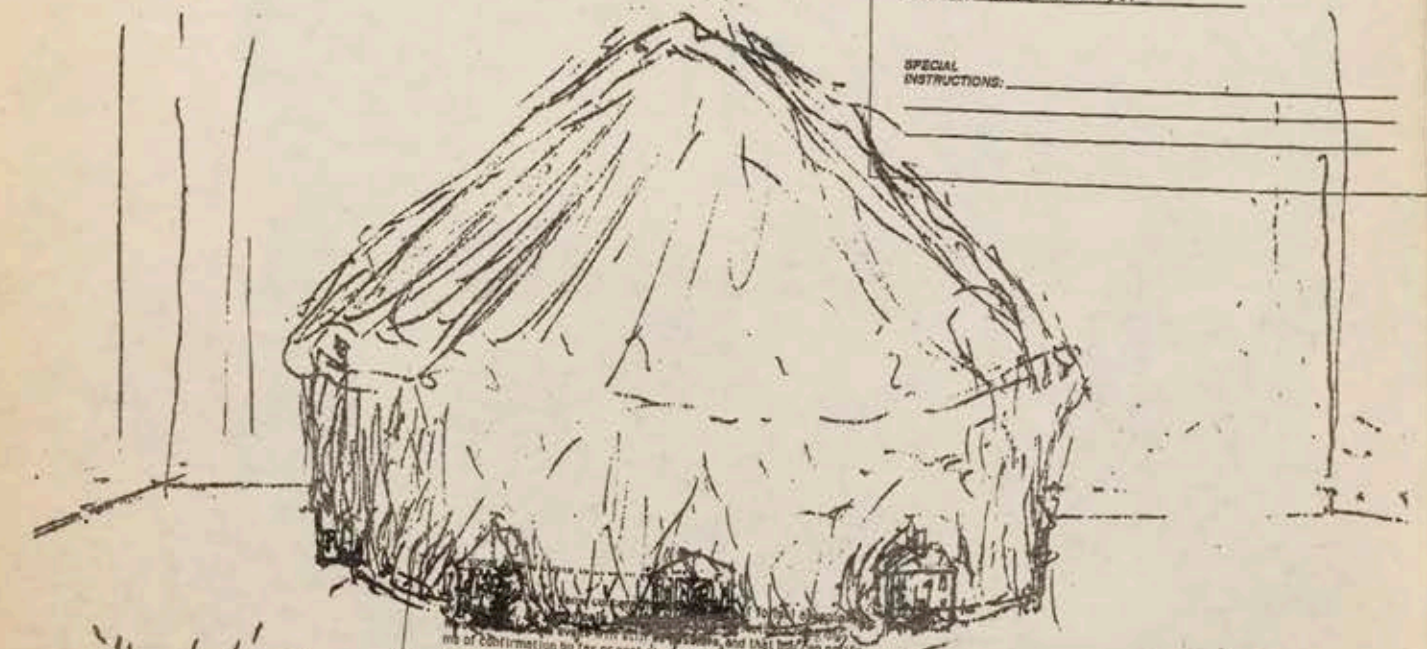
PAGE 2.

Facsimile Message from  
Cardiff Wales  
6:01 pm  
Monday, June 7, 1993

The Artists' Project - Proiect Artistiad

Dear Sir,  
The Artists' Project is pleased to inform you that the British Council in Cardiff  
has agreed to fund the project for the period 1st October 1993 to 31st October 1993.  
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has agreed to fund the project for the period 1st October 1993 to 31st October 1993.  
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has agreed to fund the project for the period 1st October 1993 to 31st October 1993.



'Haystack' approx 3' dia.  
Lillian Budd  
Ph/Fax n 00 48 42 74 07 57

piece lid suspended  
above piano  
with inflatable tube  
(about 60cm x 4)

EMBE MAIL BOXES ETC.  
grand piano  
1032 Commercial  
New Haven, CT 06511  
Phone: (203) 765-7000  
Fax: (203) 765-7000

FAX TRANSMISSION COVERSHEET  
DATE: July 27 1993  
NUMBER OF PAGES (including Coversheet): 2  
TO: THE ARTISTS' MUSEUM  
COMPANY:  
PHONE: (312) 724-257

FROM: LILLIAN BUDD  
COMPANY:  
PHONE: (312) 724-257  
SPECIAL INSTRUCTIONS:



ption of myself and my work.

Erik Oppenheim: Sexy, Strong, Intelligent, knows how to  
get things done, versatile, aware of his surroundings, clean,  
compassionate, as well as passionate all with a twist.  
Flash Art Nov/Dec 1992

FROM RESENT OF AKLD  
What Constitutes Originality?  
Modern Arrangements  
LILLIAN BUDD

Floor 1/3 Lorne Street  
Auckland 1  
Ph: 64 9 373 4252  
Fax 64 9 373 2673

International Provisional Artist's Community  
THE ARTISTS' MUSEUM  
Tyline 14 Lodz Poland  
Fax 74 22 57  
RE: THE CONSTRUCTION IN PROCESS n. 4 1993  
Many thanks for your invitation to participate in MY HOME IS YOUR HOME  
1-7 October 1993 in Lodz, Poland.  
I am writing to formally accept your offer of participation in the  
CONSTRUCTION IN PROCESS event, and I am more than willing to cover  
my costs to Lodz in order to participate in the event.



NOTES

A WALL DRAWING IN TWO SCALES.  
HOME SCALE, WORLD SCALE.

- "HOME" NOW I LIVE IN GREENPOINT,  
BROOKLYN, "LITTLE" POLAND.  
FOR ME, IT'S A PREMONITION  
OF THE OTHER POLAND.

- "WORLD" POLAND IS STILL A MAP TO ME,  
A DISTORTED CONVERGENCE OF LINES  
AND WORDS (STORIES).

- THE PROJECT - TO TRACE THE MENTAL  
MAPPING THAT TAKES PLACE WHEN YOU TRY  
TO ORIENT YOURSELF IN A PLACE YOU HAD  
PREVIOUSLY IMAGINED.

- THE MEANS OF RECOGNITION - WALKING MAP  
I MAP PROJECTION I WORDS I PICTURES.

Sharon Horvath, June 1993



THE OFFICE OF TIBET  
241 EAST 52ND STREET, NEW YORK, NY 10022

20 January 1993

Mr Ryszard Wasko  
Chairman of the Organizing Committee  
Of Construction in Porcess 1993  
The Artists' Mesuem  
Tylna 14, Lodz 90-324  
Poland

Dear Mr Wasko:

Thank you for your letter addressed to His Holiness the  
and the covering letter addressed to Mr Rinchen Dharlo.  
I have been directed by Mr Dharlo to respond

This is to inform you that it is most unlikely for His Holiness to  
accept your invitation to attend MY HOME IS YOUR HOME event in  
Poland because of his earlier commitments.

Anyway, I am forwarding your invitation to the office of His  
Holiness the Dalai Lama in India. They will give you a definitive  
response.

Meanwhile I take this opportunity of wishing your event every  
success.

Yours sincerely,  
Tadeusz Mazowiecki

Thubten Samphel  
Secretary to His Holiness the Dalai Lama  
Office of His Holiness the Dalai Lama  
McLeod Ganj  
Dharamsala 176219  
H.P.  
India

འགྲོག་ཡུལ་གྱི་འཕེལ་རྒྱུ་

KONSTRUKCJA W PROCESIE  
Dalajama w naszym domu

Kilka dni temu zamknęło listę uczestników imprezy. Wśród zaproszonych gości znaleźli się Amerykanie Allen Ginsberg, poeta i duchowy przywódca ruchu „Beat Generation”, piosenkarka Laurie Anderson, reżyser Jim Jarmusch oraz Bob Dylan, który wprawdzie jeszcze oficjalnie nie potwierdził swojego udziału w imprezie, ale jak twierdzi Ryszard Wasko, przewodniczący „Konstrukcji w Procesie”, pojawił się w Łodzi na 300%. W składzie komitetu organizacyjnego imprezy znaleźli się m.in. prof. Zbigniew Brzezinski i Witold Lutosławski, a jego honorowymi członkami są m.in. Jan Krzysztof Bielecki, Tadeusz Maszowiecki i Wojciech Jężyk. Hasz. Przewodniczącym dołączył do nich dalajama, zaproszony przez Ryszarda Wasko, który spotkał się osobliwie z duchowym i politycznym przewodniczącym Tybetańczyków w dniu jego wyjazdu z Polski. (AP)

Fozostaje z szacunkiem  
wielkim wydarzeniem artystycznym.  
edycja KONSURUKCJI W PROCESIE „My Home Is Your Home” ze IV  
odwiedze i dółkie Muzeum Artystów. Fzskonyany jesna, gdy tylko czas  
two Komitetu Organizacyjnego oraz, kiedy tylko przyjdzie honorowe  
szuka. Dlatego z przyjemnością przyjmujemy możliwość spotkania  
na rzeczywistosc zapanowal, w tym samym czasie, umozliwia spotkanie  
Przewodniczącym Komitetu Organizacyjnego  
IV edycji Konstrukcji w Procesie  
Łódź  
Szanowny Panie,

Warszawa, 10 marca

Szanowny Panie,

Z prawdziwą przyjemnością przyjmuję propozycję honorowego  
uczestnictwa w Komitecie Organizacyjnym międzynarodowego  
wydarzenia artystycznego pod hasłem MY HOME IS YOUR HOME  
które odbędzie się w dniach 1-7 października 1993 w

