





**TONY WHITE**

**SANJA PEROVIC**

**INTO DAY ONE OF THE  
REVOLUTIONARY PERIOD:  
A CONVERSATION  
(2013)**

THE FOUR OF US – MAYA BRISLEY, STUART BRISLEY, SANJA PEROVIC AND TONY WHITE – ARE SEATED AT BOTH SIDES OF A NARROW, WOODEN REFECTORY TABLE IN STUART AND MAYA BRISLEY'S HOME IN EAST LONDON. IT IS 17 JUNE 2013. THIS IS THE FIRST OF SEVERAL CONVERSATIONS INTENDED TO EXPLORE HOW STUART BRISLEY HAS USED THE FRENCH REPUBLICAN CALENDAR<sup>01</sup> IN WORKS THAT DATE BACK TO THE LATE 1960S, AND TRYING TO USE THE CALENDAR AS A MEANS TO PRODUCE NEW WAYS OF LOOKING AT HIS WORK. DURING THIS PERIOD A NUMBER OF BRISLEY'S WORKS HAVE USED OR REFERENCED THE TEN-DAY DURATION OF THE REPUBLICAN CALENDAR'S DECIMAL WEEK; ALTHOUGH THIS ASPECT OF HIS WORK HAS BEEN CRITICALLY OVERLOOKED TO DATE<sup>02</sup>.

SANJA PEROVIC HAS RECENTLY PUBLISHED A BOOK ON THE REPUBLICAN CALENDAR, WHILST TONY WHITE IS RESEARCHING A WORK OF PROSE FICTION THAT REFLECTS ON THIS ASPECT OF BRISLEY'S WORK, AND THIS CONVERSATION HAS BEEN CONVENED AS PART OF THAT RESEARCH. WE WILL SPEAK FOR A COUPLE OF HOURS AND BY THE TIME YOU READ THIS OUR CONVERSATION WILL HAVE BEEN EDITED AND CONDENSED FOR PUBLICATION ALONGSIDE TWO LONDON EXHIBITIONS OF STUART BRISLEY'S WORK, AT DOMOBAAL AND AT MUMMERY + SCHNELLE.

FURTHER, AS PART OF THESE EXHIBITIONS STUART BRISLEY WILL CREATE A NEW TEN-DAY PERFORMANCE BETWEEN 21-30 NOVEMBER, ENTITLED *BEFORE THE MAST*. THE DATES OF THIS NEW WORK CORRESPOND TO THE MONTH OF FRIMAIRE ON THE REPUBLICAN CALENDAR. AS THE THIRD MONTH OF THE REPUBLICAN YEAR (WHICH BEGINS<sup>03</sup> ON 22 SEPTEMBER), FRIMAIRE IS MEANT TO EVOKE THE COLD OF NOVEMBER-DECEMBER<sup>04</sup>

**SB**

THERE ARE TWO SIMULTANEOUS EXHIBITIONS IN PRIVATE GALLERIES, AND THEY BOTH REPRESENT ME AND ARE COLLABORATING. ONE INVOLVES PAINTING AND PHOTOGRAPHY, AS A MEDIUM, AND THE OTHER PAINTING, AND THEN THERE'S A WORK WHICH, I SUPPOSE IN MY MIND THERE'S THE IDEA OF TEN DAYS<sup>05</sup>, RELATED TO OTHER WORKS I'VE MADE USING TEN DAYS AS A VEHICLE.

**MB**

BECAUSE ACTUALLY UP UNTIL NOW YOU'VE USED TEN DAYS AS A MEASURE, BUT IT'S REALLY NEVER BEEN PUBLICLY EXPLORED. SO WE THOUGHT THAT THIS WAS A GOOD MOMENT.

**SB**

I STARTED IT ORIGINALLY BECAUSE – ANYWAY IT'S A LONG STORY, BUT TO CUT IT VERY SHORT – AT SOME STAGE I STOPPED MAKING WORK ALTOGETHER. I HAD TO THINK, WELL, WHAT AM I DOING? AM I GIVING UP OR BECOMING A GARDENER OR WHAT? AND I DECIDED I WOULD CONTINUE, AND THEN I BECAME REALLY INTERESTED IN IDEAS OF THE EVERYDAY AND SO I STARTED TO THINK ABOUT, WELL, WHAT DO HUMAN BEINGS DO, THEY BREATHE AND SLEEP AND SO FORTH, AND SO I STARTED WITH THAT IDEA AND THE TEN DAY THING CAME UP LARGELY BECAUSE I STARTED TO WORK WITH FOOD AND I NEEDED A PERIOD OF TIME WHEN FOOD SHOWED SIGNS OF ROTTING. AND THAT STARTED THE WHOLE THING, REALLY.

**MB**

AND IT GOES WITH YOUR REPUBLICAN POSITION.

**SB**

I'D LIVED IN THE STATES FOR ABOUT FIVE YEARS, AND I CAME BACK TO ENGLAND AND IT WAS A VERY DEPRESSING EVENT. WE'RE TALKING ABOUT 1964, AND SO WHEN I CAME BACK IT WAS LIKE EVERYTHING SHRINKING. LIKE ENGLAND IS SO FULL OF SMALL AND INTIMATE, YOU KNOW, RATHER LIMITING FEATURES. COMING BACK WAS LIKE THAT, AND MY WORK LITERALLY CAME TO A STOP. AND IN A SENSE I WAS THINKING OF THINGS THAT COULDN'T BE MADE. IT WAS PART OF THAT PERIOD WHEN DEMATERIALISATION WAS TAKING PLACE. TIME COMES INTO IT, IN THAT PERIOD. ANYWAY I WAS THINKING WELL MAYBE I NEED TO ESCAPE FROM GRAVITY IN SOME WAY, THIS IS KIND OF RIDICULOUS, AND IT CAME TO A STOP, AND I STOPPED. AND THEN TWO YEARS AFTER HAVING LEFT THE STATES I BEGAN TO THINK ABOUT DAY-TO-DAY THINGS, WHICH BECAME ACTIVITIES, LIVE ACTIVITIES INVOLVING BODY AND TIME.

**MB**

AND POLITICS, AND IDEOLOGY AS WELL. YOU ALSO SAID IN THE PAST THAT YOU'VE ALWAYS BEEN VERY INTERESTED IN THIS NOTION OF MEASURING; A SPACE IN WHICH THINGS ARE DONE.

**SB**

YES, ALL OF THAT WAS OPENING UP AS WELL OF COURSE, AND TIME BECAME IMPORTANT IN RELATION TO THAT. A TEN DAY PERIOD. ACTUALLY I MADE A WORK THAT WAS NOT TEN DAYS, THAT WAS CALLED *180 HOURS*<sup>06</sup>. THAT MEANT JUST BEING IN A PLACE FOR 180 HOURS, SO IT WAS OPEN ALL THE TIME. WHAT HAPPENED WAS THAT WITHOUT REALLY THINKING ABOUT IT I HAD SUBJECTED MYSELF TO CONDITIONS WHICH INVOLVED CHALLENGING MY OWN PSYCHOLOGY IN A WAY, MY OWN SENSE OF MYSELF, BECAUSE OF THE WAY TIME SHIFTED AND CHANGED, YOU KNOW THE PERCEPTION OF TIME CHANGED. AND THAT BECAME AN IMPORTANT FEATURE, ALONGSIDE THIS USE OF THINGS LIKE FOOD AND SO FORTH. SO IN A SENSE IT CHALLENGED ME, AND ALSO IT TOOK ME TO THE EDGE OF SOMETHING. THE EDGE OF WHAT I COULD IMAGINE. WHY I WAS DOING THIS. IT ACTUALLY FORCED ME, IN THE MIDDLE OF IT, TO SOMEHOW COME TO TERMS WITH THINGS THAT I HADN'T EVER THOUGHT OF. THAT WAS IMPORTANT TOO. IT'S LIKE THE FRAME IS THERE, BUT IT OFFERS THE OPPORTUNITY FOR TIME TO ACTUALLY SHIFT AND CHANGE, AND FOR CONCEPTIONS OF WHAT ONE DID TO CHANGE AS WELL. FOR EXAMPLE, WHAT EVENTUALLY EVOLVED OUT OF ALL THAT WAS THE SENSE THAT THIS INVOLVES OTHER PEOPLE. PEOPLE ARE COMING TO THIS. AND IF IT'S A LONG PERIOD OF TIME IT BREAKS CERTAIN PATTERNS OF EXPECTATIONS AND NOTIONS OF WHAT ART IS. FOR EXAMPLE, WITH SOMETHING THAT LASTS TEN DAYS, PEOPLE WILL COME MAYBE FOR HALF AN HOUR, OR MAYBE THEY COME FOR TWO HOURS, OR MAYBE THEY COME FOR TEN MINUTES, OR MAYBE THEY OPEN THE DOOR THEN CLOSE IT AGAIN AND GO AWAY. NOBODY IS GOING TO BE THERE FOR TEN DAYS EXCEPT ME, PROBABLY.

