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CHRISSY CONANT



Chrissy Caviar® The World's Most Expensive Luxury Consumable Item

I am creating a new product: Chrissy Caviar®, of the Human, Caucasian variety. Placed inside each jar there is, instead of fish roe, one of my eggs. Combined with human tubal fluid, each egg is anaerobically sealed inside the same sort of biology specimen research and transport tube that scientists use for mouse and human eggs and/or embryos (note: mouse and hamster eggs are physically and genetically similar to human eggs, and they are used by in-vitro fertilization labs for practice and research purposes). Each filled tube is suspended in a clear, viscous silicone-based liquid, inside each jar, and sealed. The series includes twelve jars, based on the idea of hens' eggs being commercially packaged by the dozen.

Through my research, I have arranged for glass jars, lids and labels to be manufactured and supplied, as well as customized, glass specimen tubes complete with caps. I have also contracted an embryologist, who packaged each egg for me at an IVF lab under the proper, sterile conditions. He, in turn, introduced me to an endocrinologist, who prescribed a month's worth of injectable hormone treatments, and tracked my progress with ultrasound, and blood tests, so that during ovulation, I produced approximately twelve eggs instead of the typical single egg, of a normal ovulatory cycle. At the appropriate time the mature eggs were harvested. The procedure is the same used when a woman "donates" (usually for a fee) her eggs to another couple, an older woman, or an infertile woman who has attempted to conceive the natural way. The difference is, my eggs were gathered and used to make art, not embryos. The procedure is not too hazardous, when done properly, and it will not cause me to become sterile or anything. In fact, I have returned to a regular cycle, since the additional hormones have been discontinued. I ran the slightest risk of pulmonary edema from the treatments, but I was willing to accept that minor risk because of my overall good health, my age, and this project's importance to me.

<http://www.chrissycaviar.com/caviar/>

BRUCE BARBER

Sentences on Littoral Art

- 1) Littoral describes the intermediate and shifting zone between the sea and the land and refers metaphorically to cultural projects that are undertaken predominantly outside of the conventional contexts of the institutionalized artworld.
- 2) Littoral projects are lifeworld affirming as opposed to system reproducing. Littoral Artists work between the private realm and the public sphere.
- 3) Littoral Artists recognise their position as political subjects and act accordingly.
- 4) Social actions may (re)produce cultural judgments.
- 5) Cultural interventions may lead toward social change.
- 6) Public, community based art is essentially political.
- 7) The political positions that artists adopt should be followed ethically.
- 8) Littoral artists acknowledge Marx's injunction in his 11th Thesis on Feuerbach that it is not up to "philosophers (artists) to simply interpret (represent) the world; the point is to change it."
- 9) In Littoral art projects social interactions should be co-ordinated with less emphasis on egocentric calculations of success for each individual and more through co-operative achievements of understanding among participants.
- 10) Social and cultural actions can be strategic, exemplary, instrumental or communicative. Communicative actions attempt to lessen provocation and encourage dialogue. They are the result of the conjoining of theory and practice into a political praxis.
- 11) In Littoral Art projects no one individual should assumed absolute control of the communicative process; rather it should be, in the best sense possible, participatory and democratic.
- 12) Public art projects are aimed at stimulating dialogue and participation within a specific community to engender (or engineer) conscientization, and possibly, social change.
- 13) The interaction between marginal groups, and their integration in such projects can lead to extraordinary results in which artistic, social and environmental objectives overlap.
- 14) Littoral art helps to stimulate dialogue and elevate the standards of conversation between different communities and disciplines whose paths would normally not cross.
- 15) The littoral artist may use any form and employ any materials, techniques or procedures to reach his/her objectives.
- 16) Littoralist art is more about giving than taking.
- 17) Within littoralist art practice, donative art strategies extend the language of the altruistic gift into a more politically efficacious education about the nature of gift giving and reciprocity.

- 18) Littoral artists acknowledge their debt to history and respond positively to successful models presented by the historical avant-gardes and neo-avant-gardes of the more recent past.
- 19) Littoral art projects can provide a powerful incentive for social integration as opposed to individual competition.
- 20) Littoral art can provide an alternative to capital accumulation and power as an indicator of success.
- 21) Political correctness cannot rescue a bad idea. It is difficult to subvert a politically correct position.
- 22) Littoral projects may become art if they are concerned with art and enter the fields of discourse associated with art theory and criticism.
- 23) Some successful littoral projects may begin from a position of naivete.
- 24) Surveillance is a form of control. Observational techniques represent methods of social control.
- 25) Littoral artists should attempt to understand the affects of their actions and interventions in the public sphere and learn from their mistakes.
- 26) Artists may perceive the littoralist projects of others to be better than their own, but they should strive to approximate success at every level of their social engagement.
- 27) Littoral projects may engage directly with an institution.
- 28) Once the immediate objectives of the project are established, the course of events should be allowed to unfold organically. There may be many side effects that the artist cannot imagine or control. These may be used to stimulate and/or assist the development of new work.
- 29) The process is social and should not be tampered with. It should run its course.
- 30) There are many elements involved in a littoralist project. The most important may not be the most obvious.
- 31) If the artist uses the same methodology in a group of projects but changes the techniques and materials, one would assume that the artist's work privileged the method.
- 32) Banal ideas cannot be rescued by privileging the aesthetic values that may reside in the work.
- 33) It is difficult to bungle a good littoral project.
- 34) When an artist displays his/her craft too well, it may result in the loss of the social importance of the work.
- 35) These sentences comment on littoral art but are not art.