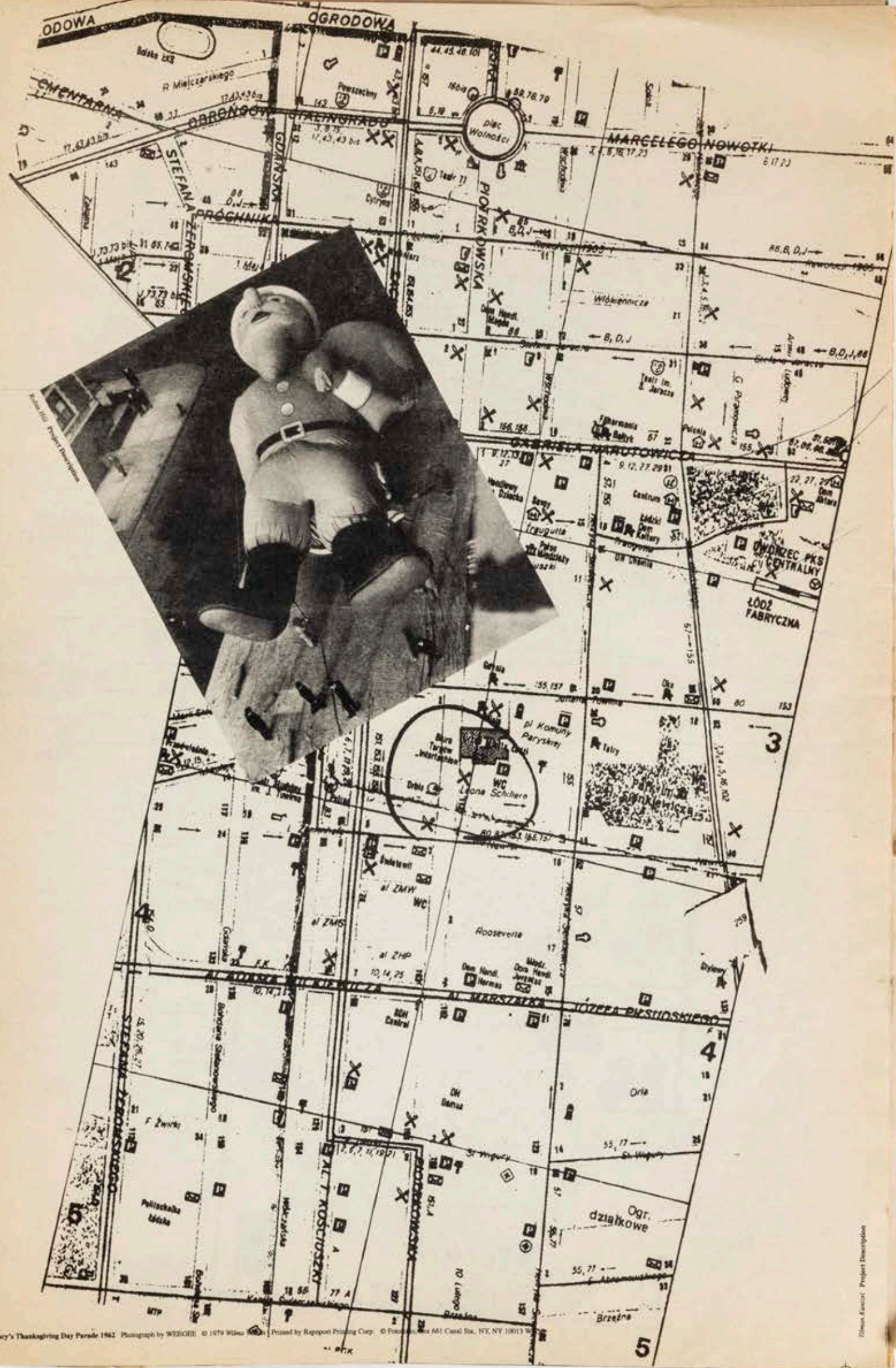
Bliskie mi są idee zmiierzające poprzez działalność  
kulturalną, a zwłaszcza artystyczną do „otwarcia granic”  
dzieliących egzystencję człowieka na różnych poziomach  
sztuce, kulturze, polityce. Z zainteresowaniem śledzę  
wyniki tego niezwykłego spotkania skupiającego artystów  
całego świata oraz przedstawicieli innych dziedzin:  
kulturalno-społecznego.

Również z przyjemnością skorzystam z zaproszenia do  
odwiedzenia Muzeum Artystów w Łodzi, jeśli tylko nie  
na to moje liczne obowiązki.

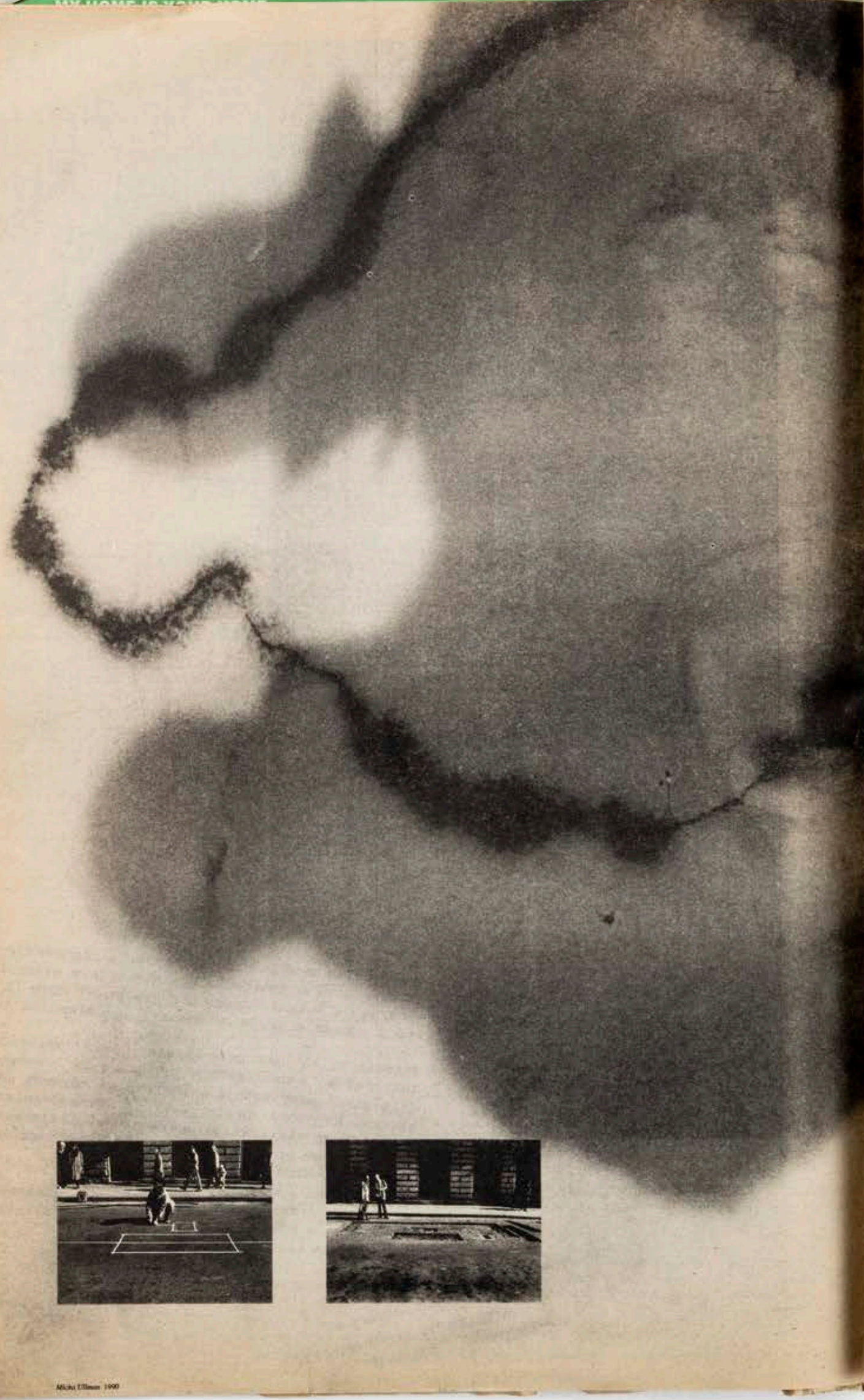
Jan Krzysztof Bielecki  
CZŁONEK RADY MINISTRÓW  
MINISTER

Pan Ryszard Wasko  
Przewodniczący Komitetu  
Organizacyjnego IV edycji  
KONSURUKCJI W PROCESIE  
0105-612 (212) 74

WARSZAWA 23.12.1992



Mary's Thanksgiving Day Parade 1942. Photograph by WEIGER. © 1979 Wilson. Printed by Rapoport Printing Corp. © Foundation for the City of Lodz, 661 Canal St., NY, NY 10013. Dima Kuznetsov - Project Description



Paris, 19...

