Contents:

1. Introduction page 2
2. Sketches page 9
3. Typology page 18
4. Afterword page 62

1–44

A proposal for a site-specific installation

Between a sign and a non-sign
A proposal for a site-specific installation

0. Introduction

Throughout our projects (whether they are commissioned by others, or initiated by ourselves), we often try to explore one continuous (and slowly-evolving) storyline. During the last ten years (or so), we more and more realise that this long-running theme roughly revolves around the relationship between the sign and the city.

From our Provo-related exhibitions (Amsterdam 2011, Brno 2012, and Leipzig 2016) to our retrospective in Melbourne ('Superstructure', 2018), and from our installation at the Volksbühne Pavilion in Berlin ('Alphabet Reform Committee', 2018) to our recent capsule collection for Patta ('Patta Psychogeographic Practice', 2022), we feel that most of our work (whether it consists of printed matter or as site-specific installations) somehow refers to the notion of the city as a "forest of symbols".

Next to this long-running theme within our work, we obviously also feel (as designers) that our projects are strongly site-specific, context-specific, and situation-specific. In every project, we always try to reflect on the given situation, the specific context, the particular location, the existing requirements, the stated specifications, etc.

So for our upcoming exhibition in MACRO, it makes only sense for us to continue exploring our long-running theme (the relationship between the sign and the city), while also taking into consideration the Italian context (in our own way, and based on our own interpretations and interests).

1. A tale of two signs

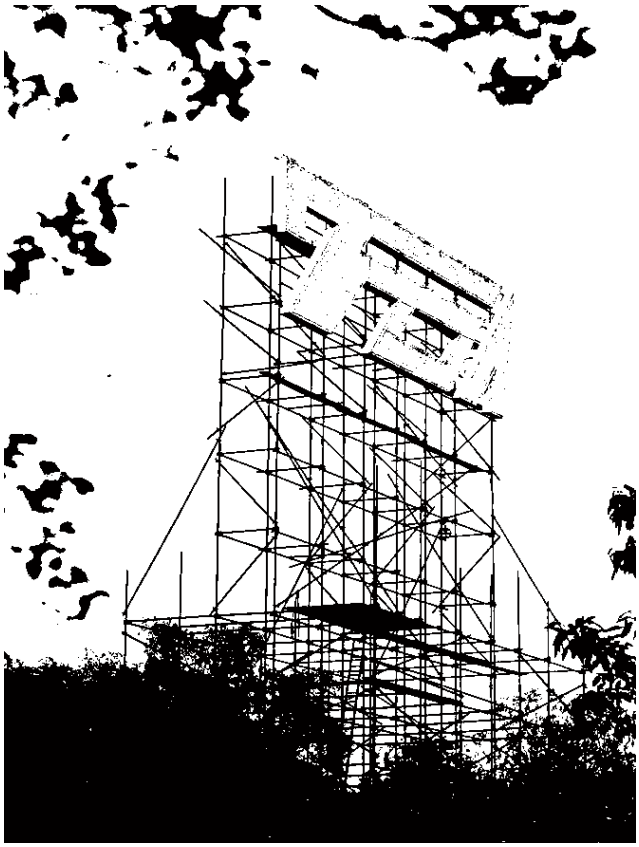
While thinking about our exhibition at MACRO, we debated and sketched-out (among the three of us) a lot of ideas, themes, possibilities. The notion of Italian 'Radical Design' always had our interest – and also the many complex (and often paradoxical) relationships and connections between Italian avant-garde movements and the Italian Left.

So we were feverishly discussing what we found interesting about the 'Italian sphere' – a sphere that we even tried to capture with a single, whimsical magical spell:

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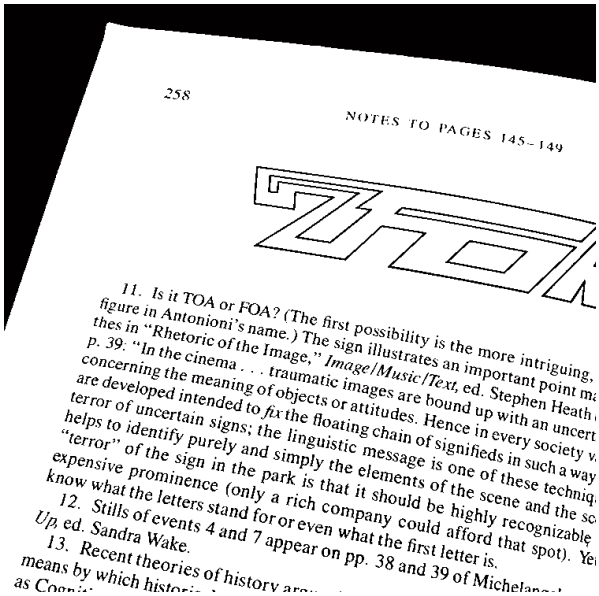
However – somehow we had to narrow down our subject, and streamline our fuzzy thoughts. And that's when we realised that, within this 'Italian sphere', there were two signs (or more precisely, two approaches towards signs) that we found especially interesting:

1.1
The first sign is the neon logo (or better said, non-logo) that can be found in Michelangelo Antonioni's 'Blow-Up' (1966).



This sign has always intrigued us. In literature on the subject of Antonioni in general (and 'Blow-Up' in particular), emphasise is often put on the 'traumatic meaninglessness' of the sign.

For example, in our own copy of Seymour Chatman's 'Antonioni – or, The Surface of the World' (University of California, 1985), the sign is described as follows:



258

NOTES TO PAGES 145–149

11. Is it TOA or FOA? (The first possibility is the more intriguing, figure in Antonioni's name.) The sign illustrates an important point ma theis in "Rhetoric of the Image," *Image/Music/Text*, ed. Stephen Heath p. 39: "In the cinema . . . traumatic images are bound up with an uncert concerning the meaning of objects or attitudes. Hence in every society v are developed intended to *fix* the floating chain of signifieds in such a way terror of uncertain signs; the linguistic message is one of these techniq helps to identify purely and simply the elements of the scene and the sc "terror" of the sign in the park is that it should be highly recognizable expensive prominence (only a rich company could afford that spot). Ye know what the letters stand for or even what the first letter is.
12. Stills of events 4 and 7 appear on pp. 38 and 39 of Michelang *Up*, ed. Sandra Wake.
13. Recent theories of history arg means by which histori as Cogni

Here, the sign (which Chatman reads as 'TOA' or 'FOA' – while we've also come across scholars who interpreted the sign as the acronym 'MA', or more interestingly, as depicting a gun or rifle) is explained in a somewhat structuralist way, by way of Roland Barthes. While the sign is not signifying anything in itself (an uncertainty that Barthes describes as "traumatic"), the sign actually gains meaning through the role it plays in the movie. There's no intrinsic meaning – it just gains meaning within the structure of the movie. It's not important WHAT the sign means – it just matters HOW the sign means.

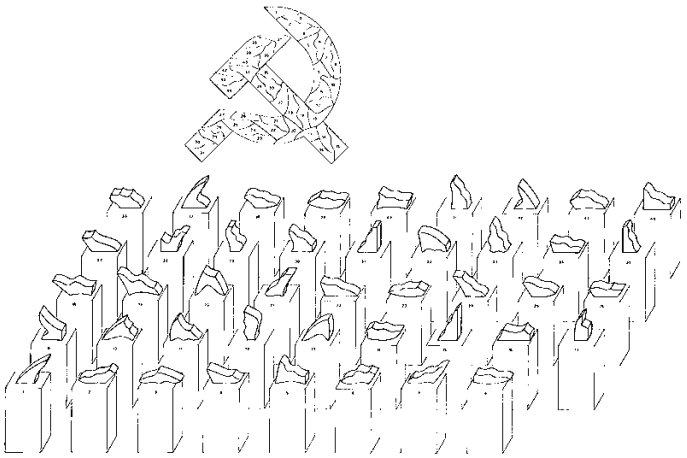
This idea, of a graphic sign playing a specific role in a movie, also brings to mind what Susan Sontag wrote in 1970 (in her essay 'Posters: Advertisement, Art, Political Artefact, Commodity'), when she briefly observed that "in recent years, the eye of film-makers has turned more and more to posters. They appear as magical, partly opaque references; think of the use of posters as key objects in almost all Godard's films. They are cited as eloquent and exact sociological and moral evidence; a recent example is Antonioni's tour of Los Angeles billboard fantasies in the early part of *Zabriskie Point*..." Graphic artefacts, that are as magical and opaque as they are exact and sociological – there's a beautiful paradox there.

Either way, we find the idea of the 'non-signifying sign' extremely interesting – and worthy of exploration.

1.2

The second sign (within the so-called 'Italian sphere') that we find interesting (especially when seen in the context of our own practice), is the hammer and sickle, as deconstructed by Enzo Mari.

You probably know about Enzo Mari's ongoing investigation into the semiotics of the hammer and sickle. A research project that already started 1954 (when Mari rendered the hammer and sickle "in the style of" Giotto), it involved a rigorous re-design of the symbol (1970), a maniacal multiplication of the symbol (1973), and finally a total deconstruction of the symbol (1977). The sign, broken down into 44 isolated fragments, signalling the end of signification.



When comparing the two cases (the neon/non-logo in Antonioni's 'Blow-Up', and Enzo Mari's deconstructed hammer and sickle), you cannot escape the feeling that you are looking at two forces, moving in opposite directions.

The 'Blow-Up' sign is in itself meaningless, but gains meaning through the movie. The hamer and sickle symbol is heavily charged with meaning, but is freed of its burden through Mari's deconstruction.

In other words – on the one side there's an 'empty' sign that is being loaded with meaning (Antonioni), while on the other side there's a 'loaded' sign that is being liberated of meaning (Mari).

Somehow, we feel that both of these methods are relevant within our own practice. And we also think it would be fascinating to see these two polar opposites somehow

fused, into one single entity, one spatial installation – and to fully embrace the heavy semiotic blast such a collision would cause.

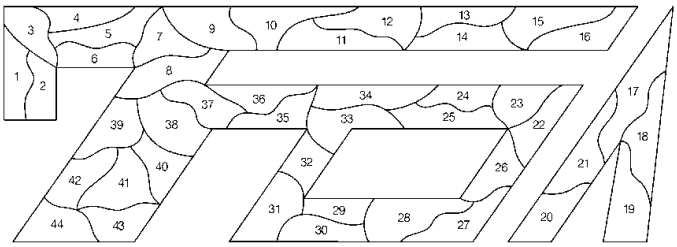
2. Double-exposure

As we're writing this, our plan is not definitive yet – but in general, our main intention is to somehow bring these two opposite signs (Antonioni's and Mari's) together, as a sort of 'double-homage', or 'double-exposure'.

This method is not uncommon within our practice. In fact, our recent site-specific installation at the MoMA (titled 'Full Scale False Scale', from 2019) is something of a double-exposure as well. In that installation, we tried to synthesise two opposite poles within the timeline of modernism: Theo van Doesburg's European 'left-wing' early-modernism, and Philip Johnson's American 'right-wing' late-/post-modernism.

An earlier example of this method is the poster we created in 2003 (titled 'Zang Tumb Tumb – If You Want It'), in which we tried to synthesise two polar opposites (within the spectrum of modernism) as well: the pacifism of Fluxus, and the pro-war sentiments of Futurism. (In short, we took the template of Ono & Lennon's 'War is Over' poster, and filled it with Marinetti's martial 'Zang Tumb Tumb' poetry).

We feel that this way of working and thinking is typical for our practice – we have this very schematic sense of dialectics (thesis, antithesis, synthesis), and somehow we always feel to urge to let (seemingly) opposite worlds collide – whether it is the counter-cultural against the modernist sphere, or the pop-cultural against the avant-garde. Or in this case, the significant (the sign) against the insignificant (the non-sign).

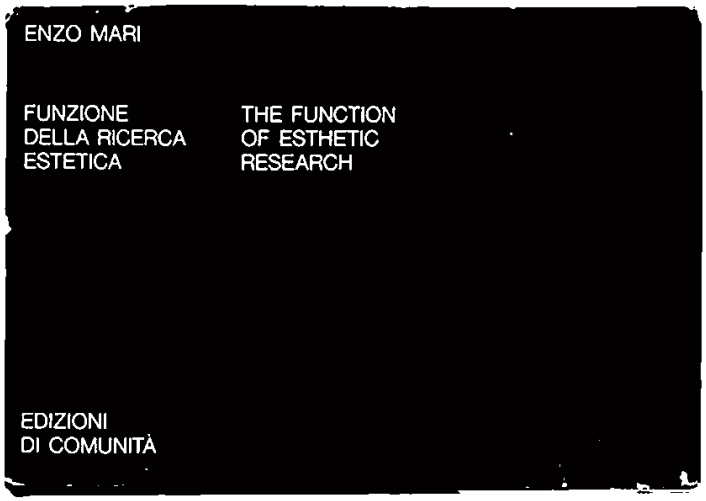


So our rough idea is now as follows: we want to take the sign from Antonioni's 'Blow-Up' – and deconstruct this sign in the manner of Enzo Mari.

3. To design or to de-sign

Regarding Enzo Mari's 'method of deconstruction' – while researching the MACRO project, we came across a very intriguing quote by Mari, in which he stated that "the breaking-down and modular re-organisation of images are at the root of my body of work, and my outlook on the world…"

It's a quote taken from Mari's 'Funzione della Ricerca Estetica' (Edizione di Communità, Milan 1970) – written around the same time as his work on the hammer and sickle.



What we find extremely interesting about this quote ("the breaking-down and modular re-organisation of images") is that it seems to perfectly chime (and rhyme) with what we once wrote ourselves about the word 'design' – that it should be possible to read this word as 'de-sign' (as in: un-sign, or non-sign).

As we wrote in 2013 (in an essay about the German Fluxus artist/designer Wolf Vostell):

> *We shouldn't forget that the word 'design' shares, with words such as 'décollage', 'deconstruction' and 'destruction', the prefix 'de-'. A prefix that is mainly used to indicate processes of reversal and negation.*
>
> *(In fact, the Dutch word 'ontwerpen' includes the prefix 'ont-', which is a similar way to express negation).*
>
> *So maybe it's interesting to redefine 'design' in the most literal sense of the word 'de-sign' (the reversal, or negation, of the sign). Challenging the value of the sign, attacking the aura of the image – this can be seen as 'de-sign' in its purest form.*

In our writings, we re-visited this theme ('design' versus 'de-sign') a couple of times after that, in slightly different variations. However, our intention always remained the same: to suggest that the word 'design' (and thus 'de-sign') could refer to both constructivist and deconstructivist impulses.

It goes without saying that we really recognise both these impulses (the constructive and the deconstructive) in the work of Enzo Mari.

And needless to say – the quote by Mari ("the breaking-down and modular re-organisation of images") seems to perfectly describe the plot of Antonioni's 'Blow-Up' as well.

As a side-note to the above: the title of the ongoing MACRO program ('In-Design') seems to contain a negation as well. After all, the prefix 'in-' is often used to indicate negatives and reversals (think of words such as 'inhuman', 'inefficient', etc.). In that sense, it's indeed possible to read the phrase 'In-Design' as 'non-design' or 'un-design' as well. Just a quick observation.

4. Against neo-realism

What seems to connect Mari and Antonioni is their dislike of Italian neo-realism ('neorealismo'). While both artists described themselves as marxists, they grew wary of easy pamphletism, or populist social-realism, or obvious sloganeering.

In his 1972 manifesto 'Hammer and Sickle – Three of the Ways an Artist Can Contribute to Class Struggle', Mari writes explicitly that his project should be seen as "a reaction against the art forms in vogue during those years, in particular […] neo-realism". He continues to explain that this is exactly the reason why he took, as the subject of his research project, the hammer and sickle: "a celebratory object like those produced by the neo-realists".

In other words – Mari tries to show that the political dimension of his project is not so much enclosed in the direct message of the hammer and sickle, but instead resides in the material methods in which Mari reproduces this symbol – through planning, research, and later even deconstruction. (In other words, Mari demonstrates that the political is not really enclosed in WHAT the sign means, but HOW it means).

The same can be said about Antonioni. In his early movies, he still followed the neo-realist line – but he broke with this neo-realism in 1960 (with his movie 'L'Avventura'), and never looked back. He continued to consider himself a marxist – but his marxism deepened itself, and entered a more abstract, poetic realm. Or to speak with Marcuse (in 1977), it entered the 'aesthetic dimension':

> *Art not revolutionary because it is created for the working class or for 'the revolution'. Art can be called revolutionary in a meaningful sense only with reference to itself, as content having become form. The political potential of art lies only in its own aesthetic dimension. [...] The more immediately political the work of art, the more it reduces the power of estrangement and the radical, transcendent goals of change. In this sense, there may be more subversive potential in poetry than in didactic propaganda.*

This is a position we really admire, and recognise in ourselves. We also see our practice as political – but it's a political engagement that dwells in a more abstract, poetic realm (rather than in obvious and explicit political messages, or in positivist utilitarianism).

In fact – eleven years ago, we wrote an essay about the Italian (in fact, Roman) graphic designer Ettore Vitale, and the posters he designed between 1973 and 1991 for the Italian Socialist Party (Partito Socialista Italiano, or PSI).

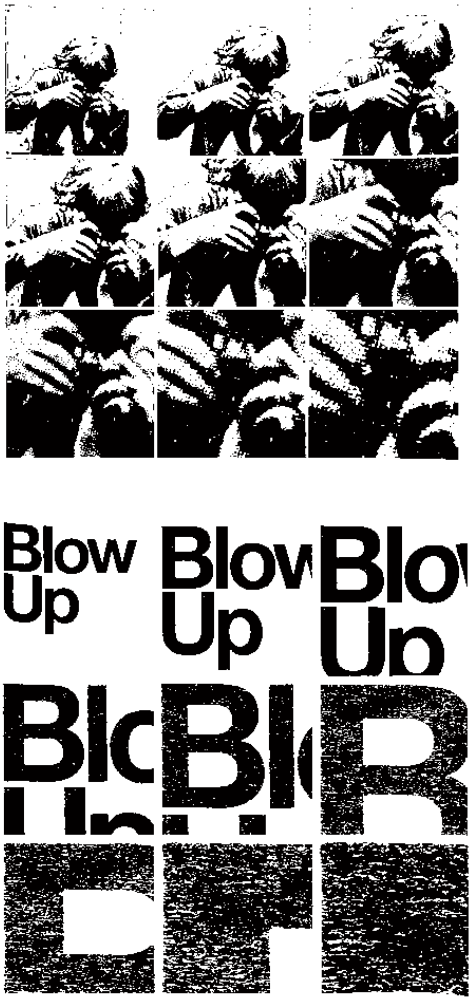
As we argued in the essay (which appeared in issue 1 of the English journal *EP*, published by Sternberg Press in 2013), the real socialist content of these posters lies not necessarily in its explicit political messages, but in the graphic language of Vitale himself – his use of specific material techniques, or better said: the presence of graphic (almost Brechtian) methods within the posters.

These graphic methods (as employed by Vitale) include techniques such as folding, tearing, overprinting, and repetition. In fact – come to think of it, the notion of the 'blow-up' is such a method as well.

5. Blow-Up, Zero, Zero Work

As a side-note to our proposal, we wanted to include some remarks about our ongoing fascination with the movie 'Blow-Up'. In fact, on pages 319–320 of 'Statement and Counter-Statement: Notes on Experimental Jetset' (Roma Publications, 2015), you can find some fragments from interviews in which we mention the movie.

Added to that – in 2007, we designed a couple of posters (as a contribution to a small, Helvetica-related group show), in which we explicitly referred to the movie:



In itself, the above posters are not so interesting.

