René Heyvaert +-0, 1976 1/2

complicate act.

RENE HEYVAERT

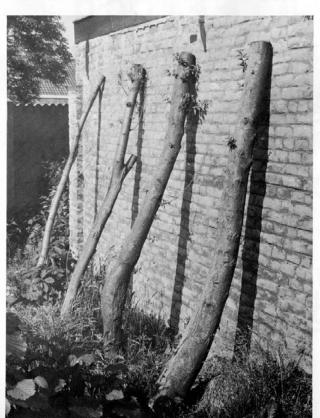
I jump high up in the air: hurrah! The world is mine! Later on fearful moment await me however. What kind of fate awaits my new born?

"Art concerns society. It does not make me any richer or poorer. My neighbour does not understand a damn of it? That is just the proof.

The personal possession of a work of art is a rape. No work of art is made for one person. You can not say, thank you Master, you 've made this for me. The way you can for a pastry.

Art is what can be seen in Art Gallerys, and in Museums. Ti is things with a frame around. It is then good or bad art. It is Art.

It is put on a base, is made out of iron, brass or stone. Then it is Sculpture.



If there is no frame around, it gets more difficult. If it is still canvas, but there is no paint on it, is it still Art? If nevertheless it hangs in a Museum, we reckon it must be Art. Good or bad.

As well, if it is but a non painted-on, or drawn on sheet of paper, a brunch of rags, some rope, a few nails or screws, a barrel or an animal, something eatable, audible, or something just light or dark, heavy or light, moving or stil, just some letters, an indication, a short message, a sigh, a wind. If it is visible or touchable in a Gallery, a Museum, at an Artist's place or at an Art Collector's it is Art. But if something of this is sort that can not directly be recongnised as a One day I have painted in the, middle of a white sheet of paper, with black waterpaint a plain square surface. It gave me such an intense experience as I never knew before. Untill then I had always been painting or drawing more. For the first time I did experience that out of the most simple act as much or more? - experience could be drawn as out of the most intricate and

This was also my first invention: the invention of a square does it seem silly to state that I invented a square? I did not invent THE square. The square I invented was a black surface painted with waterpaint of approximately $20 \, \text{cm} \times 20 \, \text{cm}$, limited off on a white sheet of paper $54 \, \text{cm} \times 74 \, \text{cm}$. I invented it because at that very moment I was in an urgent need to do so. The way someone who is deadhungry gets an urgent mind for an omelet.

Would it be of so great an importance to experience such a square? Anyone knows since his childhood what a square looks like. So, if I say: a square such and so, you can readily imagine such a square, can't you? do you then still have to see it?

Can you be contented with knowing that the hand of your beloved measures 370C ?

But perhaps you have no need to experience such a square? Then that would be a pitty for you. You don't have to hang yourself for it though. This square was an experience in two dimensions. For as much as paint has no thickness. This square is the basis of all what can be measured and experienced in space in two dimensions, also through its colour. It is a basic instrument. This square is the symbol of anything that is ever humanly put to order.

To unite oneself in a lovedeed with this square, it is no small business.

To unite oneself in a lovedeed with this square, it is no small business. From then on any of my (best) works has been an invention. Never have I dedicated myself at striving to make simple things. At the first place because I have never instructed myself to make something. So I have not tried to make inventions. Through definition one does not search for them, but finds them. The proper of inventions is that one searches for something but finds something else.

Art is a knife that cuts on two sides. At its origin it gives the artist power over things. Ones it has taken shape it gives him power over people. The artist is a medicineman, a magicien, a priest. I am a powermaniac.

Since many weeks these 8 m. long willow-branches lay in my garden. Strange

objects they are. What do they mean to me? I have already made some artobjects with branches. But the love-act must always be done over again. For weeks now, I have felt helpless, powerless. In these big branches sits an unusual force. I know out of experience it's there.

What keeps silence in a trunk is now loose and stacked up among fairly even sawed woodblocks divided in what is individable: to the smallest little woodblock silence seems to be just as great.

Roland Jooris

I did not know this poëm yet. I stroll somehow in my garden. My eyes catching by chance these damned branches (there were 6 of them) the thick lower end that grows thinner towards the upper end. Along even undilations.

Where do I find it? I don't know. Out of my loneliness, my hopelessness, my love, my faith, my hope? A work of Art is a deed: to divide the branch in two equal parts I A saw quick. Can I explain? The experience is tremendous. Unusely intense is the urge to saw the branch. A voluptuousness it is to seperate the much heavier lower part, from the upper part. In two equal parts. 1/2 half. $2\times1/2=$ dubble 2 two equal and yet heavier and lighter, thicker and thinner - en \neq interrupted undulations. To measure. Interrupted weight. To measure I have invented a new instrument.

I could not measure myself at this 8 m branch. After the operation I have become his master.

the man who cuts the tree does not master the tree the peasant who ploughs the field does not master the field the bricklayer who builds the tower

does not master the tower.

My newest work: a mathematical equation. My power of things over people.

I fornicate three times in a row. An other branch gets killed. This time in thee parts of equal length. The undilations get divided shorter than with the first operation. The rythm of the thinning gets one measure more. The parts become smaller, lighter. Then an other branch goes. In four equally long parts. The whole gets neatly stacked by groups of 2, 3, 4 upright against the wall.