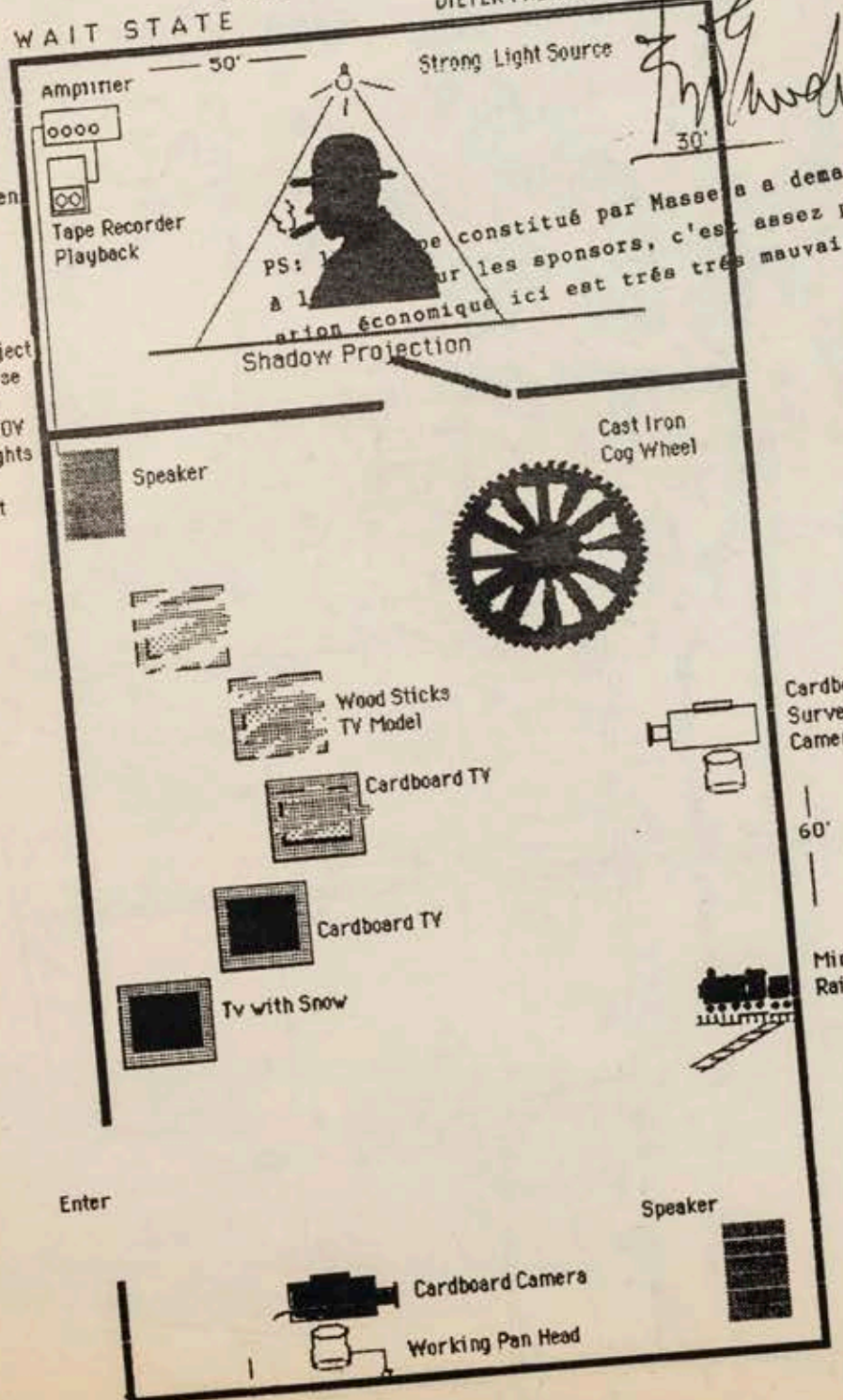
Anna, voici, comme convenu les noms de trois  
 galeristes qui sont intéressés par Construction in Process et  
 à qui il faudrait faire adresser des lettres d'invitation  
 afin qu'ils puissent obtenir une subvention pour leur voyage.  
 Bernard Jordan, 52/54 rue du Temple,  
 75004 Paris. (expose Eric Snelle).  
 Claire Burrus, 16 rue de Lappe, 75011  
 Paris. (expose Marthe Wery).  
 Germain Roesz, galerie LE FAISAN, 19 rue  
 Thiergarten, 6700 Strasbourg.

Je finis juste le jury de l'agrégation  
 et je suis totalement épuisé, même au delà! Je t'écirai ou  
 t'appellerai un peu plus trad.  
 Je t'embrasse.  
 DIETER FROESE

*Handwritten signature*

WAIT STATE

- 2 adjoining spaces
- 1 strong light source
- 1 rear projection screen
- 1 sm. tape player
- 1 amplifier
- 2 speakers & cables
- 1 or more heavy industrial object
- 1 working TV with noise
- 1 same model broken
- 2 or more outlets 220V
- 3 additional small lights
- Black paint
- Black roofing cement or tar
- 2 assistants



PS: Le jury constitué par Masse a demandé les subventions  
 à 1 pour les sponsors, c'est assez peu positif, la situ-  
 arion économique ici est très très mauvaise.

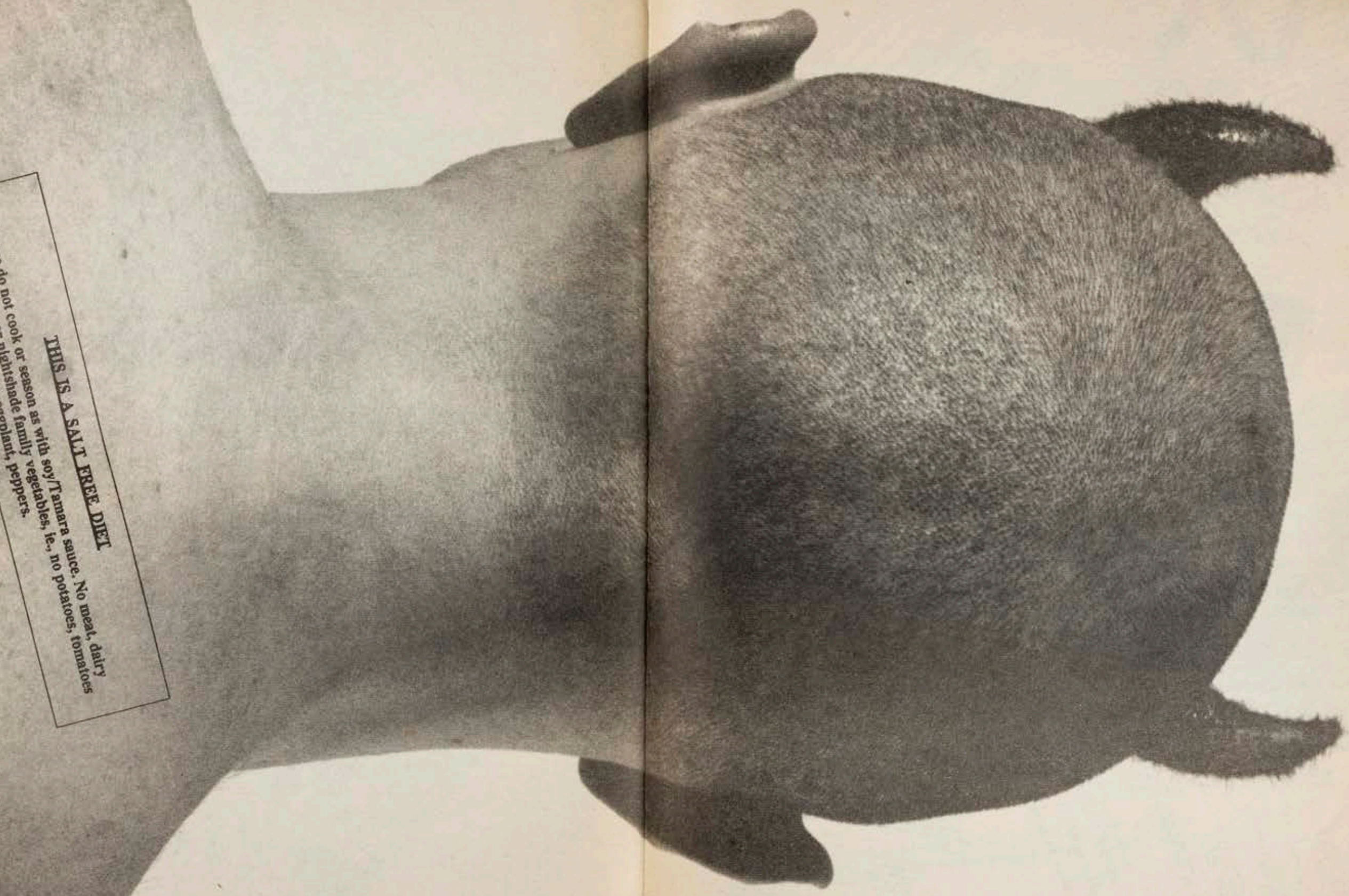
Home as growing and creating.  
 Home as creating and growing.  
 Home not is, it grows as a lasting process.  
 Closed circle: strife with matter to overcome  
 its resistance; the cognizance, the idea,  
 the consciousness, substantializing and  
 rendering; further cognizance, also  
 self-cognizance.  
 Unification: worker with matter.  
 At the end, home as process of building, and  
 oppositely, building as the worker's home.

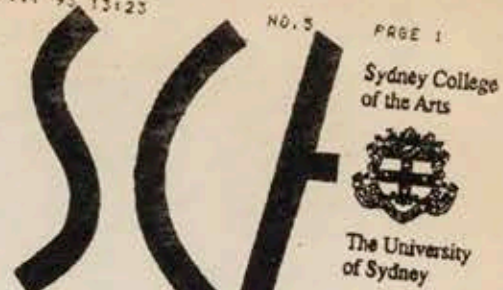


Do not repeat "My home is my castle" Nie powtarzaj "Moj dom jest moja twierdza"



**THIS IS A SALT FREE DIET**  
Please do not cook or season as with soy/Tamara sauce. No meat, dairy products, sugar, or nightshade family vegetables, i.e., no potatoes, tomatoes, eggplant, peppers.