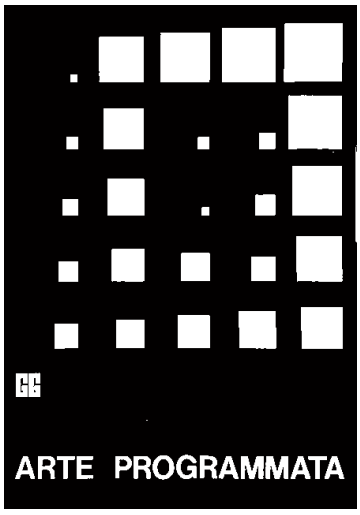
But we were suddenly reminded of these posters when we were recently reading 'Images of Class: Operaismo, Autonomia, and the Visual Arts (1962–1988)', by Jacopo Galimberti (Verso Books, 2022). In this paperback, a few covers of the Italian Autonomist magazine 'Lavoro Zero' were shown – and these covers (from 1975–1976) show a striking resemblance to our 'Blow-Up' posters.



What's interesting – as Galimberti describes in 'Images of Class', a lot of these Autonomist magazines (including 'Zero Work', the English version of 'Lavoro Zero') were designed by artists who were originally part of Gruppo N, the Italian branch of the international Zero Group.

So people like Manfredo Massironi, Alberto Biasi, Ennio Chiggio, and others, had interesting double-lives: during the day (so to speak), they were fully devoted to total abstraction, and busy constructing Op-Art-like objects – while during the night, they were involved in the lay-out and typography of ultra-left magazines. It's a fascinating compartmentalisation of skills, demonstrating two different (and seemingly opposite) modes of political engagement – the poetic, and the practical.

Either way, a lot of the members of Gruppo N were involved in the seminal traveling exhibition 'Arte Programmata' (1962/1963) – featuring a poster that brings us right back to the visual motif of 'Blow-Up':



The designer of the poster? Enzo Mari.
So we really brought this topic full-circle here.

6. The whole and the fragment

Enzo Mari's deconstructed hammer and sickle is often regarded as a somewhat disillusioned, cynical gesture – as a work signaling 'the death of ideology'. And sure enough, ten years after 'Quarantaquattro Valutazioni' (1977), Mari created 'Allegoria della Morte' (1987), an installation comprising of three similar gravestones, each stone carrying an engraved symbol: the hammer and sickle, the swastika and the cross. The end of history as we knew it.

However, we do believe that the deconstructed hammer and sickle is ultimately a completely utopian work – each fragment carrying a revolutionary potential that's more vital than that of the hammer and sickle as a whole. By being abstract, these fragments are freed from the tyranny of representation, and become pure objects, of themselves and in themselves. Floating signifiers, more capable of capturing the notion of utopia than any graven image (such as the hammer and sickle) can ever do.

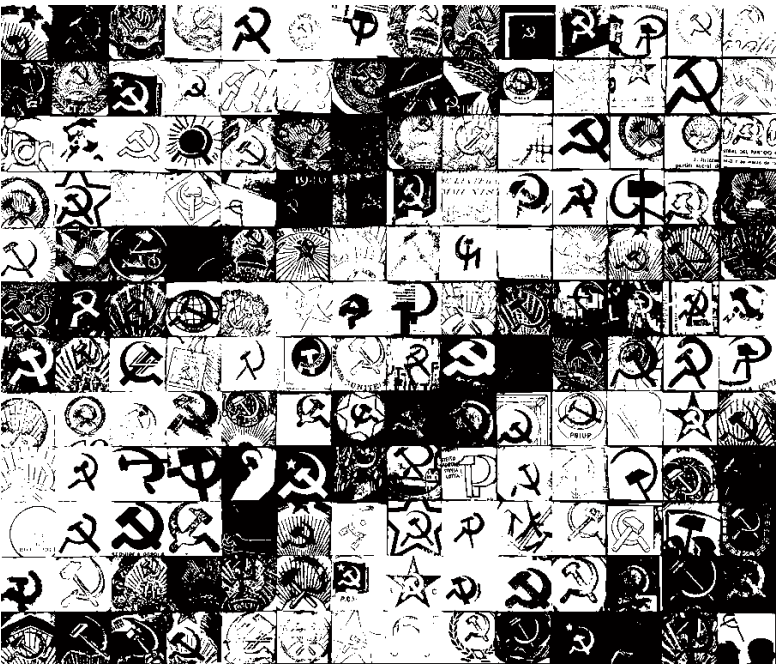
This idea, of a utopian potential to be found in abstract fragments, also brings to mind the words of German philosopher Ernst Bloch (1885–1977), as formulated in 'Das Prinzip Hoffnung' (1938–1947). Bloch insisted that, although the utopian dream might have been shattered, fragments of utopia can still be found in art and popular culture: in architecture, dance, fashion, music, film, travelling, jokes, fairy tales. Each of these fragments contains a utopian potential, a shimmer of hope. Each piece of the puzzle still encapsulates the puzzle as a whole.

7. The sign of the apple

In itself, the exhibition (as we envision it) is quite a complete, round story. A tale of two signs, of two iconic Italian artists (Antonioni and Mari), brought together in a single gesture. In itself, there's no need to add (to this installation) any other layers, any other signs or references.

And yet – while thinking about the MACRO project, we sometimes have to urge to add one extra, unstable element. A non-Italian sign, that nonetheless has a link with the project as a whole (or so we like to believe).

But let's start at the beginning. While looking into Mari's hammer and sickle project, we also came across the lithograph that he produced in 1970 (together with studio apprentice Giuliana Einaudi). It's basically a typology of 168 hammers and sickles, as photographed and reproduced from existing sources and situations:



We really enjoyed the maniacal dedication of Enzo Mari – collecting all these samples, and investigating the graphic contexts of these symbols.

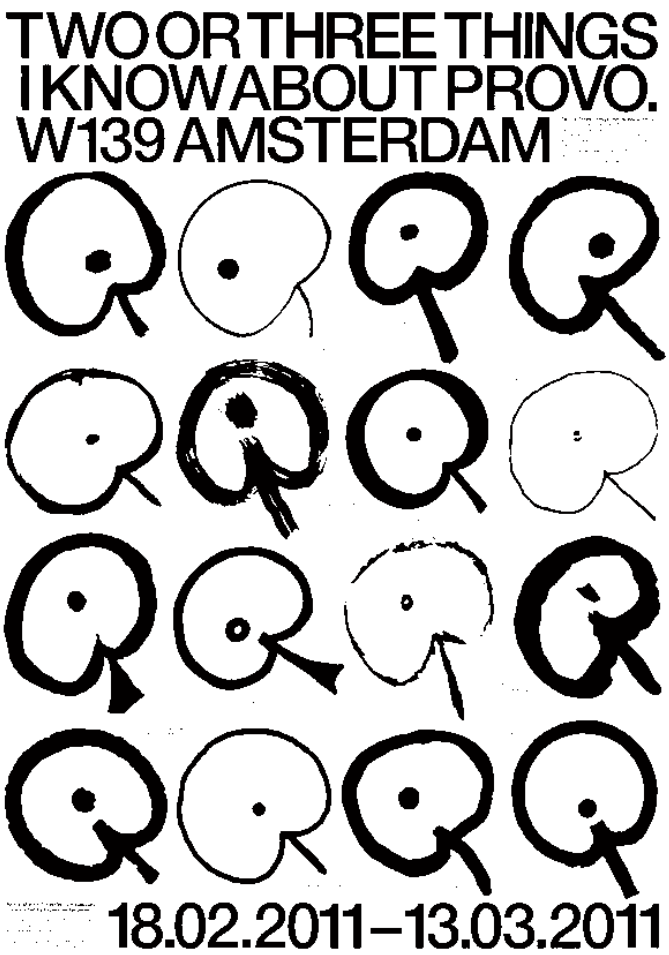
It reminded us of a project we always wanted to undertake, for some time now. As you might now, we have a long-running interest in Provo, and Amsterdam-based anarchist movement (with branches in some international cities as well, including Milan and Rome) which existed from 1965–1967. We have curated various exhibitions on the subject (Amsterdam 2011, Brno 2012, Leipzig 2016), and have a large archive of Provo-related material.

Provo used, as their 'logo', an apple-like symbol – the so-called 'Gnot sign'. As we described it a while ago:

> *The 'Gnot Apple' was conceived around 1962 by pre-Provo pioneers Bart Huges and Robert Jasper Grootveld, when they were looking for a sign to symbolize the notion of Amsterdam as 'Magies Sentrum' ('Magick Center'). The mark was presented during 'Open het Graf' ('Open the Tomb'), a legendary happening that took place on December 9, 1962. Co-organized by the poet Simon Vinkenoog (who played an important role in many Dutch post-war subcultures and movements), 'Open het Graf' is widely regarded as the first 'real' happening to take place in The Netherlands.*
>
> *Originally, the sign encapsulated a whole range of possible meanings: from a third eye to a fetus, from a skull to a butthole. In 1965, when the sign was adopted by the Provo movement, its meaning was narrowed down to the idea of the apple as a rendering of Amsterdam – an abstract map of the city, in which the circular outline represents the canals, the short stem (or stalk) symbolizes the Amstel river, and the dot depicts the Spui (the square where most of the Provo-related happenings took place).*
>
> *From then on, the gnot sign became the unofficial logo of the Provo movement, appearing frequently in print and on walls. In a sense, it is the perfect mark for Provo: a psychogeographical micro-map, grounding the Provo movement firmly in the material surroundings of Amsterdam. It seems only natural that Provo (a movement so dedicated to the exploration of the city as a platform for graphic signs) used, as their main signature, a graphic sign representing the city.*

It is fair to say that we are fascinated by the symbol. And throughout our Provo-related exhibitions, we have tried to come up with typologies of the Gnot sign (not unlike Enzo

Mari's chart of hammers and sickles), such as this poster – the announcement of our 2011 exhibition in Amsterdam:



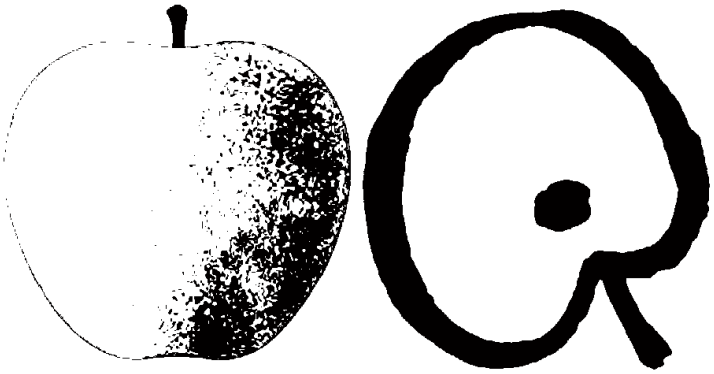
So this was our thought – to introduce, within the MACRO installation, next to the two 'Italian' signs (the 'Blow-Up' neon/non-sign, and Mari's hammer and sickle), a third sign.

In short, we were playing with the idea of producing a poster, or a pamphlet, or a publication, consisting of a typology of Provo apples – to be included in the show.

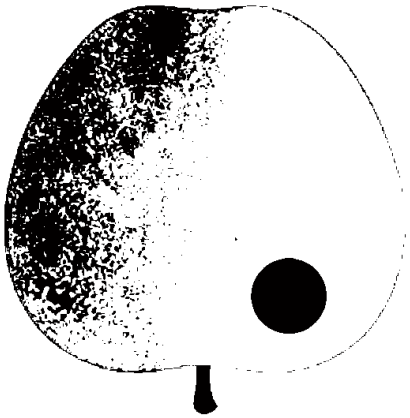
Perhaps this is a foolish idea. And perhaps we should keep this idea for another occasion (preferably an exhibition in Amsterdam, where the sign originates).

But still, we wanted to mention this idea to you – just for the sake of completeness.

What's also an interesting coincidence – the Gnot sign (1962) was developed around the same time as Enzo Mari's 'Apple' print (1961). Somehow, there's seems to be some kind of significance buried in this fact. We don't know.



In fact, the more we chew on it, the more we think we should do it. Perhaps we should indeed drag the apple in there.

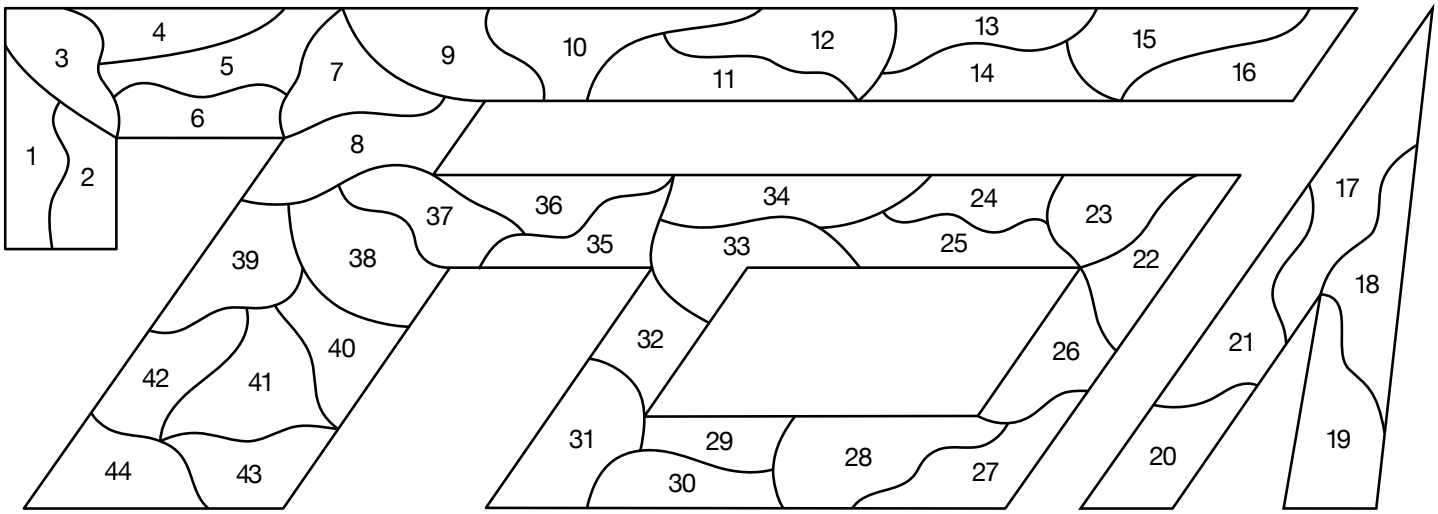


8. Conclusion

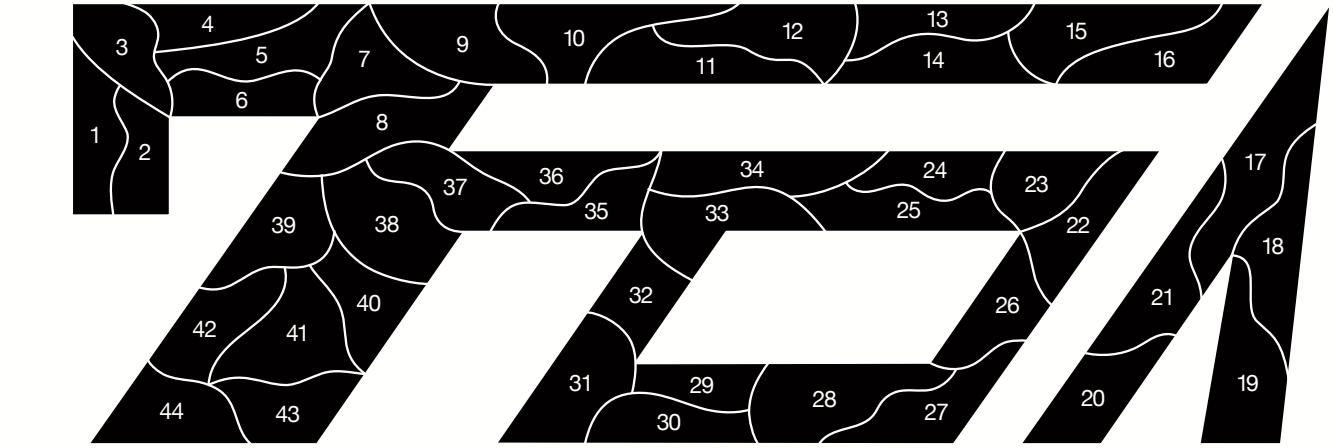
We hope that this text will provide some sort of 'theoretical backbone' (for lack of a better word) to our proposal.

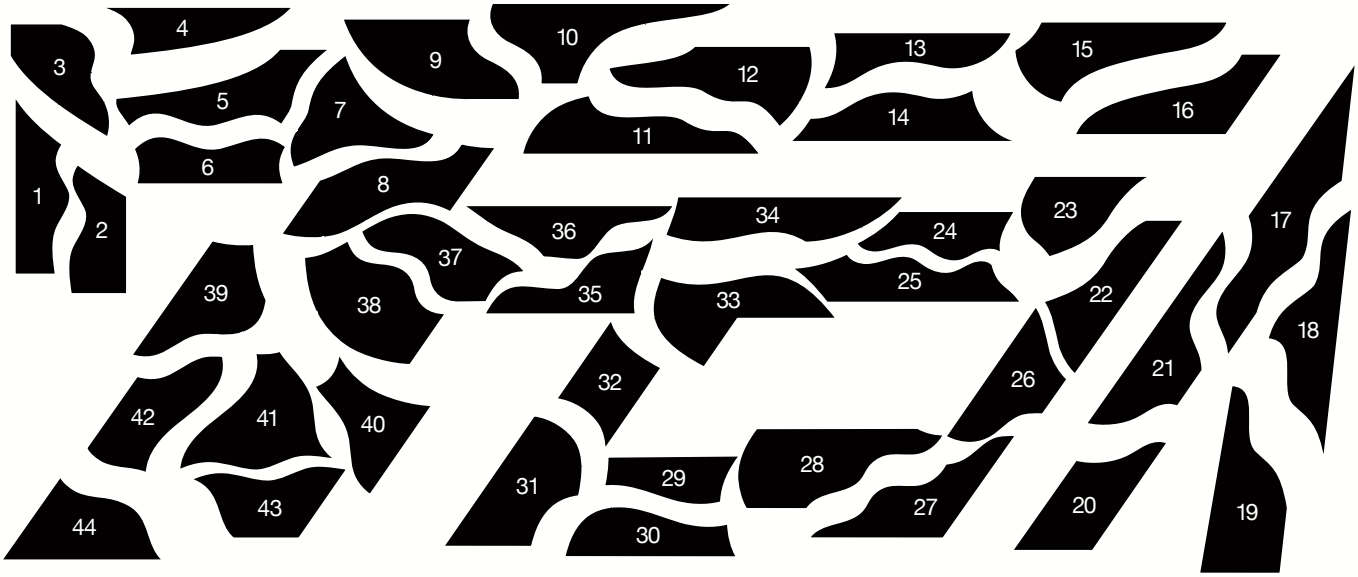
Moreover, we wanted to clarify that this installation will not just be a tribute to two Italian artists – above all, it's a statement about our way of thinking and working. With our project, we'd like to map our own position within the field of graphic design – and show Experimental Jetset as a practice that's forever navigating (or better said, drifting) between the constructive and deconstructive, between the sign and the non-sign.

