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We began this project in 2003 through an awareness of art market forces, institutional forces and the rate at which visual culture is usurped or co-opted by marketing and advertising. We wanted to create a space that offers a sustainable infrastructure that supports ourselves, our politic, our peers, that creates an expanding network and allows for growth and evolution through interaction; a coming together of several influences in a non-hierarchical manner to create a greater cultural experience, an aggregate experience.

We devised the project in volumes so that it could be time based and act as a platform for our own changing interests, and in order to punctuate these periods of time, we throw launch events and develop a publication per volume.

We began by endlessly talking to peers, colleagues and a few strangers about how they might personally interpret the notion of the unrealised in their practices from rejected proposals to ideas out of place to the ridiculous. After a while we had the generous participation from several artists and from there a network started to develop as further artists were nominated by participants.

Over time, dotted by volumes and launch events, the ways in which participants responded to the intellectual space started to develop as well. The unrealised is an elusive notion that describes an invisible presence and can be stretched to fit, to fill gaps, or to bind topics as varied as failure, material presence and intellectual property rights.

So now, through the natural course of collaborative, conceptual and practical development, we're contextualising the project through a series of topics which have been revealed by thinking about practice through the unrealised and that keep each idea in the present through their re-reading...

Discursive, linguistic, archival tactics

allow ideas to develop without the necessity to develop works through or anchor concept to material. This space operates through uncertainty where traditional qualitative judgements of an artwork are suspended, where processes of ideation are revealed and where a coma replaces a full-stop to allow the viewer to occupy head space within the making of the work. For an artist to reveal the 'magic' of the process through the primary form of writing acts to index these thoughts, giving them credence, giving them form, and giving them life in relation to the overall collection.

without
uncertainty

Moral intellectual rights and exchange value

play a large part in handling a collection of other's ideas. We've tried to respect the authenticity of expression per submission, presenting them as delivered. We respect each participants contributions with equal value, offering the same space and hierarchy (or non-hierarchy) of positioning on the site. These expressions in the form of the written word are then exchanged for a platform from which to generate and present these ideas to the public.

non-hierarchy

Potentiality and failure

are two ends of a spectrum. In one there is a never ending anticipation of future success and the other a resounding echo of goals unmet, polarities that cannot exist without each other. Some artists have used the space to look outwardly and upwardly, imagining what could be, and some have used it to focus sharply on the philosophical residue of dissatisfaction, eking out meaning and usefulness in the cycle of the attempt.

without

dissatisfaction

never
unmet

cannot

Primacy of language

as a precursor to the visual form. Thinking about Plato's 'Allegory of The Cave' and his Theory of Forms, the image can persuade through seduction, but language whether written or spoken represents the closest thing to true knowledge or 'Form' (as opposed to 'form' which refers to substance).

but

opposed

Speculation and imagining an alternate future

are often main drivers for artistic development. Imaging what's not there or what could be there. Taking disparate elements of knowledge, form or function and developing a subjective new that tries to reveal something about its making and therefore something about its position as new perspective.

not

Sustainable artist-led platform

in the form of a collective, collaborative web-based archive. This format allows us complete control over creative framing, expression and development of the project, while growing the content through participation. We work with others as a way to engage our collective surroundings in the way in which our surroundings engage us, through social ties, activities and recognition of each other. We use the web as main source of placement for all material in order to maintain and expand the project independently. This relatively low-cost, flexible and wide reaching medium has allowed us and participants an accumulative, discursive and visible space from which to carry out research, self expression and artistic speculation on our own terms, not hindered by funding requirements or institutional constraints.

not

Universality and open-endedness

allows many expressions of a universal and intuitive subject to flourish, creating an aggregate of cultural influences solidified under the loosely relational positioning of the unrealised and viewable/usable by a mass audience.