College Administration  
244 Lake Point Road  
CLARENCE  
Phone: (02) 692 0266  
Fax: (02) 678 7233  
Student Administration  
24 Mansfield Street  
BALMAIN  
Phone: (02) 692 0266  
Fax: (02) 683 1930  
PO Box 326 Glebe  
NSW 2097 Australia

Facsimile Message

PLEASE DELIVER IMMEDIATELY

TO: MARIUSZ OLSZEWSKI  
FAX NO.: 48 42 74 07 57

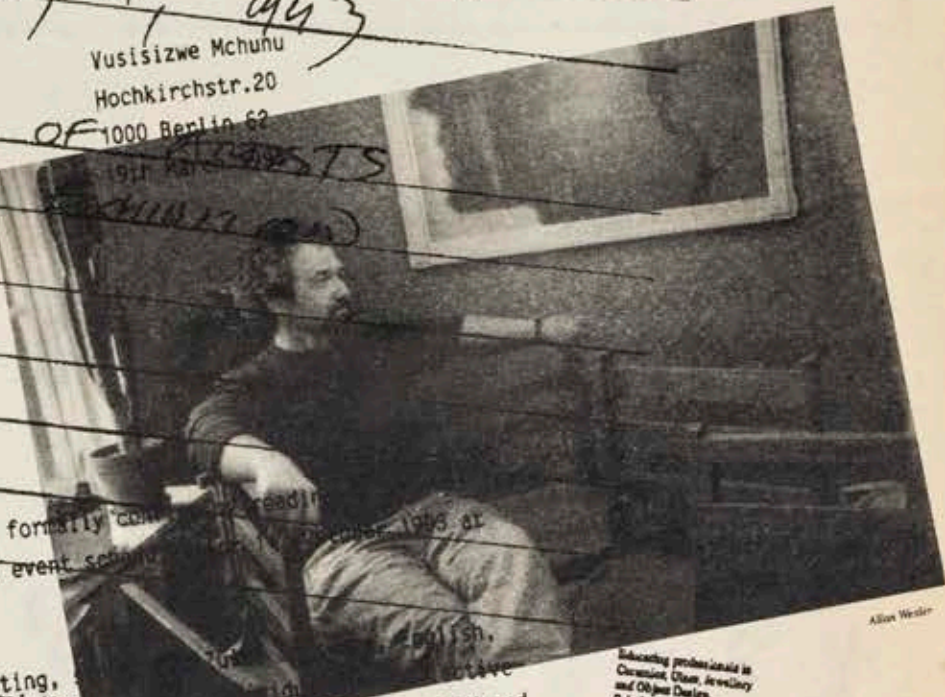
No. of sheets in this transmission: (2)  
(Including this sheet)

Sender's Name: BRAD BUCKLEY

Date: MAY 11, 1993

Comments: Vusisizwe Mchunu  
Hochkirchstr.20  
1000 Berlin 62  
LIST OF ARTISTS  
FOR EXHIBITION

Ryszard Wasko  
The Artists Museum  
ul. Tylna 14  
90-324 Lodz  
Poland



Fellow artists,  
It is with great fiery joy that I formally announce the opening of  
in the 'My home is your home' art event scheduled for September 1993 at  
Lodz.

Warning: Facsimiles on the net can be high  
I am a black poet, a poet who can be high  
German for genuine values like freedom  
responsibility, insightful truth. I do not want to be  
silenced marginalised beings and trees.

The root and the earth of my creative gossipings is the music of fellow  
traveller Russell Lynch on percussion, bongo, kalimba, cow bell, rattles  
and chants.

Our understanding is that the travelling costs, accomodation and upkeep in  
Lodz will be covered by the organisers.

we are calling....we are reaching out....

Vusisizwe and Russell

March 2, 1993  
Suggested space  
The Artists Museum  
90-324 Lodz  
Poland  
Dear Richard,  
Thank you for the invitation to participate in the 1993  
Construction in Process. My home is your home.  
I like the new title and feel inspired by it...  
And according to your suggestion I have invited one other artist:  
Judith Shea, 144 Chesham Street, New York City NY  
I will begin planning my project soon and I look  
forward to preparing for the event. And I look  
forward to being part of the community. And so  
I welcome you and to Marie.  
Marie  
110 Market Street  
New York NY 10022  
41-1415



(...) nothing can be excluded from art.  
Art includes all that touches you. (...) art  
results from the fact that a human being is unable  
to fly. A real piece of art flies. It's convincing.  
It has something special. It can give you the same  
feeling a good juggler might do. You see things,  
and then suddenly the miracle takes place. And that  
is not because of the way it's been made, or  
in science it's a combination of hard labor, of  
trying to develop a basic concept from which you can  
work, and of luck. The latter is something you can  
admit through being open to it. You can't just "make"  
art. It simply happens sometimes - sometimes you  
start to fly. (...)

(...) With people ever more densely packed  
together there is a strong tendency to protect  
the result of one's artistic endeavors,  
denying others the opportunity to investigate  
along similar lines. (...) Ideas should be  
shared and exchanged with utmost intensity.  
Consequently, anyone who has something to  
say should have a chance to do so: those who  
don't, shouldn't. (...)

CHRISTOPHER SNEE  
PO BOX 657  
WOOLLAHRA NSW 2025  
AUSTRALIA  
PHONE 02 - 363 4710  
FAX 02 - 362 4376

MARIUSZ OLSZEWSKI  
ADAM KLIMCZAK  
CONSTRUCTION IN PROCESS FOUNDATION  
THE ARTISTS MUSEUM  
LODZ POLAND  
FAX (01) 48 42 74 07 57

SYDNEY 14 JULY 1993

DEAR MARIUSZ OLSZEWSKI, DEAR ADAM KLIMCZAK,

MANY THANKS FOR THE INVITATION AND CONFIRMATION TO THE  
1TH EDITION OF CONSTRUCTION IN PROCESS  
I AM DELIGHTED TO BE PART OF THIS EXCITING EVENT AND I  
WILL BE ARRIVING IN LODZ ON THE EVENING OF 19TH SEPTEMBER  
I AM LOOKING FORWARD TO MEETING YOU.

WITH KIND REGARDS  
*Christopher Snee*  
CHRISTOPHER SNEE

Sincerely your  
*László Kerekés*  
LÁSZLÓ KERÉKES  
Berlin, 24. Juni 1993

Jean-Charles Massara  
8, rue Ca  
75010 Paris  
To Mariusz Olszewski:  
I will send you soon the information you need about the french artists who will take  
part at the next Construction in Process.  
Here is the list of the french artists I have invited:  
- Jean Claretboudi  
- Tomi Grand  
- Laurence Laure & Jean-Christophe Royoux (they work together)  
- Cécile Le Taic  
- Jean-Charles Massara (as a writer)  
Jean-Pierre Brigaudiot and Jean-Luc Jehan are invited to come back  
by The Artists' Museum so we have decided to ask for grants altogether

Best regards  
PS if my fax doesn't work (it happens sometimes, please can you fax to this  
number (1) 34 48 06 62  
Jean-Charles Massara

THE ARTISTS MUSEUM  
90-324 LODZ  
POLAND  
\* I am collaborating by participation  
MY HOME IS YOUR HOME.  
\* The title of my work will be?  
\* DATE ME / HOME / ANY MORE?  
\* Please send me... as much as possible  
information: (93) how much space will I have for my work?

László Kerekés  
Bismarckstr. 49  
D-10630 Berlin  
Tel.: 030 / 866 30 65

3 TIMES!

O.K. we got the message  
twice, and will tel the  
lady she should have  
Wasko in the show ....

Our machine shows

FEHLER / MISTAKE

I don't understand why,  
if it was you guys  
who called again, and  
again. But anyway  
WE can call YOU.

Have a Vodka for ME!

Love,  
Annie.

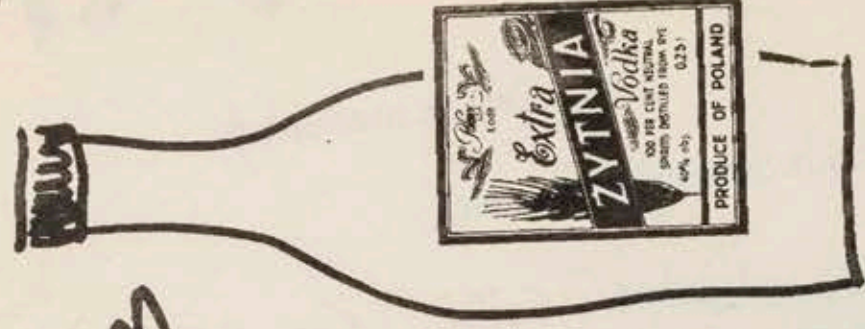


Z najlepszymi zyczeniami pomyslami  
i rozbawieniem, dnia forty 1993



7 | 193

die kunst  
1st tot



Wodke koncepcyjnie  
jenne i lat Fo-tych

BARBARA KONIKOVA i Jurek (Lokalnie)  
PS! Na wiec forty Lat 190-tych



Do not create needless  
barriers between you  
and other people.  
Try to think simply  
as a human being.



Queer home. Comfortably disquieting, inconstant in its constancy of growing, invariable in its variability, unreal in its reality. Hypothetical in its constructivity, and constructive in its hypotheticality. Proposal, one of many more. Time and space regulate a value of proposals. Assurance of distance, possibility of „however“ attitude. Place for conscious scepticism about the ideas-proposals. But also scepticism about one's own scepticism. Sense of home, positive irony.

Marlene Olcese - from a drawing

I confirm my participation -  
 see the best  
 to all. M. Olcese



# my home is your home

## GENETIC CODE COPYRIGHT

I, \_\_\_\_\_, in the year \_\_\_\_\_,  
 Born a natural human being on the \_\_\_\_\_ day of \_\_\_\_\_,  
 In the town, state and country of \_\_\_\_\_,  
 Of my mother, \_\_\_\_\_ and my father, \_\_\_\_\_

DO HEREBY FOREVER COPYRIGHT MY UNIQUE GENETIC CODE,  
 HOWEVER IT MAY BE SCIENTIFICALLY DETERMINED, DESCRIBED OR OTHERWISE EMPIRICALLY EXPRESSED.

Any reproduction, regeneration or facsimile duplication, whether in whole or in part,  
 whether physically manifested or technologically represented is UNIVERSALLY PROHIBITED.

All rights and permissions are reserved and may only be assigned, in whole or in part,  
 to a specified agent via legal, written authorization by me or by my legal heirs upon my decease.