René Heyvaert +-0, 1976 2/2

one day I have painted in the, middle of a substituted of gages, such bleed sudequent a plain organic substituted of sudequent and plain organic substituted on influence experience on I succeed have before until them I had altropy from painting as decenting more for the free from I did apparent. That out of the substituted of the subs

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among fairly even varied wrodblocks

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Act is what can be seen in Det Gallery, and in Minescum. It is themps with a frame account. It is them good a dad act it is Det is made out of seen, on a base, is made out of seen, bear or above, then it is Sculptum. It is sufficiently the seen of these is no frame around, it gets mose delificated. If it is shall canvas, but there is no paint on it, is it often there is no paint on it, is it often a Minescum, are exclored it must be the of it greated as suchly if it is that are more painted as suchly if it is the are more painted as suchly if it is the are more painted as suchly if it is the are more painted as suchly it is a found of payme, a four male on someway, a short of payme, a formathing quest dight on death, possibling guest dight on death, push owner letters, an involved among a tight, morning or other, a softed mosesque, a open, a normal it is in minute on bundalit on a different or at an Minescum, a an Mittelly place or at an Articlellulation it is Det. But if something of this

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I can hanged import on my. biggets over to her, using no more energy as I need to transport myself on frot over 8 hm as, if in assembling, you clear a large consopel from a large production of Jordana forces, if in assembling is sever to be a black of Cet. and if it were not yet, you have made one concern, and the of Cet on insention. Essentially something is the boscenses, and think of Cet on insention. Essentially something in the boscenses, an ellite of the van insention. I have made here is at least as important as a important on the second called late so, would a late what I have made here is at least a what I would late so, would year had I would late so, would be a fine anyone to be able to unclassified for anyone to be able to unclassified for a what it without of the hours of the thing for here to be able to unclassed of the mode a back to the comment who find to make to the with a think of the in adea to the other to intended.

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I gump high up in the air:
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lathe on feaspul moment await
that on feaspul moment await
and however. what this of fall
awaits my new born?

"art is concerns occuty, it does not made me any riche or pooler. my neighbour does not understand a damn of it? that is just the

the personal passession of a work of Oil is a regre. The mark of Oil is made for one person, you can not say, thank you Marke, you is made this for one. the you way you can for a pastry.

most probably not. and yet, something that is not exhibited in a Movemen or a Gallery, or an Catair's place, or wrot by any means, through any resembling that has been preciously congenite comparable prociously comparined as Olic, is not Oct. under the resummer on the chart of the though the thing may have been intucted by anothe Oct event of it though, this theng may have been intucted by anothe Oct of the previously. In the other of the extent of the experiment of the previously made? I be other the experiment of the other of the control of the other other of the other other

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Other and the language must continuously be consumed if not consumed if not consuled to the consuler of the other and there is no a Human being in a Cultural foromeron, without Cultur a foromeron, without Cultur and foromeron, whose and accordant or hands and feel it is highly separat to obtain all this clearly owner time are so externally fourful.

Painting, Drawing, or Sculpture, hangs or stands or lays or happens just somewhere, who is going to say if it is Art or not ? Art is n't Art. Art is never twice the same. Art is not beautiful. Because beautiful is never twice the same either.

A work of Art is at it's best at the moment it is made. Afterwards it gradually lessens. Recause hopping is useful.

Bessens, Because beautiful is useful.

So, if you find somewhere something that is unusually useful, it sure must be a So, if you find somewhere something that is unusually useful, it sure must be a Work of Art. My bicycle for instance is a Work of Art. There is no energy to it. It is all together but a pile of dead material 'Though, a great amount of Human Spirit is put into it. And this Human Spirit, if you can see, is energy. Has made energy out of dead material. Dead material that was not really dead, but alive. Thus, I can transport myself on my bicycle over 20 km, using no more energy as I need to transport myself on foot over 5 km.

So, if in something, you detect a large concentration of Spiritual energy (Human evidentely), this something is sure to be a Work of Art. And if it was not yet, you have made one.

Since a Work of Art is an invention. Usually something is Art because someone, an Artist, says look what I have made here is at least as important as anything one has ever called Art. So, usually a Work of Art has a label: "Art".

What I wanted to say: does a thing have to wear a label: "Art" for anyone to be able to understand it for what it is intended to? Or otherwise: should someone who looks to such a thing be taking in account he has to do with a Work of Art in order to be able to experience the thing for what it is intended?

Most probably not. And yet, something that is not exhibited in a Museum or a Gallery, or an Artist's place, or is not by any means, thought any resemblance comparable with something that has been previously recognised as Art, is not Art. Unless the viewer makes a Work of Art out of it. Though, this thing may have been intended by another Artist as a Work of Art.

Then, should someone, in order to be able to experience Art, have seen all works of Art previously made ? He should have seen none. A Human being is born with all Art that has ever been made.

Art grows out of Art. And is always something different. Because Art originates as an impuls for experiment, Experiment, which contains: past and future experience.

The intention of Art is to get Art out of its deadlock.

Art is a means to talk to each other. And the language must continuously be renieuwed. If not we soon fail to understand each other, and therefore ourselves. As a Human being is a Cultural fenomenon. Without Cultur a Human being eats roots and crawls on hands and feet. It is highly urgent to state all this clearly. Since times are so extremely fearful.

> 18.9.1976 René Heyvaert Stationstraat, 54 9258 Scheldewindeke 091, 62,74,07