NOW, WHAT ACTUALLY HAPPENED IN THE MIDDLE OF ALL THAT, BECAUSE OF THE NATURE OF BEING ENGAGED IN SOMETHING, WAS THAT I WOULD LOSE A SENSE OF TIME. YOU KNOW AS A CHILD WHEN YOU'RE IN SCHOOL AND YOU'RE WRITING SOMETHING YOU LOSE COMPLETE SENSE OF WHERE YOU ARE, AND OF TIME, BUT THE TEACHER SEES THAT YOU'RE ACTUALLY NOT THERE, THAT YOU'RE SOMEWHERE ELSE, AND COMES ALONG AND RAPS YOU ROUND THE HEAD, AND YOU'RE BROUGHT BACK TO THE REALITY OF TIME PASSING. SO WITHIN THE PERFORMANCE ACTION SITUATION IS THIS CONDITION WHERE YOU LOSE THAT SENSE OF TIME BECAUSE OF REALLY BEING INVOLVED. YOU'VE ACTUALLY GONE INTO A SPACE WHERE TIME SHIFTS AND YOU DON'T HAVE THE CONSCIOUSNESS OF IT PASSING, NECESSARILY. AND IT'S THAT. AND WHAT I DISCOVERED WAS THAT THE MOST CRITICAL MOMENTS SEEMED TO BE WHEN I BECAME AWARE THAT THE AUDIENCE WERE GRIPPED. AND THEY WERE GRIPPED WHERE NOTHING WAS HAPPENING; THE ACTION OR THE LACK OF ACTION OF THE PERFORMANCE. THERE'S A JOINING, A COLLECTIVE INTERACTION. AND MY SPECULATION ABOUT THIS WAS THAT AS SOON AS I BECAME AWARE OF THAT IT WAS GOING TO GO, IT WAS GOING TO BE LOST. SO THE MERE FACT OF BECOMING CONSCIOUS OF IT IS A WAY OF ACTUALLY INDICATING ITS LOSS. SO THESE ENGAGEMENTS WITH PEOPLE COMING AND GOING, WOULD THEMSELVES COME AND GO, THE STRUCTURE WOULD COME AND GO WITHIN THE BROAD FRAME OF A PERIOD OF TIME.

THE OTHER THING THAT THE STRUCTURE ENABLED ME TO DO WAS ONE HOUR BEFORE THE END I COULD WRITE ON THE WALL, 'THIS IS A FAILURE'<sup>07</sup>. I COULD STOP IT, BUT I COULD STAY THERE FOR THE LAST HOUR. BECAUSE WHAT IS THE NATURE OF SUCCESS IN RELATION TO THIS ACTIVITY? I WANTED TO TAKE AWAY FROM THE NOTIONS OF SUCCESS IN RELATION TO THE WHOLE THING.

I DID A WORK IN BERLIN OVER A CHRISTMAS PERIOD<sup>08</sup>, AND VARIOUS THINGS HAPPENED. I DID IT IN WHAT HAD BEEN A COMMERCIAL SPACE, WHICH MEANT THAT THE HEATING WENT OFF AT FIVE O'CLOCK, BECAUSE IT HAD BEEN SET TO DO THAT. SO I SPENT SEVERAL DAYS IN A PLACE THAT GOT REALLY COLD. AND A FEW DAYS AFTER I'D FINISHED THAT WORK I GOT THE MOST EXCRUCIATING SCIATIC PAIN. A FRIEND REFERRED ME TO A DOCTOR, AND HE WAS AN OLD MAN, THIS IS 1974, AND HE ASKED WHAT I HAD BEEN DOING? AND I TOLD HIM, 'WELL, I'VE SPENT TEN DAYS NOT EATING AND GIVING MY FOOD TO OTHER PEOPLE.' AND HE SAID, 'DO YOU KNOW ABOUT THE HUNGER ARTISTS?' I HADN'T READ KAFKA'S 'HUNGER ARTIST' AT THE TIME, AND HE SAID, 'WHEN I WAS A YOUNG DOCTOR I USED TO TREAT HUNGER ARTISTS. SOME OF MY PATIENTS WERE HUNGER ARTISTS.' IN THAT PERIOD FROM THE TWENTIES INTO THE THIRTIES, PEOPLE WOULD EXHIBIT THEMSELVES AND EARN THEIR LIVING BY STARVING IN FRONT OF OTHER PEOPLE. SO HE IMMEDIATELY REFERRED WHAT I'D DONE TO THAT, WHICH WAS FAIRLY EXTRAORDINARY.

AND THIS IS SOMETHING THAT HAPPENS. IT'S NOT PARTICULARLY RELATED TO TEN DAYS, BUT OVER LONG PERIODS OF TIME THINGS LIKE THAT ACTUALLY HAPPEN. WHICH IS WHAT MAKES DEALING WITH A PERIOD OF TIME SO FASCINATING FOR ME, BECAUSE WITHIN IT SUDDENLY YOU FIND YOURSELF JUMPING BEYOND WHAT YOUR INTENTIONS WERE IN THE FIRST PLACE, AND IT BECOMES SOMETHING ELSE. AND THIS SUDDENLY CONNECTED ME, CONNECTED THE WORK, TO AN HISTORICAL CONTINUUM.

**MB**

THERE'S THIS DESIRE FOR A CHANGE, ISN'T THERE? CHANGE IN THE BIGGER SENSE, IN THE SENSE OF A SOCIETY. AND SO THIS TEN DAYS IS ALSO AN OFFERING TO THE AUDIENCE TO THINK ABOUT IT. IT'S A PROPOSAL FOR CHANGE.

**SB**

YES, THAT'S RIGHT. IT'S REALLY FASCINATING IN RELATION ALSO TO AN AUDIENCE, WHETHER IT'S A CROWD, OR WHETHER ITS A MOB, OR THE HIERARCHIES OF BODIES OF PEOPLE DOING THINGS, AND SOCIAL ORDER, OR BEING OUTSIDE IT, LIKE IN TURKEY AT THE MOMENT. SOMETIMES, NOT ALWAYS, BUT SOMETIMES THIS WOULD HAPPEN: THAT THE ENGAGEMENT WOULD ACTUALLY PRODUCE CONDITIONS THAT JUMP ONE OUTSIDE THE FRAME OF WHAT ONE IS DOING. ALMOST AS THOUGH ONE IS BACK ON DAY ONE, IF YOU SEE WHAT I MEAN. IT'S ALMOST LIKE AN ENTRY INTO DAY ONE OF THE REVOLUTIONARY PERIOD, AT LEAST BY IMPLICATION.

**MB**

ALSO WHEN THERE IS THIS, LET'S SAY, TEN DAYS – BECAUSE THAT'S THE UNIT YOU USE – THE SPACE IN WHICH THE WORK IS DONE BECOMES PUBLIC IN MORE THAN ONE WAY. WHERE PEOPLE BEGIN TO COME AND GO. YOU BEGIN TO SEE THE SAME PEOPLE ARE COMING BACK TWO DAYS LATER. IT'S LIKE AN AGORA, AND THAT IN ITSELF BECOMES A POLITICAL CONCEPT. THIS IDEA OF COMING AND GOING, EXCHANGING WHAT IS THERE, LOOKING AT IT, AND THEN TALKING TO OTHER PEOPLE. OFTEN I'VE WITNESSED THIS IN YOUR WORK, THE SAME PEOPLE BEGIN TO COME AND GO, AND TALK ABOUT THINGS, AND THAT THEN MARKS A PARADIGM SHIFT. BECAUSE THEY ARE NO LONGER ONLY THINKING ABOUT THE WORK OF ART AS A CLOSED FORM. IT BEGINS TO LEAK OUT.

**SB**

BUT THIS HAS HAPPENED IN ALL KINDS OF WAYS. I DON'T WANT TO GIVE YOU ONE EXAMPLE AFTER ANOTHER, IT'S SO BORING, BUT THERE ARE ALL THESE DIFFERENT CONDITIONS IN WHICH DIFFERENT THINGS HAPPEN, WHICH ARE ACTUALLY RELATIVELY RIVETING AT THE TIME. BUT, YOU KNOW, WHAT IS THE RESIDUE? WHAT IS LEFT AFTERWARDS IS THE MEMORY. SO AT CERTAIN TIMES I'VE DONE THINGS, ONE OR TWO THINGS, WHICH WERE NOTORIOUS FOR A LONG PERIOD OF TIME, AND THEY STILL COME UP EVERY NOW AND AGAIN, FORTY YEARS LATER, AND THE MEMORY CHANGES. MAYBE IT'S INARTICULATE TO START WITH. OR IT BECOMES CERTAIN, WHICH MEANS IT'S PROBABLY ALREADY A FICTION. IT BEGINS TO FADE. SO ONE'S LEFT WITH CERTAIN KINDS OF IMAGERY, AND OTHER PEOPLE'S MEMORIES. SOME OF WHICH ARE ENTIRELY FALSE. AND MY MEMORIES ARE SUBJECT TO FALSITY IN THE SAME WAY. SO IT'S A REALLY STRANGE PHENOMENON TO TRY AND COPE WITH, WHEN THE WORK EXPLODES IN THIS WAY AND THERE IS NO REFERENCE TO IT AFTERWARDS.

WHAT'S INTERESTING ABOUT THE BOOK THAT TONY IS WRITING<sup>9</sup>, OR A TEXT OF SOME SORT, IS MAYBE AN EXPOSITION WHERE THIS ACTUALLY BECOMES PART OF WHAT YOU CAN WRITE ABOUT. THROUGH THE LENS OF THE TEN DAYS, AND THE CALENDAR, ET CETERA. IT OPENS UP A WHOLE OTHER SET OF THINGS THAN, YOU KNOW, I DID THIS, AND THIS HAPPENED.

**MB**

AND ALSO WHEN THE WORK IS EXPANDED IN THAT WAY, WHEN THE SPACE TAKES THE PUBLIC FORM, RATHER THAN JUST BEING IN PUBLIC, I THINK THAT THEN OFFERS THIS SHIFT, WHERE AS YOU SAY IT BECOMES GENERATIVE.