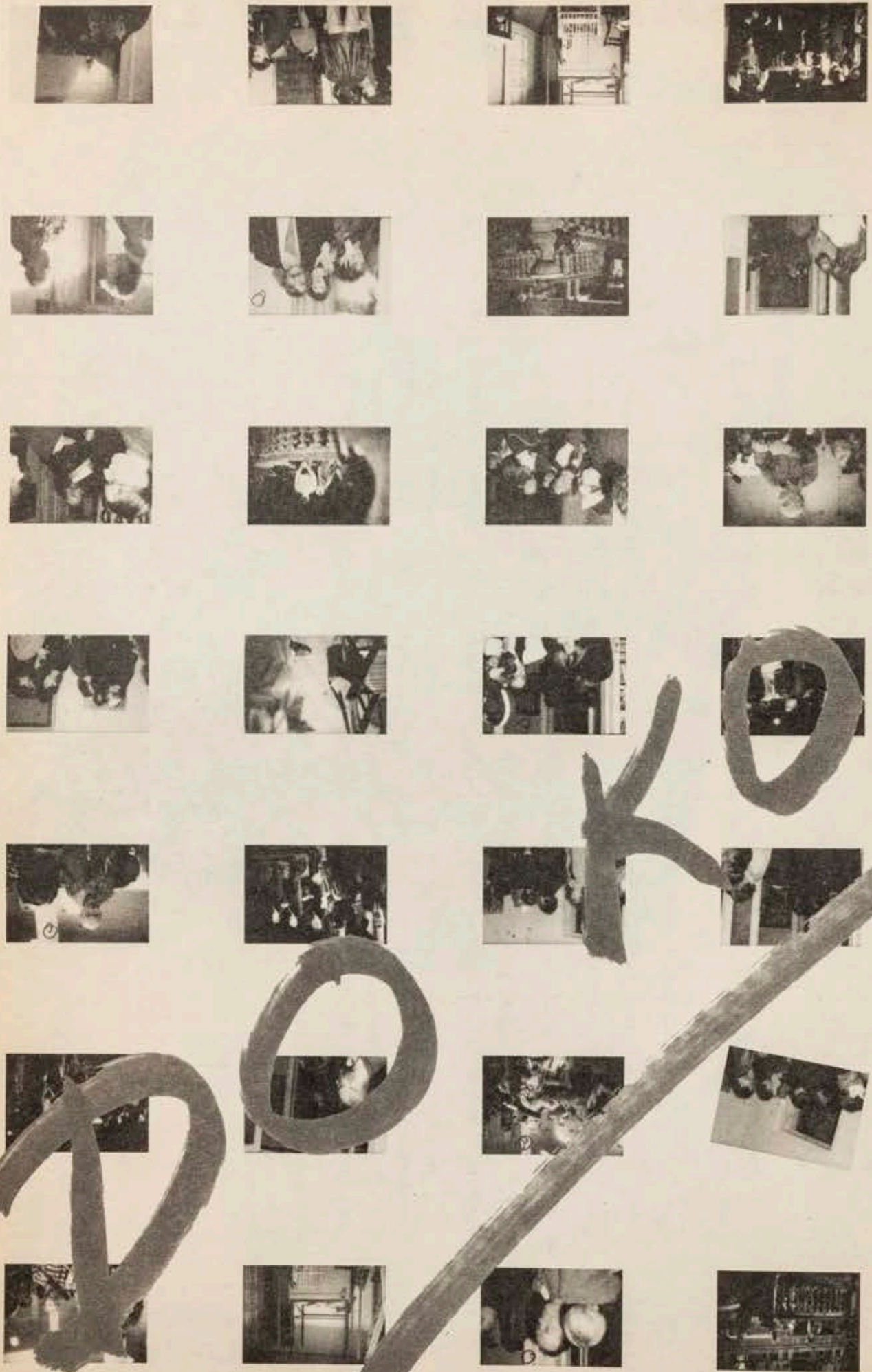
Sworn to and subscribed before me as witness  
 on this \_\_\_\_\_ day of \_\_\_\_\_  
 in the town, state and country of \_\_\_\_\_

Sworn and declared by me,  
 an Original Human,  
 with fingerprint affixed herein



WITNESS

PROCLAIMER



DO

KO



BEKAY



Smith





15.3.93  
1025

Ms. Sofia Zezmer  
The Artists Museum, New York Center Inc.  
17 East 7th St.  
New York 10003  
Fax: 212777 2867

Dear Ms. Zezmer,

Enclos-

Lynne Yamamoto  
Construction in Process IV  
October 1993]

STATEMENT

Much of my work deals with the woman's body in relation to labor and sexuality. At the moment, it is impelled by the personal history of my grandmother who came from Japan to Hawaii as a picture bride and worked as a laundress on the Hawi Sugar Plantation in Kohala, Hawaii. I would like the work I do to be visually poetic and emotionally affecting. In the process, my intention is to convey the complexities of the social and historical context in which my grandmother lived, and how her experience relates to my own life and perspective, as a Hawaii-born third generation Japanese-American woman.

I consider my role as an educator an important activity in my life and integral part of my art practice. Art education provides a means to share my work with audiences who have limited access to the art world, and to empower people to build bridges between art and other aspects of their lives.

DESCRIPTION OF PROJECT

My project will be based upon narratives about the lives of women and children who worked in the textile industry in Lodz in the late 19th century.

# THE GLOBAL



Ss. P.  
Lucjan Muszyński  
Przewodniczący Komisji  
d.o. Nazwy Ulic, Placów i Budynków Użyteczności Publicznej  
Rady Miejskiej  
w Łodzi

W imieniu wspólnoty artystycznej sgrupowanej wokół Museum Artystów w Łodzi przy ul. Tylnej 14, swracamy się z uprzejmą prośbą - wnioskiem o dokonanie zmiany nazwy ulicy Tylnej na ulicę im. Władysława Strzebińskiego i Katarzyny Kobro w podziale na dwa odcinki; odcinek I-wszy ul. Tylnej od ul. Targowej do ul. Kilińskiego na naswę ulicy im. Władysława Strzebińskiego oraz odcinek II-gi ul. Tylnej, od ul. Kilińskiego do ul. Sienkiewicza na ul. im. Katarzyny Kobro. Zgłaszając ten wniosek, sugerujemy się wzorem ulicy "Żwirki i Wigury", też podzielonej na dwa odcinki. Wniosek niniejszy uzasadniamy następująco: Władysław Strzebiński i Katarzyna Kobro - małżeństwo, wybitnych polskich artystów o światowej sławie, przyczyniło się do faktu stworzenia, ok. 1990 r., jednej z najważniejszych kolekcji dzieł sztuki współczesnej, która dała początek powstaniu Museum Sztuki w Łodzi - jedynemu, tak renomowanemu miejscu muzealnemu o światowej randze, powstałemu w Europie Środkowej. Kolekcja ta - grupy "a.r.", której współtwórcami byli Wł. Strzebiński i K. Kobro stanowi jedną z cenniejszych wartości kultury Łodzi, Polski i świata. Władysław Strzebiński był też wybitnym pedagogiem, wychowawcą wielu wybitnych współczesnych artystów Łódzkich i polskich a także pracowników dydaktycznych PWSSP i PWSFiT, kontynuujących i rozwijających jego idee twórcze. Oboje byli autorami nowatorskich i inspirujących wiele pokoleń artystów Łódzkich i polskich idei zawartych w pracach teoretyczno-dydaktycznych, wydanych m.in. w książce "Teoria Wiedzenia". Katarzyna Kobro jest bezspornie jedną z historycznych i najznakomitszych przedstawicielek XX-wiecznej rzeźby.

Biurowo Rady Miejskiej  
w Łodzi  
wpłynęło: 5.07.93  
załatwił:

STATEMENT in the form of a dialogue

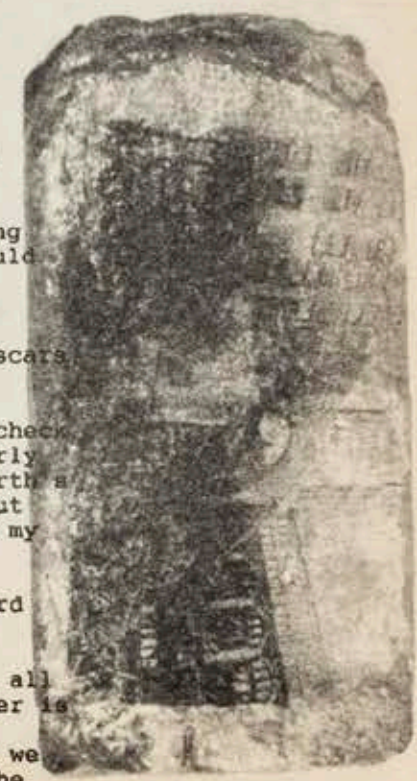
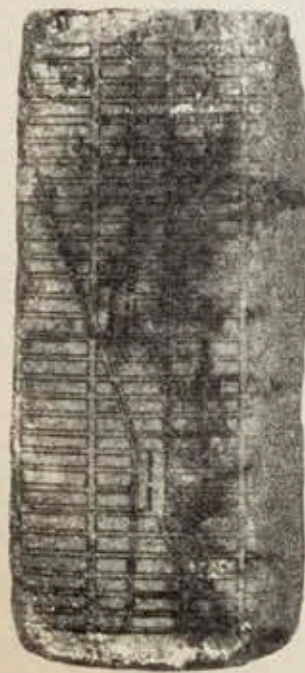
If you were to scratch the surface looking for what had been there before, where would you start?

PHYSICIAN: "At the suture line, clearly scars mark a past activity."

DOWSER: (copper rods in hand) "I would check the earth's magnetic pull, clearly there is activity below the earth's crust, invisible to the eye, but tangible no less. Now watch as my rods detect it."

CHILD: "I listen to stones, I have heard the ocean in a shell."

