

“...where the risk is taken to leave the arts and become real, to be the smuggler and the good to be smuggled, to be the action and not the object is where the new art is to be found.”

- Inga Zimprich

You have reached...

S.R. KUCHARSKI

The Kucharski project is an investigation of the role of the artist within society. It is an investigation of the artistic character, the characterization of art, and the art-result that occurs when the idea or the conceptual meets the public, meets the street, or meets the objective. This project investigates and responds to manifestos, critical commentary and works of art from the past in order to develop new modes of thinking and understanding the art making process.

It is through the character of Kucharski that I can investigate my own existence as an artist. In a manner of speaking, it is *life* imitating art.

Kucharski's ideas have manifested in an art magazine for theme-based discussions on contemporary art and artists titled *Open Issues*; a proposal for a sky-writing (cloud sculpture) installation piece over Rotterdam titled: *The Biggest Statement I Could Possibly Make*; designing beer mats in England with an educational purpose in mind; a city-wide installation of small representations of the artist's head; creating consumable (literally) and official artwork for the opening of ROOM: the Shop in Rotterdam; a public art poster project titled WANTED:, presented in conjunction with KunstXpress, Rotterdam; a performance-lecture on the artwork of Steven Robert Barich at a Nomads+Residents event in Rotterdam at the Zaal de Unie; and an essay on the recent artwork of the German artist Christine Rusche.

Quotable Information

TOMORROWISM (Toe-mar-row-ism) as an idea, Consumable Process, and Oral Information

Generic name: **Thought-vehicle** (the-aught vee-hick-el)

Read this information before you start believing in TOMORROWISM. Also, read this leaflet each time you utilize TOMORROWISM, since there may be new information in the leaflet since the last time you read it. This leaflet does not take the place of talking with your peers about your artistic condition and/or your treatment of it.

What is TOMORROWISM?

TOMORROWISM is an artistic movement otherwise called a solution or extreme receptor antagonist. It works by blocking substances in the arts called indecision. Blocking indecision improves artistic practice and artistic direction indecision (also known as artistic fever). TOMORROWISM is not a steroid.

TOMORROWISM is prescribed for the treatment of artistic practice and artistic direction indecision.

1. Artistic practice.

TOMORROWISM should be used for the long-term management of artistic practice in professional and student artists alike. **Do not use TOMORROWISM for the immediate relief of an artistic attack.** If you get an artistic attack, you should follow the instructions your intuition gives you for treating artistic attacks. (See the end of this leaflet for more information about artistic practice.)

2. Artistic Direction Indecision.

TOMORROWISM is used to help control the symptoms of artistic direction indecision (painting, video, sculpture, intermedia, performance, text-based conceptual manifestations in the public space) of professional and student artists. (See the end of this leaflet for more information about artistic direction indecision.)

What should I tell my peers before I start using TOMORROWISM?

Tell your peers about:

Somehow Perfect Flaw: Nothing is perfect, really. Nothing is ever finished. Everything is process.

Imagination vs. Fancy: Revival of the sixteenth century practice of arriving at knowledge of things by way of continuous comparison. Imagination vs. Fancy—Fancy, which operates capriciously, shaping false images and combinations of extravagant things; Imagination creates mental images of things observed, inexperienced or nonexistent—a source for combining images in new ways.

Apparent Normality and Peace: Alterations to what is considered nature or natural; the uncanny surfaces in strange and bizarre known landscapes, in dark urban nightscapes, abandoned parking lots, as well as in the suburban sprawl of apparent normality and peace; the image yet to be chosen.

The Intersection of the Unknown: “A question of the intersection, within the same medium, of representation by resemblance and of representation by signs. Which presupposes that they meet in quite another space than that of the art work.”

How should I use TOMORROWISM?

For professionals and student artists within their artistic practice:

- / Take TOMORROWISM at least once in the day or evening.
- / Take TOMORROWISM every day for as long as you practice art, even if you have no artistic symptoms.
- / You may take TOMORROWISM with or without food.
- / If your artistic symptoms become worse, or if you need to increase the use of your artistic practice, call S. R. Kucharski right away.
- / Do not take TOMORROWISM for the immediate relief of an artistic attack. If you get an artistic attack, you should follow the instructions your intuition gives you for creating artwork.
- / Always have your sketchbook—whatever form this takes—with you.
- / Do not stop taking or lower the time you give to other non-artistic practices, because a lived life is the source for content that pure conceptual thought can never replace.
- / If you have gallery representation that has prescribed a successful manner of working for your artistic practice, quit that gallery immediately.