**TW**

ANOTHER INTERESTING ASPECT OF WHAT STUART WAS JUST TALKING ABOUT IS THAT THE DOCUMENTATION OF THOSE EVENTS WAS NECESSARILY SCANT, AND NECESSARILY COMPROMISED, AND BARELY REFLECTS ANY OF THOSE PROCESSES. SO IT'S VERY INTERESTING HAVING MAYA IN THE CONVERSATION HERE, BECAUSE MAYA PHOTOGRAPHED STUART'S LAST TEN DAY WORK<sup>10</sup> AT PEER<sup>11</sup>. HOW DO YOU DECIDE WHEN TO PRESS THE SHUTTER?

**MB**

THERE'S SOMETHING INTERESTING IN DOING THIS, BECAUSE IT'S THE DOMAIN OF VISUAL ARTS, LOOSELY SPEAKING. SO THERE IS A GIVEN STRUCTURE OF TEN DAYS, WHICH RELATES TO THE REPUBLICAN CALENDAR, IT RELATES TO THE MONARCHY, AND REPUBLICANISM AND SO ON, BUT THE WORK ITSELF IS ACTUALLY LOOSE. IT'S ALMOST LIQUID, THESE THINGS ARE NOT EASY TO LOCATE. YOU DON'T KNOW ALWAYS WHAT'S HAPPENING IN A TEN DAY WORK, BECAUSE VISUALLY IT'S ALMOST LIKE A FORMLESSNESS. IT HAS THIS LIQUIDITY. SO, WHEN YOU'RE ON THE OUTSIDE LOOKING IN, WHICH IS WHAT I HAVE DONE, YOU HAVE TO ALSO MAKE YOUR OWN PROPOSITION. YOU HAVE TO ALMOST REEVALUATE WHAT IS GOING ON AND THAT'S REALLY INTERESTING BECAUSE WHAT IS THEN GOING ON, IS THAT YOU ARE ALSO CALLED TO ACTION IN SOME WAY, YOU'RE ALSO HAVING TO MAKE IT YOURSELF. AND I THINK THAT ITSELF IS A PROPOSITION FOR A CHANGE. AND I THINK THAT'S WHAT YOU'RE ALWAYS CHALLENGED TO DO. SO, FOR EXAMPLE IN THESE PHOTOGRAPHS, THEY ARE DISSOLVING ALL THE TIME. THERE ISN'T A CONCRETE FINAL FORMULATION AND I THINK THAT THE LACK OF AN ENDING IS THE OTHER REALLY INTERESTING ASPECT OF IT. AND THAT'S WHY IT'S INTERESTING IN RELATION TO WHAT HAPPENED WITH THIS CALENDAR. THAT IT LITERALLY FIZZLED OUT. YOU DON'T KNOW HOW IT ENDED, BECAUSE THERE ARE STILL RESIDUES. DID IT END? WHAT IS IT THAT YOU THINK YOU ARE LOOKING AT? AND WHAT IS THE AESTHETIC FORM THAT WE MIGHT BE TALKING ABOUT? AND I THINK THAT I THEN GRADUALLY MAKE CERTAIN DECISIONS AND THEN THE IMAGES BEGIN TO FORMULATE WHAT THOSE IDEAS MIGHT BE. BUT THE RECORDING IS NOT A HISTORICAL DOCUMENTATION, SINCE THE WORK IS SO LIQUID IN ITSELF. IT BECOMES MUCH MORE ABOUT IDEAS RATHER THAN THE KEEPING OF TIME.

**SB**

AND THIS WAS REALLY THE WAY THESE WORKS TEND TO GO. THEY START WITH A CONCEPT WHICH CAN BE VERY MUCH ROOTED IN THE EVERYDAY. THE TITLE CAN BE BANAL, AND MY OWN IDEA ABOUT IT IS BANAL AS WELL, AND IT'S ONLY THROUGH THE PROCESS AND THROUGH THIS ENGAGEMENT THAT IT ACTUALLY BECOMES SOMETHING MORE THAN JUST THAT, AND OPENS UP IN VARIOUS WAYS. AND TO ME AS AN INDIVIDUAL IT IS IMPORTANT TO DO THIS, BECAUSE OF THE WAY THIS THING BREAKS OPEN AND BECOMES COLLECTIVE<sup>12</sup>.

**TW**

IN FOCUSING ON THE EVERYDAY – AND I'M SAYING THIS HAVING BEEN PART OF VARIOUS AUDIENCES FOR YOUR WORKS OVER THE YEARS – YOU CREATE A SPACE THAT IS ACTUALLY A POINT OF RUPTURE OR DISRUPTION FOR THE AUDIENCE; THAT COMPLETELY TAKES THEM OUT OF THE EVERYDAY.

**SB**

YES, BUT I CAN'T KNOW THAT.

**SP**

OF COURSE THE ORIGINAL REPUBLICAN CALENDAR ALSO TRIED TO CHANGE THE EVERYDAY. IN FAILING TO CHANGE PEOPLE'S EXPERIENCES OF TIME, THE CALENDAR BEARS WITNESS TO THIS IDEA OF THE EVERYDAY. YOU TRY TO CHANGE THE EVERYDAY, BUT YOU DON'T CHANGE IT IN THE END. WHAT YOU HAVE, THOUGH, IS A CALENDAR THAT REMAINS AS AN IDEOLOGY OF CHANGE. I THINK THAT IT'S ONLY ONCE YOU TRY AN EXPERIMENT LIKE THIS, THAT YOU REALLY GET A CONCEPT OF THE EVERYDAY FALLING OUT OF IT. BECAUSE PEOPLE DON'T THINK ABOUT THE EVERYDAY, UNTIL THEY BECOME SELF-REFLEXIVE, AND I THINK THE CALENDAR GENERATED THIS AWARENESS, OF HOW EVERYDAY LIFE RESISTS THIS TYPE OF CHANGE. HISTORICALLY IT WAS INTERESTING BECAUSE WHEN IT WAS ABOLISHED TO GO BACK TO A GREGORIAN CALENDAR, THE CATHOLIC CHURCH CAME BACK AND THERE WAS A KIND OF RETURN TO TRADITION.

IT IS ALMOST AS IF TRADITION IS NOT THERE AT THE ORIGINS, BUT IS ONLY PERCEIVED AS SUCH AS AN OUTCOME, BECAUSE YOU DON'T HAVE A CONCEPT OF SOMETHING THAT'S THE EVERYDAYNESS OF HABITS AND TRADITION THAT YOU CAN'T CHANGE, THAT WON'T CHANGE, UNTIL YOU TRY TO DO SOMETHING AS RADICAL AS THIS.

INSTEAD OF BACKGROUND, IT BECOMES THE FOREGROUND. BECAUSE ONE OF THE INTERESTING THINGS IS THAT CALENDARS CHANGE VERY SLOWLY, AND TIME IF IT'S GOING TO CHANGE, CHANGES IMPERCEPTIBLY AND SYNCHRONISES US IN DIFFERENT WAYS. ONCE YOU TRY TO DO SOMETHING CONSCIOUSLY, THIS GAP BETWEEN INTENTION AND EXPERIENCE OPENS UP, THE HORIZONS OF EXPERIENCE END UP BEING SO DIFFERENT FROM WHAT THE INTENTION WAS. AND THAT'S SOMETHING THAT'S JUST, I THINK, FUNDAMENTAL TO THE REVOLUTIONARY EXPERIENCE, THAT IT'S NOT SYNCHRONIC. WHAT YOU INTEND DOESN'T HAPPEN. AND ON A MORE GENERAL LEVEL, HOW DOES ONE UNDERSTAND EVENTS?

IN MY BOOK<sup>35</sup> (WHICH IS NOT ALWAYS POPULAR WITH HISTORIANS), I HAVE TRIED TO USE THE CALENDAR NOT TO GIVE A HISTORICAL READING OF THE FRENCH REVOLUTION, NOT THINKING OF EVENTS AS SOMETHING THAT ARE IN THE PAST, RATHER HOW THEY WERE EXPERIENCED IN THE PRESENT, WHEN THE PRESENT WAS STILL OPEN TO OTHER FUTURES. SO HOW CAN YOU REACTIVATE A MOMENT IN TIME? A TERM THAT I'VE HEARD PEOPLE USE IS THE IDEA OF A LYRIC, A LYRIC EXPERIENCE OF THE EVENT, WHICH EXPRESSES THE LONGING OR EXPECTATION OF A CERTAIN FUTURE BUT ALSO AN AWARENESS OF LIKELY FAILURE, AS PAUL DE MAN PUT IT. THIS IS DIFFERENT FROM THE HISTORICAL APPROACH THAT ALWAYS WANTS TO KEEP WHATEVER'S PAST IN THE PAST, WHERE THERE'S A DISTINCTION WITH THE PRESENT AND THE FUTURE IS ALREADY KNOWN.

**MB**

SO MORE LIKE AN EPIC POEM IN A WAY? IT'S MORE LIKE A LOCATION FOR DESIRE.

**SP**

AND WHAT IS YEAR ONE? HOW CAN YOU UNDERSTAND YEAR ONE, AND THESE REPEATED INVOCATIONS OF A YEAR ONE? THEY'RE NOT HISTORICAL DATES. THEY CAN'T MAP ONTO HISTORY VERY WELL. IT'S NOT 1789. IT'S NOT 1917. BUT THE IDEA IS THAT THERE IS A KIND OF LYRIC POTENTIAL IN THIS WAY OF THINKING ABOUT HISTORICAL TIME. SO ONE OF THE CHALLENGES I GUESS, IS WHEN YOU TRY TO DO SOMETHING SO RADICAL AND IT FAILS, HOW DO YOU THEN REINTERPRET THAT EFFORT?

