

we
DEAL
in
REAL

Mediamatic
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101.4 #3

¶ Few artists can boast of being 'news' in the international press. In order to reach this there are several conceivable strategies. The first is the most ungrateful; early death, posthumous myth forming. *Irises and Sunflowers*, Sotheby's and Christies, a village full of festive ties.

A second and very contemporary possibility is to go around the world as an institute with an adherent logo. In this way artist 'y' is the personified institute of the authentic gesture in painting while on the other hand, artist 'x' bases his corporate identity on a mechanically reproducible product which denies the original. Imagine a prestigious exhibit opening where director artists are introduced by the colleague's director-gallery owners to colleague-director-directors of truly large companies.

All in the family and thats how we want to keep it!

Weinig kunstenaars kunnen er op bogen 'nieuws' te zijn van een internationale pers. Om dit te bereiken zijn verschillende strategieën denkbaar. De eerste is de meest ondankbare: vroeg doodgaan, een postume mythevorming, *Irises and Sunflowers*, Sotheby's and Christie's, een *village* vol feestelijke stropdassen.

Een tweede en zeer hedendaagse mogelijkheid is als instituut met aanklevend logo door de wereld te gaan. Zo is kunstenaar Y het gepersonificeerd instituut van het authentieke gebaar in de schilderkunst terwijl daarentegen kunstenaar X zijn *corporate identity* baseert op een, het origineel verloochenend, mechanisch reproduceerbaar produkt. Stelt u zich een prestigieuze opening voor waar de directeurs-kunstenaars door hun collega's directeur-galeristen worden voorgesteld aan collega-directeur-directeuren van waarlijk hele grote bedrijven. Ons kent ons en zo willen we het houden!

Een derde strategie is, het geen kunst te noemen. *We Deal In Real* noemt Peter Fend deze strategie dan ook terecht. Fend is, zoals ook in de *International Herald Tribune* van 20 oktober 1987 te lezen is in een artikel van Warren Getler met de titel *UN investigates Charge that military Data was passed on to Tehran*, de grondlegger van de *Ocean Earth Construction and Development Corporation*. De Britse *New Scientist* van 5 november 1987 noemt Fend, uit de pen van Deborah Mac Kenzie in *Fending off a scandal in the Gulf*, een *American entrepreneur!* *The Times* (GB) van 27 september 1989 doet verslag van een grote milieu-conferentie in Venetië over een zorgvuldig beheer van de inmiddels volledig versopte en verstopte Adriatische Zee.

Nick Nattahl, in een artikel met als kop *Landship was factor in Chernobyl blast, expert says!*, bespreekt nieuw bewijsmateriaal dat de tot dan toe courante, officiële, lezingen van 's werelds meest ernstige nucleaire bedrijfsongeval weerspreekt. Dit materiaal werd tijdens deze, door de Verenigde Naties belegde, conferentie van wetenschappers aangedragen door *Mr. Peter Fend, an American expert in satellite imaging*. In dit artikel wordt vermeld dat Fend de Sovjet-autoriteiten en de westerse gezagsdragers, en dan met name de Westduitse, ervan beschuldigt informatie bewust verkeerd te interpreteren en het publiek te misleiden. Omdat Fend over visueel bronnenmateriaal beschikt, over door de *Ocean Earth Construction and Development Corporation* gekochte satellietdata, kan hij zijn beweringen staven. Het gaat in het geval van Chernobyl vooral om de interpretatie van een donkere lijn die het terrein om de reactor doorsnijdt. Deze lijn is volgens de officiële lezing een rookpluim als gevolg van de brand in de reactor. Volgens Fend is het opmerkelijk dat ook in de weken die volgen deze lijn/rookpluim zich handhaaft op dezelfde plek terwijl ten eerste de windrichting niet klopt en ten tweede het vuur allang gedoofd is. De juiste interpretatie van de lijn is voor de autoriteiten pijnlijk omdat er sprake is van een ernstige fout: de reactor is niet goed gefundeerd en de directe oorzaak van de ontploffing is landverschuiving en destabilisatie.