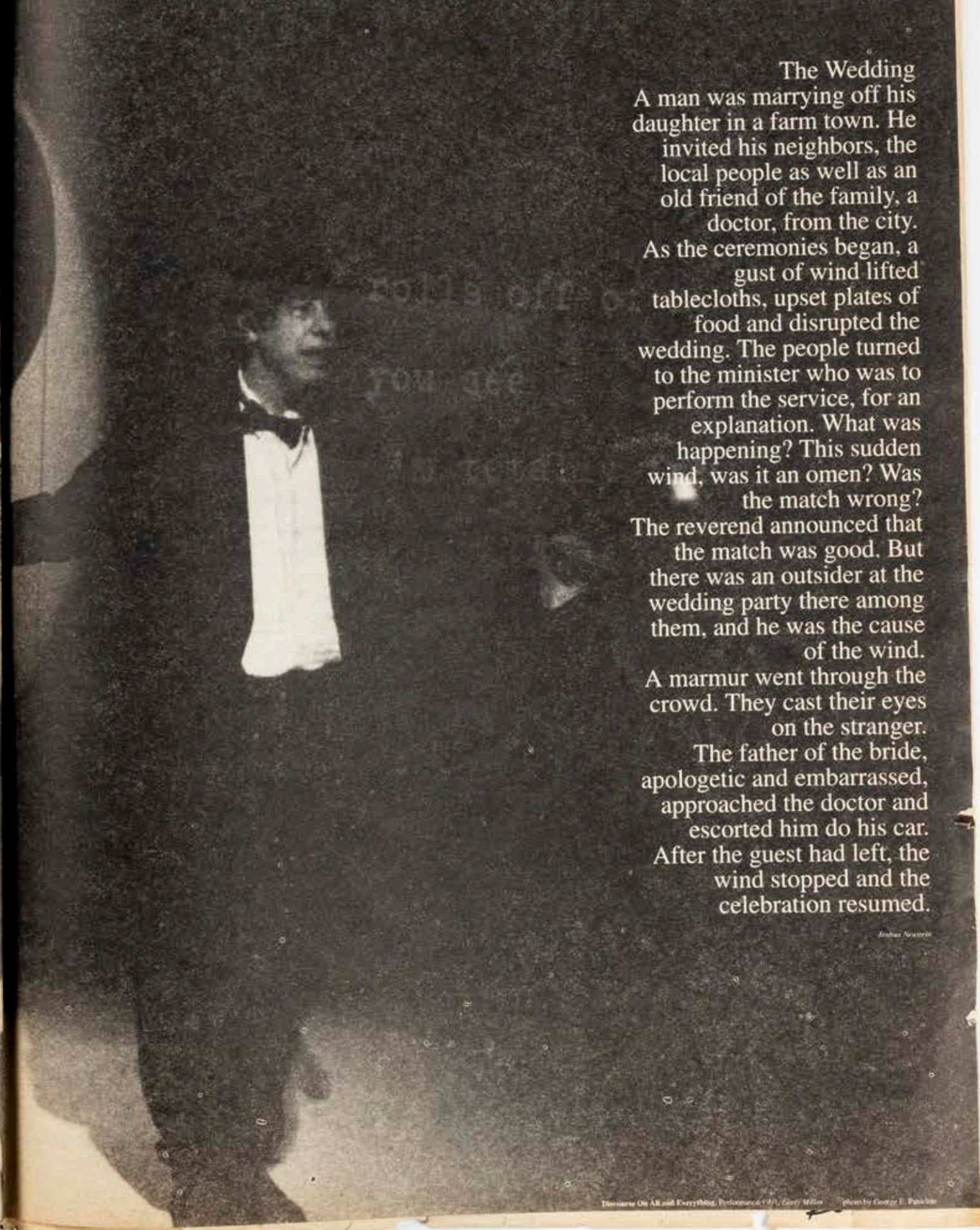
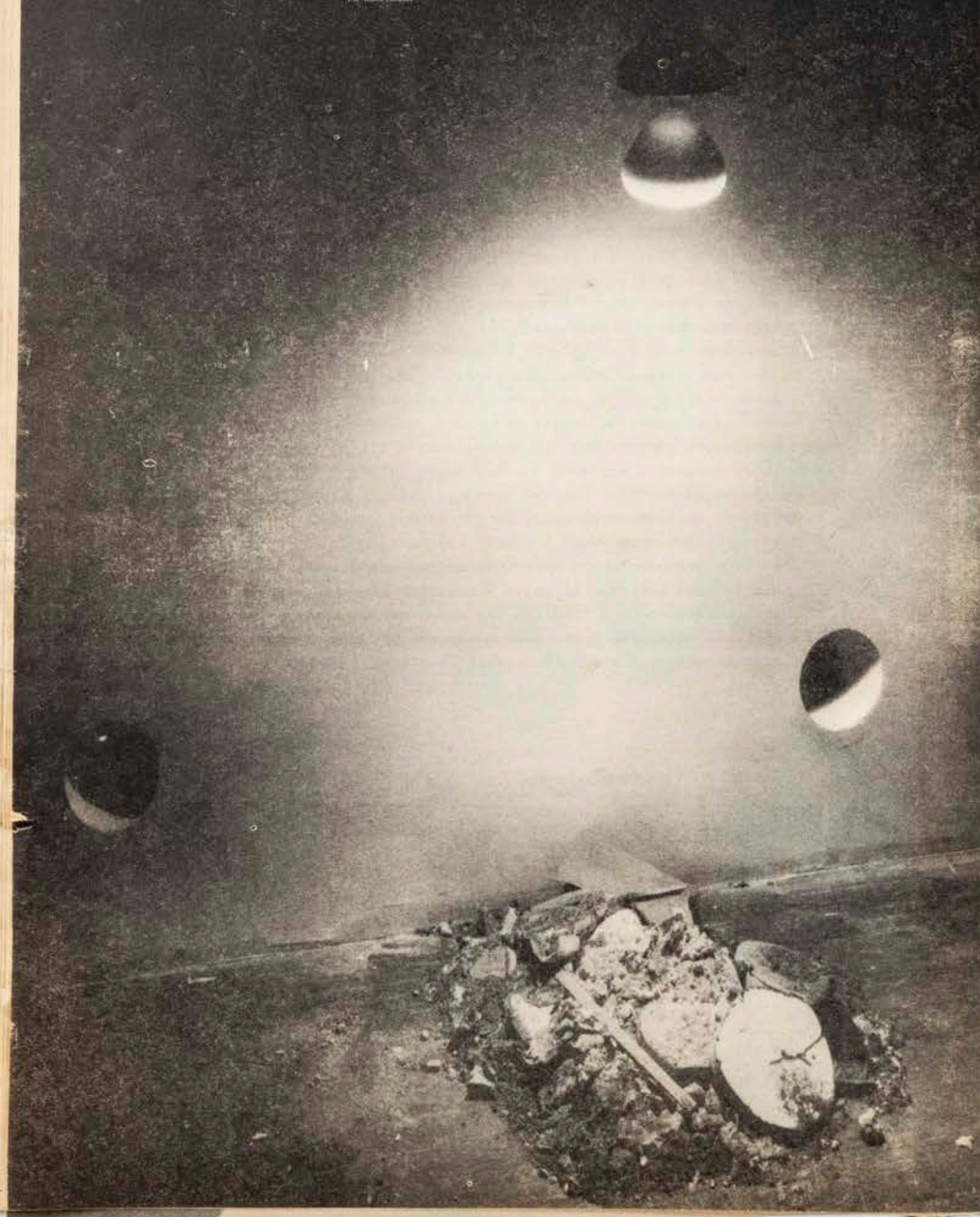
CONTRACTOR: "But look at that empty lot, all that remains after the bulldozer is through is the stain on the neighboring building. What do we have if not memory to recall the past."



(...) "Home" is a place of nourishment for oneself as well as a place for the sharing of nourishment with others. One opens their house to others, food is shared, conversation exchanged. This is spiritual nourishment, (...)

(...) our food comes from the earth, from its fragile fecundity, and from the labor of humans and other animals. A field is plowed, a flower pollinated, a fruit grows. The earth is our home. (...)