**SB**

I SUPPOSE, IN ORDER TO COMFORT MYSELF, I CALLED THEM – FOR A PERIOD OF TIME – I CALLED THEM MODELS. YOU KNOW: THIS IS A MODEL OF SOMETHING.

**MB**

WE DON'T JUST WANT TO REMINISCE ABOUT THE PAST. WHAT'S THE POINT? IS IT JUST A UTOPIAN THING THAT CHILDREN DO, OR WHAT IS IT THAT WE ARE REALLY TALKING ABOUT? AND OF COURSE, THAT ABSOLUTELY AND DIRECTLY RELATES TO ART, BECAUSE PEOPLE OFTEN SEE THIS SORT OF WORK AS *BY-THE-BY*. IT'S LIKE, 'AH YES, YOU DO THAT AS WELL, BUT IT'S NOT FOR REAL, REALLY!' AND OF COURSE IT IS. AND THAT BRINGS US TO THE POSITION OF THE BOURGEOISIE AND THE PERCEPTIONS OF CULTURE, WHICH IS ALSO ABSOLUTELY AND DIRECTLY RELATED TO THIS.

**SP**

YES, AND I THINK IT'S INTERESTING, JUST GENERALLY, TO UNPACK THE LOGIC. THROUGHOUT THE EIGHTEENTH-CENTURY THERE WERE ATHEISTS BUT THERE WERE FEWER REGICIDES, BUT BREAKING THAT LINK BETWEEN GOD AND KINGSHIP, THAT'S WHY THE TEN DAY WEEK WAS INSTITUTED. FOR SYLVAIN MARÉCHAL<sup>14</sup>, THE MAN WHO FIRST INVENTED THE IDEA OF A REVOLUTIONARY CALENDAR (THE *ALMANACH DES HONNÊTES GENS*, 1788), THE CALENDAR WAS SUPPOSED TO BE BOTH ANTI-CHRISTIAN AND ANTI-MONARCHICAL. BECAUSE HE WAS A RADICAL EGALITARIAN, HE TURNED TO TIME, IN EFFECT SAYING WELL AS LONG AS YOU'VE GOT UNEQUAL DIVISIONS OF TIME, WHERE YOU'VE GOT MORE-SPECIAL DAYS, AND LESS-SPECIAL DAYS, AND ALSO PEOPLE WHO REPRESENT THE SPECIAL DAYS IN FRONT OF OTHER PEOPLE, AS LONG AS YOU HAVE ALL THAT, YOU WON'T HAVE AN ABSOLUTELY EGALITARIAN SOCIETY. SO I THINK THE ROLE OF PERFORMANCE IS ESSENTIAL, AND YOU HAVE THIS KIND OF FLAT CALENDAR WHERE EVERY DAY IS THE SAME. SO MARÉCHAL'S CALENDAR WAS INTENDED AS A CRITIQUE OF WHAT THE CHURCH DOES WHEN IT PERFORMS IN FRONT OF THE LAITY. IN ADDITION, HIS IDEA OF AN EGALITARIAN SOCIETY IS VERY MUCH INSPIRED BY JEAN-JACQUES ROUSSEAU'S CRITIQUE OF THE SOCIETY OF THE SPECTACLE (IN HIS LETTRE À D'ALEMBERT SUR LES SPECTACLES)<sup>15</sup>. ROUSSEAU HAD THE SAME IDEA, THAT FOR AN EGALITARIAN SOCIETY THERE SHOULD BE NO OBJECT OF PERFORMANCE. AND WHEN THEY ACTUALLY DID INSTITUTE THE CALENDAR THERE IS A KIND OF CARNIVALESQUE MOMENT, WHICH OFFENDED BOURGEOIS SENSIBILITY.

**MB**

THIS IS WHAT BAKHTIN SAYS, IN RELATION TO CARNIVAL, WHERE EVERYTHING IS AT THE SAME LEVEL, IT KIND OF ALL COMES TOGETHER? BECAUSE IT'S RAW AS WELL. IT'S KIND OF RAUCOUS, AND ITS LANGUAGE IS ALSO ROUGH.

**SP**

YES, ALTHOUGH I WOULD SAY THAT IN THIS CASE, FUNNILY ENOUGH, THE ELITE SUPPORTED CALENDAR REFORM. THEY THOUGHT IT WAS JUST OBVIOUS THAT YOU IMPOSE A METRIC SYSTEM, THAT YOU CHANGE TIME, YOU CHANGE SPACE, YOU CHANGE LANGUAGE. WHEN IT GOT RAUCOUS, THAT'S WHEN THERE WAS A SPLIT BETWEEN THE MORE FESTIVE ENACTMENT OF THIS CALENDAR, VERSUS THE RATIONAL, SCIENTIFIC VISION ENDORSED BY THE ELITE.

**MB**

WHEN YOU LOOK AT THIS YOU GET THAT SENSE BECAUSE IT'S LINKED TO TIME IN TERMS OF SEASONS, YOU IMMEDIATELY GET THIS SENSE OF CARNIVALS, FESTIVALS, AND SO ON. AND BY ITS NATURE IT'S LINKED TO THE STREET INSTEAD OF THE INTERIOR SPACE.

**SP**

YEAR II WITNESSED A NUMBER OF *MASCARADES*, STREET FESTIVALS WHICH DEPICTED EFFIGIES OF THE KING AND QUEEN, MADE PRIESTS RIDE DONKEYS BACKWARDS, AND DRAGGED ALL KINDS OF RELIGIOUS INSIGNIA THROUGH THE MUD. <sup>16</sup>SYLVAIN MARÉCHAL IS FAMOUS FOR WRITING A PLAY IN YEAR II, CALLED *THE LAST JUDGEMENT OF ALL KINGS*, AND THERE'S A VOLCANO THAT EXPLODES AND KILLS ALL THE KINGS! BUT WHAT MAKES HIS WORK FOR THE THEATRE INTERESTING IS THAT HE ALWAYS INVOLVED AUDIENCE PARTICIPATION, AND THAT BROKE ALL THE RULES OF THEATRE AT THE TIME. AND HE ALSO WROTE AN OPERA<sup>17</sup> THAT INVOLVED THE AUDIENCE AND WENT SO AGAINST THE TASTE OF THAT TIME THAT SHORTLY AFTER THE RADICAL MOMENT OF YEAR II, HE WAS IMMEDIATELY REJECTED FROM THE LITERARY CANON.

I'M INTERESTED IN CONCEPTS OF THE PUBLIC SPHERE, AND WHAT MAKES BOTH THE CALENDAR REFORM AND MARÉCHAL'S THEATRICAL EXPERIMENTS AN UNPOPULAR PROJECT BY THE END IS THIS IDEA OF AN EMBODIED PUBLIC SPHERE. THERE'S A PREFERENCE, VERY SOON, FOR INDIVIDUALISM, INTERACTING WITH PEOPLE AS INDIVIDUALS, THROUGH WRITING, RATHER THAN THROUGH STAGE: INDOORS RATHER THAN OUTDOORS.

WHAT GETS REJECTED IS AN IDEAL THAT COMES OUT OF THE ENLIGHTENMENT, THAT'S QUITE RADICAL, THAT RELATES TO PERFORMANCE ART AND IS PROBABLY INSPIRED BY ROUSSEAU, WHICH IS THE IDEA THAT YOU CAN HAVE A FESTIVAL AND A PERFORMANCE WITHOUT A REFERENCE POINT.

BUT THE DIFFERENCE I WOULD SAY BETWEEN THEN AND NOW, A FUNDAMENTAL DIFFERENCE WHICH I ALSO THINK IS INTERESTING, COMPARED TO WHERE WE ARE TODAY, IS HOW OVERDETERMINED, IN A WAY, THE REVOLUTIONARY IMAGINATION WAS. AND HOW SYMBOLICALLY SATURATED THEY TRIED TO MAKE THE CALENDAR. AND ONE OF ITS FAILURES, REALLY, IS THAT IT FAILED TO DEAL WITH THE EMERGENCE OF A MORE MODERN UNDERSTANDING OF TIME AND ALSO THE MEANING OF SYMBOLISM. IT IS INTERESTING THAT THE TERM 'DEMATERIALIZATION' WAS MENTIONED EARLIER. SOMETHING LIKE THIS, ALTHOUGH OF COURSE IN A DIFFERENT SENSE, IS ALSO HAPPENING AT THE END OF THE EIGHTEENTH CENTURY. SO I THINK THERE IS A WAY YOU CAN RELATE THE FAILURE OF CALENDAR REFORM TO ART'S HISTORY, TO DEVELOPMENTS IN ART HISTORY, IN WHICH WHAT GETS LOST IS THAT ALLEGORICAL IMAGINATION THAT IS SO PROMINENT AT THE BEGINNING OF THE REVOLUTION. SO, SYLVAIN MARÉCHAL IS AN ANARCHIST. HE MIGHT BE LIKE A PERFORMANCE ARTIST IN SOME SENSE, BUT IT'S IN A WORLD WHERE THERE IS STILL AN ASSUMED TRANSPARENCY BETWEEN THE SYMBOL AND THE MEANING.