Fend is gaandeweg de jaren '80 het terrein van de beeldende kunst opgedreven en de context van een museum noemt hij in een van zijn vele teksten een bewijs van zijn falen. *FAILURE* De overheden staan het niet meer toe dat alle materiaal van de commerciële satellieten zomaar ter beschikking staat. De overheid, of de door de

overheid gefinancierde onderzoeksinstituten, is eigenaar van de satelliet. De eigenaar heeft thans het veto over het gebruik van het materiaal. Censuur? Hier komen we op een punt waar het voor Fend, die historisch wellicht de voornaamste aanleiding is geweest voor het instellen van deze censuur, weer interessant gaat worden: het als uitvalsbasis kiezen van het juiste museum, als bewaker van de kunstinhoud. Het museum als vaticaanse nuntiatuur, waar immuniteit geldt voor criminelen op de vlucht? De praktijk is overtuigender. Fends bewering is thans: het verzamelen en analyseren van satellietmateriaal en de verbinding van conclusies, is de meest adequate en hedendaagse vorm van landschapsschilderkunst. Er is een grote traditie in dezen die berust op ongehinderde observatie.

De fragmenten "*Landscape Painting*" zijn onttrokken aan diverse teksten van Peter Fend en mogen dienen als introductie tot de nieuwe landschapsschilderkunst die in het museum voor hedendaagse kunst thuishoort.

Ten tijde van de voorbereiding van *News Room*, een media-project dat in januari 1990 plaatsvond in Museum Fodor te Amsterdam en American Fine Arts, Co te New York en waarvan Fend de initiatiefnemer was, schreef hij de tekst *News Room in Dutch Art History*. Een fragment:

* At the time of preparation for *News Room*, a media project which took place in January 1990 in the Fodor Museum in Amsterdam and the American Fine Arts Co. in New York, in which Fend was the initiator, he wrote the text *News Room in Dutch Art History*. A fragment:

from:
*News Room in Dutch
Art History*

Much great art in history has been as much a record, a documentation, of real events as anything. With the automatization of painting and photography, and then video and data image processing, the art of documentation has declined in prestige. The artist now engages in more rarefied, more abstracted and more psychological studies. But a divergence of art from reality cannot last forever.

In the Netherlands, where both realistic and abstract art have great traditions ('appropriation', for example is so realistic as to possibly violate copyright laws), there seems to be a unique thrust towards production of new forms of television,

November 25 th, 1989.

Op de volgende pagina's treft u een bloemlezing uit de faxen die Fend vanuit New York aan de kantoren van Fodor, *Blind Magazine* en *Mediamatic* stuurde tijdens onze voorbereidingen van *NewsRoom* Amsterdam.

* On the following pages we reproduce a selection from the myriad of faxes Fend sent from New York to the offices of Fodor, *Blind Magazine* and *Mediamatic* during our preparations for *NewsRoom* Amsterdam.

Landscape Paintings

Realistic landscape paintings can be produced nowadays with geometrically-registered multispectral satellite data, manipulated with image-processing computers, yielding virtually-incontrovertible revelations of on-site conditions.

Certain space agencies have begun to call their satellite photographs 'art', thinking that attractive color images constitute art. Actually, as the artist espoused in his 'Art of the State' essay for a show by his company, the photographs per se, like any other image per se, does not become art until they convey meaning - substantial meaning.

Although the satellite sourced data-base for any image of sites on earth is void of meaning, the organization and manipulation of that data base can reveal understandings about any site, and about the human actions at that site, that are rich in meaning. Each image or group of images can be read to convey distilled reflections about the human enterprises on this planet: about how, and whether it works.

Napoleon would see a line drawn somewhere through the middle of Europe, in Prussia, and he would see tier upon tier of artillery. He would mostly notice the extremely long-range artillery; the ballistic missiles and cruise missiles, which permit the armies on both sides of the one line through Europe to shoot at each other from nearly 5,000 km distance. An entire continent had been reduced to a mutual firing range. Even artillery positions outside the continent, including French submarine batteries and Soviet ss 20s behind the Urals, could reach the opposite side of the continent. Never mind Wagram or Austerlitz; all of a continent was a battle-field.

At the center of the battle-field sits a wall. In the book *Fantastic Architecture* artist Joseph Beuys suggested that the wall be raised by 10 centimeters - for better proportions. People could try to get over or under the wall; people could be shot at the wall; people could die at the wall. But its main function was not practical but symbolic. Its main function was, and is, aesthetic. Europe is the battle-field, and the Berlin Wall is the architectural monument, for now. The wall cannot be rid without a resolution of the battle.