Rough proposal for MACRO

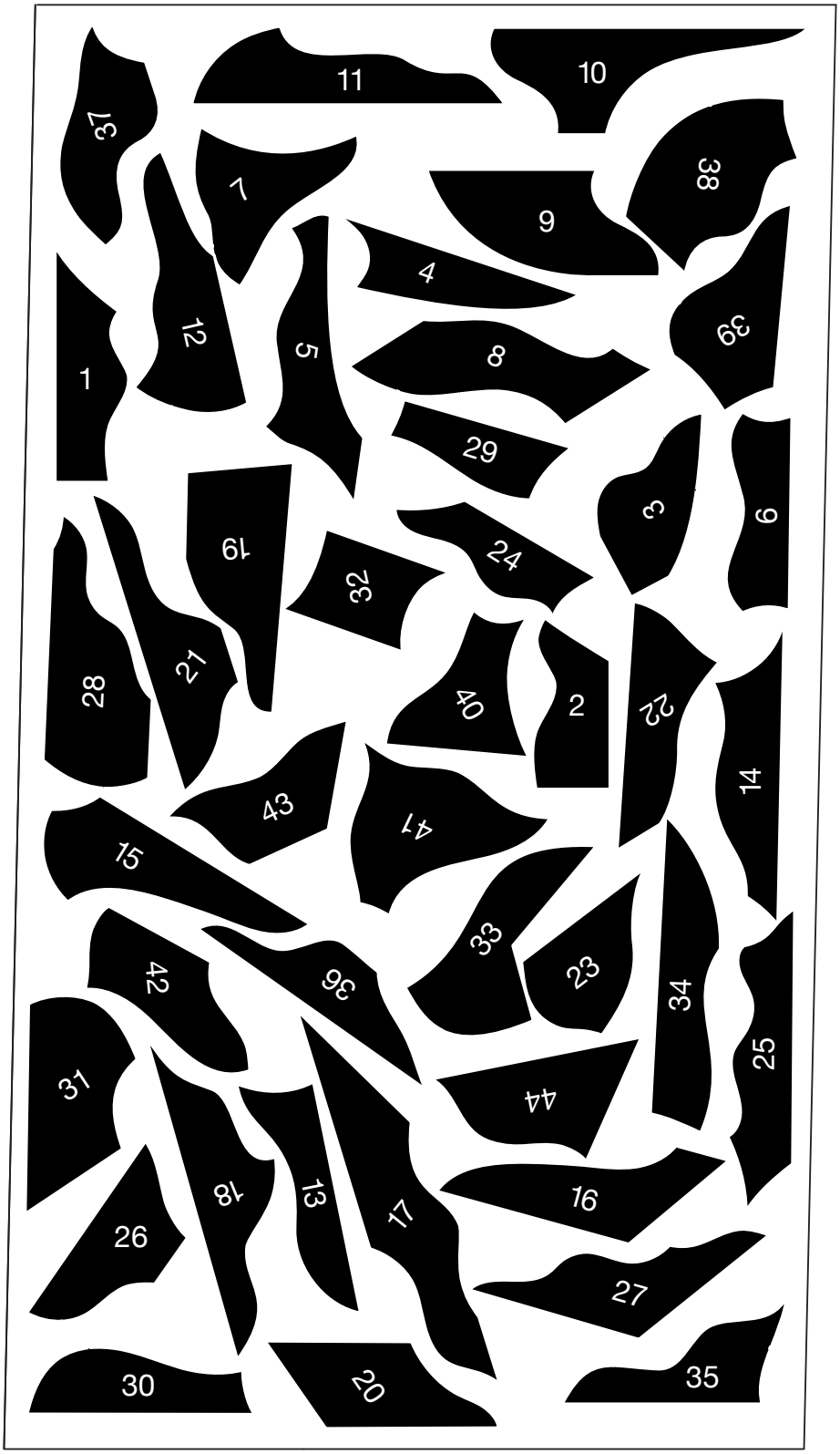


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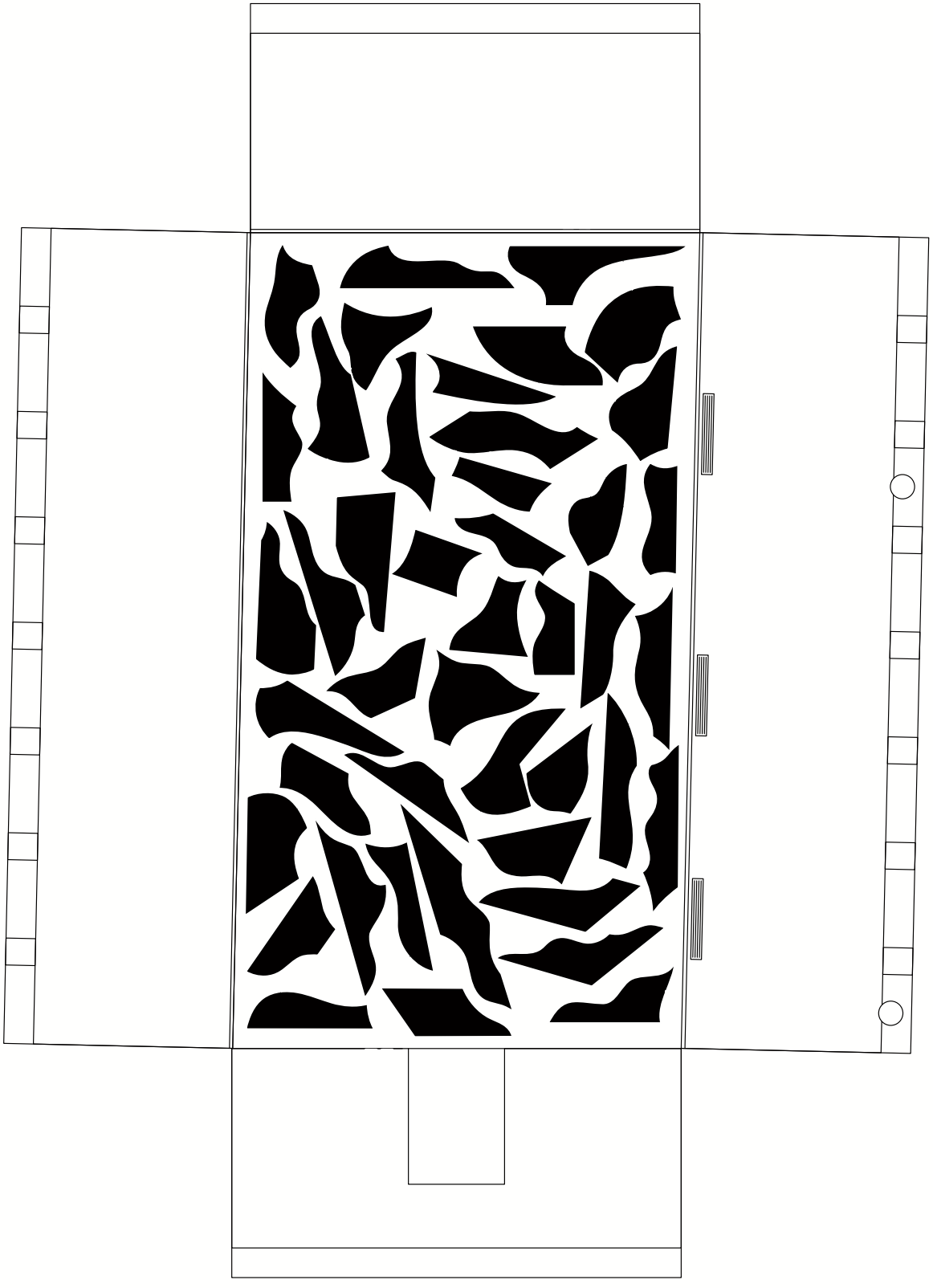




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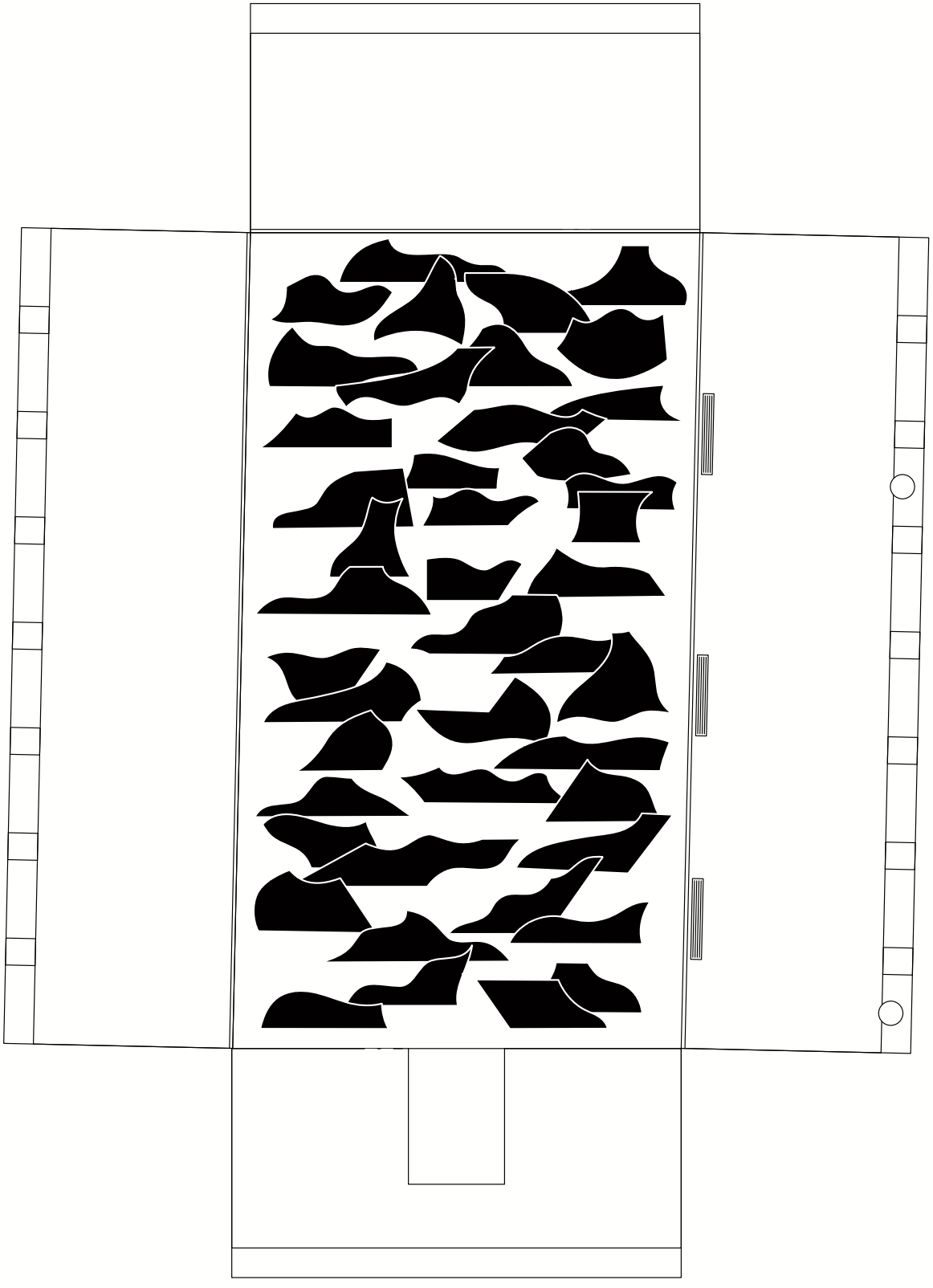
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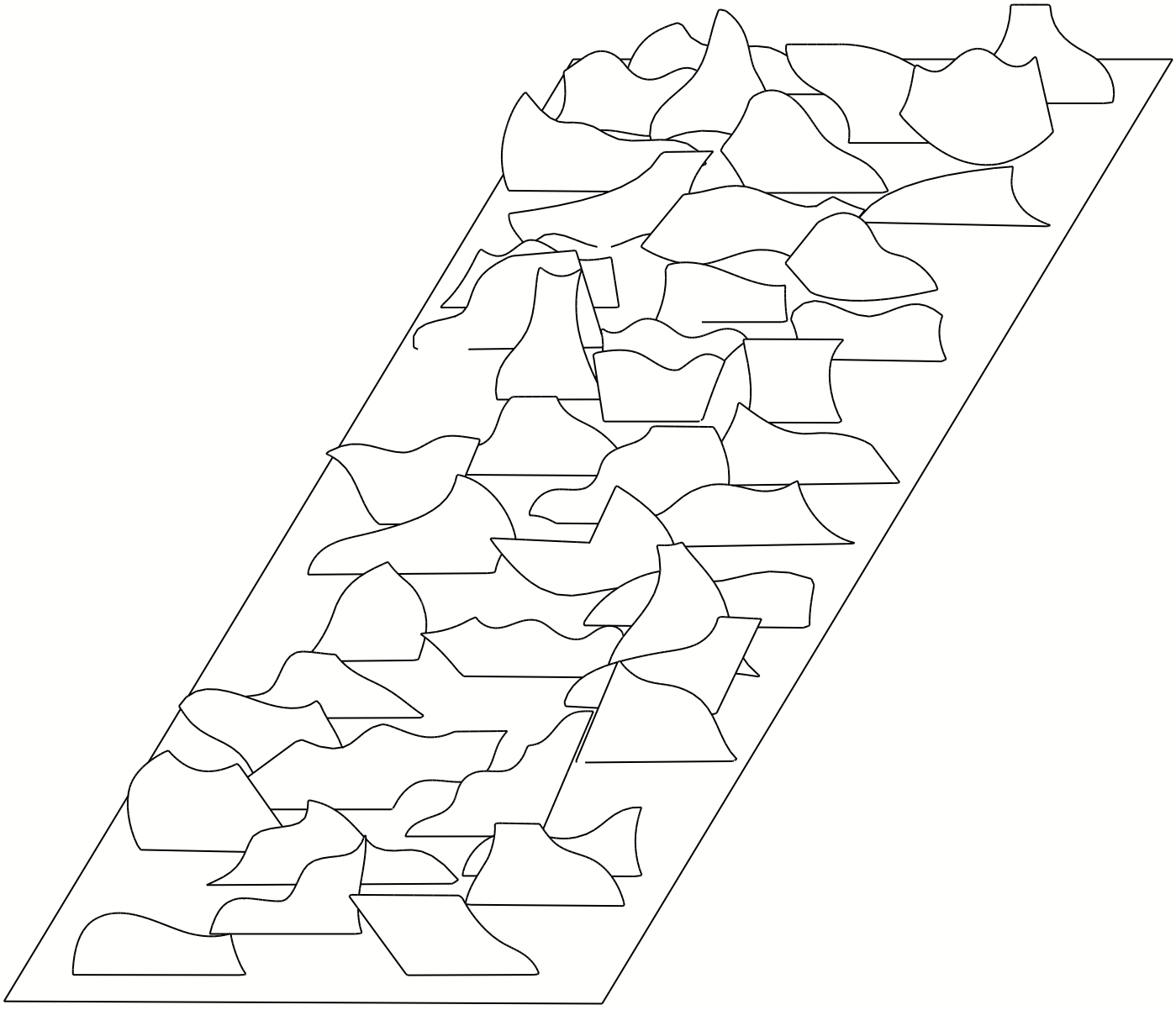
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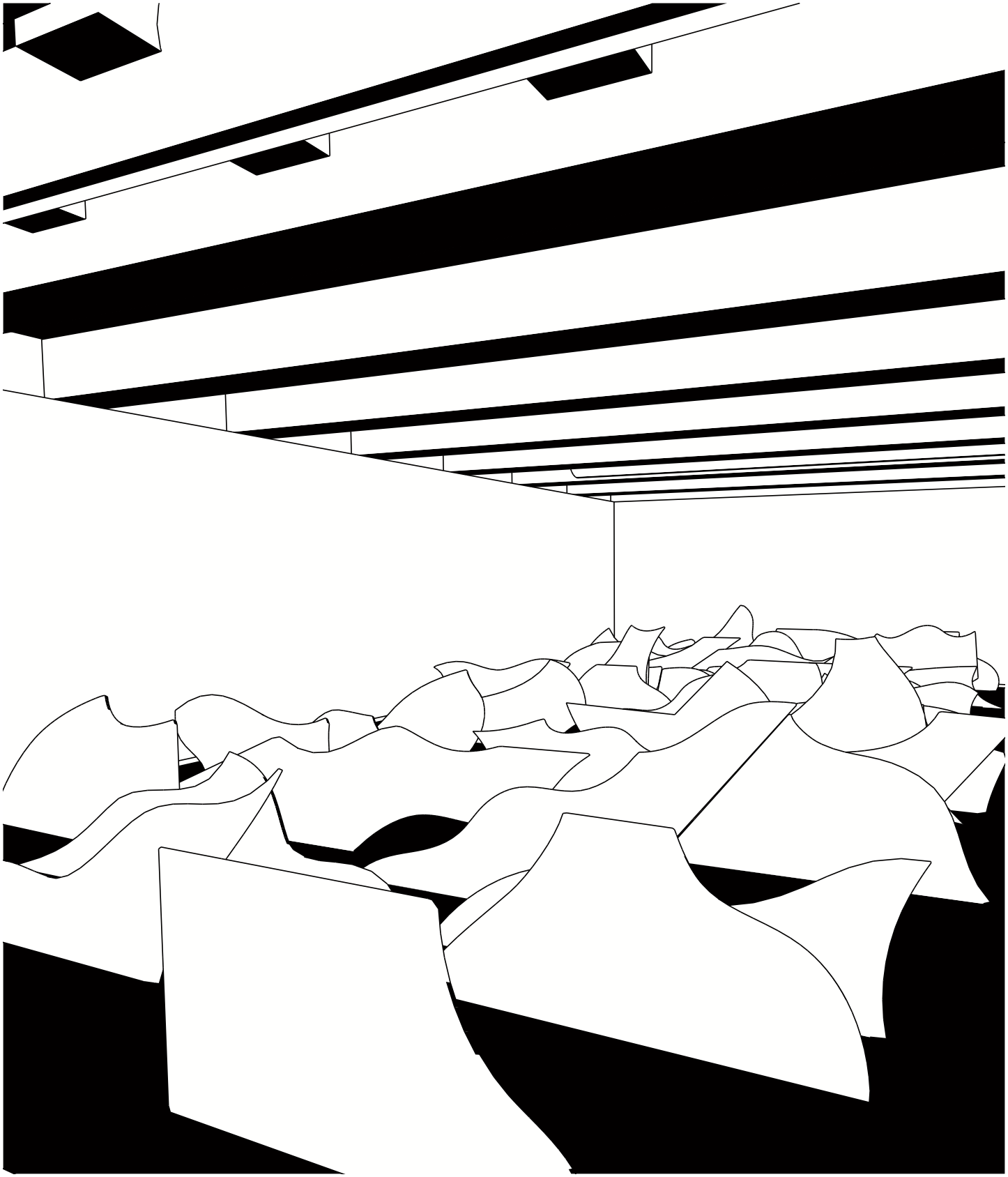
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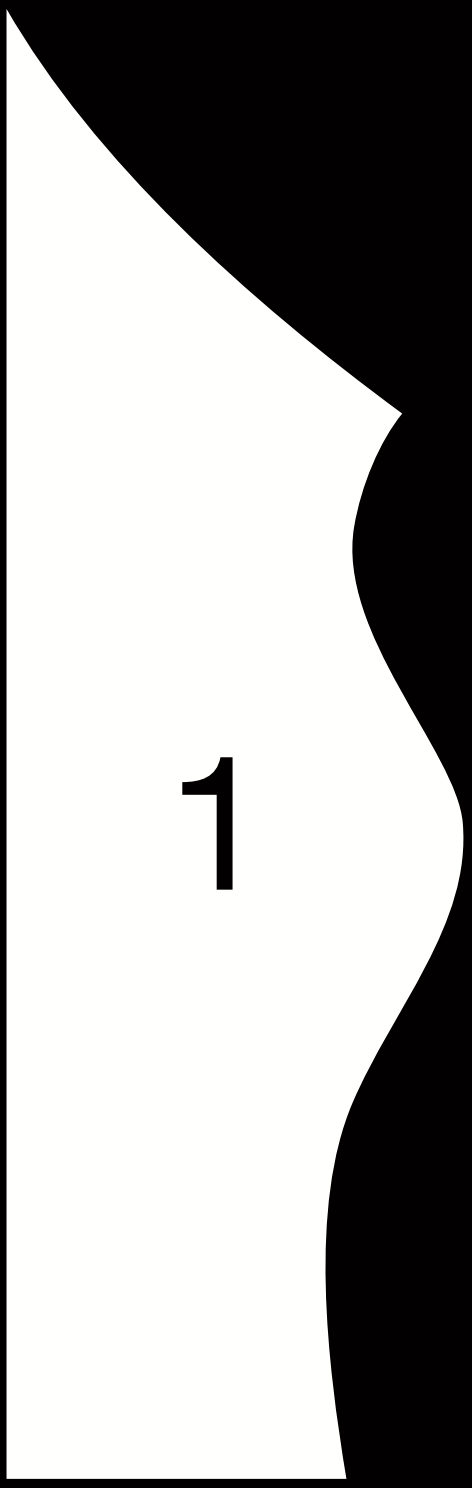


