

PAST IMPERFECT

PAST IMPERFECT explores the relations between the radical output of the conceptual art of the 1960s and 1970s and everyday life, gradually moving on to include how radical ideas from the past are linked to those of today. In all corners of life—politics, literature, intelligence, science—radical actions, even if they seem to have disappeared into oblivion, influence and shape the public arena.

This publication is the result of a research, intensely guided by curiosity, amazement and suspicion, accepting the risk of being totally incomplete or overly thorough. PAST IMPERFECT searches for hidden pasts by lifting stones and poking underneath; collecting cases around notions on disappearance (persons, information), perfection, excessive control, compulsion and withdrawal—as varied as causal developments (Ford boxes); state fiction and ambiguity (Absolut), coincidental histories (from aubergines to Hotel Angst), preservation and destruction (from Amanda Lear to Howard Hughes), dark politics (Elvis meeting Nixon), the haunting of artifacts and economical speculation (Corbis), erasure (from Alfred Loos' archives to Willem de Kooning's drawings), protection (Walden's utopia), the impossible made possible (Houdini), ... and much more.

Lisette Smits & Bik Van der Pol, ed.



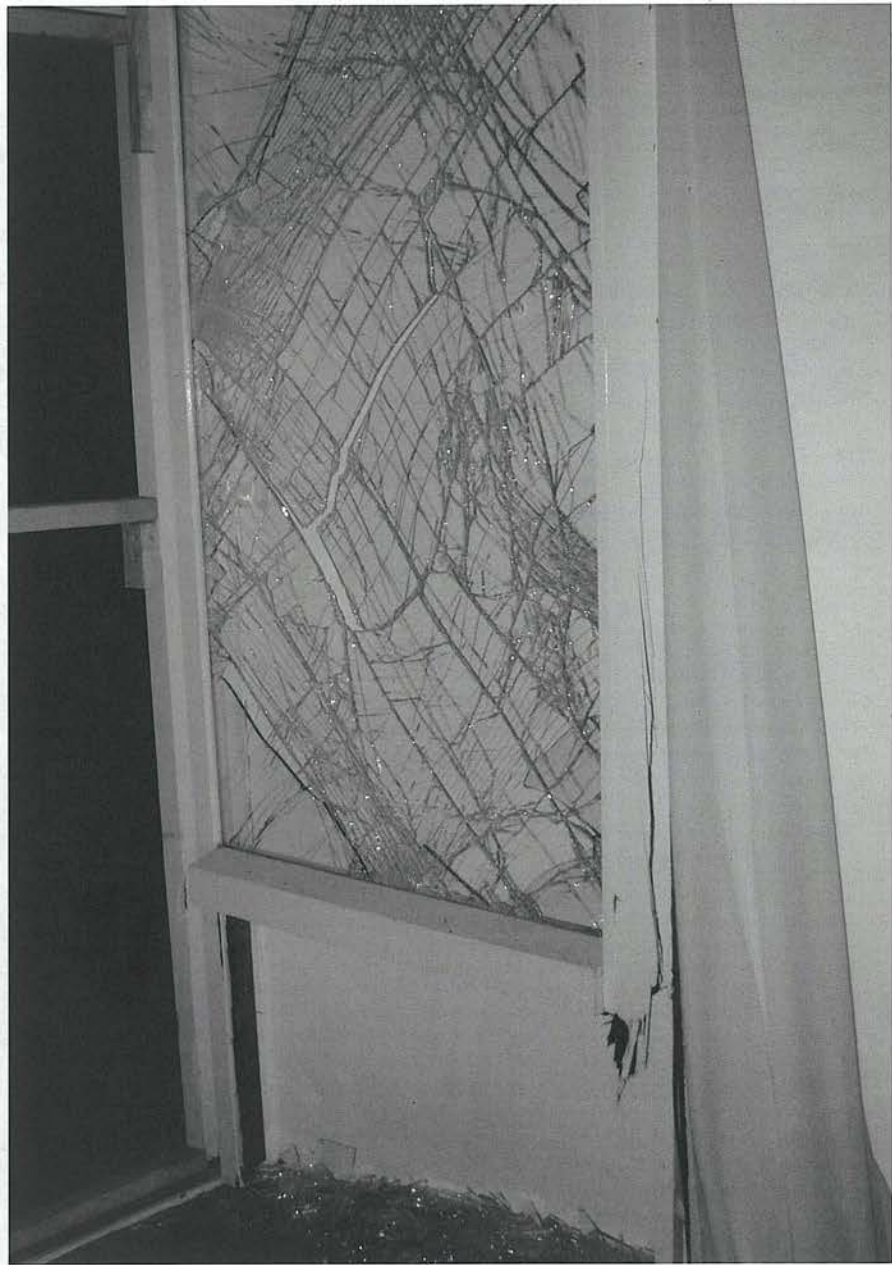
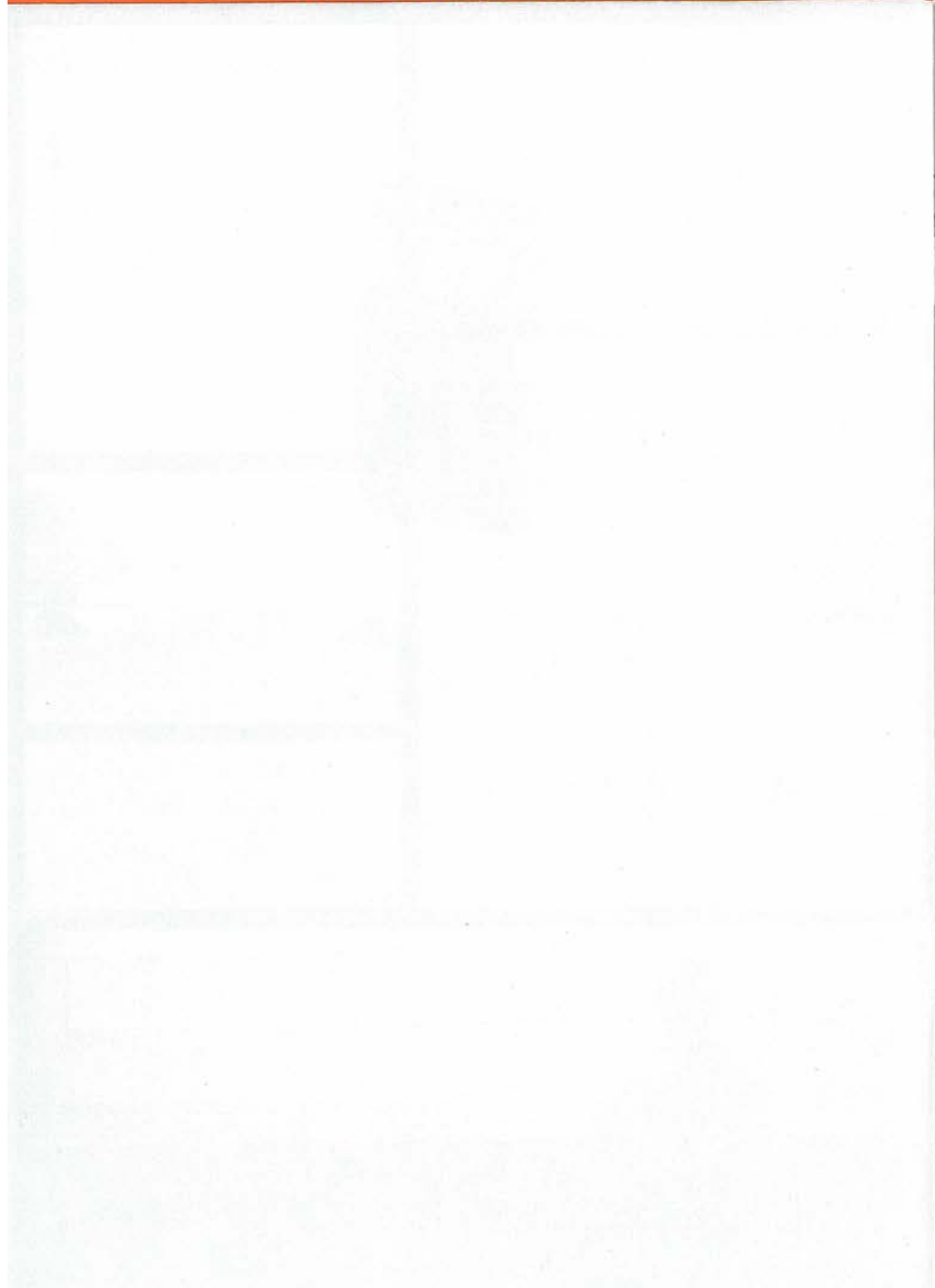
PAST IMPERFECT...

