

## Speech 2: made at Contra-Invention [www.mocksim.org/Contra-Invention.htm](http://www.mocksim.org/Contra-Invention.htm)

1. 1 in 75 of us is bereaved through a road crash.
2. Abstraction in art pre-empted image compression codecs and formats such as JPEG
3. A recent report by the Environmental Transport Association (ETA) estimated the total external costs of car use at £50 billion per year, including congestion, pollution, noise, road crashes and global warming. On this basis, far from the common complaint of being victimised, the motorist is being subsidised by society to the tune of roughly £34 billion per year. A unique form of victimisation!
4. Driving can be a pleasant and seductive experience.
5. Andy Warhol: Green Car Crash: Andy Warhol's Death and Disaster Series.
6. A road death is not a normal death - it is sudden, violent, unexpected, and premature.
7. I feel sorry for those responsible. Imagine for example through careless driving or pure accident killing a child, someone's child.
8. Artist Wallid Ra'ad recently at Whitechapel.
9. Artist's have cut cars in half.
10. Baudrillard pointed out that US Troops serving in the Kuwait Iraq conflict in 1991 were safer there than at home in the States.
11. Baudrillard: Today everything takes the look of the image - then all pretend that the real has disappeared under the pressure and the profusion of images.. What is totally neglected is that the image also disappears under the blow and the impact of reality. The image is usually spoiled of its own existence as image, denoted to a shameful complicity with the real. The violence exercised by the image is largely balanced by the violence done to the image - its exploitation as a pure vector of documentation, of testimony, of message (including the message of misery and violence), its allegiance to morale, to pedagogy, to politics, to publicity. Then the magic of the image, both as fatal and as vital illusion, is fading away. The Byzantine Iconoclasts wanted to destroy images in order to abolish meaning and the representation of God. Today we are still iconoclasts, but in an opposite way : we kill the images by an overdose of meaning.
12. Baudrillard's references to Crash.
13. The data which follows describes the features of each model plus the dimensions of the car as a whole enabling you to assess its basic suitability for the purpose you have in mind.
- 14.

### External Dimensions

	Ka	Sportka
Overall length	3620	3650
Overall width without mirrors	1639	1656
Overall width with mirrors	1827	1827
Unladen height	1385 - 1413	1409 - 1431
Wheelbase	2448	2448
Front track	1395	1417
Rear track	1411	1393

15.

### Internal Dimensions

	<b>Ka</b>	<b>Sportka</b>
<b>Dimension</b>	<b>(mm)</b>	<b>(mm)</b>
Front headroom	992	992
Front leg room	1036	1036
Front shoulder room	1307	1307
Rear headroom	922	922
Rear leg room	839	839
Rear shoulder room	1279	1279
<b>Luggage</b>	<b>(litres)*</b>	<b>(litres)*</b>
Used in 4 seat config.	186/210	186/210
Two seat config.	724	724

16.

### Model Specification

<b>Sportka</b>	<b>Sportka SE</b>
16" alloys	"
ABS	"
Cat 1 alarm	"
Sports cloth seats	"
Leather s/wheel	"
Alloy gear knob	"
body colour mirrors	"
16" alloys	"
Twin fog lights	"
Remote c/l	"
-	Half leather, 2 colour sports seats
-	Air con.
-	Electric mirrors

17. Beckett on Joyce's *Finnegan's Wake*: "Here form is content, content is form. You complain that this stuff is not written in English. It is not written at all. It is not to be read - or rather it is not only to be read. It is to be looked at and listened to. His writing is not about something, it is that something itself."
18. Boredom is always counter-revolutionary. Always. Guy Debord.
19. Cameras are not weapons but are given power.
20. Cars are used for car bombing, as if they're not violent enough already.
21. Cars look ugly because internally they are ugly.
22. Certain images have been chosen to display.
23. Consider colour, tone, line, composition.
24. Consider the positioning.
25. Corrugated plastic was chosen as support.
26. Despite the realities of traffic congestion, casualties, noise and air pollution, advertising often depicts the object of desire in settings such as wilderness, empty roads and exotic settings. Car owners are normally depicted as aspirational figures of affluence, youth and erotic appeal.
27. Do not just consider meaning.
28. Does this feel like an underground car-park?