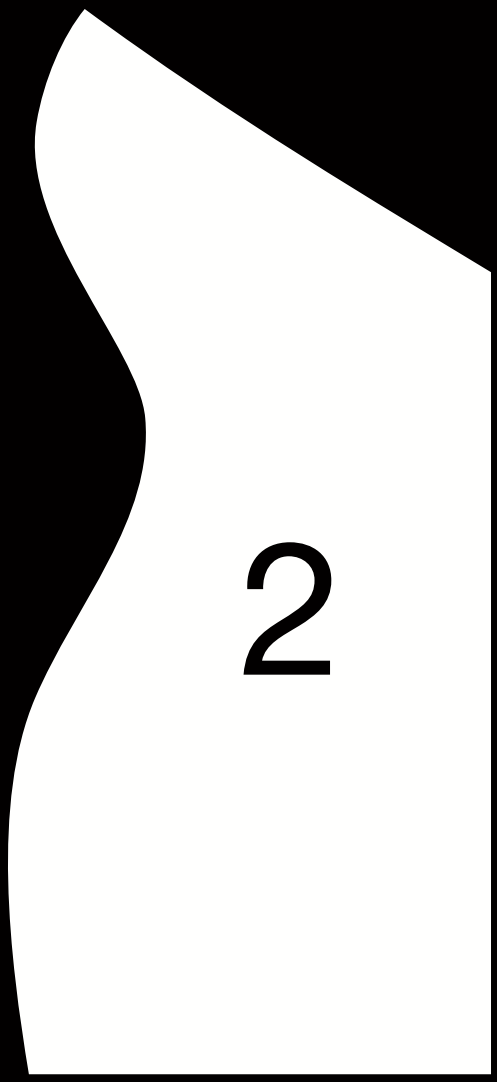
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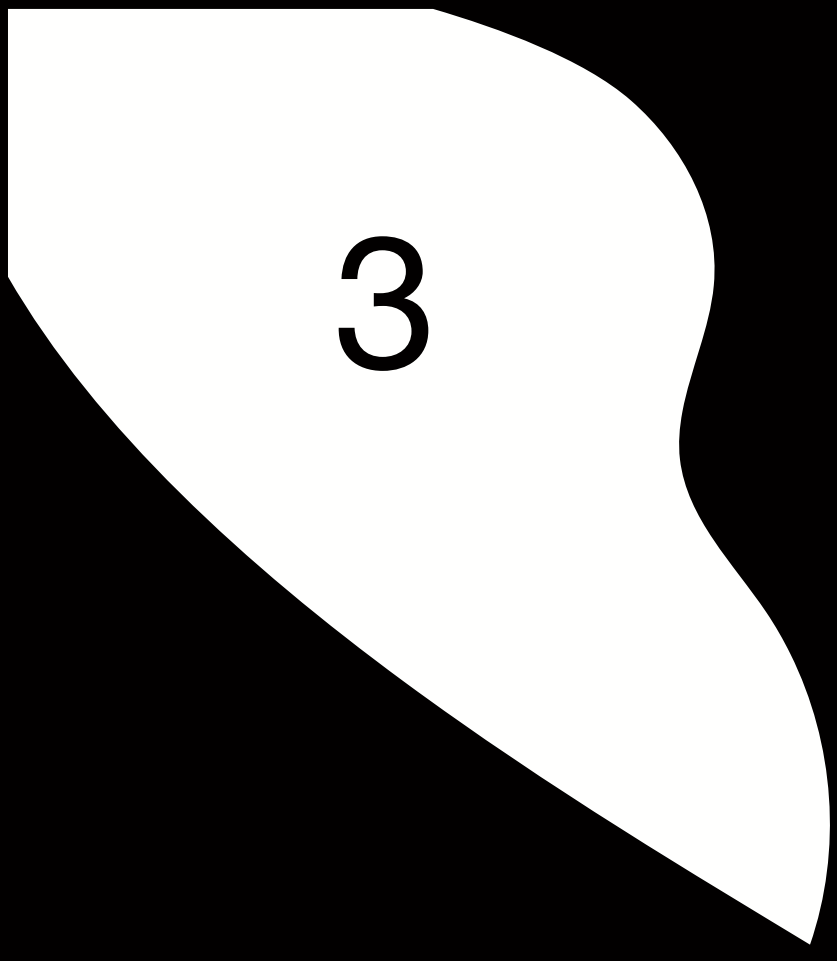


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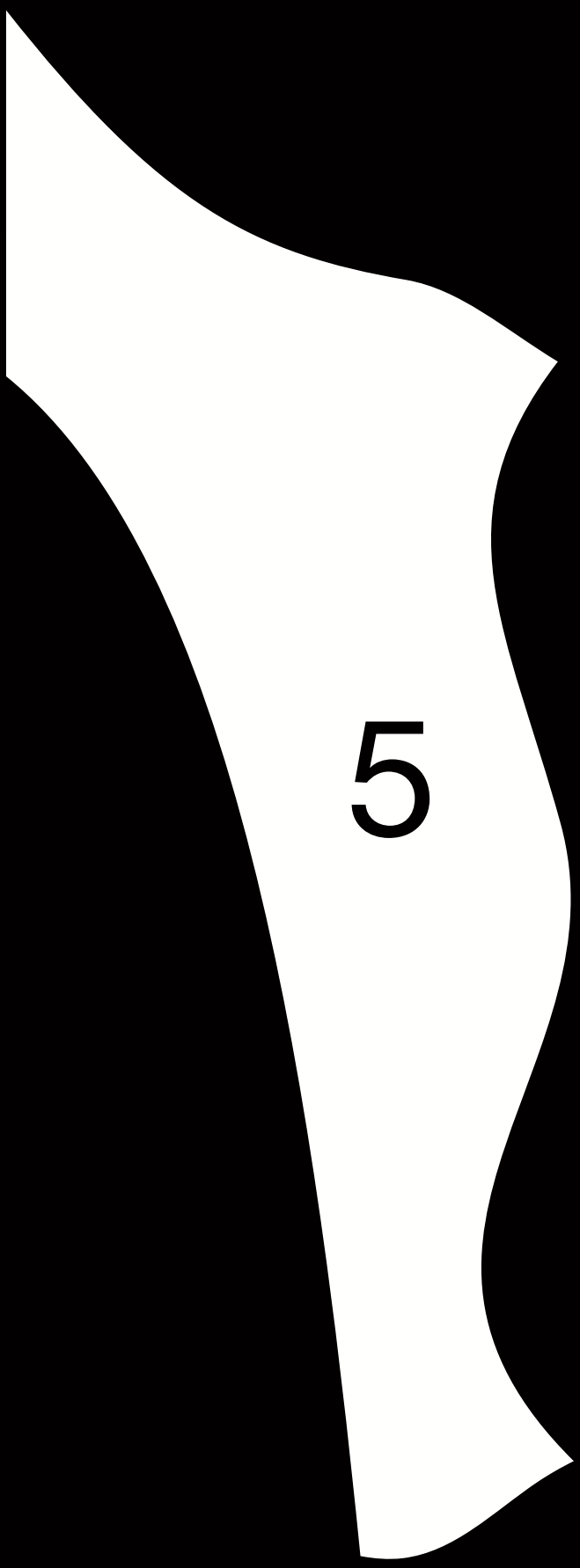


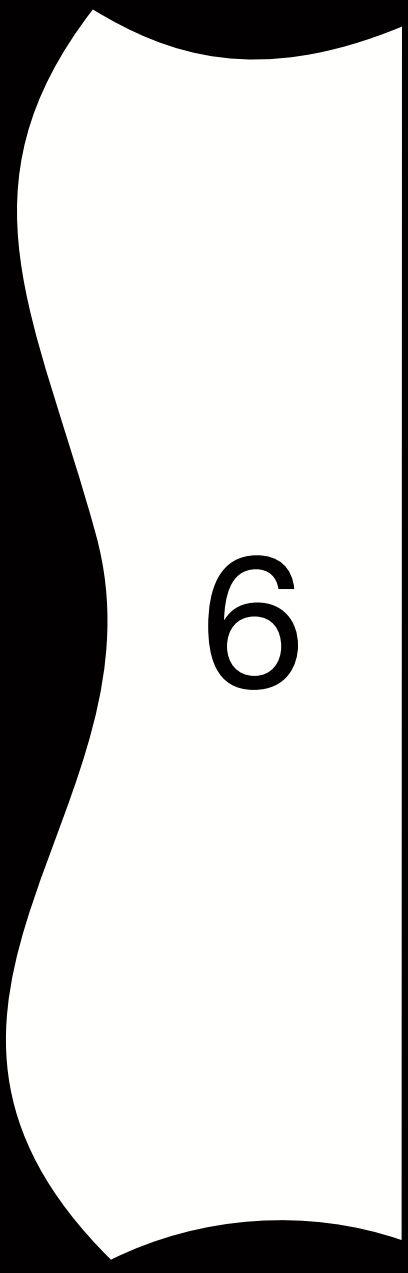

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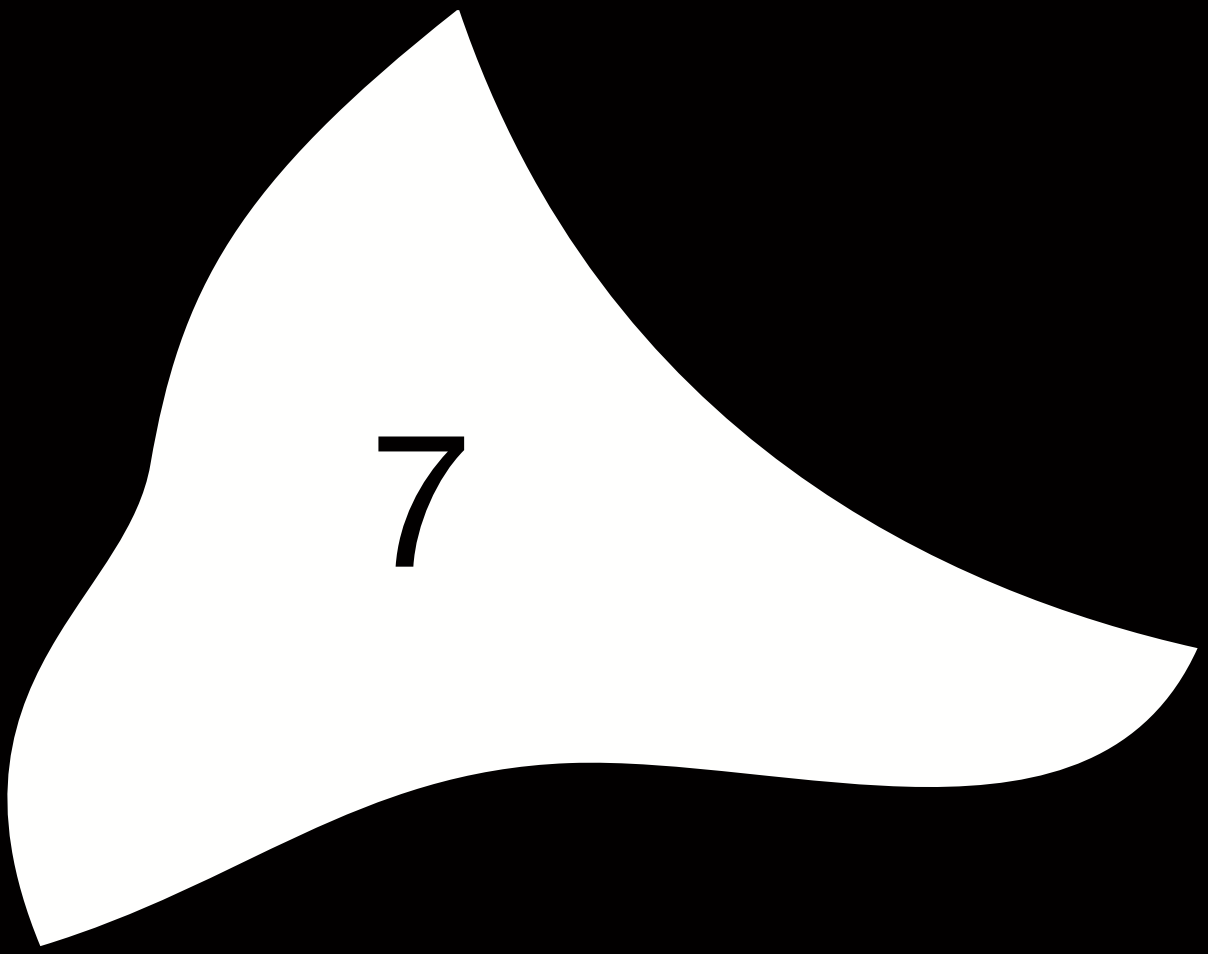

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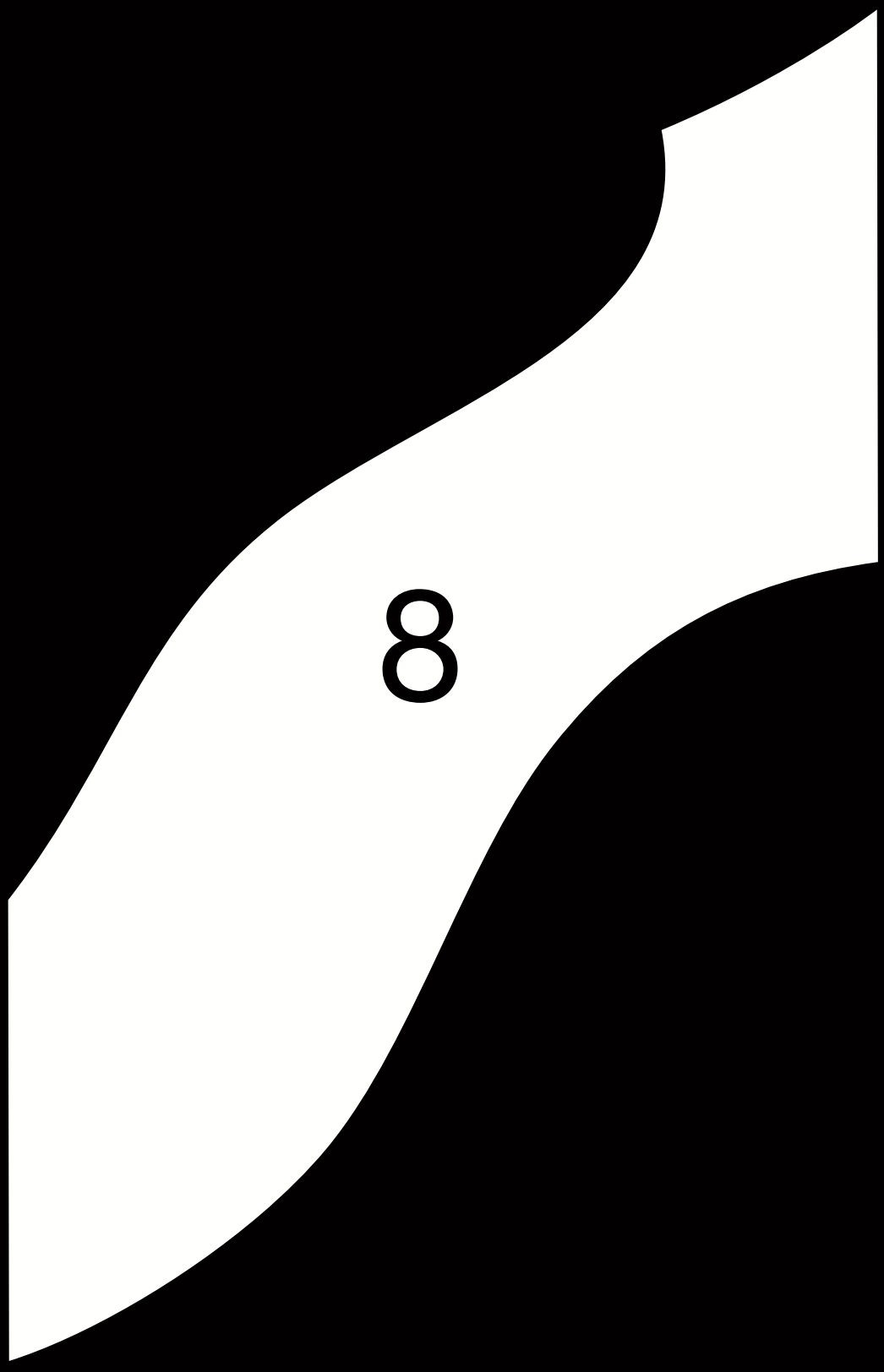

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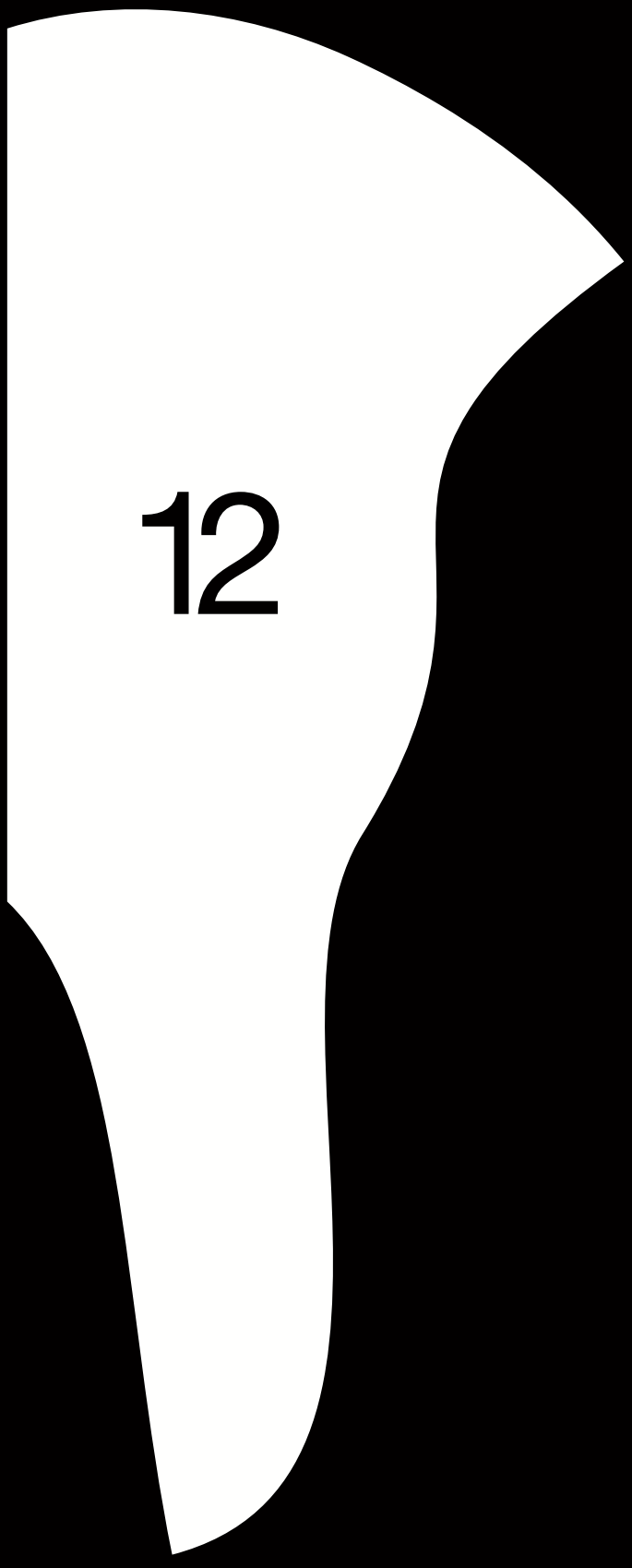