**MB**

THAT'S INTERESTING IN RELATION TO THIS, BECAUSE THE AUTHORITIES ARE AGAINST PERFORMANCE. AND IT'S ALL TO DO WITH THIS ISSUE, TO DO WITH THIS CONFRONTATION ABOUT PUBLIC SPACE, WHAT IT IS AND WHAT IT MEANS. THEY DON'T WANT PEOPLE IN THESE STREETS, DO THEY? WHAT THEY WANT IS BUILDINGS, OF IDEOLOGY AND AUTHORITY. I THINK THAT KIND OF SPLIT IS WHAT WE ARE TALKING ABOUT. THAT'S WHAT STUART HAS BEEN DOING ALL THIS TIME. THAT SORT OF ESCAPING. ALSO I THINK FROM OUR PERSPECTIVE, PERFORMANCE AS AN IDEA IS ALWAYS LIMITED IN CONTEMPORARY PUBLIC DISCOURSE, IN RELATION TO MAKING A PERFORMANCE, SO I THINK IT'S REALLY IMPORTANT TO RELEASE IT FROM THIS CONSTRICTION.

**SB**

WE WERE INVITED TO SPEAK AT A CONFERENCE RECENTLY AND THE ESSENTIAL ISSUE CAME UP, THAT PERFORMANCE IS A MINOR ACTIVITY, WHICH ASSISTS IN THE HEALTH AND THE CONTINUITY OF PAINTING! THE HIERARCHICAL STRUCTURE WITHIN THE INSTITUTION WAS ACTUALLY PREMISED ON THAT BASIS. OF COURSE, PERFORMANCE IS SOMETHING ELSE, WAY BEYOND BEING A MINOR GENRE. IT'S A HUGE SUBJECT. AND IT'S FAR MORE SIGNIFICANT, AS AN IDEA, IN RELATION TO HOW ONE SEES SOCIETY, THAN EVEN TO BE JUST LIMITED BY THE VISUAL ARTS.

**SP**

THE SAME COULD BE SAID FOR THE ATTEMPT TO CHANGE THE CALENDAR, WHICH IS ALSO AN ATTEMPT TO CHANGE HOW PEOPLE INTERACT. SO IT'S AN UNMODERN PROJECT – THIS ATTEMPT AT AN EMBODIED, LIVED EXPERIENCE OF AN IDEAL SUCH AS EQUALITY. BECAUSE ONCE YOU READ THE MODERN SUBJECT AS A SELF-CONSCIOUS SUBJECT, ART AND LITERATURE BEGIN TO REFLECT THIS EXPERIENCE AND WE GET THE BEGINNINGS OF ROMANTICISM. INDEED YOU CAN EVEN SAY THAT ROMANTICISM REFLECTS THE 'SUBJECTIVE' SELF AS IT IS UNHINGED FROM ANY OBJECTIVE ORDER OF TIME. BUT HERE YOU'VE GOT SOMETHING THAT RESISTS THAT. AND WHAT I FIND FASCINATING WITH THIS IDEA; YOU HAVE ONE MAN'S IMAGINATION. MARÉCHAL HAS MANY, MANY WRITINGS THAT ARE ABSOLUTELY BORING TO READ, FROM OUR PERSPECTIVE, BUT FOR HIM WHAT WAS IMPORTANT WAS TO LIVE THE IDEA. SO HIS LITERARY OUTPUT DOESN'T SATISFY AESTHETIC CRITERIA OF INNOVATION OR ORIGINALITY, OR ANYTHING LIKE THAT, BECAUSE THE WHOLE POINT IS TO LIVE THE LIFESTYLE OF, IN HIS CASE, RADICAL EQUALITY. AND SO I WOULD SAY YOU'VE GOT THE AESTHETIC ORIGINS OF BOTH ANARCHISM AND COMMUNISM IN THIS IDEA OF PERFORMING A LIFESTYLE WITH FRIENDS, HERE AND NOW, IN A WAY THAT'S AS LEAST SELF-CONSCIOUS AS POSSIBLE.

## NOTES

### 01

ONE OF THE MOST AMBITIOUS DECISIONS TAKEN BY THE LEADERS OF THE FRENCH REVOLUTION WAS TO ABANDON THE CUSTOMARY WAY OF CALCULATING DATE AND TIME AND CREATE A NEW 'REVOLUTIONARY' CALENDAR. THE REPUBLICAN CALENDAR WAS IN PLACE FROM 1793 TO 1805. IT ESTABLISHED A NEW CHRONOLOGY THAT MARKED THE FOUNDATION OF THE NEW REPUBLIC AS THE BEGINNING OF YEAR I (THE CALENDAR WAS BACKDATED TO SEPTEMBER 1792 WHEN YEAR I OFFICIALLY BEGAN). IN AN EFFORT TO SWEEP AWAY HISTORY AND A CENTURIES-OLD RELIGIOUS ORGANISATION OF TIME, THE CALENDAR ALSO REPLACED THE SEVEN-DAY JUDEO-CHRISTIAN WEEK WITH A NEW TEN-DAY DECIMAL WEEK CALLED THE 'DÉCADE' (WITH 10 HOUR DAYS, AND 100 MINUTE HOURS). MONTHS WERE RENAMED AFTER THE SEASONS. BRUMAIRE WAS REMINISCENT OF NOVEMBER FOG; GERMINAL RECALLED THE FECUNDITY OF AN APRIL SPRING; THERMIDOR THE HEAT OF THE JULY SUN. THANKS TO THE NEW CALENDAR, THE REVOLUTION'S RUPTURE WITH THE PAST WAS TO BE TRANSFORMED INTO A WHOLLY NEW EXPERIENCE OF TIME, ONE MADE ACCORDING TO THE JOINT DICTATES OF NATURE AND REASON.

### 02

IT WAS MAYA BRISLEY'S IDEA TO UNCOVER AND REEVALUATE THE 'CONNECTIVE TISSUE' OF TEN DAYS AND THE RELATIONSHIP WITH THE REVOLUTIONARY CALENDAR IN STUART BRISLEY'S WORK, AND (AS HERE) HER CONTRIBUTION AND PARTICIPATION HAS BEEN CENTRAL TO CONCEPTUALISING AND FRAMING THIS RESEARCH.

### 03

THE QUESTION OF WHERE TO BEGIN THE NEW YEAR WAS AN IMPORTANT ONE, AND REFLECTS MUCH ABOUT THE WAY SUCCESSFUL CALENDARS RELY ON NATURAL PARAMETERS AND RHYTHMS TO ESTABLISH THEMSELVES. THE REPUBLICAN CALENDAR BEGAN ON THE AUTUMN EQUINOX BECAUSE THE MOMENT WHEN DAY AND NIGHT OCCURRED IN EQUAL MEASURE WAS SUPPOSED TO REFLECT THE MOMENT WHEN THE FRENCH PEOPLE BECAME FREE AND EQUAL. IT WAS ALSO THE DAY WHEN THE NATIONAL CONVENTION, THE OFFICIAL GOVERNMENT OF THE FRENCH REPUBLIC, OPENED. BUT WHILE THE FALL HARVEST HAD ALWAYS BEEN A FESTIVE SEASON IN EUROPE, IT GENERALLY MARKED THE END OF SUMMER, THE END OF A PERIOD OF REBIRTH AND REGENERATION THAT BEGAN IN THE SPRING, AND NOT, AS THE REVOLUTIONARIES INTENDED, A NEW BEGINNING. INDEED ONE OF THE PROBLEMS FACED BY THE REPUBLICAN CALENDAR WAS HOW TO ALIGN THIS QUEST FOR A 'NEW BEGINNING' OF LINEAR HISTORY, WITH THE DEEPLY INGRAINED, PERIODIC CYCLES THAT MARKED AGRARIAN CULTURES. THE PROBLEM BECOMES EVIDENT IF WE COMPARE THE REPUBLICAN CALENDAR WITH THE CHURCH CALENDAR IT TRIED TO OVERTURN AND WHOSE SYNCRETIC NATURE CAPTURED THESE AGRARIAN RHYTHMS MORE SUCCESSFULLY. THE GREATEST FESTIVALS ON THE LITURGICAL CALENDAR ARE PRESERVED FOR THE DEAD SEASON AND WINTER (BEGINNING WITH ALL SAINTS' DAY ON 1 NOVEMBER) THEN WORKING UP TO CHRISTMAS, EPIPHANY, LENT AND CULMINATING IN THE CELEBRATION OF EASTER, THE RESURRECTION OF CHRIST, THE SPRING AND THE BEGINNING OF A NEW AGRICULTURAL SEASON. IN A SIMILAR VEIN MANY CALENDARS (FOR EXAMPLE, THE CHINESE OR PERSIAN CALENDARS OR EVEN THE OLD ROMAN CALENDAR WITH THE IDES OF MARCH) BEGIN THE NEW YEAR AROUND SPRINGTIME.