For professionals and students with Artistic Direction Indecision:

Take TOMORROWISM once a day, at about the same time each day.
Take TOMORROWISM every day for as long as you practice art.
You may take TOMORROWISM with or without food.

Who should not use TOMORROWISM?

Do not use TOMORROWISM if you are allergic to TOMORROWISM or any of its ingredients.

The active ingredient of TOMORROWISM is sustainability, engagement, a focus beyond reduction, a wish to improve upon common knowledge by understanding the past or the root of knowledge, a wish to understand today's desire of tomorrow.

See the end of this leaflet for a list of all the ingredients in TOMORROWISM.

How should I introduce TOMORROWISM into my artwork?

Do not ask this question until ready to use; TOMORROWISM is simplicity masquerading as a complexity.

TOMORROWISM can either be used:

/ Conceptually

OR

/ Mixed into process involved in the creation of work in the mediums of painting, drawing, sculpture, performance, video/film, photography, intermedia, etc.

IMPORTANT: Never store TOMORROWISM for use at a later time. Throw away any unused portion. Be aware of when your attitudes and actions become static.

Do not consider TOMORROWISM as a narrow rehashing of history. However, you may find that TOMORROWISM is three parts looking back at Dada and its failures, using the mind's eye to develop new images of the future consumable product, a touch of melancholy from abstraction, renaissance-guerilla-thoughts, being sincere regarding the future-of-art-practice, and getting away with it...

What should I avoid while using TOMORROWISM?

If the image has yet to be chosen or your image is made worse by trying to find context, continue to avoid contextualizing or use of other theories called non-participatory anti-establishment movements.

What are the side effects behind TOMORROWISM?

The side effects of utilizing TOMORROWISM as a direction for art practice is usually mild, and generally does not cause users to stop having individual thoughts in their own practices. The side effects in artists using TOMORROWISM were similar in type and frequency to effects in artists who were given a placebo (a movement/ideology containing nothing).

The most common side effects within TOMORROWISM includes:

- / cruising-consuming...social-capital
- / structurations
- / key aspects
- / orders of magnitude
- / centrality of transactivity
- / financial-enormous
- / new normativity
- / resource-poor
- / non-cosmop
- / go figure
- / some work alone
- / profound interdisciplinary
- / fast prototyping
- / human/machine relationships defined
- / science and arts
- / painting still has magic, I think
- / less knowledge forces creativity in order to solve problems of making what can't be seen

These are not all the possible side effects of TOMORROWISM. For more information, ask S. R. Kucharski.

If you think you have side effects from taking TOMORROWISM, immediately go out and discuss your artistic practice with another artist(s).

General Information about the safe and effective use of TOMORROWISM.

Manifestos are sometimes needed for conditions of artistic non-communicability. Do not use TOMORROWISM for a condition for which it was not prescribed. Give TOMORROWISM to other people if they have the same symptoms you have. It may help them. **Keep TOMORROWISM and all emerging thought out of reach of academics.**

What are the ingredients in TOMORROWISM?

Active Ingredient: The Selfsame Voice

TOMORROWISM, as an Idea and Consumable Process, contains words, a source for communication.

Inactive Ingredients (*Your Name Here..*):

_____ considers, re-makes, divulges the secrets of, journeys back in time to, surrounds the headquarters of, destroys, learns from, drinks beer with, gets lost in, has a laugh with, cares about, eats lunch with, does it next to, makes titles for, celebrates, gets fed up with, loses interest in, finds new interest in, talks to, carries around in their back pocket, always around in town looking for, has shown, would like to exhibit more of, stays up way too late making, dreams about, is twice a day, making their artwork.

This leaflet summarizes information about TOMORROWISM. If you would like more information, talk to S.R. Kucharski. You can also develop additional considerations to this proposal for working in the arts and/or adjust what is written here to your own ideals.

Store TOMORROWISM at 25° C (77°F). Protect from losing sight of it. Store a copy of this manifesto in your back pocket.

What is Artistic Practice?

Artistic Practice is the continuous (chronic) use of theoretical/aesthetic tools that have been discovered/ invented and utilized throughout history by creative thinkers from all corners of the world. Art should be conceived as both imitation (a re-use of history as a tool) and as a means of future production/future invention, establishing new genres for the creative voice. These paths are parallel roads to travel in a circuitous, concentric route. Art, and therefore artistic practice, is “the phenomenon of thinking that self-consciously reflects upon itself.”