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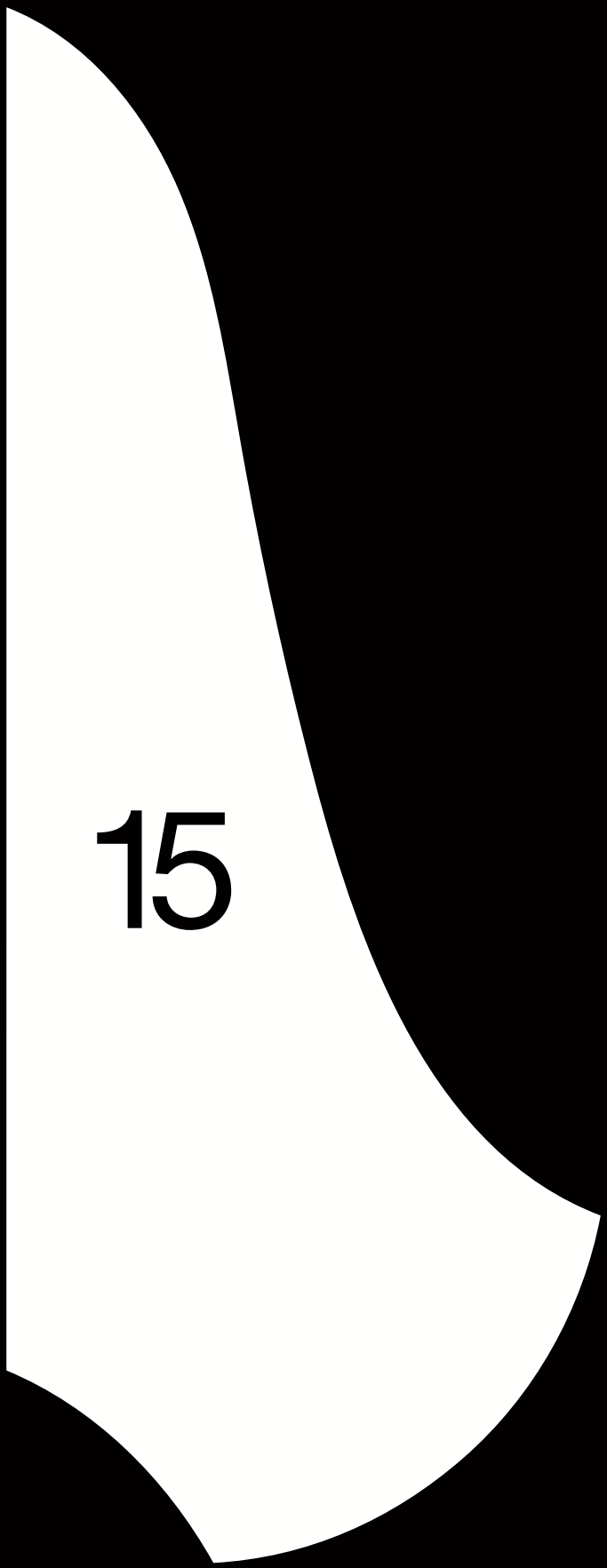
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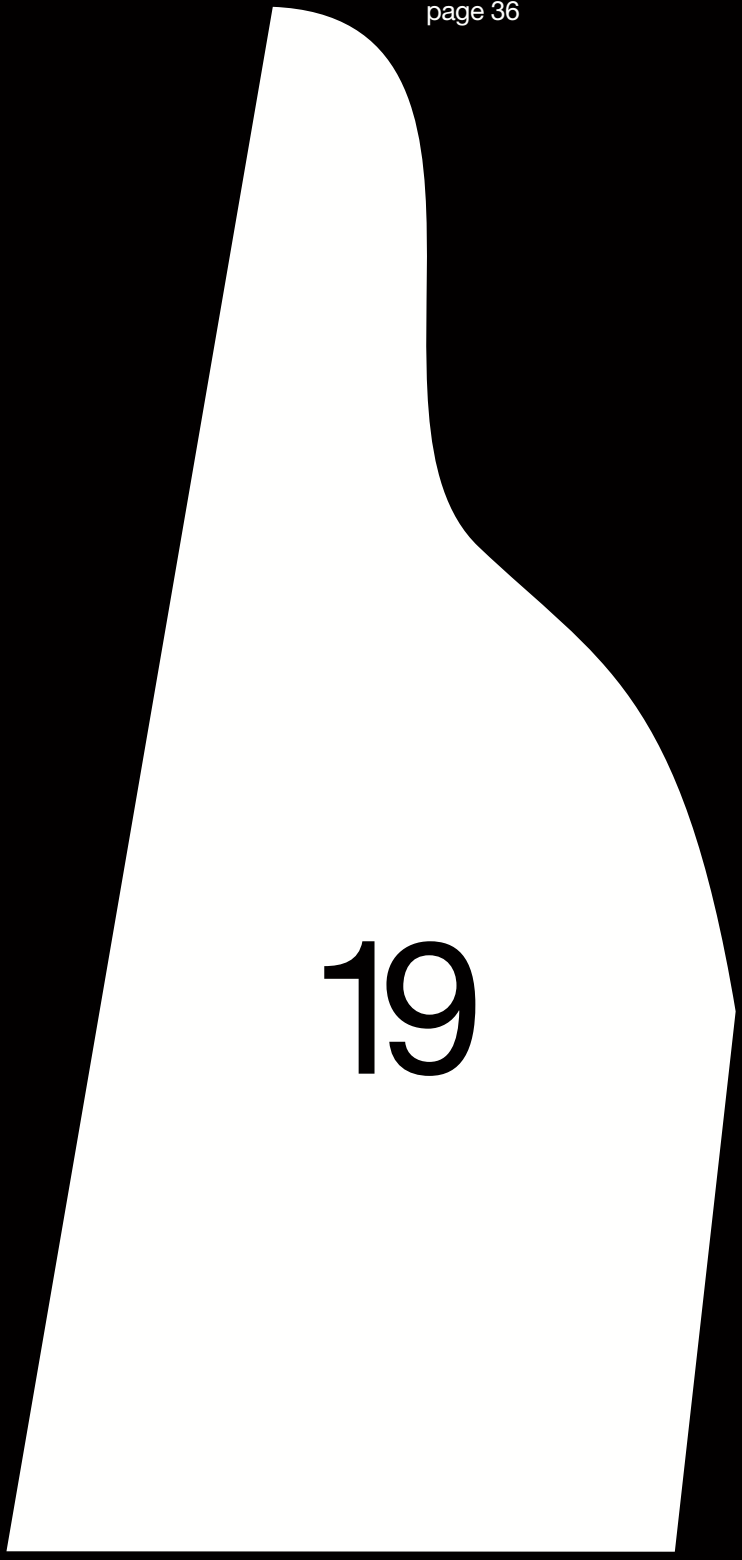
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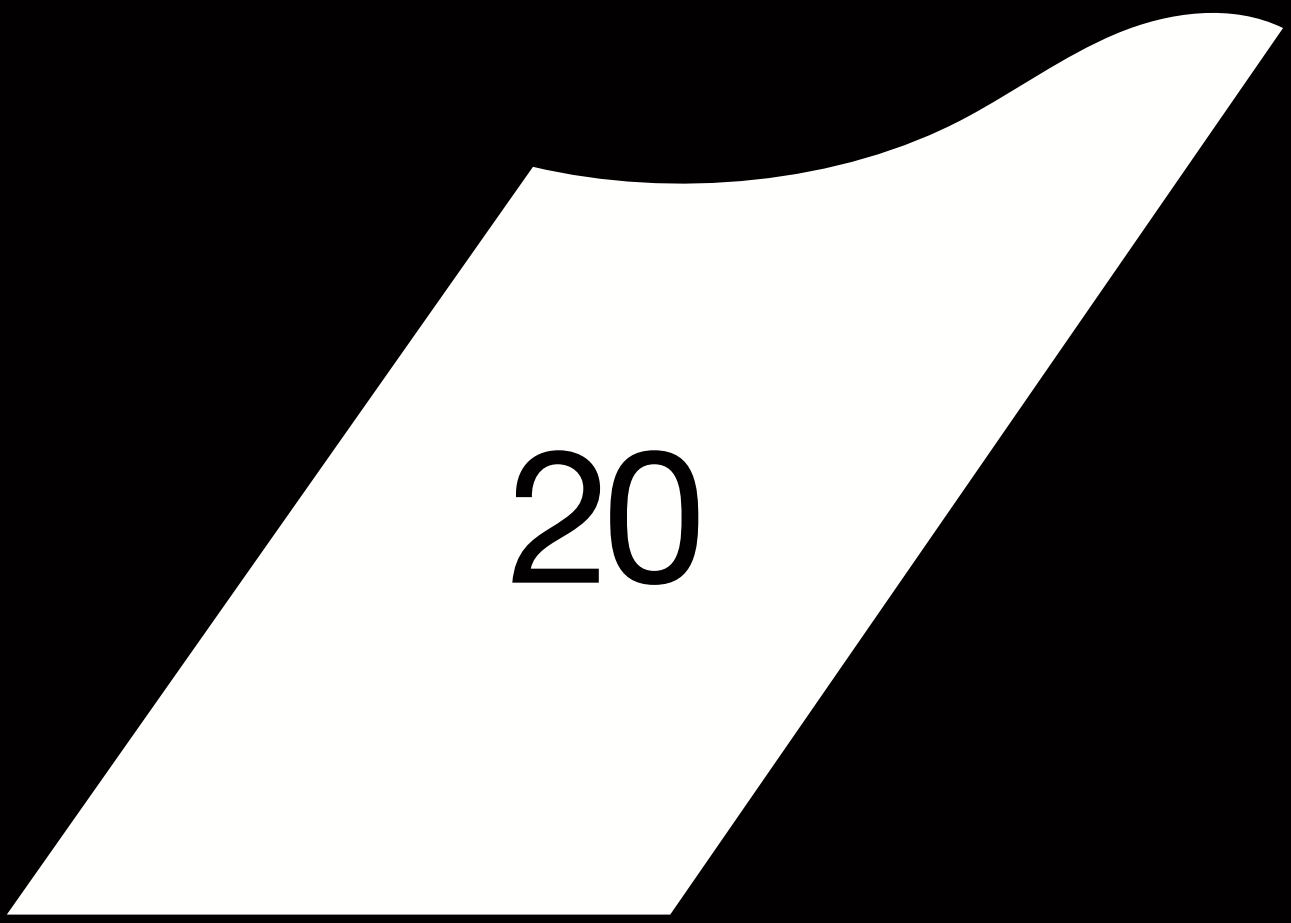
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March/April 2023

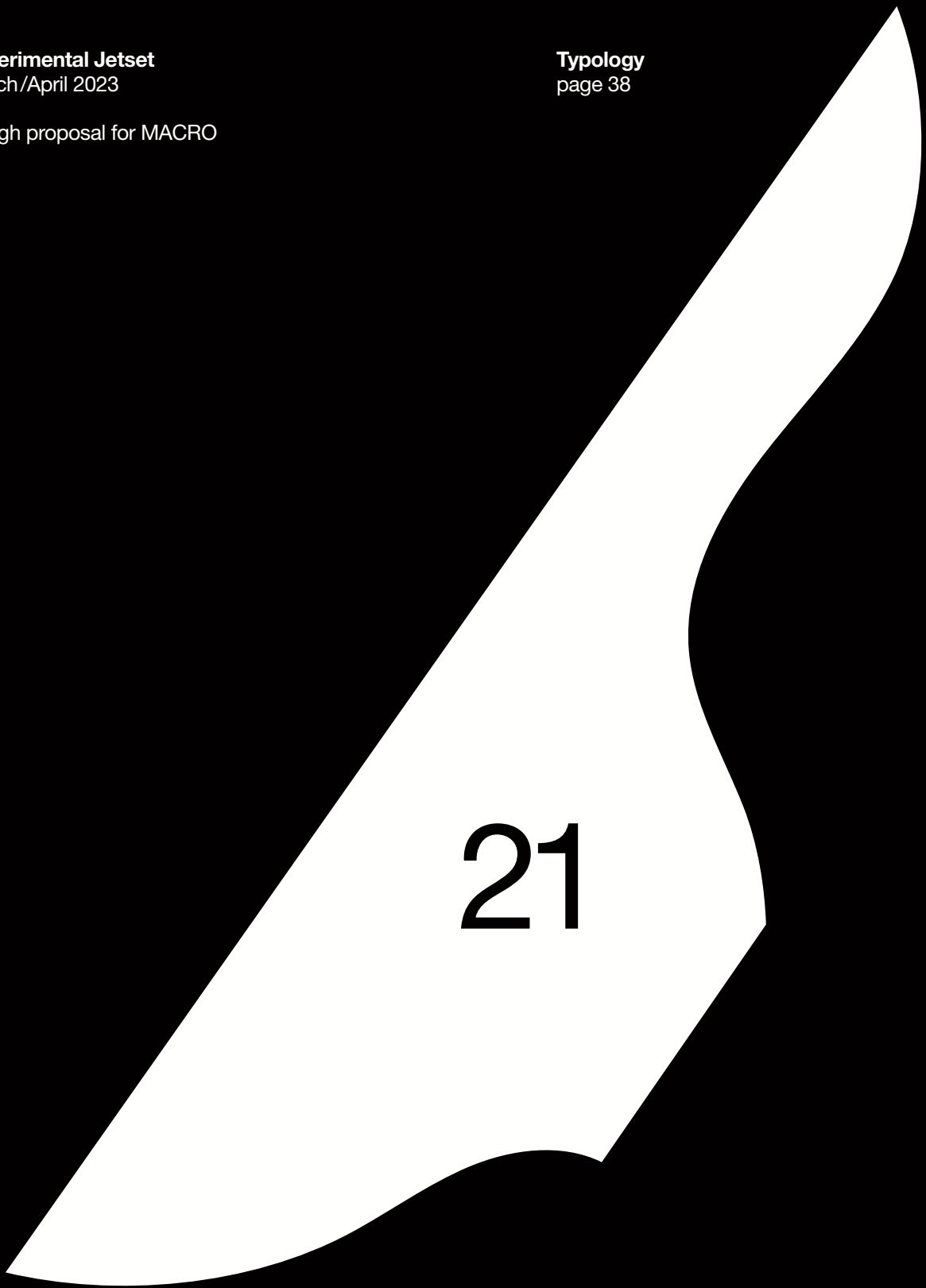
Rough proposal for MACRO

Typology
page 35

18

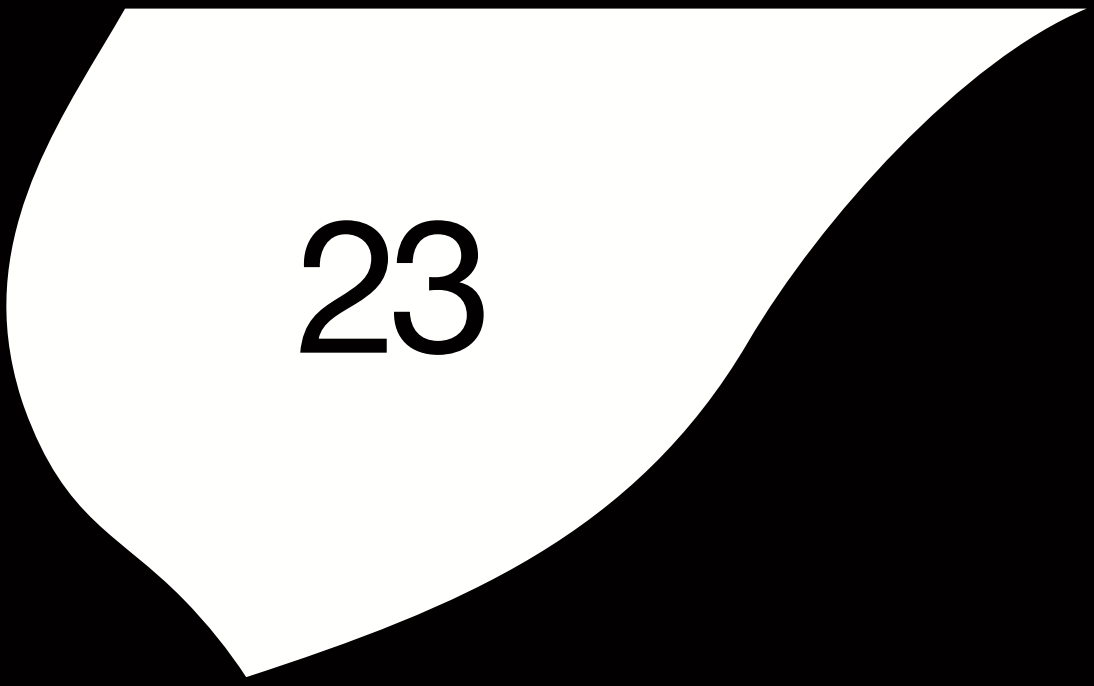

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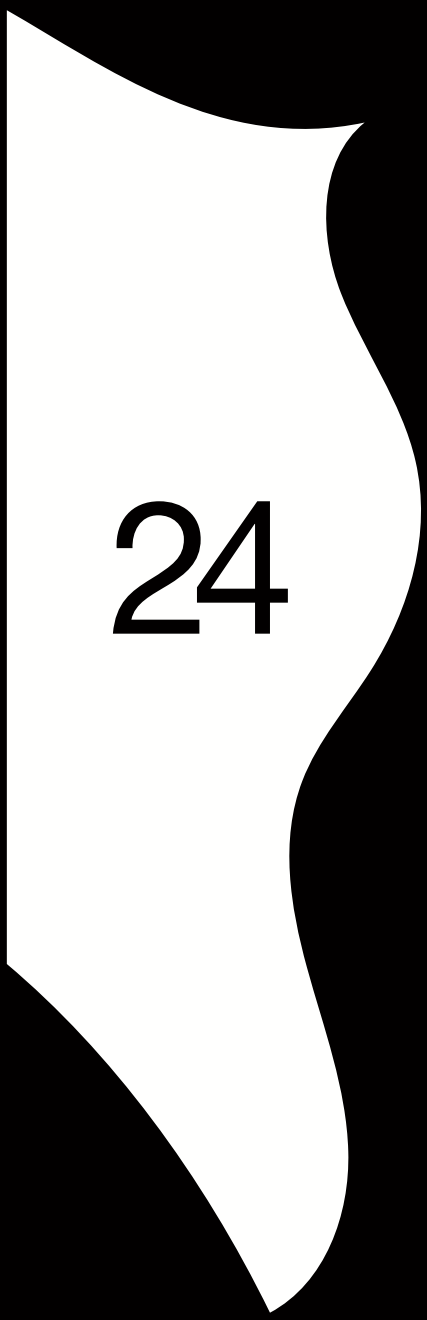

