THE MATERIAL WORLD

COOPERATIVE

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The material world contains a broad range of objects that are both familiar and mysterious. From the humblest everyday items to the most complex and high-tech creations, the material world is a rich and varied domain. It is through the exploration of this world that we gain insight into the nature of matter and the processes that shape it.

1. Science and Technology
Science and technology have played a pivotal role in shaping the material world. From the invention of the wheel to modern computers, the material world has been transformed by the application of scientific knowledge and technological innovation. This transformation has had a profound impact on our lives, influencing everything from transportation and communication to medicine and energy production.

2. Material Culture
Material culture refers to the objects, artifacts, and designs that reflect a society's values, beliefs, and ways of life. Material culture is created through the processes of production, consumption, and exchange. It is a reflection of the social, economic, and political forces that shape a society.

3. Materialism
Materialism is a philosophical or scientific perspective that asserts that matter is the primary substance of the world and that all phenomena are caused by material processes. Materialism has been a influential philosophical and scientific paradigm, with implications for our understanding of the nature of reality and the role of human beings in the universe.

4. Materialism in Art
Materialism in art refers to the use of materials and techniques that are directly related to the processes of production and consumption. This approach to art is often characterized by a focus on the materiality of the artwork and the role of the artist as a maker and mediator.

5. Materialism in Science
Materialism in science refers to the use of materialist principles in the study of the natural world. This approach to science is often characterized by a focus on the material processes that underlie phenomena and the role of matter in shaping the universe.

6. Materialism in Society
Materialism in society refers to the use of materialist principles in the analysis of social structures and processes. This approach to society is often characterized by a focus on the material conditions that shape human behavior and the role of material resources in the production of social outcomes.

7. Materialism in the Arts
Materialism in the arts refers to the use of materialist principles in the creation of artistic works. This approach to art is often characterized by a focus on the material processes that underlie the artwork and the role of the artist as a maker and mediator.

8. Materialism in Science
Materialism in science refers to the use of materialist principles in the study of the natural world. This approach to science is often characterized by a focus on the material processes that underlie phenomena and the role of matter in shaping the universe.

9. Materialism in Society
Materialism in society refers to the use of materialist principles in the analysis of social structures and processes. This approach to society is often characterized by a focus on the material conditions that shape human behavior and the role of material resources in the production of social outcomes.

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In conclusion, the material world is a complex and multifaceted domain that reflects the interplay of natural and cultural forces. By studying the material world, we gain insight into the nature of matter and the processes that shape it, and we are better equipped to understand the world in which we live.
Men go you ever think about Diane said:

"He told me what I needed was a intot

Jane said!

I didn't know what it is.

t itq we go

On ourselves-

saiMar g.

turns her on her side lifting hips

doing, I assume that in at least some instan
tances when C and B are photographed together, or C and A,

And, I assume that in at least some instances, when C and B are photographed together, or C and A, the photographer is the third member of the triad. This making of the work within and during the situation itself is Schneemann's means of making art function formatively and progressively within the process of life. I'm reminded of Schneemann's six-image silkscreen The Men Cooperated...

The central three-character interdevelopment of ABC is contextualized in several ways. First, there is the regular inclusion of comments by C's friends. Though these people are identified by first name only, we can deduce from their comments that they are, for the most part, intelligent, literate, experienced, and sophisticated. They've been in and out of relationships themselves and are able and willing to share those bits of wisdom about relational politics they feel they've grown to understand. Their comments are usually in the tenor of do-bushtish manner of the "Downtown" art community: "Either hack it or haul your ass out" (Susie, text card 12); "He doesn't love you, I'm sorry. Tell him nice. Honey, I like you, come back forever or leave me alone" (Carmen, text card 18);

The world has never made any sense up to now. Why should it suddenly start making sense for you?" (Victor, text card 106). The very existence of this network of friends and C's willingness to regularly confer with it represents a deviation from conventional melodramas, especially those about love triangles, where the protagonist is isolated. Here, many friends are privy and, at least through their advice, productively involved.

A second kind of contextualizing information is Schneemann's use of a variety of primitive artifacts as imago, which function in most instances as motifs for dimensions of C's sexual experiences, thoughts, and fantasies during this period. In six instances the artifacts are juxtaposed with texts presenting a story reminiscent of classical Greek and Roman tales. In this tale (yellow text cards 39, 77, 92, 107, 123, and 151 complete it), "she"—we assume it's C or one of C's dream personae—is so hounded by desire that she asks "the Goddess" for "a year off from desire to complete works in my mind" (39). Specifically, she requests a lover "who would make her in just one orgasm which could last for a year" (77), only to discover that the Goddess, who is subsequently unavailable for further consultation, grants her wish literally: the orgasm doesn't satisfy her for a year; it lasts all year. Images 77 and 151 represent the Goddess Herself, a primitive sculpture with arms upraised. Images 39 and 107 reveal one of the imago, owl-headed sculpture—a female figure holding her breasts; with the preceding texts the figure comes to suggest the orgasm-hounded woman. Image 123 is a phallic-shaped female figure, another image of the woman (and the man) now desperately pleading to the Goddess for relief. Three other cards present primitive sculptures which provide images of sexual activity; in image 5 a female sculptural figura is reaching behind her to the huge erect penis of a male figure; and in images 85 and 116 a male monster figure is fucking ("fucking" best captures the sense of the images) with a female figure who leans back over a rock. Both these last images are preceded by texts describing C's sexual responses: "a certain rhythm sets off a rambling purr in her throat. Another rhythm produces screams and repeated ones" (85); "He marks her, patterns her desire to his particu

by Schneemann's inclusion and repetition of imagery
Above: view of ABC—We Print Anything—In the Cards by Carolee Schneemann.