Investigations within artistic practice could include:

- / A figure at once opposed and complimentary
- / Word-bearers
- / Barely-formed things
- / The non-place of language, meaning and mystery

What is Artistic Direction Indecision?

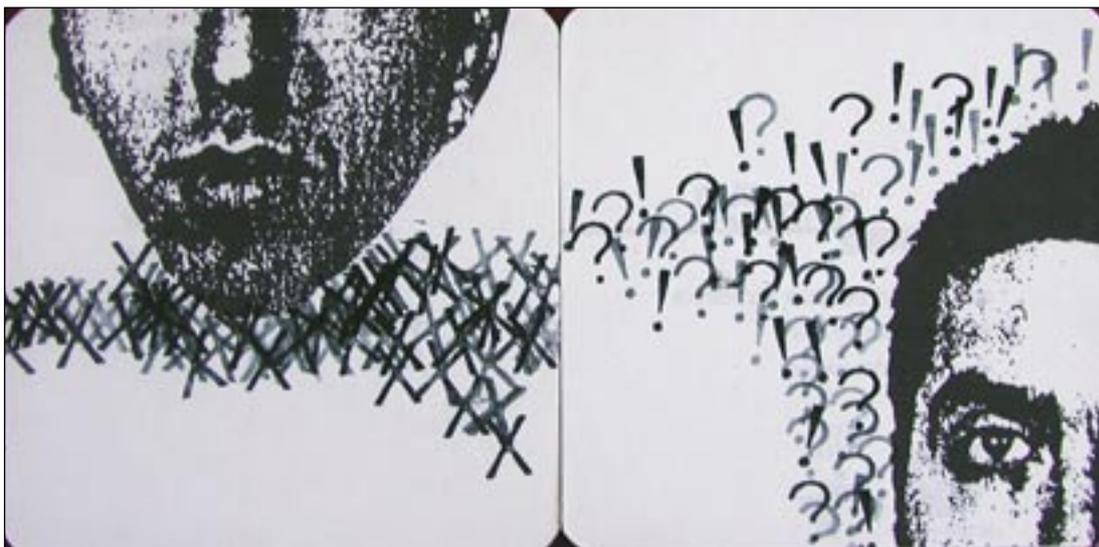
ADI, also known as artistic fever, is an allergic response to committing oneself to an idea, plan or statement that stands beside your artwork, defining certainty about your actions as a practicing artist and therefore defining the intellectual climate of the times.

Fears generally associated with overcoming ADI:

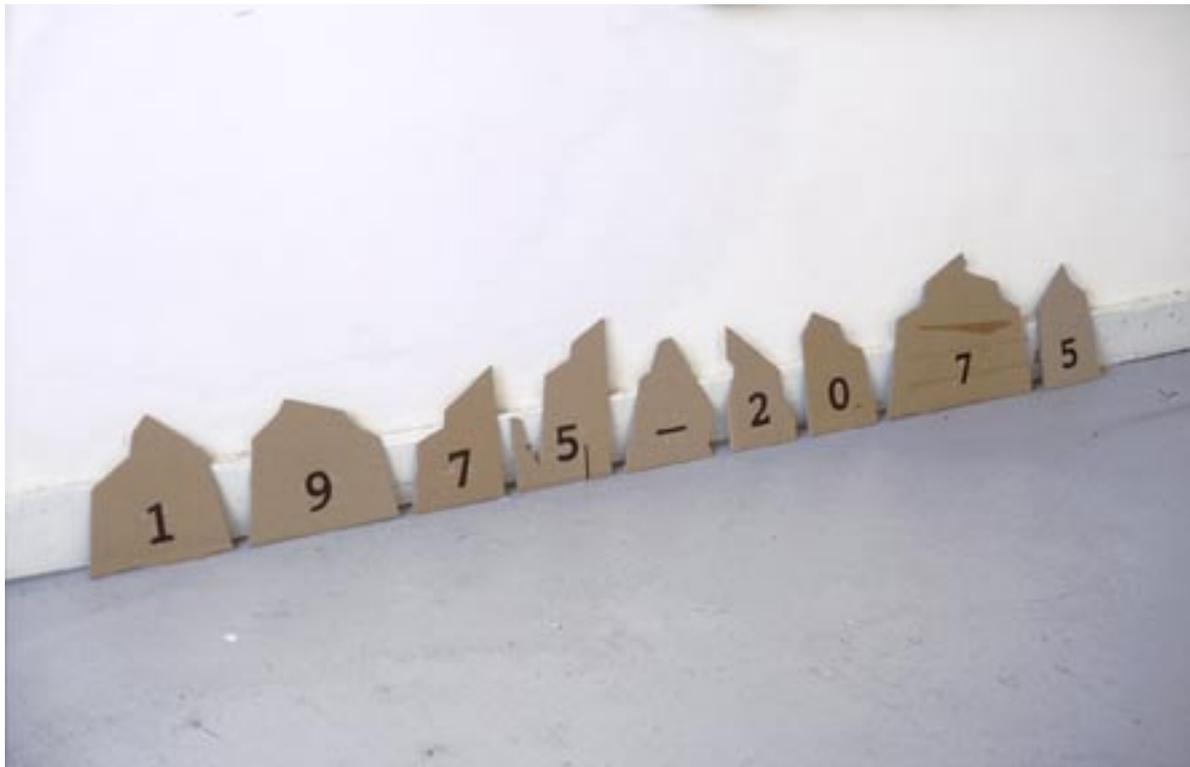
- / You could plan as much as you want, but what you get at the end of the planning might be different from what you started with
- / A double trap, the unavoidable snare
- / “All of it is about abstraction, being, everything dematerialized...”
- / Sneezing