unrealised

Volume 1: Chris Aldgate & Lee Johnson, Centre of Attention, Denise Hawrysiow, Per Hüttner, DRL Jones, Lisa Le Feuvre, Miranda Lopatkin, Simon Morris, Dan Mort, James Porter, Pia Richter, Sebastian Roach, Hayley Skipper, Heidi Stokes, Markus Vater, Martin Clark. **Volume 2:** John Bowman and Simon Poulter, Aliko Braine, Pavel Büchler, Toby Christian, David Critchley, Michelle Deignan, Brendan Fan, James Ford, Colin Glen, Daniel Griffiths, Denise Hawrysiow, Andrew Hunt, Ruth Höflich, Cameron Irving, Mike and Paul, The Miller and McAfee Press, Philip Newcombe, Paul O'Neill, PAULMART, Jonathan Pierce, Hayley Skipper, Heidi Stokes, Laurence Taylor, Stephen Willats. **Volume 3 Coordinated by G&A Studios:** Catherine Martin, Brit Bunkley, Paul Bruce, Sarah crowEST, Simon Horsburgh, Bronia Iwanczak, Anthony Johnson, Ruark Lewis, Maria Miranda + Norie Neumark, Pat Naldi, A.M.J Utilities, Suzanne Treister. **Volume 4:** Ami Clarke, Sarah Conway-Dyer & Claire Coupe, David Cunningham, Debbie Daniel, Neva Elliott, Jarrod Fowler, Cecilie Gravesen, Robert Kiff, Uta Kögelsberger, Josh Love, Andrea Medjesi-Jones, Sophie Risner, Ola Ståhl, Paul Stanley, Cecilia Wee, Jonny Hill & Edward Simpson. **Volume 5 São Paulo.** **Volume 6 Unrealised Potential (in collaboration with Mike Chavez-Dawson):** Anonymous, Ant Macari, D A Turnbull, James Hutchinson, Laura Cresser, Natalie Gale, Susie Green, YH485 Press, Artgoes, Artlab, Franko B, Freee, Edward Barton, Megan Bell, Bert & Ganddie, Monica Biagioli, Paul Anthony Black, Garth Bowden & James Gilbert, Andrew Bracey, Roisin Byrne, Jane Chavez-Dawson, Norman Clayture, Conor McGarrigle, Contents May Vary, Benjamin Cove, Nick Crowe, Neil Cummings, Oliver East, Volker Eichelmann, Tim Etchells, Doug Fishbone, Leo Fitzmaurice, Yuen Fong Ling, Sue Fox, Mark Garry, Liam Gillick, David Gledhill, Janet Griffiths, Ellie Harrison, Harry Hill, Clare Hope, Len Horsey, Dave Hoyland, John Hyatt, Naomi Kashiwagi, Mark Kennard, Jessica Lack, Laurence Lane, Little Artists, Leigh McCarthy, Roger McKinley, Jim Medway, Jason Minsky, Tom Morton, Neil Mulholland, Robin Nature-Bold, Fay Nicolson, Franz Otto Novotny, Owl Project, Graham Parker, Simon Patterson, Adele Prince, Magnus Quaife, Brian Reed, David Shrigley, W. David Titley, James Topple, Surplus Value, Beata Veszely, Jessica Voorsanger, Cecilia Wee, Richard Wilson, Christine Wong Yap, Stuart Wright, Kai-Oi Jay Yung.

Tipp-Ex

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(Sam Ely & Lynn Harris) and respected authors.

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www.royalacademy.org.uk/raschools/

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Ronse In a concluding note to *Writing and Difference* you stated, "what remains here the displacement of a question certainly forms a system." Is this not equally true for all your books? How are they organized?

Derrida In effect they form, but indeed as a *displacement* and as the displacement of a *question*, a certain system somewhere open to an undecidable resource that sets the system in motion. The note to which you allude also recalled the necessity of those "blank spaces" which we know at least since Mallarmé, "take on importance" in every text.

Ronse

Derrida

Under these titles it is solely a question of a unique and differentiated textual "operation," if you will, whose unfinished movement assigns itself no absolute beginning, and which, although it is entirely consumed by the reading of other texts, in a certain fashion refers only to its own writing. We must ad-