the men actually saw. We would have to build within the exist-
ing space. Because it had been distorted by the men the work
would be prolonged and difficult.2 The fact that image card 4
immediately led to his being a job that looks poten-
tially prolonged and difficult suggests that the reconstruc-
tion of the male-distorted space the women discuss is a process
that we intervene with our imaginations. This need for this new space
(fundamental as to have become dream material) and men. B
seems to be starting a garden; he is working next to a tall,
barren, old tree, a metaphor perhaps for the age and size of
the strain in their intimacy is obvious. In image cards 68 and
company of others. But even when we see C and A together,
A and B, however, the focus of ABC—as the
title indicates—is not one character or one relationship, but
the interrelational process the three people are experiencing.
The texts and images are presented in such a manner that it's easy to overlook the remarkable nature of the
relationship we're privy to and its considerable implications. A
moment's thought about how a romantic/sexual interrela-
tionship between two men and a woman would normally be pre-

t, and yet his attractiveness is more evident than in the ear-
er imagery. The final text card (34, yellow) of the stanza con-

firms these implications:
C had always been attracted by B. She thought it was an intellectual
and courted him as lovers. They went to a country
cottage to work. They slept in separate rooms. She felt uneasy & con-
fused about something. She dreamt they were in a huge hotel; she was following him down
ominous corridors. When he went ahead, sudden bursts of navi-
tourists came between them. When she caught up to him, he
shook her hand. He said, "Don't worry, it will be lovely."

Regularly during the remainder of ABC we see imagery of
C and B together in the same shot (76, 103, 140, 142) and
in ABC identical text cards—"A went away again" (24, 40)—are
presented by them. This suggests affections and a bit of hostil-
ye, sometimes one person is not enough. C, told me, "I always want one person to be enough"—
C, told, "I don’t want you to feel I’m the
only person for you."
A told C, "Their land was too complicated."

B told C, sometimes one person is not enough.
C, told, "I always want one person to be enough."

"I always want one person to be enough."
of apparently non-sexual details of the environment in which the umbrella is set. In a dream she calls "Fresh Blood," she discovers apparently non-sexual details of the river in which she is swimming, but it is also possible that two exposures were taken, one right after the other.

7. Though apparently recorded at the same time, these two images are quite different compositionally. Yet it is vertical, at the bottom of the image we see a portion of a table with a coffee cup, a sugar or jam pot, and an open encyclopedia book. A horizontal card, the table is no longer visible, but we can see more of the space to the right of A and C, enough to reveal a minor image of the couple in the background.

8. Image 23 brooches the "job is to serve you" epiphanies; though B is not in the center of the image, he is insinuating from the right to the help to someone—C?—put on a delicate watch or brooch. This image follows a blue text card: "The polarity should mean a split in his nature, or a chance to create integration usually desired by men." C.

9. This dream achieve an earlier card (20), yellow, which describes a somewhat similar situation involving A. The earlier card, however, ends very differently. "C, dreamt they were traveling in a small, yellow, musty hotel they were to confer on their relationship. She was passionately, lovingly in love with him. They sat on the back seat. A said: 'Now I know my lover better. I have never complained about you. C thought he was crazy, and turned on one cold heel. 'You can't catch me. He was very annoyed at her question, but nevertheless, he brought her back into the room & beat her. She said: 'Don't drag this dead horse around any further. She dressed in a pink woolen suit, closed the bag & told him, 'Good-bye. I'll send you a card from Russia.'"

These three images (all seem to have been taken at the same time) can serve as a group of this developing relationship, as indicators of the configuration in which we see A, B, and C vary in suggestive ways. In image 6, C is on the left, on the right, though B is between A and C, his centrality is mitigated by his standing behind the other two and by the fact that C and A seem to be touching hands. As in a related, involved post, and is very aware of the camera (he is pointing at it with his right hand), B is looking at C with a somewhat expression: his attention doesn't seem diverted by this camera. C is slightly blurred. In image 13, C stands between B on the left and A, and she is looking at each other, while A looks at the camera. And in 57, all three look at the camera, but C, learning to hold B (as his dark jacket creates a compositional separation between him and B and C).

All of these images (55-57) were included in "ABC" when it was first printed in 1979.

10. All of the images of the pre-historic artifacts used in ABC are from More Than Meat Joy (New Paltz, N.Y.: Documentext, 1979) is a catalogue for a show at the Hutchison Gallery, New York City.

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12. A related pair of images (59, 97) reveals slightly different portions of the same page. The image 59 is an example of a page of a book apparently from a novel or a variety of examples of images from ABC: the pillar coming up from the bottom of the page is in 104, two women in a car in 113, the destination of the girl is in 137. The one image wear phallic hair: the contrast between the two women, one in a dress, the other in a skirt, is an important point in the page coming out of the boat on the McPherson crest, and so on.