### 04

HOW TO ALIGN THE DESIRE FOR A REVOLUTIONARY 'NEW TIME' WITH CYCLICAL, AND NATURAL TIME, WITH ITS PERIODIC 'REGENERATIONS' WAS NOT THE ONLY PROBLEM FACED BY THE REPUBLICAN CALENDAR. THE MONTHS OF BRUMAIRE/FRIMAIRE YEAR II REFLECT A FURTHER PROBLEM OF ATTEMPTING TO BEGIN TIME ANEW. ALTHOUGH NEW TIME WAS SUPPOSED TO OFFICIALLY BEGIN ON 22 SEPTEMBER 1792, THE PROPOSAL TO CHANGE CALENDAR TIME WAS NOT FORMALLY ACCEPTED UNTIL 5 OCTOBER (THE CALENDAR WAS BACKDATED, INSTITUTED IN 1793, THAT IS YEAR II, BECAUSE IT TOOK 8 MONTHS TO COME UP WITH A WORKING PROPOSAL). DEBATES CONTINUED ABOUT WHAT KIND OF CALENDAR IT SHOULD BE. GILBERT ROMME PROPOSED A 'NARRATIVE' CALENDAR WHICH USED THE 12 MONTHS OF THE YEAR TO TELL THE STORY OF THE VARIOUS AUSPICIOUS DATES OF THE REVOLUTION, MUCH LIKE THE CHRISTIAN CALENDAR TELLS THE STORY OF THE BIRTH, DEATH AND RESURRECTION OF CHRIST. FABRE D'EGLANTINE IN CONTRAST PROPOSED AN ENTIRELY NATURAL CALENDAR IN WHICH FRUITS, VEGETABLES AND FARMING UTENSILS REPLACED THE NAMES OF THE SAINTS AND LITTLE OR NO MENTION WAS MADE OF REVOLUTIONARY HISTORY. CAN MATERIAL OBJECTS ALONE CREATE A NEW MEMORY? DOES RUPTURE IMPLY A NEW, TOTALISING SYSTEM, BASED ON A COMPLETE FORGETTING OF THE PAST OR IS THERE STILL ROOM FOR COMMEMORATION AND THE KIND OF RETROSPECTIVE ANALYSIS THAT COMMEMORATION IMPLIES? EVENTUALLY THE REVOLUTIONARIES OPTED FOR FABRE D'EGLANTINE'S ENTIRELY NATURAL CALENDAR OVER AND AGAINST ROMME'S NARRATIVE HISTORY. BUT THIS WAS NOT THE END OF THE PROBLEM. VARIOUS FESTIVALS OF REASON THAT TOOK PLACE DURING THE MONTHS OF BRUMAIRE AND FRIMAIRE. ONE OF THE MOST FAMOUS TOOK PLACE ON 10 NOVEMBER 1793 AT NOTRE-DAME IN PARIS. THE CHURCH WAS RE-BAPTISED A TEMPLE OF REASON AND A SEMI-NUDE ACTRESS WAS 'UNVEILED' TO SIGNIFY THE BIRTH OF LIBERTY (AND TO REPLACE THE VIRGIN MARY AS THE CENTRAL ICON OF THE RELIGIOUS IMAGINATION). THIS LIVING GODDESS IS THE FORERUNNER OF MARIANNE, THE FIGUREHEAD OF THE FRENCH REPUBLIC WHO TO THIS DAY IS MODELED ON A LIVING WOMAN (CATHERINE DENEUVE, LAETITIA CASTA AND MOST RECENTLY INNA SHEVCHENKO OF THE UKRAINIAN FEMINIST PROTEST GROUP FEMEN HAVE ALL 'INCARNATED' THE FRENCH REPUBLIC). A LIVING WOMAN, RATHER THAN A STATIC IMAGE, WAS TO ENCOURAGE PEOPLE TO REALISE THE MATERIAL BASIS OF REALITY, THEREBY MAKING PEOPLE MORE RATIONAL. IN THEORY, THE LIVING GODDESSES WERE TO INCARNATE AND MAKE VISIBLE A NEW SOCIAL BOND THAT WAS NO LONGER MEDIATED BY IMAGES – WHETHER OF SAINTS, KINGS, BISHOPS OR GODS. IN PLACE OF IMAGES, THE PEOPLE WERE TO BE UNITED BY BONDS OF SENTIMENT AND REASON – IN WHICH ANYBODY COULD PLAY THE ROLE OF 'OBJECT' OF REPRESENTATION – IN A KIND OF PERMANENT, FESTIVE PERFORMANCE.

### 05

IN THIS CONVERSATION, PHRASES SUCH AS 'TEN DAYS', 'THE IDEA OF TEN DAYS' OR 'THE TEN DAYS' REFER BOTH TO THE PERIOD OF TIME THUS DESIGNATED, AND TO THE TEN-DAY WEEK OF THE REPUBLICAN CALENDAR, WHICH IS ALSO REFERRED TO IN THE DISCUSSION AS 'THE CALENDAR.'

### 06

*180 HOURS: WORK FOR TWO PEOPLE*, ACME GALLERY, LONDON, 1978

### 07

*ZL656395C*, GALLERY HOUSE, LONDON, 1972

### 08

*10 DAYS*, EDITIONS PARAMEDIA, BERLIN, 1973-74

### 09

SINCE 1999 AND ALONGSIDE HIS MAINSTREAM LITERARY WORK, TONY WHITE HAS FREQUENTLY WRITTEN ABOUT THE VISUAL ARTS USING FICTION RATHER THAN THE MORE TRADITIONAL FORMS OF THE ESSAY, REVIEW OR MONOGRAPH. PAST COMMISSIONS INCLUDE SHORT STORIES OR PROSE WORKS EXPLORING WORKS BY ALISON TURNBULL, BOB AND ROBERTA SMITH, ALAN PHELAN, HEATH BUNTING, LILIANE LIJN, LONDON FIELDWORKS AND MANY MORE. HIS RECENT NOVELLA, *DICKY STAR AND THE GARDEN RULE* (FORMA) WAS PUBLISHED ALONGSIDE A SERIES OF WORKS BY THE ARTISTS JANE AND LOUISE WILSON, COMMISSIONED TO REFLECT ON THE TWENTY-FIFTH ANNIVERSARY OF THE CHERNOBYL DISASTER.

THROUGH A SERIES OF CONVERSATIONS IN 2011-12, ARISING FROM BRISLEY'S *THE MISSING TEXT* (PEER, 2010), STUART AND MAYA BRISLEY APPROACHED WHITE TO OFFER THIS NEW CRITICAL INSIGHT INTO BRISLEY'S WORK AS THE BASIS OF A POTENTIAL COLLABORATION THAT MIGHT RESULT IN AN AUTHORISED LITERARY AND CRITICAL WORK BY WHITE, WITH WHICH BRISLEY WOULD COOPERATE, AND THAT EXPLORED THE RELATIONSHIP WITH THE REPUBLICAN CALENDAR. WHITE PROPOSED A SERIES OF TEN CONVERSATIONS (OF WHICH THIS IS THE FIRST) AND A RESEARCH PARTNERSHIP WITH DR SANJA PEROVIC AS THE PRIMARY FRAMEWORK FOR UNDERTAKING THIS WORK, FOR WHICH HE HAS BEEN AWARDED A RESIDENCY AT KING'S COLLEGE LONDON, AS PART OF THE CREATIVE ENTREPRENEUR IN RESIDENCE PROGRAMME RUN BY CREATIVWORKS LONDON AND FUNDED BY THE ARTS AND HUMANITIES RESEARCH COUNCIL.

## 10

*NEXT DOOR (THE MISSING SUBJECT)*, PEER. LONDON 2010

## 11

SB: THE GALLERY, PEER, HAD BEEN A SHOP, OWNED BY THE COUNCIL. NEXT DOOR WAS ANOTHER SHOP, WHICH HAD BEEN CLOSED FOR FIVE YEARS, AND THE GALLERY WERE GOING TO TAKE OVER THE SHOP IN ORDER DOUBLE THE SIZE OF THEIR SPACE, WHICH THEY HAVE NOW DONE. PEER OFFERED ME THE OPPORTUNITY TO TAKE UP TEMPORARY RESIDENCE IN THE ABANDONED SHOP OVER A TEN-DAY PERIOD IN MAY 2010. THE PROBLEM WAS THAT THE COUNCIL LOST THE KEYS – WHICH IS FASCINATING IN ITSELF – AND SO I COULDN'T GET ANYWHERE NEAR TO SEE THE STATE OF THE PLACE, WHAT WAS INSIDE, UNTIL THE DAY BEFORE THIS THING OPENED, WHEN THIS VERY CHARMING PERSON CAME AND SAID, 'I FOUND THE KEYS.' SO WE LIFTED THE SHUTTER AND WENT IN, AND WHAT WAS INSIDE WAS THE RESIDUES OF THREE BANKRUPTCIES: A BOOKSHOP, A SIGN-MAKING SHOP, AND AN ELECTRICAL RETAILERS. IT WAS PACKED WITH RUBBISH. THIS WAS TAKING PLACE BETWEEN THE LAST U.K. GENERAL ELECTION AND THE FORMATION OF THE COALITION, DURING THE NEGOTIATIONS FOR WHICH POLITICAL PARTIES WERE GOING TO FORM AN ALLIANCE, SO THE WORK I DID WAS CALLED *THE MISSING TEXT*, WHICH WAS A REFERENCE TO ALL THE SUBJECTS THAT THE ELECTION HAD SOMEHOW MISLAID, THAT HAD SOMEHOW BEEN PUT ON THE SIDE. SO IN MY MIND THE RUBBISH REPRESENTED A LOT OF RESIDUE OF OUTMODED OPERATIONS ET CETERA. THE MONARCHY WAS IN MY MIND, I HAVE TO ADMIT, AMONGST OTHER THINGS, BUT THE WHOLE THING. AND THE IDEA WAS TO TURN ALL THIS OVER, AND AT THE SAME TIME TO HAVE A DIARY IN THE GALLERY, WHICH ACTUALLY DIDN'T ILLUSTRATE ANYTHING, BUT WHICH BEGAN TO MAKE REFERENCES. AND THERE WAS A LITTLE HOLE THROUGH THE GALLERY WALL, SO YOU COULD SEE THROUGH A SLOT, AND THEN THERE WAS THE WINDOW AT THE FRONT. SO THERE WERE TWO WAYS OF BEING INVOLVED IN IT.