A resolution of the battle begins with public surveillance. As has often been written, television and mass media effect a very new architecture. They dissolve political borders, erase distances, reduce the room to an information display module. When the public watches tv the house becomes a viewing station. It becomes a platform from which to see the world. More vital than a wall, for protection and strenght, is the satellite dish. Once, for a castle, you needed the walls of a palazzo, coupled with moats. Now you need an array of electronic sensors, and an ability to rapidly coordinate incoming signals for timely response.

* The third strategy is not to be called art. Peter Fend calls this strategy and rightly so. *We deal in real*. Fend is, as you can also read in *The International Herald Tribune* of October 20th 1987, in an article by Warren Getler, titled *Un Investigates Charge that military Data was passed on to Tehran*, the founder of the Ocean Earth Construction and Development Corporation. The *British New Scientist* of November 5th, 1987, from the pen of Debora Mac Kenzie in "Fending off a scandal in the Gulf, an American Entrepreneur!" (*The Times* (GB) from September 27 1989) gives an account from a large environment conference held in Venice about the careful management of the (in the meantime) completely soaped and choked un Adriate Sea.

Nick Nattahl, in an article with the heading "Landslip was factor in Chernobyl blast, expert says!", discusses new evidence which contradicts the then current, official version of the world's most serious nuclear industrial accident. This material was put forward by "Mr. Peter Fend, an American expert in satellite imaging", during this conference of scientists held by the United Nations. In this article it is mentioned that Fend accuses the Soviet and the Western authorities, especially West German, of deliberately interpreting information wrongly and misleading the public. Since Fend has access to visual sources about satellite data bought by the Ocean Earth Construction and Development Corporation, he can support his claim. In the case of Chernobyl it's especially concerned with the interpretation of a dark line that intersects the terrain around the reactor. According to the official version, this line is a wreath of smoke resulting from the fire in the reactor. According to Fend, it is remarkable that also in the following weeks these line/wreath of smoke maintain itself in the same spot, while, first of all, the wind direction doesn't correspond, and secondly, the fire has long been extinguished. The correct interpretation of the line is painful for the authorities because there is talk of a serious mistake: the reactor isn't well grounded and the direct cause of explosion is landslide and destabilization.

In the 1980's, Fend is gradually forced up to the sector on fine art and in one of his numerous texts, he calls the museum context a proof of his failure. The authorities no longer allow for all material from commercial satellites to be available. The government, or the governmentally-financed research institutes, is owner of the satellite. The owner now has the right to veto the usage of material. Censorship? Here we arrive at the point where it becomes more interesting for Fend (who historically has been perhaps the most important motive to establish this censorship) to choose the right museum as custodian of the artistic content as outburst basis. The museum as Vatican nunciature, where immunity counts for criminals on the run? The practice is more convincing. Fend's assertion now is: collecting and analyzing satellite material and arriving at conclusions is the most adequate and contemporary form of landscape painting. There is a long tradition in these, based on unhindered observation.

The following fragments are taken from various texts of Peter Fend and may serve as an introduction to the new landscape painting which belongs in a museum for modern art.

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NewsRoom

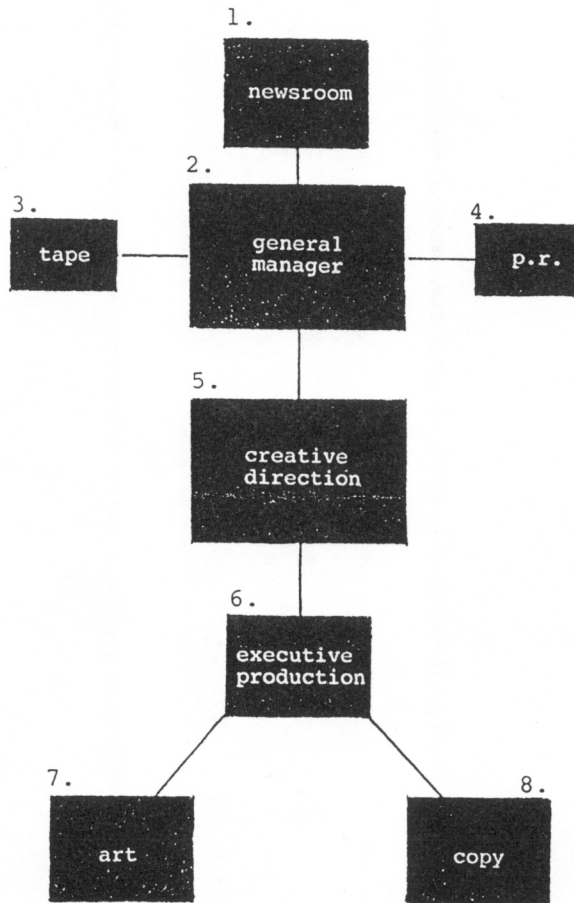
FODOR

(ingezonden mededeling)