NEEN ACCIDENT ?

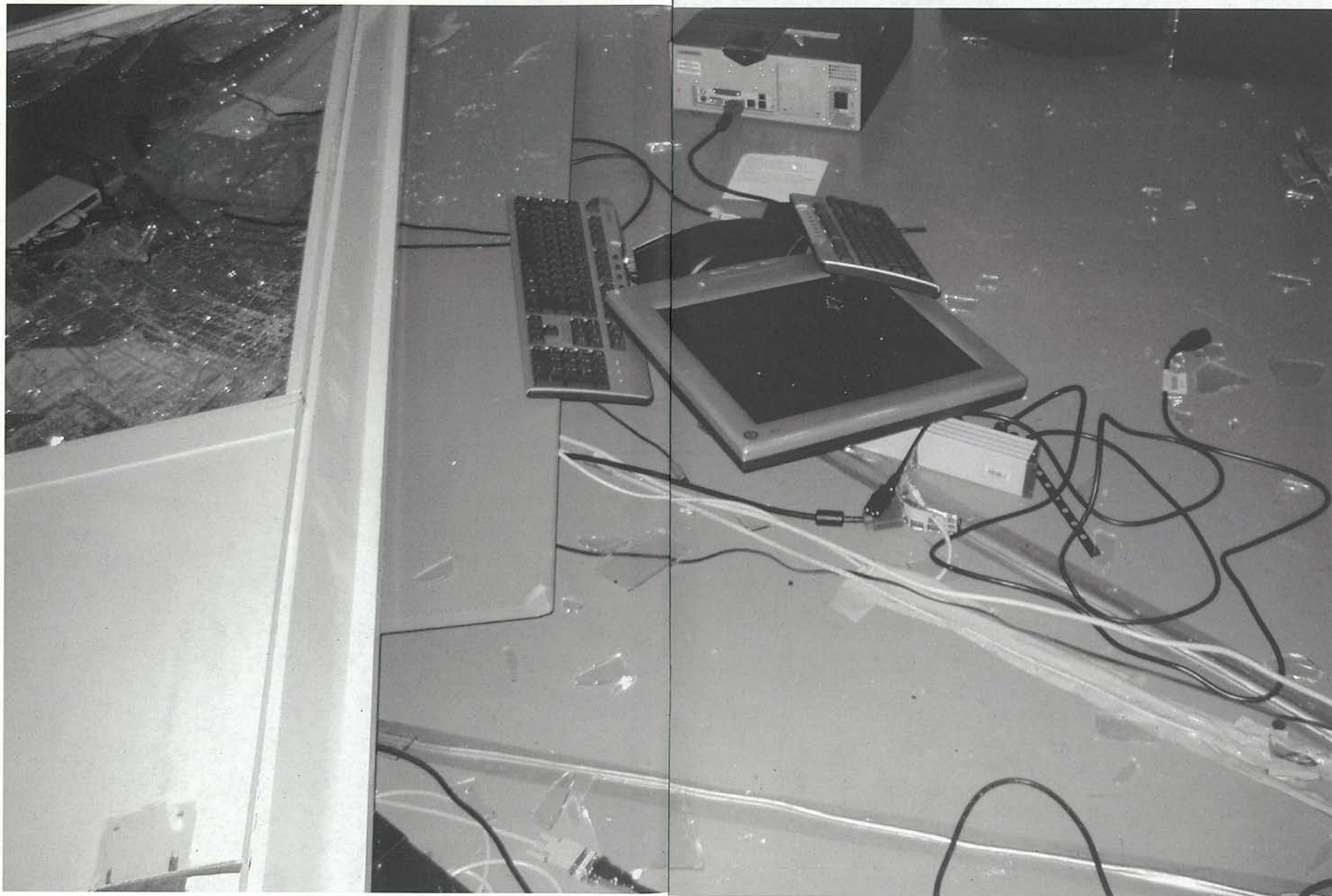
SOURCES &
FURTHER READING

PAST IMPERFECT...