## 12

SB: AND OTHER THINGS HAPPENED. FOR EXAMPLE, IN TWO WORKS THAT I'VE DONE, PEOPLE WITH MENTAL HEALTH PROBLEMS HAVE ACTUALLY FEATURED QUITE PROMINENTLY IN THE WORK, IN A VERY INTERESTING WAY. ONE IN THE MOST COOPERATIVE FASHION, AND THE OTHER TO MAKE A REAL, ALMOST LIKE A KIND OF PSYCHIC ATTACK, ON EVERYTHING THAT WAS THERE AT THE END OF SOMETHING. AND I'LL JUST DESCRIBE THAT TO YOU BECAUSE THE AUDIENCE, OR PEOPLE, WERE KEY TO ALL OF THIS. I DID A WORK CALLED *180 HOURS: WORK FOR TWO PEOPLE*, BUT THERE'S ONLY ONE PERSON, THAT'S ME. AND ON THE FIRST FLOOR IS B, THE BUREAUCRAT, MORE OR LESS, AND UNDERNEATH IS A, THE PERSON IN THE STREET; CIVILIAN, IF YOU LIKE. AND SO IF I WAS IN ONE SPACE OR ANOTHER I WAS ENACTING, AS IT WERE, ASPECTS OF THE ONE OR THE OTHER. ANYWAY THIS WENT ON FOR ONE-HUNDRED-AND-EIGHTY HOURS, BUT I STOPPED IT ONE HOUR BEFORE THE END, AND SAT ON A CHAIR DOWNSTAIRS. THE WHOLE THING WAS OVER, AND I JUST SAT THERE. AND AT SOME POINT IN THAT LAST HOUR THERE WAS SOME TERRIBLE SCREAMING THAT TOOK PLACE IN THE FOYER OF THE ACME GALLERY IN SHELDON STREET. AND IT TRANSPIRED THAT A YOUNG WOMAN WHO WAS IN A PSYCHIATRIC HOSPITAL, BUT HAD A SORT OF DAY RELEASE, HAD BEEN COMING TO THIS WORK AND HAD SOMEHOW – I WAS TOLD THIS LATER – HAD COME TO THINK THAT THE RESOLUTION TO THIS WORK, WAS ALSO THE RESOLUTION TO HER PROBLEMS. AND SHE ARRIVED AND THE THING WAS OVER, BECAUSE I'D STOPPED IT ONE HOUR EARLY. AND THE SCREAMING WAS TO DO WITH THE FACT THAT SHE'D MISSED IT.

NOW THE SECOND EXAMPLE WAS IN A BIG BRITISH SHOW CALLED *ARTE INGLESE OGGI* IN MILAN, IN 1976. AND I WAS BEING A SORT OF DIRTY ARTIST AS OPPOSED TO A CLEAN ONE, I WAS ALWAYS OUTSIDE THE MUSEUM OR GIVEN ANOTHER SPACE, AND THIS WAS INSIDE THE ARCADE NEAR MILAN CATHEDRAL. I DON'T KNOW IF YOU KNOW IT? IT'S AN ABSOLUTELY GIGANTIC PLACE; HUGE PLACE. AND WHEN I STARTED THIS WORK THERE MUST HAVE BEEN EIGHT-HUNDRED OR A THOUSAND PEOPLE. I WAS ABSOLUTELY PETRIFIED! I MEAN, WHEN YOU START A WORK, IT'S LIKE, HERE I AM, AND I GO OVER HERE, AND I START, BUT I'M STILL JUST AS I WAS THERE. NOTHING IS TAKING PLACE. SO YOU HAVE TO BUILD THE THING UP. ANYWAY, AFTER TWO HOURS MOST PEOPLE HAD GONE, BUT MAYBE TWO-HUNDRED PEOPLE WERE STILL THERE, AND I HAD TO HAVE A REST, AND AS I STOPPED SOMEBODY STARTED TO SING. AND THIS VOICE, THIS EXTRAORDINARY ITALIAN SINGING GOES ON. AND THEN I THOUGHT, WELL I HAVE TO START AGAIN. AND AS SOON AS I STARTED, THE SINGING STOPPED. AND I WENT ON FOR ANOTHER PERIOD OF TIME, I CAN'T REMEMBER HOW LONG, AND STOPPED, AND THE SINGING STARTED AGAIN. SO I WENT OVER TO THE BARRIERS – WHICH WERE SET UP IN ORDER TO GIVE AT LEAST SOME COHERENCE TO EVERYTHING, IN ORDER THAT THERE WAS A PLACE FOR THIS – AND THE PEOPLE ARE ALL CROWDED ROUND, AND, I SAID, 'CAN YOU TELL ME WHAT'S GOING ON?' AND THEY SAID, 'YES, IT'S ALL RATHER AMUSING. THIS MAN IS MENTALLY SUBNORMAL, AND HE IS SINGING TO US, TELLING US WHAT YOU'VE DONE.' AND HE DID THAT FOR SEVENTY-FOUR HOURS. I WAS THERE ALL THE TIME, AND HE WASN'T THERE AT NIGHT, BUT HE WAS THERE ALL THE WAY THROUGH, AND EVERY TIME I STOPPED HE SANG. AND EVERY TIME I STARTED TO WORK, HE STOPPED. AND THIS WENT ON. IT WAS ABSOLUTELY BEAUTIFUL, IN ITS OWN WAY.

THE WORK WAS CALLED *HOMAGE TO THE COMMUNE*, THE MILAN COMMUNE, AND I WORKED WITH A PHOTOGRAPHER AT THE TIME. AND THE IDEA WAS THAT WE WOULD SPEND A SHORT TIME BUILDING A STRUCTURE THAT RESEMBLED OR BECAME A WOODEN ROSE ON A STALK. IT DIDN'T MUCH LOOK LIKE A ROSE, BUT IT WAS SHAPED LIKE ONE. AND THE IDEA WAS THAT IF PEOPLE WOULD LIFT IT, TOGETHER, IT WOULD BE AN HOMAGE TO THE COMMUNE. BUT I CHANGED IT THROUGHOUT, CHANGED THE IDEA, AND I CHOPPED THE STALK, AS IT WERE, SO THE THING CAME DOWN. AND THEN, AT A CERTAIN POINT, I OPENED THESE BARRIERS AND A MAN CAME IN ON A BICYCLE, AND RODE AROUND, AND CLIMBED INTO THE ROSE. IT WAS THE SINGER. AND THEN EVERYBODY CAME IN AND THE THING WAS OVER. SO THERE WAS NO POINT IN ANYBODY LIFTING THIS THING, BECAUSE IT HAD ACTUALLY KIND OF HAPPENED IN ANOTHER KIND OF WAY ALTOGETHER.

## 13

SANJA PEROVIC, *THE CALENDAR IN REVOLUTIONARY FRANCE: PERCEPTIONS OF TIME IN LITERATURE, CULTURE, POLITICS*, CAMBRIDGE: CAMBRIDGE UNIVERSITY PRESS, 2012

## 14

SYLVAIN MARÉCHAL (1750-1803) WAS AN ATHEIST, POET, NEWSPAPER EDITOR, DRAMATURGE AND CONSPIRATOR IN BABEUF'S INSURRECTION AGAINST THE DIRECTORY. SURPRISINGLY LITTLE KNOWN TODAY, HE WAS ACTIVE IN ALMOST EVERY PHASE OF THE REVOLUTION. ONE OF THE CHIEF EDITORS OF THE REVOLUTIONARY NEWSPAPER, *LES RÉVOLUTIONS DE PARIS*, MARÉCHAL'S REPUBLICANISM, MILITANT ATHEISM AND EGALITARIANISM PLACED HIM AT THE CENTRE OF MODERN DEBATES ABOUT DEMOCRATIC SOCIETY. CONVERTING TO ATHEISM AT THE AGE OF TWENTY AND RE-BAPTISING HIMSELF THE SHEPHERD SYLVAIN, MARÉCHAL PRODUCED HIS FIRST OVERTLY ATHEISTIC WORK, *THE FRAGMENTS D'UN POÈME MORAL SUR DIEU* IN 1780. HERE ALL THE ELEMENTS OF A REVOLUTIONARY RUPTURE WITH THE PAST ARE IN PLACE, DOWN TO THE DATE AND PLACE OF PUBLICATION: 'À ATHÉOPOLIS. L'AN PREMIER DU RÈGNE DE LA RAISON.'

MARÉCHAL'S MORE NOTORIOUS LITERARY PRODUCTIONS INCLUDE HIS 1788 *ALMANACH DES HONNÊTES GENS* A PROTOTYPE OF THE REVOLUTIONARY CALENDAR WHICH ERASED THE CHRISTIAN TIME LINE IN FAVOUR OF A NEW TIME LINE WHICH BEGAN IN 'YEAR I OF THE REIGN OF REASON' AND REPLACED THE SAINTS WITH A PANOPLY OF FIGURES THAT RANGED FROM MATERIALIST PHILOSOPHERS TO AVOWED OR SUSPECTED ATHEISTS TO VENERABLE KINGS. A LIFELONG ATHEIST AND REGICIDE MARÉCHAL IS OFTEN CONSIDERED AS ONE OF THE FIRST ANARCHIST-COMMUNISTS.

HIS 1791 *DAME NATURE À LA BARRE DE L'ASSEMBLÉE NATIONALE* INCLUDES SOME OF THE EARLIEST CRITICISMS OF THE REVOLUTIONARY STATE FROM THE RADICAL POSITION, ADVOCATING A CONCRETE EQUALITY THAT INCLUDED A REDISTRIBUTION OF PROPERTY. HIS HIT PLAY OF YEAR II, *LE JUGEMENT DERNIER DES ROIS*, FEATURED AN EXPLODING VOLCANO THAT KILLED ALL OF EUROPE'S KINGS AND THE POPE. HE AUTHORED THE *MANIFESTO OF EQUALS*, THE FIRST MANIFESTO DESCRIBING A RADICAL REVOLUTION THAT CALLED FOR THE END OF ALL DISTINCTIONS, 'BETWEEN RICH AND POOR, MASTERS AND SERVANTS, GOVERNORS AND THE GOVERNED.'