KAAP
Kunstrai/Torch

(ingezonden med)

KAAP
Kunstrai/Torch



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(ingezonden mededeling)

KAAP
Kunstrai/Torch

(ingezonden mededeling)

KAAP
Kunstrai/Torch

FEND STATEMENT FOR KAAP, WAGEMANS AND VELTHOVEN
6 DECEMBER 1989

TELEVISION IS TERRITORIAL, VIDEO IS PICTORIAL
CONSEQUENTLY, THE STRUCTURE OF A TELEVISION NETWORK IS SPATIAL, OR
ARCHITECTURAL

FEND IS AN ARCHITECT
HIS COMPANY, OCEAN EARTH, IS A CONSTRUCTION AND DEVELOPMENT ENTERPRISE
ORGANIZED LIKE SIMILAR JAPANESE ARCHITECTURE-CONSTRUCTION FIRMS
THE ARCHITECTURAL PROGRAM OF OCEAN EARTH INCLUDES SITE MONITORING, OFFSHORE
RIG CONSTRUCTION AND LOCATION (like that of an oil services company),
MARSH DESIGN, MEGASTRUCTURE DESIGN, PNEUMATIC SLEEPING CHAMBER DESIGN
AND DISTRIBUTION, AND NEWS ROOMS, INTER ALIA

HAVING WITNESSED HOW ARCHITECTURE IS, TO QUOTE MARHOL, "THE ONLY THING
LEFT" THAT IS, HOW IT HAS MADE NO REVOLUTIONARY CHANGE IN THIS CENTURY
EXCEPT FOR SOME DEVELOPMENTS IN THE FIRST TWO DECADES, FEND SEEKS TO DEVELOP
A RADICALLY DIFFERENT PRACTICE OF ARCHITECTURE

ONE FAULT IS OVER-DESIGN, AND CONSEQUENTLY OVER-BUILDING

ARCHITECTS WASTE THEIR LIVES SPECIFYING LOCATIONS AND MATERIALS, ETC. FOR
DETAILS OF CONSTRUCTION LIKE BATHROOMS, AND THEY DISREGARD THEIR FUNDAMENTAL
RESPONSIBILITY FOR ASSURING A HABITABLE ENVIRONMENT (WHAT OTHER PROFESSION
HAS THAT JOB?).

IN THIS AGE OF MANUFACTURED PARTS AND OF INTERCHANGEABILITY, OF COMPUTERS
AND RAPID IMAGE STORING AND CHANGE, THERE IS NO NEED FOR ARCHITECTS TO
DESIGN MORE THAN A FEW ROUGH SKETCHES OF THE ELEMENTS NECESSARY FOR A
GIVEN SUCCESSFUL SPACE, AND THEN TO LEAVE THE ELEMENTS WITH THOSE WHO
ACTUALLY HAVE TO LIVE THERE AND OPERATE IN IT.

THE INDUSTRIAL REVOLUTION HAS NOT BEEN ADOPTED BY ARCHITECTS, YET.
THEY SHOULD BE CONCENTRATING ON SPATIAL CONCEPTS, OR USAGE CONCEPTS,
AND THEN GATHERING INVENTORIES OF EQUIPMENT, INCLUDING HARDWARE AND
SOFTWARE REQUIRED FOR THE SPACE TO BE REALIZED, RATHER THAN THINK OF
HAND-DESIGNING AND HAND-MAKING (AT LEAST IN "PLANS") A "BUILDING".

THERE ARE NO MORE "BUILDINGS", ANYWAY.
THERE ARE URBAN SITUATIONS, RURAL SITUATIONS, AGGLOMERATIONS MORE OR LESS
OF INFRASTRUCTURE, AND VARIOUS ELECTRONIC NETWORKING (NERVOUS SYSTEM)
POSSIBILITIES.
IF THE CITY YOU LIVE IN HAS TOXIC AIR POLLUTION, OR THE COUNTRYSIDE BECOMES
DESICCATED FROM GLOBAL WARMING DUE TO IMPROPERLY SPECIFIED FUELS FOR THE
PLANET CUM HOUSE, THEN WHETHER YOU BUILD A NICE CADEAU BUILDING OR NOT IS
IRRELEVANT.