Issued June, 2004

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Your Beer Here, beer coasters, 2004. A Public Service Project helping out those poor drunk bastards with a little instruction on where to put down the beer. B-side consists of *hand stamped* thoughts on text. Edition of 500.



The Centennial Artist, (maquette), 2003. A proposal for a one-hundred year glass monument celebrating the significance of being one-hundred years old, but a bit before its time. To be realized in 2 meter tall frosted, solid glass sculptures. To be placed in a public area, like a grass meadow in a public park. Imagination required for works fulfillment.

WANTED: Statement for S.R.Kucharski

Throughout the city **WANTED:** posters have appeared in the search for a young artist named S.R.Kucharski. This artist is wanted for both serious and ridiculous actions: misunderstanding the rules of art, image propaganda, manipulating curators and gallery owners to further his career, as well as for inviting passersby to write their own text description of what this artist has done. It is also requested that any sightings of this artist be reported to a telephone hotline. This publicly visible project asks what one person could be truly wanted for, and also asks the public to participate and join-in in the ongoing search to locate one single individual.

This project began with the question, “What makes a modern artist (or any individual) famous within art and society?” Is it his actions within or against what is considered Art, and therefore expected of from art makers? Does a reputation manifest from being naughty within the art establishment, within society? If you are a sticker/graffiti artist, for example, are you criminal for illegal image making (within society), or are you naughty for bothersome image presentation (within the art world)? Think about what is considered art versus non-art, and how it is treated within society, and whether all modes of visual expression are welcome by museums/galleries and the art world. Also, is being famous dependent on someone else’s opinion? How does an artist get promoted into public consciousness? Can this be done by one’s self? Is it possible to plaster images of oneself into the public for mass consumption, essentially using public space to create a popularity, or unpopularity, for the artist?

The project sets up contradictions, as well as dilemmas for artists in general: in the case of S.R.Kucharski, he is **WANTED:** by the arts establishment for making waves, and within the **WANTED:** poster project itself, for both the positive and negative aspects of his disturbance. He is causing trouble (or the idea of it). People like a bad boy, now and then, don’t they? He is concurrently wanted for serious actions and then the most ridiculous things, like visual terrorism and forgetfulness combined. And, what is visual terrorism? Could it be printing a poster (and of himself for all things) and then posting this image all over one city in the name of art? This project also touches on society’s interpretation of an individual simply by his appearance. In the case of S.R. Kucharski, his picture relates more to a mug shot or police file than to a press photo. If someone fits a visual profile of a lawbreaker, do you have the ability to not consider him dangerous?

This project consists of printing A2 sized **WANTED:** posters, 5 different versions containing different texts, and posting these images throughout the city of Rotterdam, Netherlands in typical places where events, notices and advertisements are already amassed. These **WANTED:** posters will be slowly covered up by other advertisements, maybe a nod to fading popularity. And, the eventual covering up of this project also relates to the idea of fame (or in this case: infamy) being fleeting. As Andy Warhol said, “In the future everyone will be world-famous for 15 minutes.”

The project also consists of maintaining a phone number hotline which people may call to report any sightings of S.R. Kucharski. From phoning this number, you may get more information about the artist, as well as leave a message reporting his location or sighting. These locations are being recorded on a physical map—a visualization of the rapport between viewers and the artist.

This project is an experiment with ways to introduce an artistic ‘character’ into the world. I want to question what becomes of a person, or the idea of a person, when they become a public figure.