IN ADDITION TO COMPOSING THE HYMNS THAT WERE TO ACCOMPANY ROBESPIERRE'S PLANS FOR A DECADAL FESTIVE CALENDAR (WITH THE DÉCADI REPLACING SUNDAY AS THE DAY OF REST), MARÉCHAL ALSO WROTE A BLUEPRINT FOR A SOCIETY OF MEN WITHOUT GODS IN YEAR VI (*CULTE ET LOIX D'UNE SOCIÉTÉ D'HOMMES SANS DIEU*) AND IN YEAR VIII A *DICTIONNAIRE DES ATHÉES ANCIENS ET MODERNES*, CONTINUED BY THE ASTRONOMER LALANDE AFTER MARÉCHAL'S DEATH.

## 15

ROUSSEAU'S 1758 LETTER IS OSTENSIBLY A REJOINER TO D'ALEMBERT'S ARTICLE IN THE *ENCYCLOPÉDIE* THAT HAD CALLED UPON THE PEOPLE OF GENEVA TO LEGALISE THEATRICAL PRODUCTIONS IN THE CITY (LONG PERCEIVED AS AN IMMORAL ART FORM). DEFENDING THE GENEVANS AGAINST THE 'CORRUPTING INFLUENCE OF THE PHILOSOPHES', ROUSSEAU LAUNCHED A FULL-SCALE ATTACK ON THE VICARIOUS PLEASURES OFFERED BY THEATRE – AND PUBLIC SPECTACLE MORE GENERALLY – THAT ANTICIPATES IN MANY WAYS THE ARGUMENTS OF GUY DEBORD'S *SOCIETY OF THE SPECTACLE*. CENTRAL TO ROUSSEAU'S ARGUMENT IS THE CLAIM THAT THEATRE LEADS TO DISCONTENT BECAUSE IT SUBSTITUTES A SIMULACRUM OF SENTIMENT IN PLACE OF REAL FEELINGS AND ISOLATES THE SPECTATORS FROM ONE ANOTHER. IN CONTRAST TO THE PASSIVITY AND LOSS OF AUTONOMY THAT CHARACTERISES THE THEATRE-GOER, ROUSSEAU OFFERS THE ALTERNATE MODEL OF THE 'FESTIVAL' IN WHICH 'ACTORS BECOME SPECTATORS AND VICE VERSA', AND THERE IS NO OBJECT OF REPRESENTATION BEYOND THIS RECIPROCITY. THIS MODEL OF FESTIVE RECIPROCITY WAS TO PROVE VERY INFLUENTIAL FOR THE FRENCH REVOLUTION, ESPECIALLY IN ITS EXPERIMENTS IN LARGE-SCALE MASS SPECTACLES INVOLVING THOUSANDS OF PEOPLE.

## 16

TO GIVE JUST ONE EXAMPLE, ONE OF THE FIRST SPONTANEOUS FESTIVALS OF REASON TOOK PLACE IN THE COMMUNE OF RIS, NEAR PARIS, WHOSE INHABITANTS REPLACED THEIR PATRON SAINT WITH BRUTUS AND CELEBRATED A FIRST FESTIVAL OF REASON ON THE 10TH DAY OF THE SECOND DECADE OF FRIMAIRE. IN THE POSTER ANNOUNCING THE FESTIVAL, ITS ORGANISERS UNDERScoreD THE EXTENT TO WHICH ALL THE SYMBOLISM ASSOCIATED WITH THE ANCIEN RÉGIME HAD NOW BECOME DETRITUS, DECLARING THAT THE PROCESSION WOULD INCLUDE A 'BARREL FILLED WITH ALL THE SIGNS OF FEUDALISM AND RELIGION; IN WHICH YOU WILL SEE CATS, OWLS, TOADS, SAINTS, LIZARDS, CROSSES, SERPENTS, CORDONS BLEUS AND THE MOST ODIUS THINGS THAT CAN BE IMAGINED. ALL THIS WILL BE CONDEMNED BY REASON TO BE BURNT IN THE PUBLIC SQUARE.'

## 17

MARÉCHAL IN FACT WROTE THE LIBRETTO FOR TWO ONE-ACT OPERAS. THE 1793 *FÊTE DE LA RAISON* DEPICTED A CHURCH THAT WAS CONVERTED INTO A TEMPLE OF REASON FOR THE MARRIAGE OF A ROSE-GIRL (BY THE LATE EIGHTEENTH-CENTURY IT WAS THE FASHION IN SEVERAL REGIONS FOR GIRLS TO BE POPULARLY ELECTED TO RECEIVE A DOWRY FROM THE LOCAL SEIGNEUR WHO 'GAVE UP' HIS *DROIT DE SEIGNEUR* ON ACCOUNT OF THEIR IMPECCABLE VIRTUE). IT ALSO FEATURED A PATRON SAINT BEING REJECTED IN THE NAME OF THE DÉCADI, NUNS DANCING THE *CARMAGNOLE* AND A CURÉ WHO VOWS TO GO TO ROME TO CONVERT THE POPE ONTO A SANS-CULOTTE. *DENYS LE TYRAN*, WHICH WAS FIRST PERFORMED ON 6 FRUCTIDOR YEAR II (23 AUGUST 1794) FEATURED A DEPOSED TYRANT WHO BECOMES A TYRANNICAL SCHOOLMASTER IN CORINTH UNTIL HE IS EXPOSED BY A CHORUS OF SCHOOLCHILDREN WHO SING IN ROUNDS (PROBABLY ENCOURAGING AUDIENCE PARTICIPATION).

## BIOGRAPHIES

DR SANJA PEROVIC IS SENIOR LECTURER AT KING'S COLLEGE, LONDON. RESEARCH INTERESTS INCLUDE: 17TH AND 18TH-CENTURY FRENCH AND COMPARATIVE LITERATURE; FRENCH REVOLUTION; REPRESENTATIONS OF TIME, AND; PHILOSOPHY AND THEORIES OF HISTORY. DR PEROVIC RESEARCHES 18TH-CENTURY LITERATURE AND THOUGHT WITH A SPECIFIC FOCUS ON THE RELATIONS BETWEEN THE ENLIGHTENMENT AND REVOLUTION. SHE ALSO HAS BROADER INTERESTS IN THE REPRESENTATIONS OF TIME. HER FIRST BOOK *THE CALENDAR IN REVOLUTIONARY FRANCE: PERCEPTIONS OF TIME IN LITERATURE, CULTURE, POLITICS* (CAMBRIDGE UP 2012) CONSIDERS THE UNIQUE ROLE PLAYED BY THE FRENCH REPUBLICAN CALENDAR IN THE CONSTRUCTION OF REVOLUTIONARY TIME. THIS INTEREST IN THE TEMPORAL IS ALSO THE SUBJECT OF AN EDITED VOLUME, *SACRED AND SECULAR AGENCY IN EARLY MODERN FRANCE: FRAGMENTS OF RELIGION* (CONTINUUM 2011), WHICH LOOKS AT THE ROLE PLAYED BY NOTIONS OF AN EPOCHAL DIVIDE BETWEEN A 'PREMODERN RELIGIOUS PAST' AND A 'MODERN PRESENT' IN NARRATIVES OF SECULARIZATION. HER CURRENT PROJECT *WORLD HISTORY AS WORLD COURT: THE THEATRICAL ORIGINS OF HUMAN RIGHTS* CONSIDERS HOW THE EIGHTEENTH CENTURY CAME TO CONSTRUCT HISTORY AS A UNIVERSAL, MORAL TRIBUNAL. SANJA HAS ALSO PUBLISHED ON 17TH AND 18TH CENTURY FRENCH THEATRE, EXEMPLARY HISTORY, ENCYCLOPEDIAS, CENSORSHIP AND OTHER ASPECTS OF REVOLUTIONARY CULTURE.

TONY WHITE IS THE AUTHOR OF NOVELS INCLUDING *FOXY-T* (FABER AND FABER) AND *SHACKLETON'S MAN GOES SOUTH* (SCIENCE MUSEUM), NOVELLAS INCLUDING *DICKY STAR AND THE GARDEN RULE* (FORMA), THE NON-FICTION WORK *ANOTHER FOOL IN THE BALKANS* (CADOGAN) AND NUMEROUS SHORT STORIES. *MISSORTS*, WHITE'S PERMANENT PUBLIC SOUND WORK FOR THE CITY OF BRISTOL LAUNCHED AT THE END OF 2012, ACCOMPANIED BY A NOVELLA *MISSORTS VOLUME II* (SITUATIONS). A DISPLAY ABOUT HIS NOVEL *SHACKLETON'S MAN GOES SOUTH* CAN BE FOUND IN THE ATMOSPHERE GALLERY OF THE SCIENCE MUSEUM, LONDON, UNTIL SPRING 2014. WHITE IS CURRENTLY CREATIVE ENTREPRENEUR IN RESIDENCE AND A VISITING RESEARCH FELLOW AT KING'S COLLEGE LONDON, AND ALSO CURRENTLY TEACHES AT BRUNEL UNIVERSITY. TONY WHITE IS EDITOR AND PUBLISHER OF THE ARTISTS' BOOK IMPRINT PIECE OF PAPER PRESS (FOUNDED 1994) AND BLOGS FREQUENTLY AT [PIECEOF-PAPERPRESS.WORDPRESS.COM](http://PIECEOF-PAPERPRESS.WORDPRESS.COM).

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BY TONY WHITE AND SANJA PEROVIC**

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BEFORE THE MAST**

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