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NEWS ROOM

To:
- KAAP 268040?
- Studio 268221?
- VELTHOVEN 241054?
FUND NR ²⁶ 225037?
fax ²⁶⁸⁷⁹³ 208526?
ON
AMSTERDAM CABLE TV?
WHERE?

NEWS ROOM AS A CONCEPT RESULTS FROM EXPERIENCE WITH BROADCAST TV COMPANIES, WHICH HAVE NEWS ROOMS AS A MATTER OF COURSE
SEVERAL FUNDAMENTAL AND EVEN SPIRITUAL FRUSTRATIONS RESULTED FROM WORKING WITH BROADCAST TV COMPANIES, WITH THEIR NEWS ROOMS.

1. THE EXCITEMENT OF BEING IN A NEWS ROOM, WHERE ALL INFORMATION COALESCE AT ONCE, SO YOU CAN SENSE THE MOOD OF THE PLANET, WAS DEPRIVED TO EVERY TV VIEWER, WHO COULD ONLY RELY ON A SINGLE CHANNEL FEED; AFTER SEEING NEWS IN A NEWS ROOM, I NO LONGER WANTED TO JUST WATCH TV
2. THE STATE CENSORSHIP OF NEWS, CONDUCTED VARIOUSLY THROUGH THE BROADCAST TV COMPANIES, IN TURN LINKED WITH THE SECRET POLICE, LED TO THE VERY SAD CONCLUSION, AT AGE 39, AFTER EIGHT YEARS EXPERIENCE, THAT MOST TV NEWS ABOUT IMPORTANT TOPICS IS DISTORTED TO BE THE OPPOSITE OF (not just different from) THE TRUTH. THIS VIOLATED ME SPIRITUALLY: EVERYTHING I HAD BEEN TAUGHT AND HAD LEARNED TO VALUE WAS TURNED UPSIDE DOWN, SUCH THAT A FUNDAMENTAL OUTRAGE WITH THE SECRET POLICE COMPELS ME TO CAMPAIGN AGAINST BROADCAST TV MONOPOLIES.
3. THE NETWORKING WAS SUBORDINATING, RATHER THAN INTERDEPENDENT. THUS, A US TV COMPANY WOULD SOURCE FROM PARIS, TOKYO, ROME, BUT THERE WOULD BE NO INTERCHANGE, OR MUTUAL SOURCING, BETWEEN CITIES. THIS GREATLY RESTRICTED THE POSSIBILITIES FOR FOREIGN JOURNALISTS, WHO COULD HOPE TO MAYBE GET ONE FEED A WEEK ON THE NATIONAL TV SHOW BACK HOME, WITH CONSEQUENT GREAT WASTE OF TIME AND LIFE-EFFORT, LET ALONE TIME. IT ALSO VIOLATED THE EQUALITY AND VARIETY OF CITIES. ROME OR ZURICH SHOULD NOT BE SUBORDINATE TO AN ANGLO-AMERICAN OR WTN NEWS OPERATION GENERALLY HEADED FROM LONDON/NY. THAT WORLD IS OVER WITH; IT IS A POSTWAR RESIDUE: NOW, THERE MUST BE MORE INTERCHANGE, OR INTERDEPENDENCE, BETWEEN CITIES--MUCH AS ALREADY OCCURS IN THE WORLDS OF SCIENCE AND ART.

NEWS ROOMS IN VARIOUS CITIES AROUND THE WORLD WOULD BE BETTER CLIENTS FOR WHAT I OR OTHERS HAVE DISCOVERED, I BELIEVE, THAN SOLELY THE BROADCAST TV COMPANIES, WITH THEIR PRIVATE NEWS ROOMS;

THIS INDUCES, FURTHER, COMPETITION AMONG THE TV COMPANIES, SO THAT THEY START HAVING TO ACCOUNT FOR THEMSELVES, IN COMPARISON WITH EACH OTHER, AND SO NOT ENJOY A MONOPOLISTIC RIGHT TO SAY--AND TOO OFTEN LIE--WHATEVER THEY ARE TOLD.