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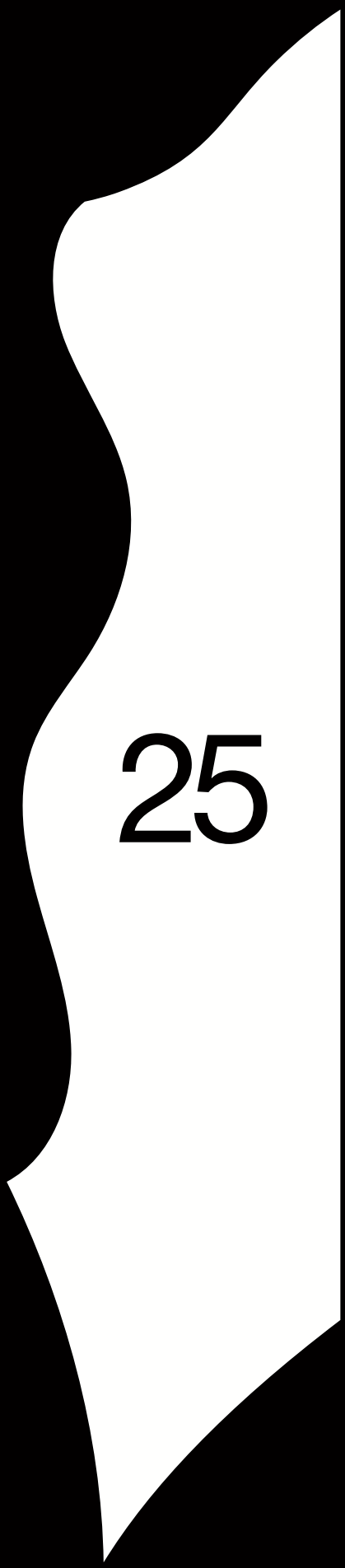


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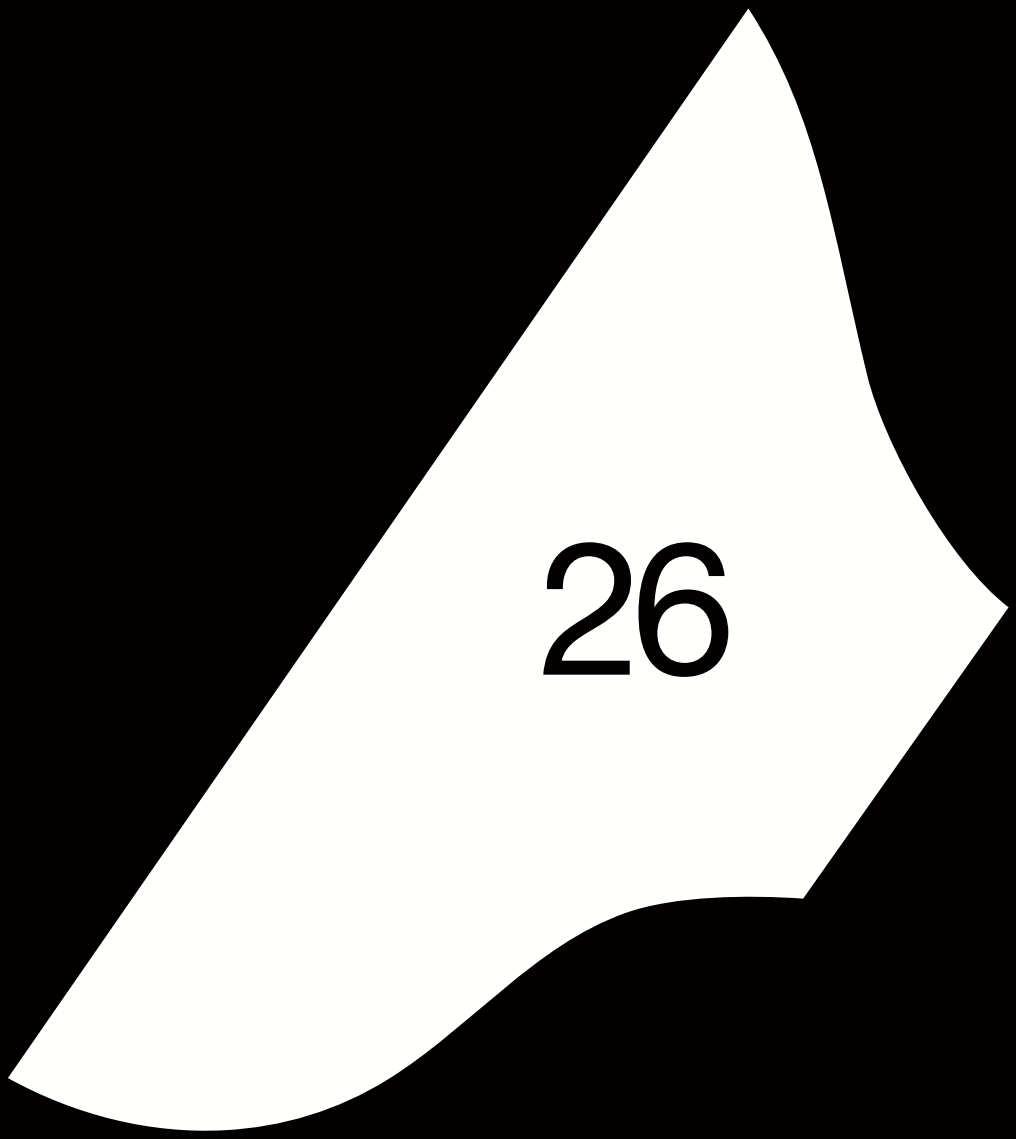

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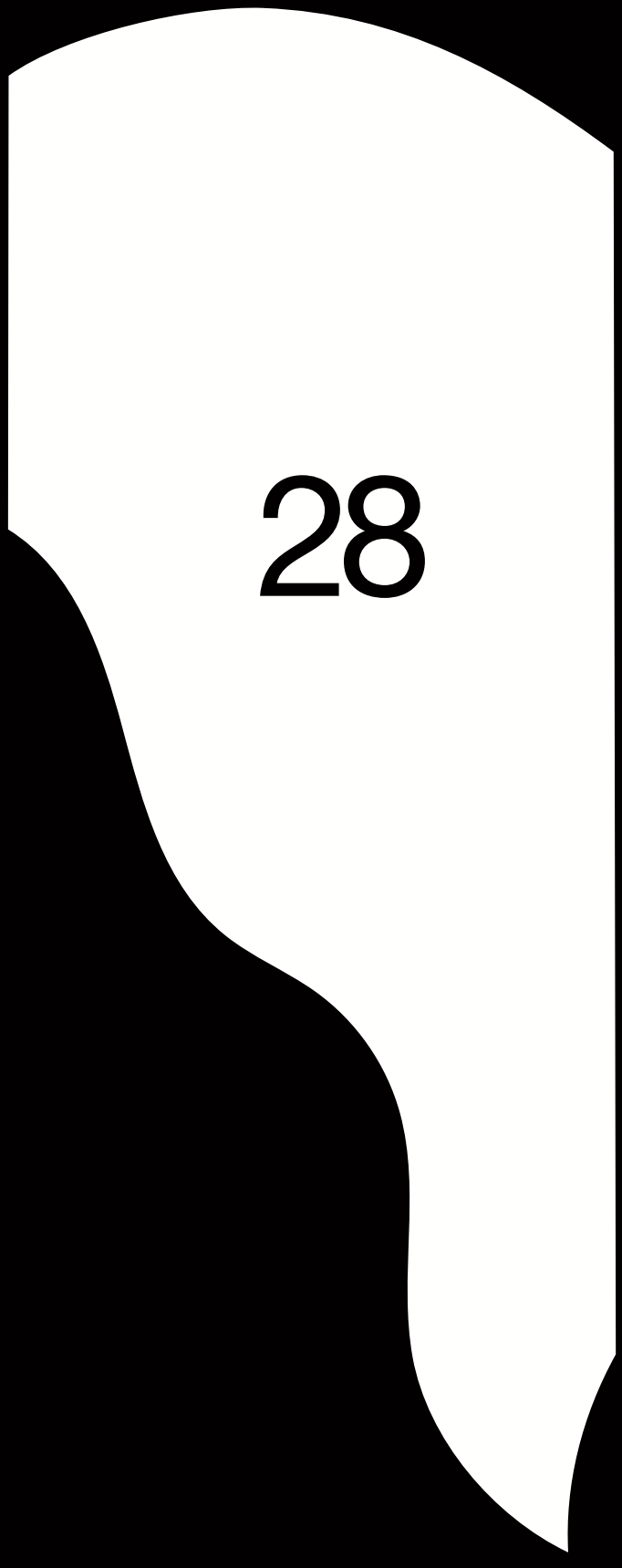

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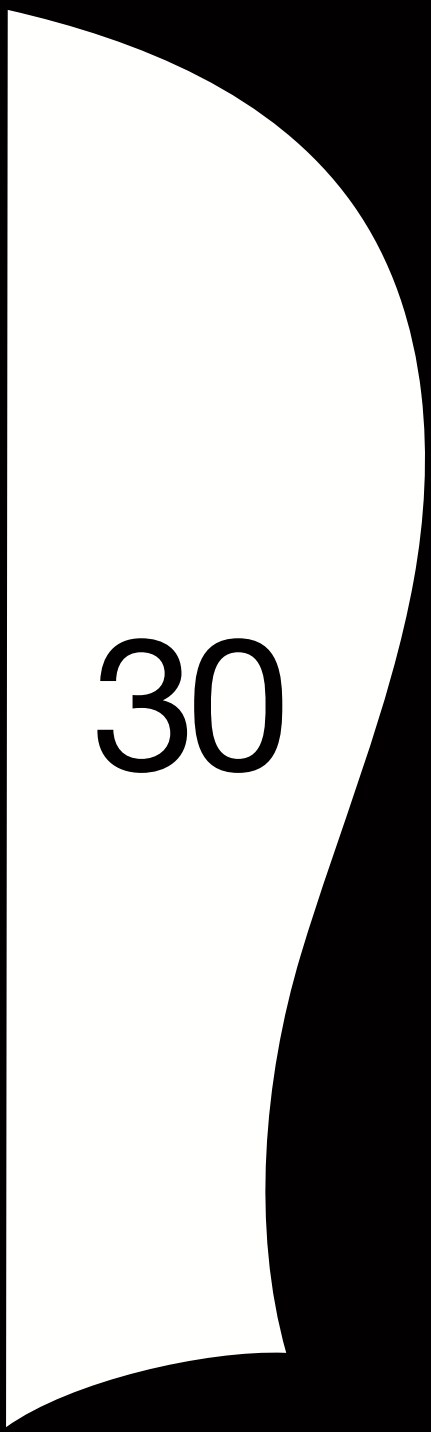
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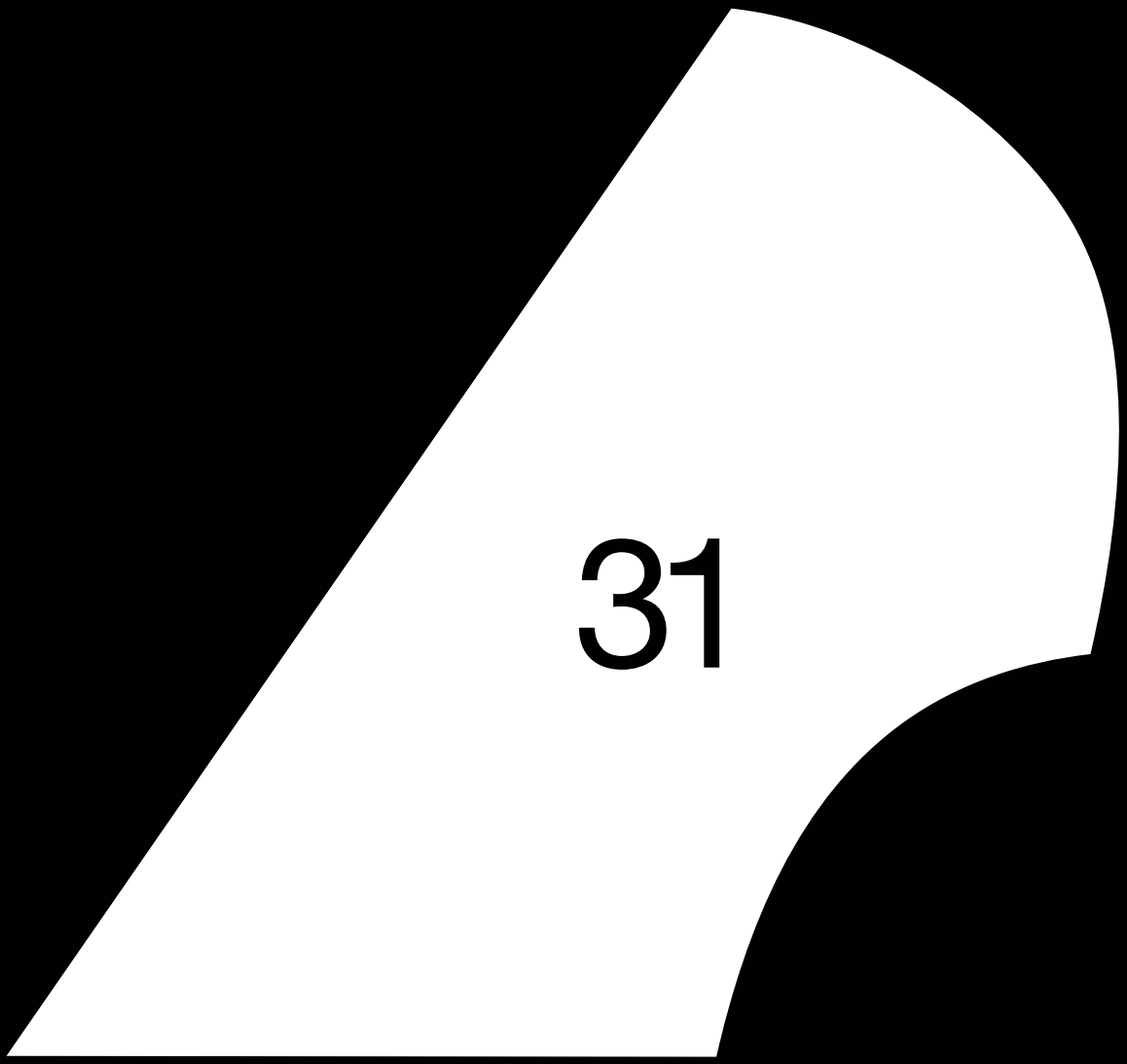


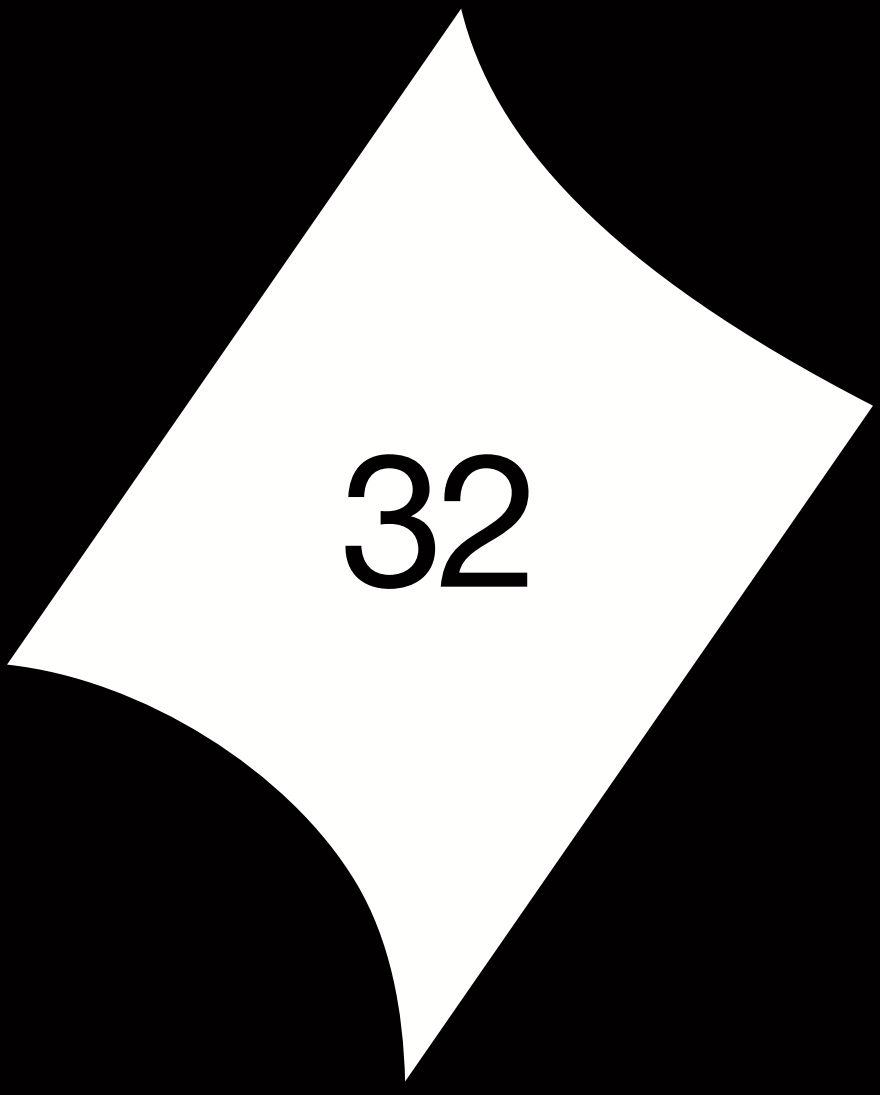
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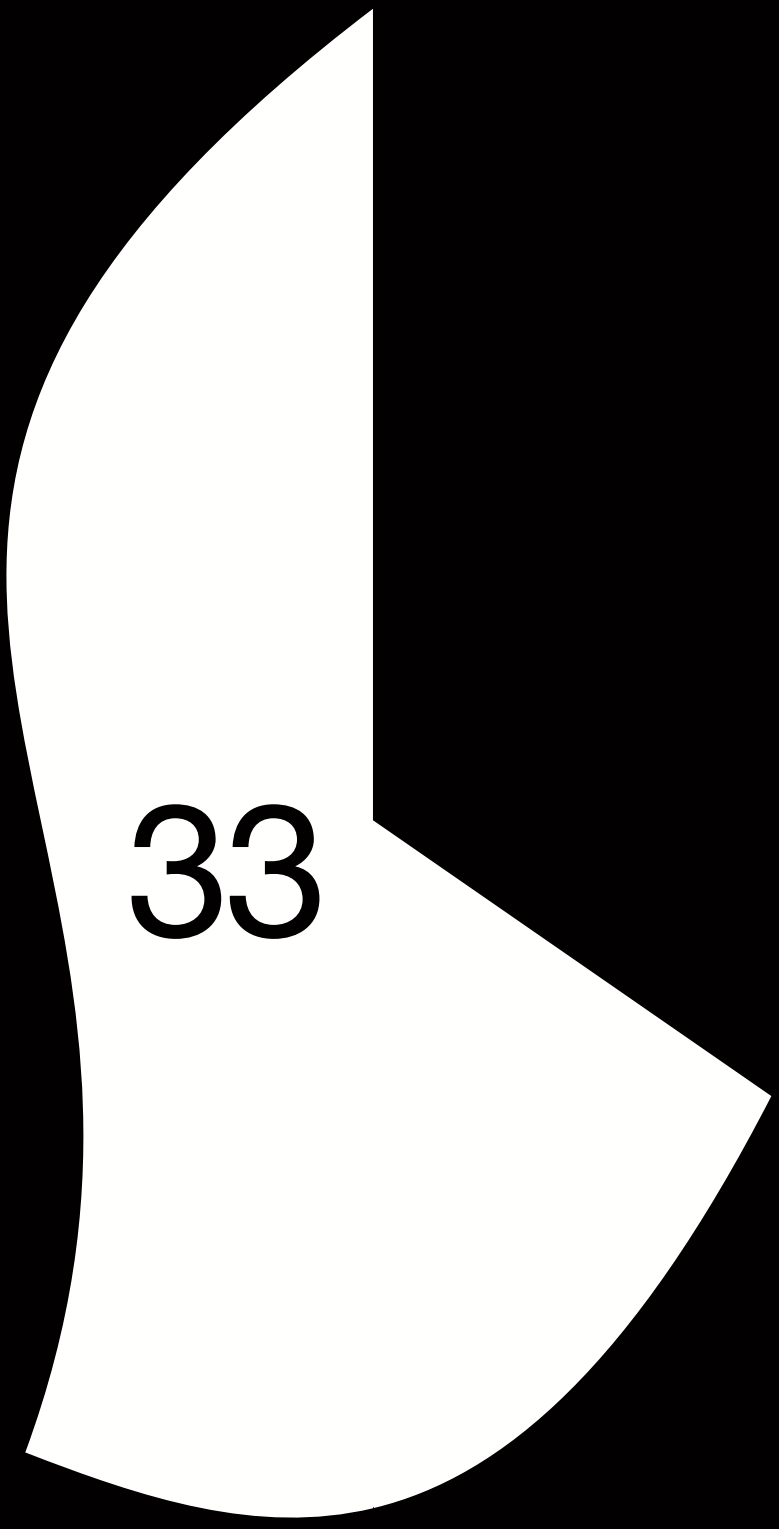