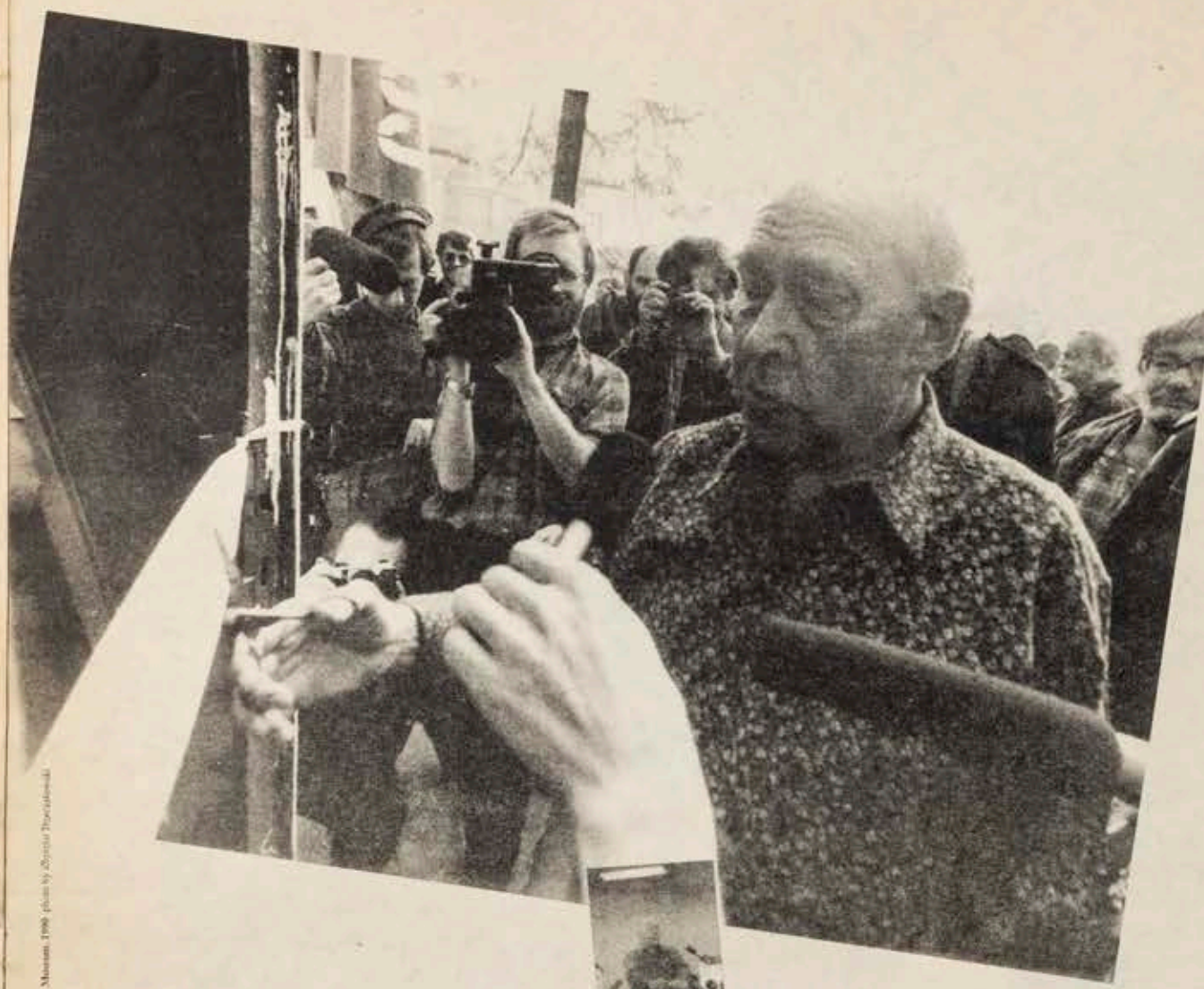
*For André Lwoff*



### The Wedding

A man was marrying off his daughter in a farm town. He invited his neighbors, the local people as well as an old friend of the family, a doctor, from the city. As the ceremonies began, a gust of wind lifted tablecloths, upset plates of food and disrupted the wedding. The people turned to the minister who was to perform the service, for an explanation. What was happening? This sudden wind, was it an omen? Was the match wrong? The reverend announced that the match was good. But there was an outsider at the wedding party there among them, and he was the cause of the wind. A marmur went through the crowd. They cast their eyes on the stranger. The father of the bride, apologetic and embarrassed, approached the doctor and escorted him do his car. After the guest had left, the wind stopped and the celebration resumed.

*André Lwoff*



- What is home?  
 - Better ask how it grows.  
 - How does home exist?  
 - Co-originate it. Then you'll find out more than standing beside.  
 - Where is home?  
 - Seek the stone, wood, water, and try.  
 - And who's asking?

Martina (Ciorack) - notes from a diary



MARS GALLERY

FAVORABLE MESSAGE  
 TO: ASK ETIENNA  
 FROM: ACQUA BIANCA  
 DATE: April 22nd 1983

Dear Mr. Ask Etienne,  
 We have received information of CONSTRUCTION IN PROGRESS. Thank you very much.  
 I mentioned and gave these information to Mr. Tull, Etienne, and I am happy to  
 inform you that Mr. Etienne would like to participate in this event. The work  
 is being done in concert to this event so that I believe I can inform you more  
 clear line of Mr. Etienne in few days.

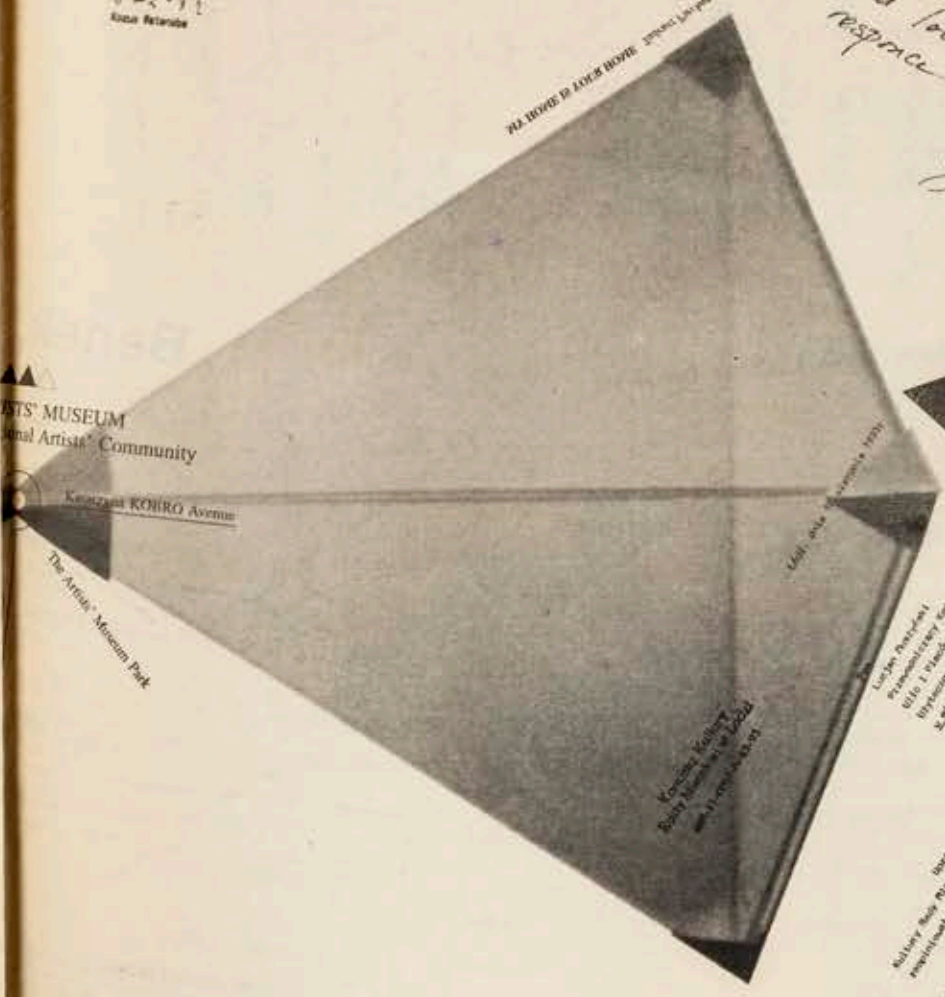
Sincerely yours,  
 Luca Baccaro

Buy Surenck 350 Lafayette Street New York New York 10012 312 239 8719

Dear Ryszard,  
 How is Construction in Progress?  
 I understand you have received  
 the proposal I sent you. That can  
 be a 5x100, visually bringing in  
 up memory from architecture in  
 Site of The ghetto.  
 I'm curious what you thought  
 of it and look forward to  
 your response.

W.M.P.

ARTISTS' MUSEUM  
 "Local Artist" Community  
 Katowice KOBRÓ Avenue  
 The Artists' Museum Park



Warsaw, 13 marca 1993 r.

Wieloletni...  
 Organizacja...  
 w PROGRESIE  
 ul. Tytus 14

Press Secretary of the Organizing Committee, July 1st, 1993  
 tel. 74 07 87

Dear Marzeta Ożarowska,  
 With special mail I did send you some information and catalogue "The  
 Home is your home" you might need for the newspaper of Utrung Mand  
 and for other purposes.  
 The artists participating are (as mentioned in our letter of December 91):  
 Peter Vermeiren, Harald Kubasch, Dick  
 Bernard Larsson USA, Christian Marigny USA

If you need more specific information, please let me know.  
 Our telephone is the same as the phone number: (040)-440383  
 Best regards,  
 Helene Parhuyssen

Witold Jankowski

RUNE MIELDZ  
 ul. Tytus 14  
 Poland

Dear friends,  
 Thank you very much for the invitation.  
 It will be a pleasure to participate in the event.  
 The artist I have been asked to invite is  
 Michael Wielatoshil  
 Scherzinger, 14  
 P-20733 0314  
 Looking forward to see you in July  
 with my best regards  
 Rie Mielde

THE ARTISTS' MUSEUM  
 ul. Tytus 14  
 Poland

Kat. 5.4.1993



Dear Ryszard,

I received your letter of invitation to participate in Process 2004. My home is your home and to be on the board of the Artists' Museum is truly. I thank you for both the invitation and the great pleasure.

As I have been rather sick the last few weeks and still am somewhat, will keep this letter short. But I do hope we can manage to meet together before October. If you plan to be in Lodz let me know as I could get to Lodz (if the date is possible) and we could meet there.

In any case thank you very much for your letter and I will be in touch with you soon.

All my best

ps: Hello to Maria

Att: Mr. Ryszard Wasko  
Chairman of the Executive Board  
The Artists' Museum, Lodz, Poland  
fax: 48-42-746639

From: Hou Hanru (Art Critic)  
12 Rue Lacordaire  
75015 Paris  
Tel: 33-1-45752078  
fax: 33-1-42710259 (c/o Jean de Loisy, MNAM, Centre Pompidou)

Benek,

Dear Mr. Wasko and all artists of the exhibition "China-Lodz":  
Congratulations to the exhibition.

I am very sorry that I have not been able to come to Lodz as I had expected. But I still hope that I will be able to come in a few days. Please prepare some materials for the catalogue and I will be able to do for it, surely. I hope that, together, we can work on the exhibition.

I try to come to Berlin tomorrow, and if everything is possible, I will try to come to Lodz tomorrow.

Best Greetings  
Yours  
Hou Hanru

Handwritten notes in Chinese: 侯瀚如, 6月30日, 北京, 等等

Post office form with fields for recipient address, sender address, and postage information. Includes handwritten details like 'Ryszard Wasko' and 'Lodz'.