ME'S ROOM IS AN ARCHITECTURAL CONCEPT. IT IS MEANT TO BECOME A COMMERCIAL VIABLE SPACE MUCH AS ARE "GAS STATION" OR "NEWSSTAND", OR "PARKING LOT". AS ALAN D'ARCANGELO AND ED RUSCHA POINTED OUT, THESE COMMERCIAL SPACES HAVE A VERY LIMITED SET OF INGREDIENTS, TO BE ARRANGED IN A PRACTICAL BUT NONE- THELESS INNOVATIVE OR UNIQUE WAY. ALL GAS STATIONS ARE DIFFERENT, BY DESIGN, BUT ALL ARE THE SAME IN PERFORMANCE AND BASIC SPATIAL INPUT-OUTPUT CHARACTERISTICS.
TO THE EXTENT OF DESIGNING SUCH RUDIMENTARY SPACES AS A GENERIC "GAS STATION" OR "PARKING LOT", FEND SETS OUT TO ESTABLISH BASIC CONCEPTS, ALONG WITH LISTS OF HARDWARE AND SOFTWARE, ALONG WITH BRAND NAMES FOR SALE, OF ANY GENERIC "NEWS ROOM".
THEN, WITH HIS ARCHITECTURAL FIRM; HE INTENDS TO SET UP AS MANY NEWS ROOMS AS THE MARKET WILL ALLOW: GLOBALLY.



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— FORTUNE

Lehmann

DEC 23 '89 15:32

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23 DEC 89

Dear Gerold:

Responding to issues raised on the telephone, I write:

4. Apparently, a pan-US public access feed is being created, in addition to whatever might be done with the official media, e.g., your deal with Visnews. To me, going through public-access is less interesting than supplying direct to the main media. The whole objective, I thought, was to REPLACE the power structure with our structure, so that what is now so-called official has to end up as marginal, obsolete. Here in New York on the edge of 1990, with a small army in Panama and a far bigger army of homeless on our streets, it is clear that whatever has been is over, and whatever will be possible will be entirely different. The situation is desperate, sans espoir, but also sans limitation. There is nothing to fall back on (except maybe our European ancestral roots), and there is nothing to even continue with (except if one gambles that there will be something for retirement). I am pretty good at historical premonition (having predicted major news events to the day), so what I think and say might well be considered likely: the United States will not survive my lifetime. Not as such. Too worn out. And too broke. MR is part of my preparations about how to survive AFTER THE US.

5. Most of the programming you will receive from the US, from NRRY, will quite possibly contain scenes that are unsuitable for gentle, optimistic minds. Most of the news, about homeless, about cripples, about drug wars, about Japanese takeovers, about economic downside, about Iran-contra scandals, about bank scandals, about the complete eradication of people's allegedly protected savings, about poor education, about AIDS, about inadequate retirement care, about child abuse, about crime, about desertification of the Midwest and deforestation of the hemisphere, about garbage and pollution, and about the rising cost of oil, is a shock. The US will soon be a basket case. It's not only shocking, also boring. I do not agree with colleague Gregory Lehmann when he says that you all there in Europe will be interested in the footage that comes in from (much more interesting) US television. Oh? The Panama coverage, for example, was according to many sources, notably Alan Jones, so boring that the 21 dead casualties had become tedious detail.

DEC 23 '89 15:34

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anytime, and nobody sees any future anymore, and everyone's just trying to get what they can. Imagine: the giant U.S. government-corporate venture for superchip development, meant to be competitive with Japan, is nostalgically called "U.S. Memories." What is this, a juke box? Or a 50's-style radio show? Soft rock? Easy listening? Predictably, the company--being completely alt-modish--is failing to get investors, and probably soon is failing. Nobody in the U.S. had the nerve to replace Faddy, the one who won the last war, and consequently nobody in the U.S. is prepared to conquer--let alone have an active role in--the future. It's time to make some fresh history.