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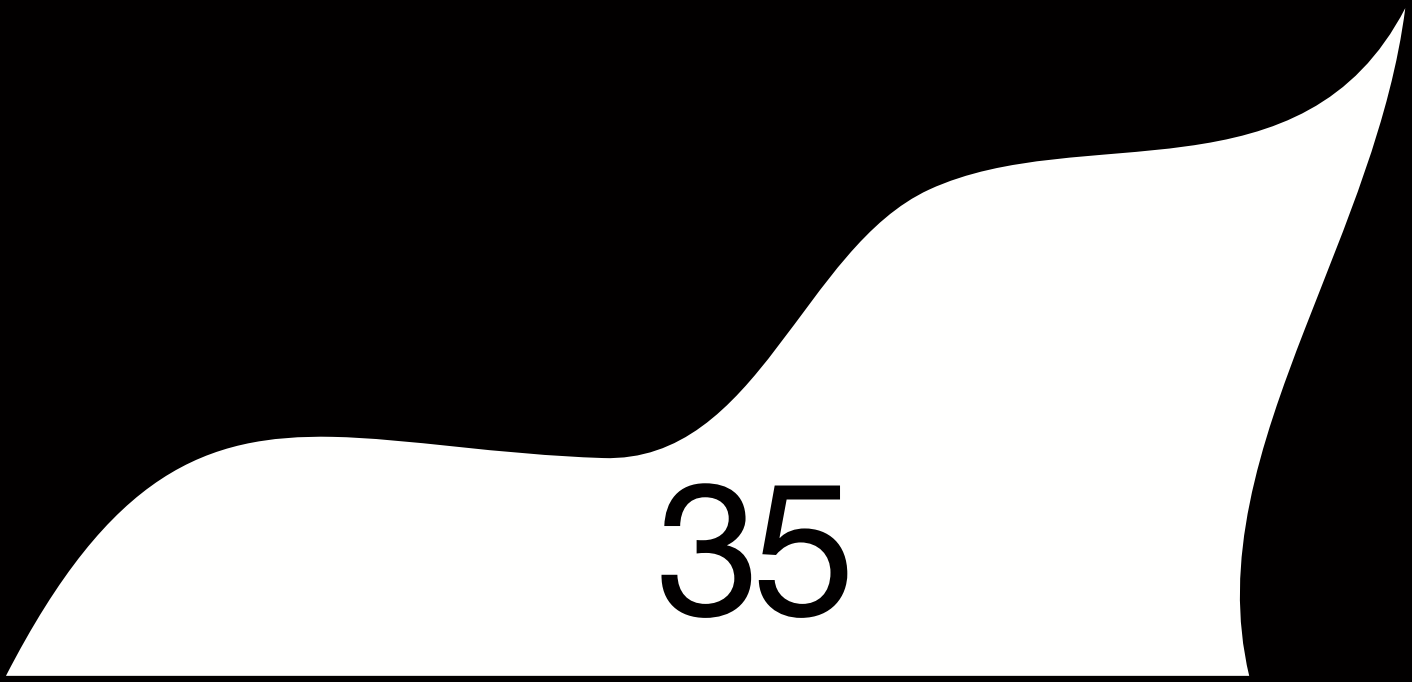

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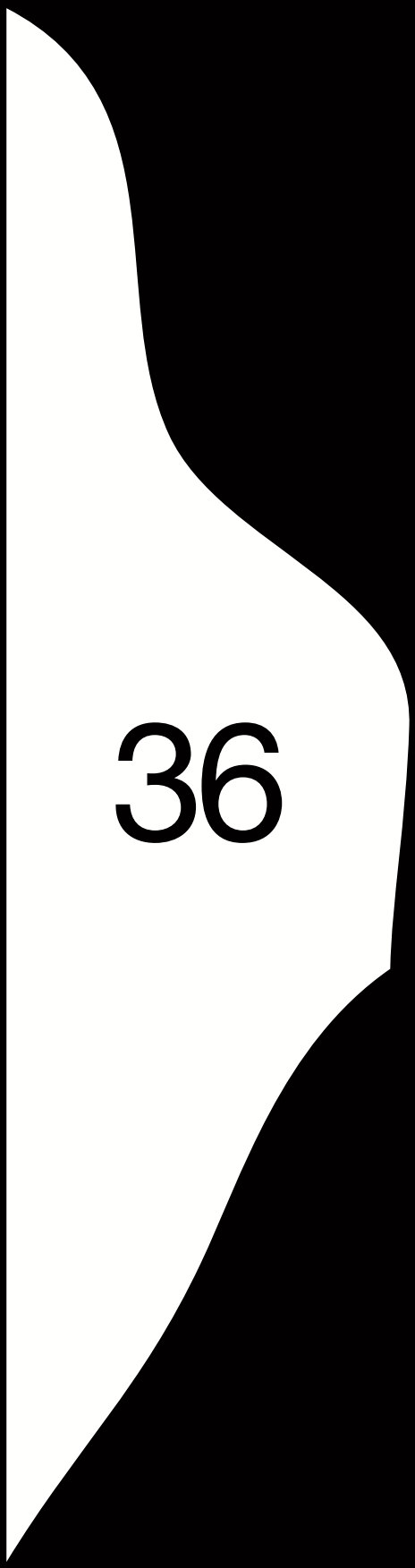
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March/April 2023

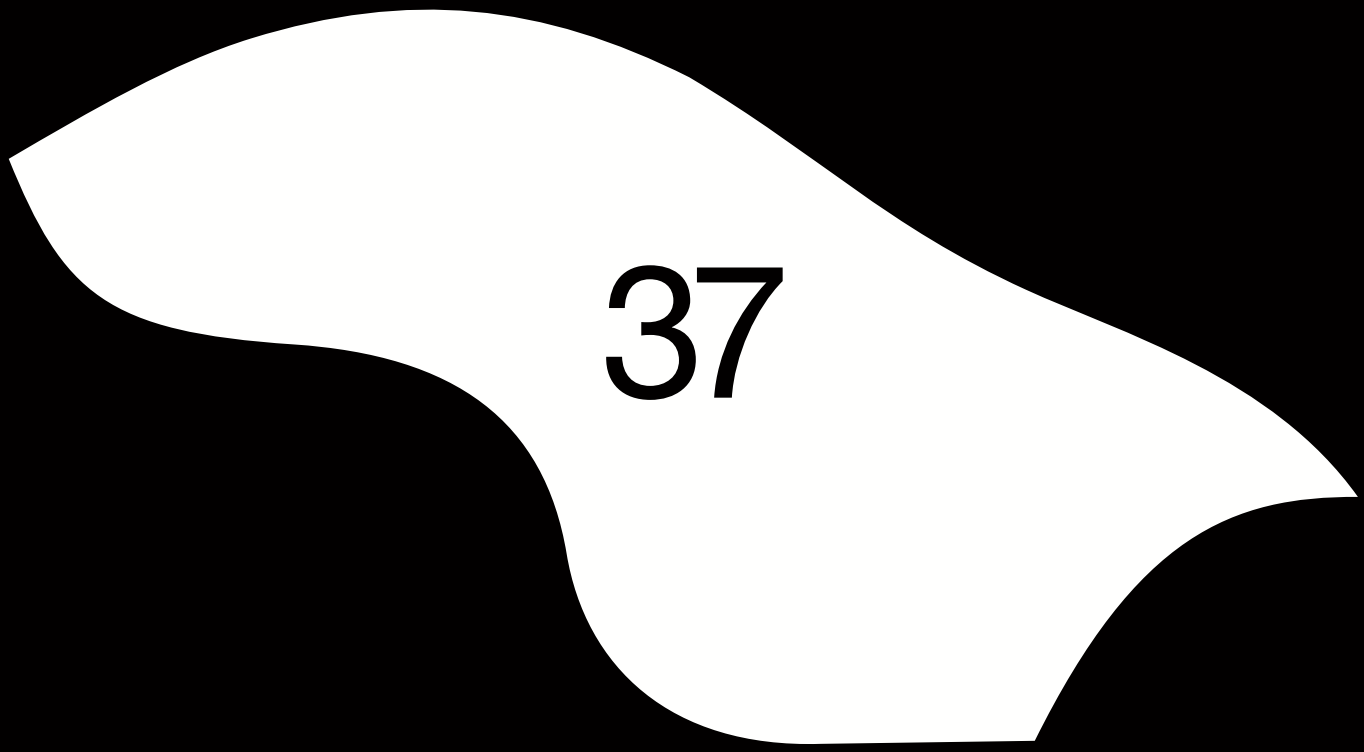
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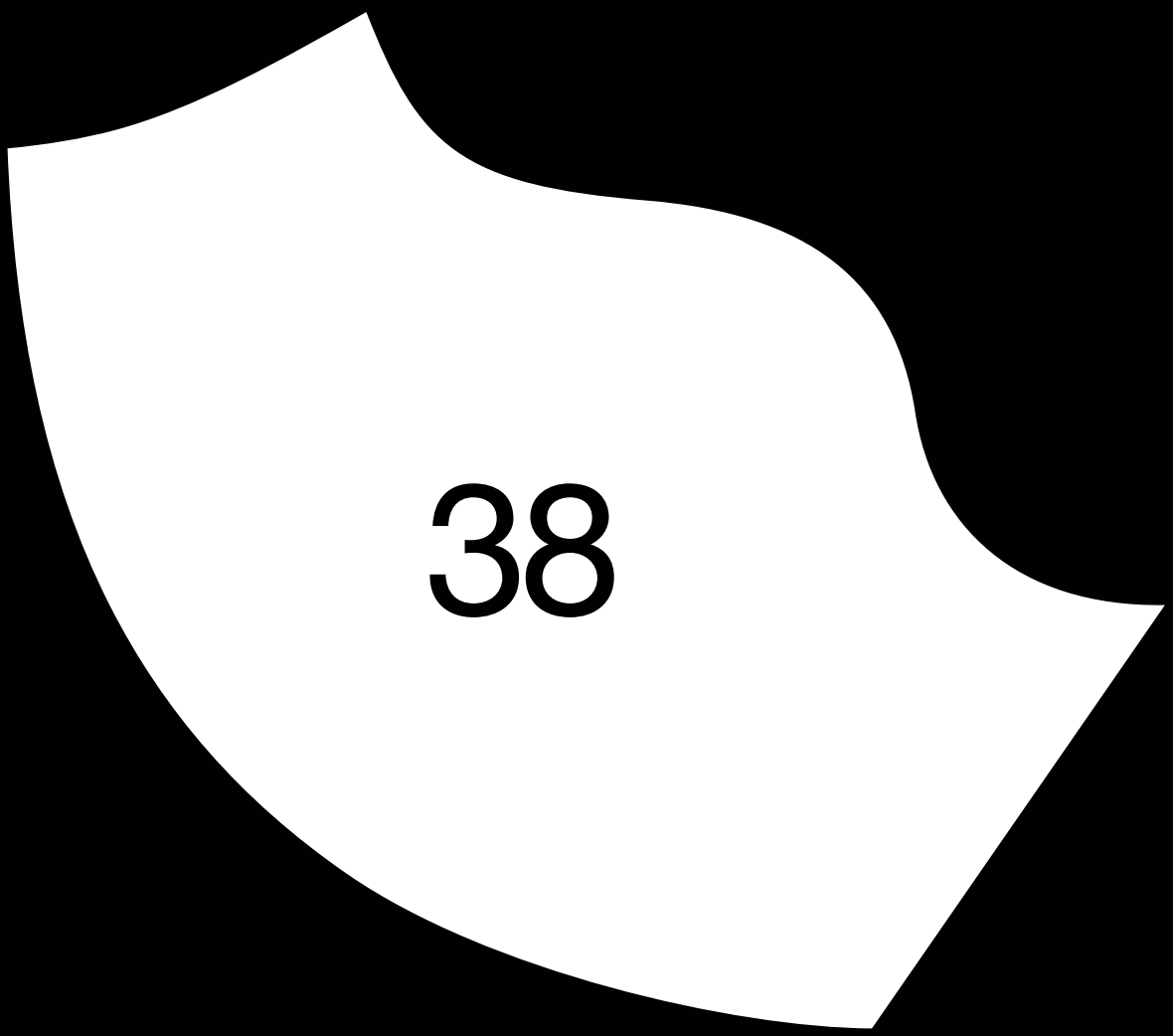
Typology
page 51

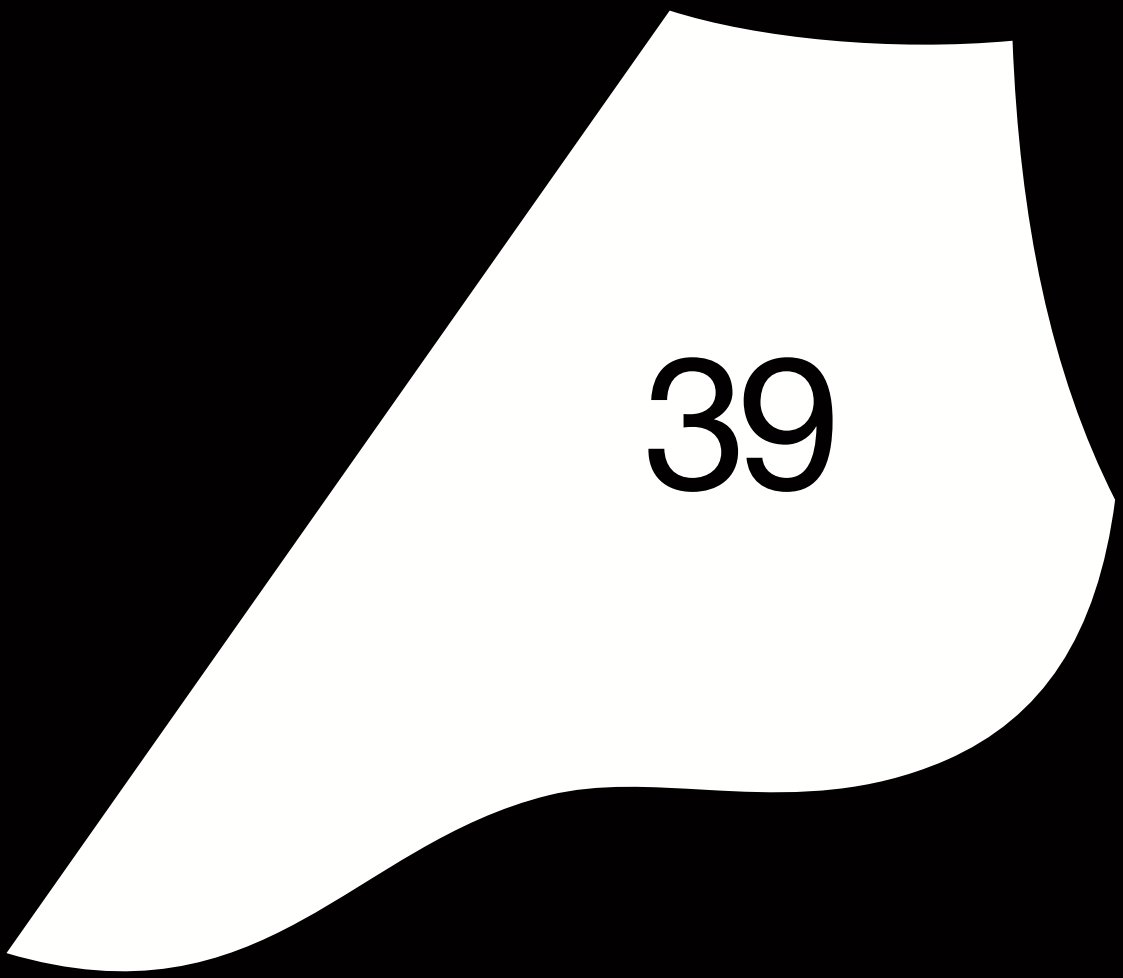
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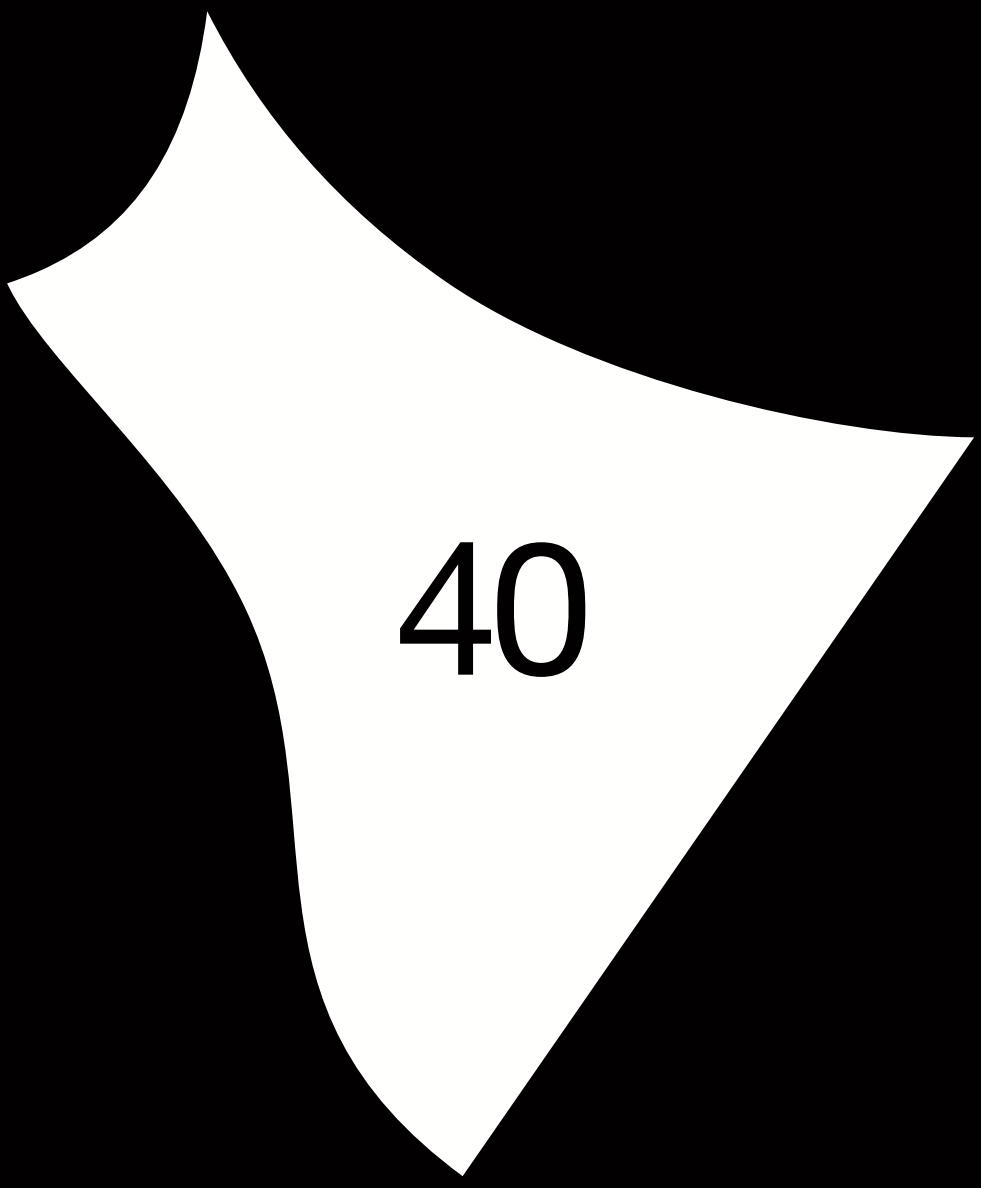