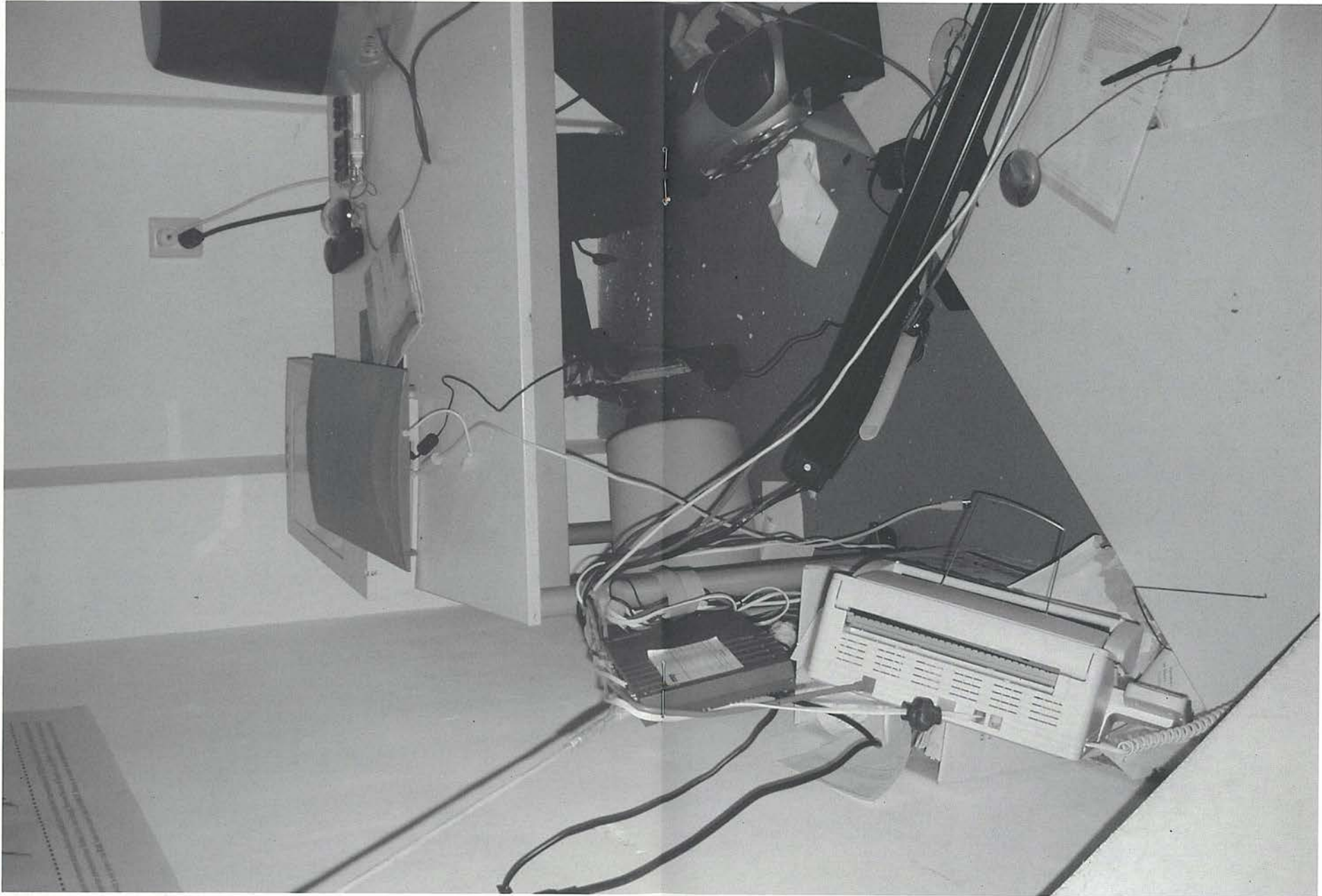




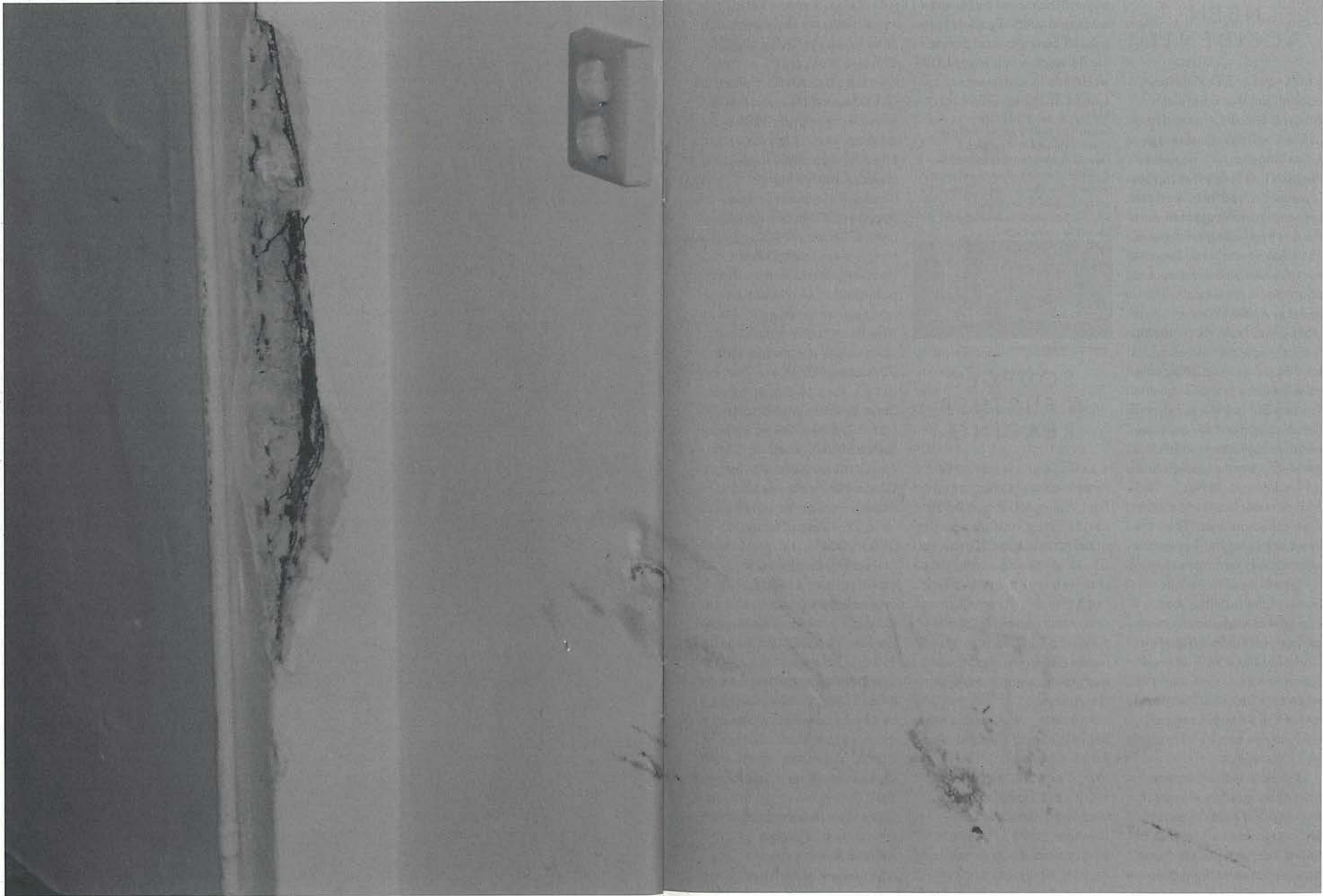


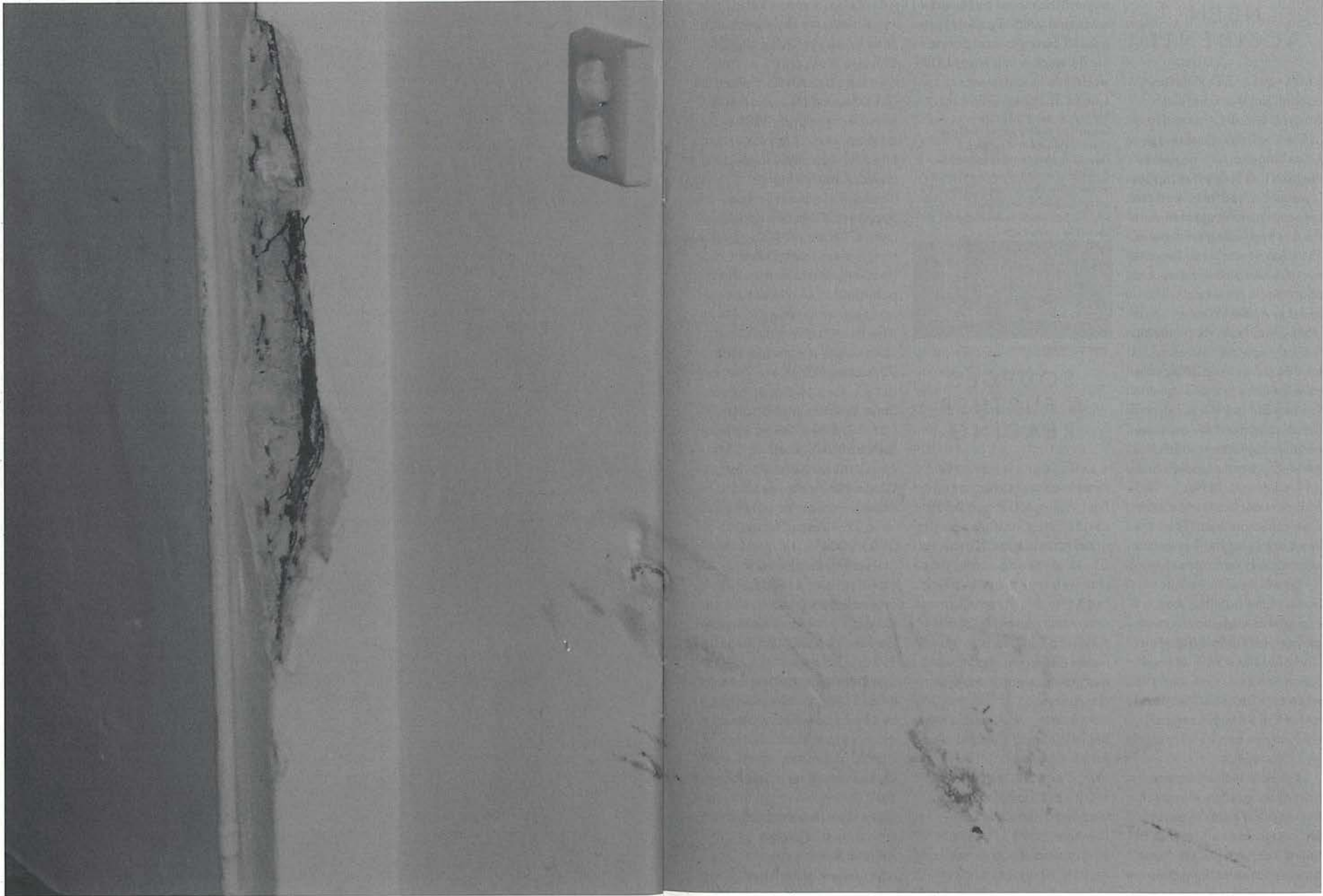












NEEN ACCIDENT?

AFTERNEEN, an exhibition opened simultaneously at Casco in Utrecht, Holland and at The Electronic Orphanage in Los Angeles, was based on the idea that today 'real space is usually in bad taste' and that the most interesting art of our times is happening on the web. The internet was super-imposed over the exhibition spaces, creating the NEEN World which exists in Active Worlds.

In old Greek, NEEN means 'exactly now'. NEEN was introduced in May 2000 at a performance in the Gagosian Gallery in New York. This was the starting point for an international movement which has grown by word of mouth and on the internet. Milto Manetas declared in an interview on Salon.com: 'Our times are Telic, but we want to see more NEEN happening.'

So what defines NEEN? Some of the qualities that inform NEEN are spontaneity and appropriation, there's a kind of brilliant flash of inspiration to NEEN. One might say NEEN 'accepts' the world around it. So in this regard catastrophe can be very much NEEN as well.

The destruction becomes part of the existence in much the way that death is part of life. NEEN has no pretense of being 'for the ages'. It doesn't accept that something lives on

beyond the moment of its existence and initial significant purpose. It moves to incorporate the destructive influences of the world into its statement. NEEN embraces its own oblivion.

from: www.neen.org/accidents
images: AFTERNEEN exhibition in Casco, destroyed by a car crash, November 2002. A car catapulted into the gallery from the street, something that was so unlikely it was hard to believe. 'It's crazy and quite spooky', Lisette Smits wrote in an e-mail to Milto Manetas. photo's by Lisette Smits.



image: Angelo Plessas

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