7. LINDA, as The Economist says, the place for the 90s is Europe. And the singular question for the 90s, I think, will be WHAT WILL BE THE STATES? Or, WHAT WILL BE THE 'STARS' ON THAT DISGUSTING YUPPIE FLAG? CERTAINLY NOT THOSE RIDICULOUS 'COUNTRIES' LIKE BELGIUM AND PORTUGAL. I seek an aggressive videotape in which the stars turn to those ridiculous pieces of European real estate, and then turn again, into something rational--and regional--like, for example (but not limited to) the basin states I have professed. CHANGE IS ON THE AGENDA. NEWS FROM AMSTERDAM has the potential of becoming A FOCUS FOR THAT CHANGE, more so than "Berlin", "Prague" or "Bucharest."

I think, for example, after my time (again) in Belgium, that someone (perhaps some buitenlander like me) should outright declare that Belgium is a joke, a fraud, an impossibility, a mental cripple, nothing more than a figment of Queen Victoria's largesse (and who's she, now, anyhow?). There should be aggressive voicing of re-integration (re-unification?) of The Netherlands, all the way uphill to around Cambrai in present-day France. And what is that French language doing in Brussels anyway, when manifestly it's the Dutch language which is better suited to commerce and (why else are we here, Gerold?) GAIN.

T H E E N D F A X E S

6. The function of NEWS ROOM is not to make news more accessible, or to create a great environment for sharing the news, but to give me and my friends an outlet through which to release the history we intend to make. To report, record or present the news is not enough. It is far more important to be in the news. If the news is "boring", that's because the people who are in power are boring. Bush, for example, is an embodiment of BORING. His administration is dead-set on boring us to death. That's no laughing matter. The U.S. is on the verge of breakdown because it's becoming too boring to bear. Nobody will want to even pay attention to it. That's why so many subplots and corruptions have set in, and why there are so many bank scandals: because nobody gives a shit



I shall insist on producing a program advocating Dutch-Flemish re-unification. And meantime produce another program advocating Bavarian secession from the Rhine. Everyone I talk to from Austria and Bavaria (my roots, you know) agrees that those countries really have little to do with "Deutschland."

8. And Mike von Bibikof should be put on notice that all my historical resources are devoted to not just preventing German unification but to achieving German breakup. After all, there was a Netherlands, and a Bavaria, and a separable Ostprussia, long before there was any imitation of nation-state "France" called "Germany." Mike (do you hear me?, even in this letter to Gerald and Linda) as I am alive I shall make sure that (1) the West German intelligence apparatus is discredited, just as the East German apparatus was, (2) the West German government is discredited, just as the East German government was, (3) the Bavarians get fed up with West Germany and proceed to exit, (4) the Dutch realize their necessity for Benheid, and go for economic takeover of Belgium and the Ruhrgebiet, for starters, and (5) you--as a former Pole--get your ancestral vindication with the separation of Poland from either East or West, to go into its Basin, the Baltic, together with Sweden, Lithuania, Latvia, Estonia, Finland and the part of the Soviet Union once stolen from those peoples by a rather overbearing visitor to Holland (stealing ideas from the Dutch) named Peter the Great.

9. NEWS ROOM MUST BE OUTRAGED. WE IN NEW YORK ARE PREPARING THE MOST OUTRAGED DISCLOSURES OF CRIME AND CORRUPTION. THAT MATERIAL WILL BE SENT SHORTLY. WE ARE GOING FOR THE HISTORICAL JUGULAR. THERE WILL BE VICTIMS, AND BROKEN LIVES AND CAREERS, AFTER WE ARE THROUGH, BECAUSE THE PRESENT ORDER DOES NOT DESERVE TO CONTINUE.

UNDERSTAND. IT IS HISTORICALLY NECESSARY TO CONDUCT DIRECT ATTACKS ON THE FEDERAL REPUBLIC OF GERMANY. THAT COUNTRY MUST BE THOROUGHLY DELEGITIMIZED, AS SOON AS POSSIBLE, EVEN BEFORE THE END OF NEWS ROOM NY AND AMSTERDAM, AT AFA AND MUSEUM FODOR. WE ARE GOING TO SMASH THAT STATE.

The strategy: Serbia, Sweden, Poland, The Netherlands, Switzerland, Italy, all ganging up on Germany--and meantime, four art shows inside that piece of turf. Thus speaks... the man your friend Kaas describes as "Wallenstein". Well? Once again....

10. The Palme tape is a big hit in the Swedish art world. Let's cash in, Blind.

It must be followed next by a full-scale endeavor, in tandem with the Poindexter trial here in the US, of exposing how West Germany has just been a teedy for Anglo-American oil-monopoly policy.

MORE SOON.

FEND