

Jared Bark, Zero-G, Whitney Museum of American Art, Sunday Feb 29 76 at 12:30 p.m. ("Performances: 4 evenings, 4 days".)

The museum in the luxurious boutique stretch of Madison (at 74th) is opulent: ground polished stone, discretely incised. The elevator (to the auditorium 4th fl.) is enormous, for a herd. There are crowds of young people, not a few, tho, like school kids. The young women, with young men (bearded) look uniformly futile: uncreative. The auditorium is dark, it's hard to see, I recognise the handsome young women that seem to run these ^events most directly, efficient, seeming a touch contemptuous, they work for the museum. A small lampoon moon dangles in what to judge by the seating (folding chairs in 2 or 3 rows, thin black foamrubber cushions (also stacked in the staircase lobby) in front of them) is the performance space for Bark, - Jed. Irregularly shaped like quartz, glows (after the performance I see the fan on the floor by which Bark makes it move so metronomically). Fairy-tale atmosphere (of the space: vivi conversationing among the spectators in the dark). Tall white blacks with dark objects on them dimly visible, - the dark objects have edgy shape of machinery, apparatuses. If the little glowing space-body is st.-l, then st.-r. against ~~the~~ the tall white museum wall facing us a figure seated on a chair against the wall is perceivable. One or two male figures traverse, incidentally arranging or doing something, not much, to apparati. One of the young museum ladies announces no smoking, intermissions.

From a p.-a. system (loudspeaker) st.-r., corner, a voice in probably not faked European accent (Greek in Rome) gives a lecture on astronomy, the Copernican revolution, - the Ptolemean system had been based on mistaken assumptions: the lecturer is arrogant (toward us, the subject matter, those scientists), speaks a

lot of their mistakes, takes up a number of successive "systems" e.g. Kepler's, da Brahe's, then somebody's (I missed the name) who did a celestial system proposing that the planetary paths conformed to the facial profiles of the most important Christian astronomers (hereabouts the unseriousness of the lecture becomes obvious tho' its tone does not change) but broke down on a certain one the nose of which required reversal of direction of the planet's movement: a projection from a slide projector of this planetary map. It is not so much that science or mind are being made pun of as that the vastness of space & the intractability of the motion of fact are made to impress us vaguely, implicitly, negatively to theory.

Two small side by side tv sets go on, past horizontal flimmering striations define themselves into adjacent heads of mature males, one frontal, the other in profile turned inward (ie.e. in the direction of tho' not toward the other head, there is no connection between them). They are similar, but not the same man (I think), large stolid both. The one full face^e on right cites St. John on creation (In the beginning was the word). Stops. The other proceeds to spoke of someone in the third person singular (he): it might be God, then again not, - about, I think, his manner of movement (in circles, revolving sometimes), as tho in play, his associating a little boy in his movement games..Stops. Second recitation from full face, re ~~the~~ "In the beginning was the world. And it was with God..." A verse. Another good humored talk about someone from the profile.- A third first verse (re "the void", - accent-pun) .

Another lecture from loudspeaker on the other side, re the NASA program, at first on findings re different planets: slides are of fruit (an orange, a tomato,...), lecturer then admits the hoax, expresses relief at not having perpetrated a fraud on the listners. ~~Lecture shifts to telling of Jed/ in the Kindergarten, his~~

Lecture ends with refs. to the discovery of (I believe) the edge of the universe, - successive slides have already shown receding planet, now, by successive enlargements show approach to edge of the universe, which proves end of the map projected, slice of wall the map is on becomes visible at end.-

Lecture shifts (another voice ?) to telling of Jed in Kindergarten, his

deficiencies, personality at age 4, his mother visiting the school once a week taking notes on what he was doing, ~~we~~ discussing his behaviour with the psychologist running the school, quotes from the notes, inconsequential, but tending to show Jed out of it, - gazing off into space...- then on his liking for skipping rope...- in the dark someone comes out with a phosphorescent jump rope, ^{proceeds to skip, at first in place, then in a skipping walk,} with tolerable, less than great, proficiency, not unpretty the luminous cuve by its movement indicating (the skipping is not very fast) a curved surface of light in space, - one has to think about it to visualise the sheet, - the rope jumping made Jed feel like those participating in simulations of weightlessness enclosed in vehicles moving in parabolic curves. - End of skipping, lecture continues on Jed's later efforts to get into space program in Houston as artist, he & another final two contestants for job, tested in a Boeing 707 from which all furniture had been removed. His competitor an illustrator for Sports Illustrated, turns on mood music while at his easel in the parabolically flying aircraft, mood music on from loud speaker (a song about little stars roaming through the night), the projector is on, a screen like the starry depths of space i.e. a rectangle of the starry depths of space, the stars glittering appears on the wall, in front of it a luminous abstract ^{irregular shape} ~~space~~ similarly star-glittering & blue seems to be revolving in rhythm to the music, like a mobile, a little, behind it there seems to be the dark figure of a man, a shadow merely, dancing or moving also between it & the screen-like rec/tangle of space or of the heavens, then somehow light is on (I don't know from what source, at first thought it was from the projector but then realising that the starry skies-"screen" was projected from the projector was at a loss to identify source), & we see that the irregular star-studded sculpture moving is actually a man in vaguely spacey overall (mask), pulling a vaccuum cleaner from which comes the hum of a vaccuum cleaner & moving in time to the music, doing a slow dance in his padded suit, & that the dark shape behind him is his shadow on the "screen" (the rectangle on the wall). The image has turned comic from being fantastic, his movements are clumsy, weird.-

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Laughter & clapping from the audience. - He goes off.

The two little tv sets go on again, at first unidentifiable but obscene & weirdly fleshy or monstrous looking close-ups on each (a female, possibly orientally accented, flat, expressionless nice voice has begun a speech addressed to those on earth, about a visit made to earth), these are refocussed into an eye on each screen, apparently not from the same face, at least to judge by their uncoordinate blinking (& occasional pupil movements: mostly blinking, mostly they blink), but alongside one another one has the complementary impression of a (one) face, that of an observer, naturally, but a blinking, inattentive observer. The speech ends up as a warning against going out into space, but before then indicates that humanity is a culture placed on this earth by those observers, or possibly not that but just a small local population the environment of which is controlled by those observers (e.g. the last ice age was due to an oversight) so that they may study the reactions of living organisms to a given environment or to given environmental factors & their variation. The warning compares humanity to a laboratory mold in a butter cup which had better not spread beyond the butter cup or its excedent will be scraped back into the cup or all of it will be thrown out, as the ventures into space on the part of these creatures situated at the edge of space (the observers naturally being in or at or being the center) interfere with the control of conditions essential to the scientific study. The warning is mild. - Tvs screens & loudspeaker voice off. - The science fiction eeriness cum humor of this section remindful of CORFAX.

A man comes out into the upward turned light of a small projector turned on &

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placed close to the audience, x he proceeds to blow up a balloon, blown up the word "the" appears on it, he ~~lets~~ closes it, lets it bounce, blows up another, the word "end" appears on it, it grows larger & larger, but he stops blowing in time, ~~he~~ turns it, there is a question-mark on the other side.

The light humor of this show, - lighter than Red Grooms' - is not only delightful but beautiful, especially in the large performance-space, itself light or area, a space, spatial, spacious, - 30-50 foot wide, 15-25 foot deep?