29. Even before the days of the camera there was a definite distinction between portraits which served as historical or family memorials and portraits that were works of art. Rembrandt knew the difference; for, once he insisted upon painting works of art, he lost all his patrons. Sargent, on the other hand, never succeeded in creating either a work of art or in losing a patron-for obvious reasons.: Rothko
30. Every DAY, 6 people die on the roads in the UK and 3900 die worldwide.
31. Formally what is being done here?
32. From Beckett's How It Is "My mistakes are my life."
33. From Beckett's Malone Dies: "The night is long and poor in counsel."
34. Greenberg: "Art is still being made that challenges the longing for relaxation and relief and makes high demands on taste (demands that are more taxing because deceptive: the best new art of latter years innovates in a less spectacular way than the best new art used to under Modernism)."
35. I am always interested in how work is presented.
36. I enjoy having enough but not too much. This applies to life and to art.
37. I have calculated that air travel is about 30 times more dangerous than road travel. It is simply a modern myth that flying is safer than driving; people's instinct on this matter is correct.
38. I have written much less than most people who write; I have drunk much more than most people who drink. Guy Debord
39. Imagining images is part of the game here. Next stop back to not doing even that.
40. IMPORTANT! The information contained in these pages is compiled for the benefit of our customers based on official data received from Ford. However despite our best efforts to achieve accuracy, we can take no responsibility for any misrepresentation herein: errors will and do occur.
41. In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation. Guy Debord
42. In that sense this is a kind of Trojan Horse.
43. Interaction is directed though hopefully not touching or stealing.
44. It is anticipated that from 2008 to 2030, overall road deaths will increase by 52%.
45. J G Ballard's Crash was written in 1973.
46. Jeremy Clarkson: "I don't understand bus lanes. Why do poor people have to get to places quicker than I do?"
47. Jeremy Clarkson: "Speed has never killed anyone, suddenly becoming stationary... that's what gets you."
48. Jeremy Clarkson: "Tonight, the new Viper which is the American equivalent of a sports car. In the same way, I guess, that George Bush is the equivalent of a President."
49. Jeremy Deller blown up car. This is a blown up car too.
50. Julian Opie.
51. Lighting is too.
52. Low resolution images have the qualities paintings did.
53. Material qualities are not separate.
54. Morton Feldman's works are characterized by notational innovations which he developed to create his characteristic sound: rhythms which seem to be free and floating; pitch shadings

which seem softly unfocused; a generally quiet and slowly evolving music; recurring asymmetric patterns.

55. Objectivity is a cop-out.
56. One artefact was stolen. Other pieces had been tampered with.
57. People have a big problem with representation: Jon Gilhooly.
58. Photographs today possess other important characteristics such as velocity, like cars.
59. Piston engines are examples of bad design.
60. Potential customers should always use the Sales Brochures when considering purchasing a Ford Car.
61. Quotations are useful in periods of ignorance or obscurantist beliefs. Guy Debord.
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64. Richard Prince situated an art car in Venice.
65. Since Margaret Thatcher celebrated the "great car economy", few politicians of any persuasion have been prepared to confront it.
66. Sound is important.
67. Space is important, not just a trendy word.
68. Tables make sense as a means of display. Wolfgang Tillmans said so.
69. Taking something apart to understand it can ruin it.
70. The blanks are 1 pixel images.
71. The experience of being here is not the same as the project which created the work.
72. The FordKa is now available in a range of 5 models. They all share with the original its distinctive shape and character, and its rewarding driving experience. The peppy engine has almost instant response complementing the long wheelbase chassis giving this small car a 'big car' feel. An excellent choice for the young at heart!
73. The impulse of modern art is the desire to destroy beauty. (Barnett Newman)
74. The more powerful the class, the more it claims not to exist. Guy Debord.
75. The new FordSportka brings a sporty model to the line up with its big alloy wheels, 95 bhp engine and sub 10 sec. 0 - 60 mph acceleration. The Sportka SE rounds out the range with two colour, leather trimmed sports front seats and air conditioning.
76. The process is documented to some degree in catalogues and on the wall but this has been deliberately pushed to the background.
77. The quality of the prints is the result of a process.
78. The range begins with the FordKa and the colour co-ordinated FordKa Style. The FordKa Collection takes the colour co-ordination theme a little further than even the Style, and includes metallic paint as a no cost option. The FordKa Luxury brings a higher specification choice again with air conditioning, alloy wheels and leather seats.
79. The scale of the images is the result of a process.
80. The spectacle is not a collection of images, but a social relation among people, mediated by images. Guy Debord
81. The surface must be done justice to.
82. The true toll from motor vehicles is even higher, if the associated deaths from air pollution and sedentary life style diseases are considered: not to mention the suicides by those who have been responsible for road accidents.
83. There are blank screens.

84. There are many cars and many photographs: too many.
85. There does not need to be a separation between form and content.
86. There is a certain dynamics to this exhibition.
87. There is a jokey aspect to this which could have ruined the exhibition but hasn't. I would prefer if people shed tears.
88. Think about Barnett Newman's zip paintings.
89. Think about Hitchcock's control freakery.
90. This is an exhibition, not a Trojan Horse.
91. This is not an anthropological study.
92. This is not an interactive exhibition in the contemporary sense of the word. Steps have been taken to prevent participants touching the work.
93. This is not the case with the Gas Turbine or bicycle.
94. We are against representation: Huw Bartlett.
95. We have been fiercely self-critical and that's paid off.
96. We have lost contact with man's natural desire for the exalted, for a concern with our relation to absolute emotions. (Barnett Newman).
97. What we have here is Fine Art. Ha ha ha!
98. With great difficulty the word beauty has been used.
99. World Health Organisation (WHO) estimates indicate that crashes are already the leading cause of death to young adults (15-29 year olds).
100. You really piss people off by not hating them.

[Mocksim](#) November 2010