POST  
Australia Post  
LITHOGRAPHIC FAX SERVICE

artists invited for CONSTRUCTION in PROCESS IV

- International Artists' Board
Hartmut BOHM (Germany) invites Markus MUSSINGHOFF (Germany)
Marcia HAFIF (USA) invites Judith SHEA (USA)
Sofie LEWITT (USA) invites Anthony SANSOTTA (USA)
David NASH (Great Britain - Wales)
Francisco TORRES (Spain) invites Dieter FROESE (Germany)
Ken UNSWORTH (Australia) invites Christopher SNEE (Australia)
Ay-O (South Korea)
Tom BILLS (USA) invites Robin HILL (USA)
Peter DOWNSBROUGH (USA) invites James WELLING (USA)
Eve LARAMEE (USA)
Rune MIELDS (Germany) invites Michael WITLATSCHIL (Germany)
Dennis OPPENHEIM (USA) invites Erik OPPENHEIM (USA)
Micha ULLMAN (Israel) invites Baky SCHWARTZ (Israel)
Lawrence WEINER (USA)
Paul PANHUYSEN (Holland)
Ryszard WNIARSKI (Poland)

THE ARTISTS' MUSEUM, New York Center, invites:

- Marianno EIGENHEER (Switzerland)
Janusz GLOWACKI (Poland)
Kenneth GOLDSMITH (USA)
Amy HAUF (USA)
Shaun HORVATH (USA)
Nazih KHIRE (Israel)
Wlodek KSIĄZEK (USA)
Phillip LEVIN (USA)
Marcia LYONS (USA)
Helen MAYER and Newton HARRISON (USA)
Larry MILLER (USA)
Antonio MUNTADAS (Spain)
Renzo MUTTER (Germany)
Joshua NEUSTEIN (Israel)
Mordchaia OMER (Israel)
Yigal OZERI (Israel)
Philip RANTZER (Israel)
Michal ROYNER (Israel)
Glen SEATOR (USA)
Stuart SHERMAN (USA)
Romy SOMECK (Israel)
David WAKSTEIN (Israel)
Allan WEXLER (USA)
Jack WHITTEN (USA)

THE ARTISTS' MUSEUM, Berlin, invites:

- Barbaza BANISH (Czech)
Emilie BUNES-BRZEZINSKI (USA)
Andra BELAN (USA)
Radliger CARL (Germany)
Xiang-Jie CHANG (China)
Henning CHRISTIANSEN (Denmark)
Wojciech CZAJKOWSKI (Poland)
Bernhard GARBERT (Germany)
Jarg GEISMAR (Germany)
Allen GINSBERG (USA)
Wenda GU (China)
Jusuf HADZIFEJZOVIC (Bosnia-Herzegovina)
Zhu JINSHI (China)
Sven-Ake JOHANSSON (Sweden)
Jean JONAS (USA)
Mertino CATANIA (Italy)
László KERÉKES (Hungary)
Russel LYNCH (South Africa)
Vusizwe MCHUNU (South Africa)
Robert C. MORGAN (USA)
Ann NOEL (Great Britain)
Richard NONAS (USA)
NOTORIOUS GROUP (Germany)
Peter AKTEN
Jürgen BROCKMANN
Carsten DANE
Kay KRUGER-MOTHS
Christoph MEIER
Matthew PARTIDGE
Gunnar SCHMIDT
Talesna PIECHURA (Europe - World)
Yafen QIN (China)
Patricia RUIZ-BAYON (Mexico)
Karin SANDER (Germany)
Roland SCHEFFERSKI (Germany)
Sazy SURECK (USA)
Maciej TOPOPOWICZ (USA)
Dagmar UHDE (Germany)
Gregory VOEK (USA)
Ryszard WASKO (Poland)
Ernest WILLIAMS (USA)
Lynne YAMAMOTO (USA)
Adem YILMAZ (Turkey)
Sofia ZEZMER (USA)
Juan-Jun ZHANG (China)

THE ARTISTS' MUSEUM, Sydney, invites:

- Su BAKER (Australia)
Brad BUCKLEY (Australia)
Lillian BUDU (New Zealand)
Richard DUNN (Australia)
Yumi KITAGAWA (Japan)
Seiji SHIMODA (Japan)
Nicholas TSOUTAS (Australia)
Jenny WATSON (Australia)
Harumi YONEKAWA (Japan)

THE ARTISTS' MUSEUM, Eindhoven, invites:

- Daniel DUTREUX (Belgium)
Tom HOMBURG (Holland)
Harald KUBICZAK (Germany)
Richard LERMAN (USA)
Christina MARCLAY (USA)
Hendrik van der PUTTEN (Holland)
Peter VERMEULEN (Holland)
Henk VISCH (Holland)
Kees WEVERS (Holland)

THE ARTISTS' MUSEUM, Paris, invites:

- Jean-Pierre BRIGAUDIOT (France)
Jean CLAREBOUDT (France)
Toni GRAND (France)
Jean-Luc BEHAN (France)
Laurence LAURE and Jean-Christophe ROYOUX (France)
Jean-Charles MASSERA (France)
Cécile Le TALLEC (France)

THE ARTISTS' MUSEUM, Moscow, invites:

- Igor CHATSKIN (Ukraine)
Elena EL-AGINA (Russia)
Andrey FILIPPOV (Russia)
Igor MAKAREVICH (Russia)
Vera POGODINA (Russia)
Konstantin ZVEZDOCHATOV (Russia)

THE ARTISTS' MUSEUM, Cardiff, invites:

- Iwan BALA (Great Britain)
Helen JONES (Great Britain)
Emma J. LAWTON (Great Britain)
Tracy MORRIS and Paul BREWER (Great Britain)
Sean O'REILLY (Great Britain)
Mark PALMER (Great Britain)

THE ARTISTS' MUSEUM, Lodz, invites:

- Sam AUENGER (Austria)
Krzysztof BEDNARSKI (Poland)
Krzysztof CICHOSZ (Poland)
Marta DESKUR (Poland)
Sylvia ROFTER (Germany)
Andrzej JANASZEWSKI (Poland)
Marek JANIAK (Poland)
Ewa KULASEK (Poland)
Tilman KUNTZEL (Germany)
LODZ FABRYCZNA GROUP (Poland)
Malgorzata NIDZIELKO (Poland)
Jouma PRZYBYLA (Poland)
Robert RUMAS (Poland)
Olivier SANS ARCIDIT (France)
Yuan SHUN (Poland)

THE ORGANIZING COMMITTEE of MY HOME IS YOUR HOME

- Ryszard WASKO, Chairman
Lechislav CZOLNOWSKI, vice Chairman, Lodz; Center
Adam KLIMCZAK, Artistic Manager, Lodz; Center
Jerzy GRZEGORSKI, vice Artistic Manager, Lodz; Center
Mariusz OLSZEWSKI, Zbigniew NOWAK, Press Secretary
Jaroslaw NOWAK, Director, Lodz; Center
Sofia ZEZMER, The Artists' Museum, New York Center
Maria WASKO, The Artists' Museum, Berlin Center
Angelika STEPKEN, The Artists' Museum, Berlin Center (cooperation)
Brad BUCKLEY, The Artists' Museum, Sydney Center
Paul PANHUYSEN, The Artists' Museum, Eindhoven Center
Jean Charles MASSERA, The Artists' Museum, Paris Center
Jozef BAKSHTEIN, The Artists' Museum, Moscow Center
Sean O'REILLY, The Artists' Museum, Cardiff Center

THE HONORARY COMMITTEE of MY HOME IS YOUR HOME

- Mr Jan Krzysztof BIELECKI, Polish Government Minister
Mr Piotr BILINSKI, Chief Architect of Lodz
Dr John BRADEMAS
Prof. Zbigniew BRZEZINSKI
Mr Waldemar BOHDANOWICZ, Governor of Lodz; District
Mr Jack COWART, Deputy Director and Chief Curator, Corcoran Museum of Art, Washington D.C.
Mr Jordan CRANDALL, The X-Art Foundation and Blast
Mr Ryszard CZUBACZYNSKI, Director of History Museum of Lodz
Dr Yael DANIELI
Mr James DEMETRION, Director of Hirshhorn Museum and Sculpture Garden Smithsonian Institution, Washington
Mr Howard FOX, Chief Curator of Los Angeles County Museum
Mr Frank O. GEBRY
Mrs Katherine GRAHAM, Art Patron, Collector and Publisher of the Washington Post
Prof. Wojciech JIAS, Film Director, Film School Rector, Lodz
Mrs Ailana HEISS, Director of P.S. 1 Museum, New York
Mrs Elzbieta HIBNER, vice Mayor, the City of Lodz
Mr Joseph HIRSHHORN
Mr Walter HOPPS, Director of Menil Foundation, Houston, Texas
Mr Rafal JMBRO, Director of Faure's Co.
Mr Michal JAGIELLO, Ministry of Culture
Mr Zdzislaw JASKULA, Director of "Stodajny" Theater in Lodz
Ms Milena KALINOWSKA, Director of the Institute for Contemporary Art, Boston
Mr Donald KENDALL, Art Patron, Founder of the Peppico Sculpture Garden, Founder of Peppico Purchase, New York
Mr Krzysztof KILIAN, Minister of Communication
Ms Katherine KOSINSKI, Chamber of the Board, "Amerbank", Warsaw and New York City
Mr Wynn KRAMARSKI
Mr Thomas KRENS, Director of Guggenheim Museum, New York
Prof. Grzegorz KRÓLIKIEWICZ, Film Director
Mr Lech LESZCZYNSKI, Director, City Hall of Lodz
Mr Witold LUTOSLAWSKI, Composer
Mr Tadeusz MAZOWIECKI, Leader of Democratic Union
Dr Friedrich MISCHEDE, Program Director of Germany Exchange Academy, Berlin
Mr Janusz MICHALUK, vice Mayor, the City of Lodz
Dr Joachim SARTORIUS, Director of German Exchange Academy, Berlin
Mr Eric STARK
Dr Antoni SZRAM, Director of Cinematography Museum
Mr Marek TAZBIR, Director of "Unimex", Lodz
Mr Andrzej TERLECKI, Chairman of the City Culture Board, Lodz
Rev. Prof. Jozef TISCHNER
Prof. Jerzy TRZELINSKI, Fine Arts School Rector, Lodz
Mr Norbert ZAWISZA, Director of Textile Museum, Lodz