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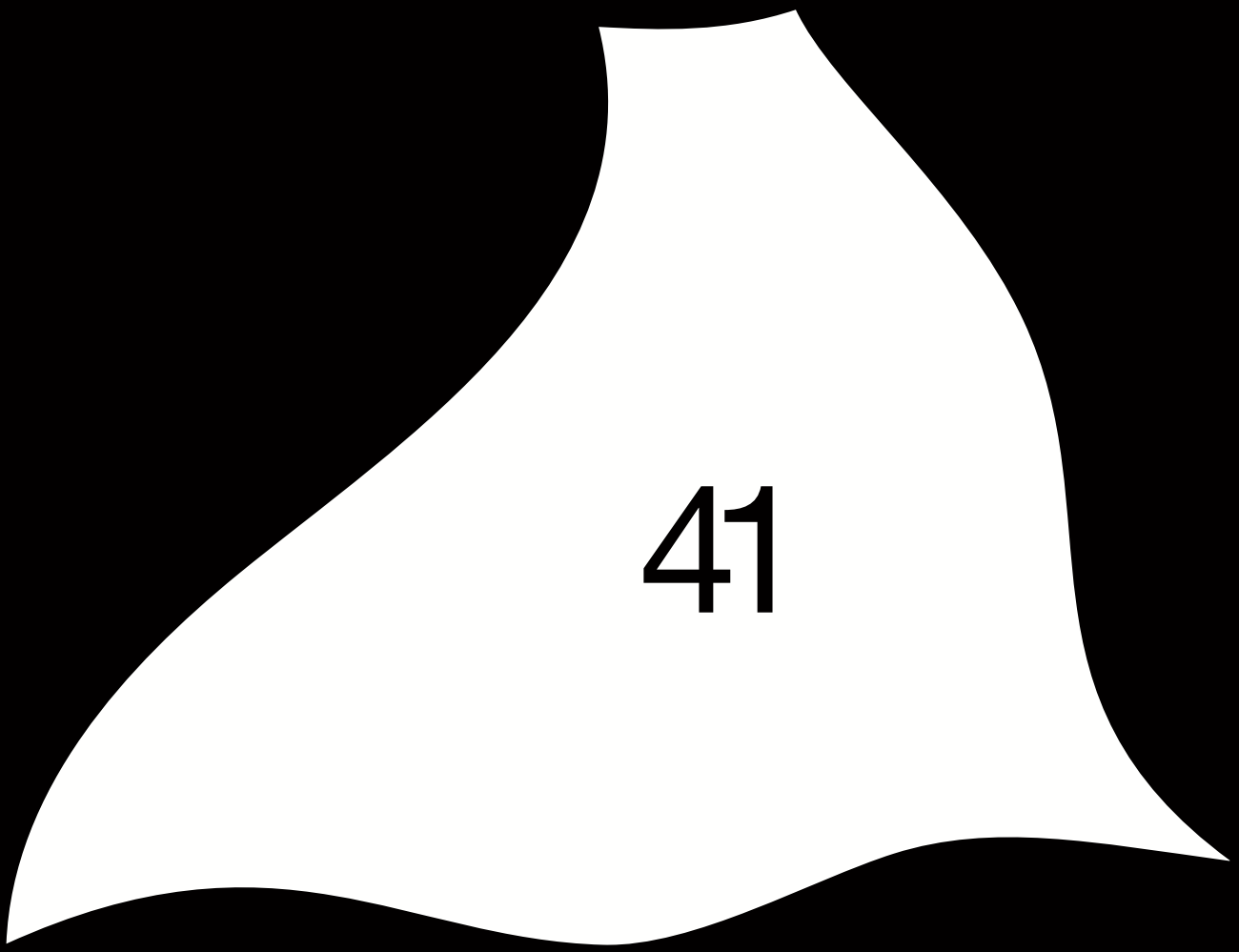

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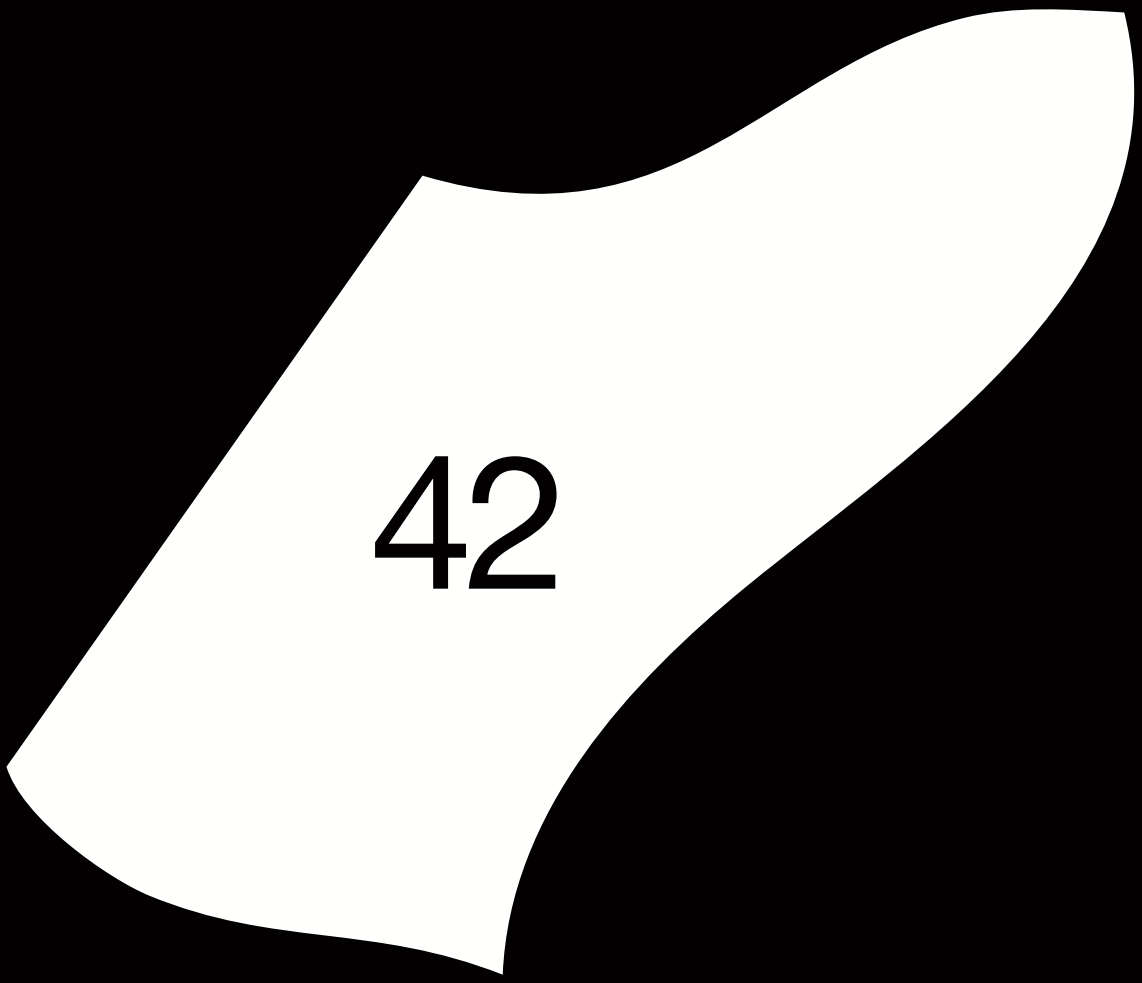

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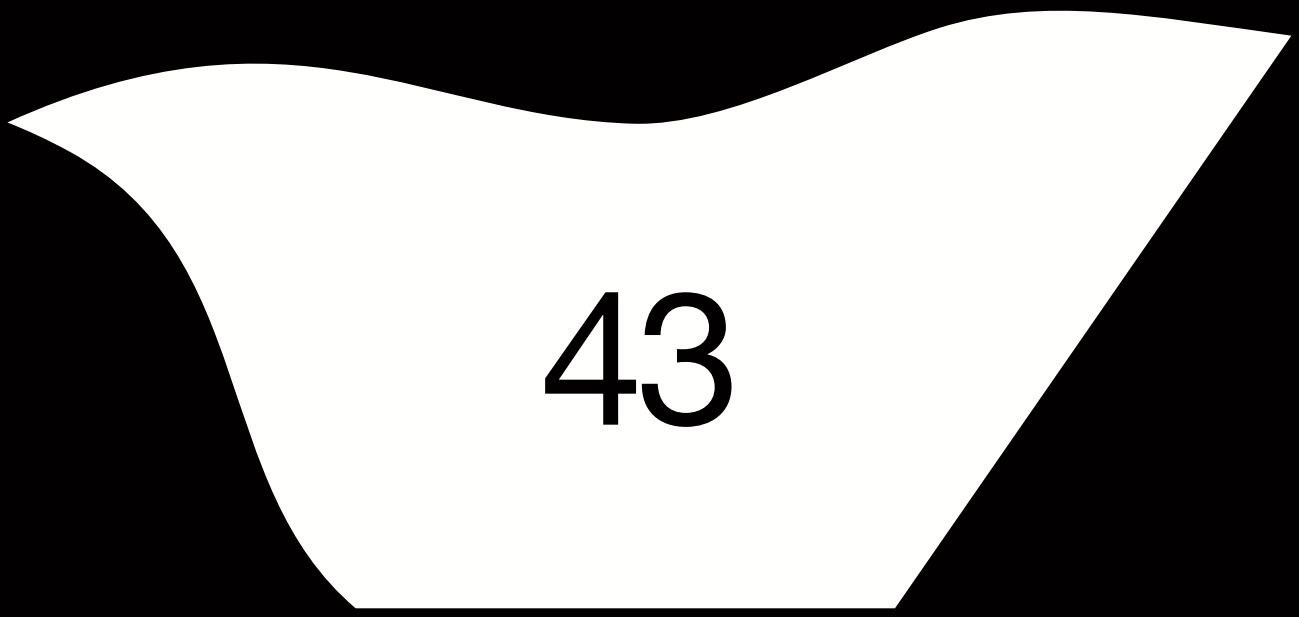

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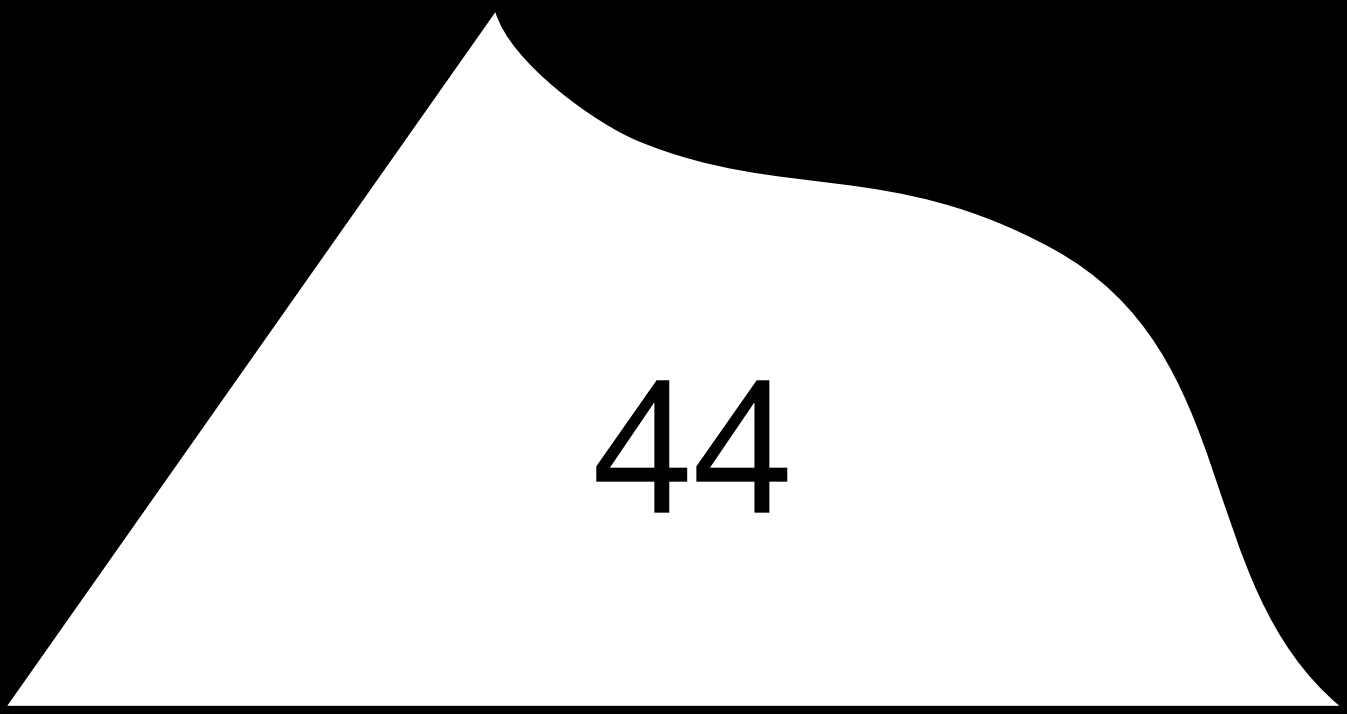

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8. Afterword

8.1 Installation specifics

To summarise – we envision our installation to consist of 44 giant fragments, shattered throughout the room – creating a landscape of shapes (a "forest of signs", so to speak).

These 44 fragments can be installed in the space in various ways: as floor panels, as kiosks, as billboards, as constructions, as prints, as banners, as murals, as Archizoom-like furniture, as other items… Or all of the above. This is something we still have to decide on.

The moment we write this, we also still have to decide on the material, the colour, and all other technical specificities. Also, these fragments might, or might not, feature large numbers – this is also still being discussed.

(Just to refresh your memory – as we explained in the introduction, these 44 fragments are in fact blown-up pieces from the 'Blow-Up' neon/non-sign, as deconstructed "in the manner of" Enzo Mari's hammer and sickle. So we see these 44 fragments as a synthesis of two signs – and as thus, they form the main part of the installation).

8.2 Accompanying printed material

Apart from the large fragments, we can also imagine other elements to be included in the installation:

I.
We were thinking of a 'diagram' of the 'Blow-Up' sign, which we imagine to appear as a print within the exhibition. Either hung as a poster on one of the walls – or as a stack on the floor, as a take-away map (a hand-out, so to speak).

II.
Perhaps there is also space for a hand-out pamphlet, in which we reflect on the relationship between 'the sign' and the 'non-sign' – and our own role therein.

III.
If needed, we could also incorporate some documentation-like 'source material' in the installation – think of stills from the movie 'Blow-Up', documentation from the original Enzo Mari exhibition, etc. This material could appear as prints, pinned to a wall or pinboard – or it could be included in the hand-out map/pamphlet as well.

IV.
And lastly, we still think it would be interesting to add (as a sub-sub-theme) the storyline of the 'Gnot sign' in there – either as a publication, or a poster.

8.3 Working title

As we write this, we also still have to decide on a definitive title. We have been discussing different possibilities, but nothing really stood out yet.

For example – we came up with 'Between a sign and a non-sign' – but we thought that would be too explanatory. 'Double-Exposure' (a term from photography) would refer too much to 'Blow-Up' (and not enough to Enzo Mari), while '44 Devaluations' (or '44 Revaluations') would refer too much to Enzo Mari (and not enough to 'Blow-Up'). Another possibility was 'Drifting Signifiers' – then again, it seems to be over-explanatory as well.

As a 'wild card', we also played with the idea to name the exhibition after the 'magical spell' we already mentioned in the introduction:

AUTONOMIARTEPOVERARCHI–
ZOOMEMPHISUPERSTUDIOPERAISMO

RTEPOVERARCHI–
ZOOMEMPHISUPERSTUDIOPERAISMO

AUTONOMI RCHI–
ZOOMEMPHISUPERSTUDIOPERAISMO

AUTONOMIARTEPOVER
EMPHISUPERSTUDIOPERAISMO

AUTONOMIARTEPOVERARCHI–
ZOO UPERSTUDIOPERAISMO

AUTONOMIARTEPOVERARCHI–
ZOOMEMPHI PERAISMO

AUTONOMIARTEPOVERARCHI–
ZOOMEMPHISUPERSTUDI

Of course – this title has nothing to do with Enzo Mari. It also has nothing to do with 'Blow-Up'. So it might seem a bit of a strange choice. Then again, we do like the idea of a title that functions as a work in its own right, almost like an autonomous entity. A title that doesn't represent the exhibition as a whole – but instead becomes an integral part of the installation, as one of the pieces.

Having said that – we still need some time to think this over. We will try to come up with a good title (or at least, a working title) soon.

8.4 Forest of symbols

Lastly, a short, random note about the notion of the world as a "forest of symbols", as we used it a couple of times in our introduction. It's a quote that's attributed to a couple of writers – Benjamin, Barthes, Baudelaire.

What we find interesting about the notion of a 'forest of symbols' (within the context of this installation) is the fact that the forest (after all, a park is a forest in the city) also happens to be the crime scene in 'Blow-Up' – it is the place where a murder might (or might not) have happened. It is also the site of the neon-sign.

So the image that emerges is quite fascinating – a murder in the forest of symbols.

In a way, the Gnot sign (resembling an apple) would add an interesting accent to this story – adding apple trees to the forest of symbols.

Anyway – just something that was on our mind, while making these sketches.

Experimental Jetset
Amsterdam
April 5, 2023

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