WANTED



**FOR MISINTERPRETING
THE
RULES OF ART,
and promotion**

S.R. KUCHARSKI—THIS IS NOT AN ADVERTISEMENT
REPORT ALL SIGHTINGS: 06-236-192-46

NTED



**FOR EXPOSING
HIMSELF, PUBLICLY
within the context of Art**

S.R. KUCHARSKI—ARTIST—CERTIFIABLE
REPORT ALL SIGHTINGS: 06-236-192-46

WANTED



**For An Untimely
Crime of Passion**

(In his career)

"I was in love with art,
until I met you..."

S.R. KUCHARSKI - AFSCHAFFEN MET KUNSTWERKI
REPORT ALL SIGHTINGS: 06-236-19-246

NTED



VOEG HIER
UW TEKST TOE

S.R. KUCHARSKI - KUNSTENAAR - GEESTELIJKE ARBEID
REPORT ALL SIGHTINGS: 06-236-192-46



(clockwise from above left) Mauritzweg / Benhuizerstraat / Boomgaardstraat / Centrale Bibliotheque Café, Rotterdam, NL.



TWICE TOLD TALES

just hanging around town, waiting
guerrilla renaissance artist
S. R. Kucharski, not me
0031 (0)6 236 19 246



Public Adver(nounce)ments for “Sell-out to support each other!” in HTV#45 arts magazine, Amsterdam, Netherlands. (www.htvnews.nl), 2002. Somebody copied my poster with their own, so I put out a Wanted Ad in the biggest Dutch Art paper. Artist/copy-cat never responded.



Artists should Smoke, from the 'Artists should...' Series, 16 autographed cigarettes, lighter, case, 2002 / *The Smoker* (details) / *SRK'S Nuts*, autographed peanuts, cups, 2002. For ROOM: the Shop, I created consumable products (get it?). Nuts completely consumed, cigarettes 8 out of 12 smoked.



WHAT IF THERE WERE TWO?

Reach Out and Inform Someone -

Postcard (above image within frame) was mailed to random names from the Gouden Gids (phonebook) in Rotterdam and Amsterdam NL, often with a statement, address or convergence of streets where a WANTED: poster could be found, or a single phone number written by hand on the back, and with signatures from both S.R.Kucharski and Steven Robert Barich. September, 2002.

CITY OF OAKLAND
Frank O'Gawa Plaza
Oakland, Ca 94607
(510) 487-1000

NOTICE OF CONSTRUCTION

To The Employees:

McKinney & Son Construction will be installing a new Floor Access Card system throughout the building over the next few weeks.

Disturbance throughout the building will be minimal, and we expect little noise or smell.

Thank You For Your Cooperation

CITY OF OAKLAND, BUILDING MANAGEMENT, ext. 4181

CITY OF OAKLAND
Frank O'God Piazza
Oakland, CA 94666
(510) 487-1000

NOTICE OF CONSTRUCTION

To The Employees:

S.R.Kucharski will be installing a new Mind-Reader Access System (MRAS) on every floor...and in every elevator, stairway, bathroom, closet, kitchen, executive office suite and conference room as well as above or near personal desks, public benches, public pay phones, entrance desks, large tree-like potted plants, fire alarms, grand hallways and drinking fountains over the next few weeks.

Disturbance will be minimal, and we expect little disagreement or disruptive smells.

Thank You For Your Participation.

Again, an (Art)isement. Seeing is believing.

City of Oakland Disturbance

Memo (above version at left) was found posted in elevators and on public access points in the City of Oakland Parking Citation and Job Application Center. Memo (above, right) was created to mimic the original layout and replace the original throughout the building. Seventeen original copies were replaced with the S.R.K. version between floors 1 and 4 of the Frank O'Gawa Building on August 17th, 2002.

just hanging around town, waiting...

proposal for installation of an object in environments throughout Rotterdam



S.R. Kucharski is sitting back and watching. He is the distant-handshake and the silent-joker. He is also a foreigner, a newcomer to the 'scene', and therefore to a certain extent, remains on the edge or periphery, on the sidelines. He is not Batman.

S.R. Kucharski is not only watching, he is waiting. There is action to be taken on his part, and the moment to do so is coming soon. He is perched, albeit upside-down, ready to move.

And why is he upside-down, hanging around? Maybe he likes to get an image of the world from a different angle. Is he floating there or is he falling? Have you ever been in this position yourself, and can you blame him for trying something new?

A temporary exhibition of an idea to mark places with a signifier of that idea. To last and remain visible until people are tired of looking at it.



