

# MATT MULLICAN

## THAT WORLD/ESE MUNDO

2013

Este libro presenta una parte del proceso creativo del artista posconceptual que ha desarrollado su trabajo desde la década de los setenta, con especial interés en las imágenes, los signos y esa pequeña línea entre la realidad y la ficción.

COLECCIÓN ARTE CONTEMPORÁNEO

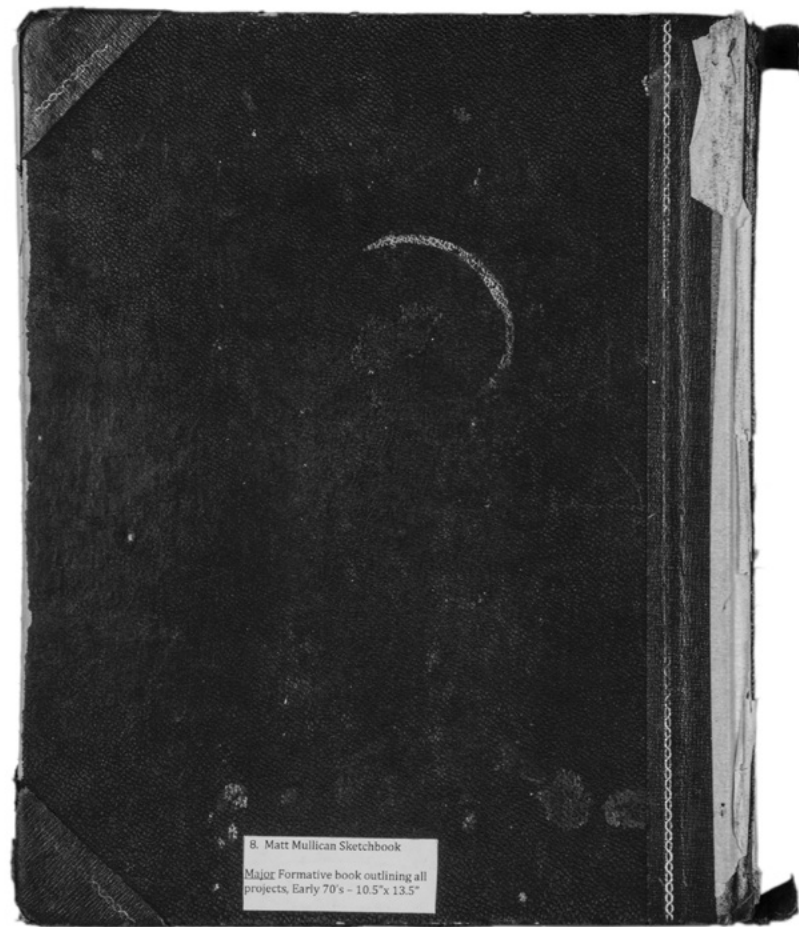
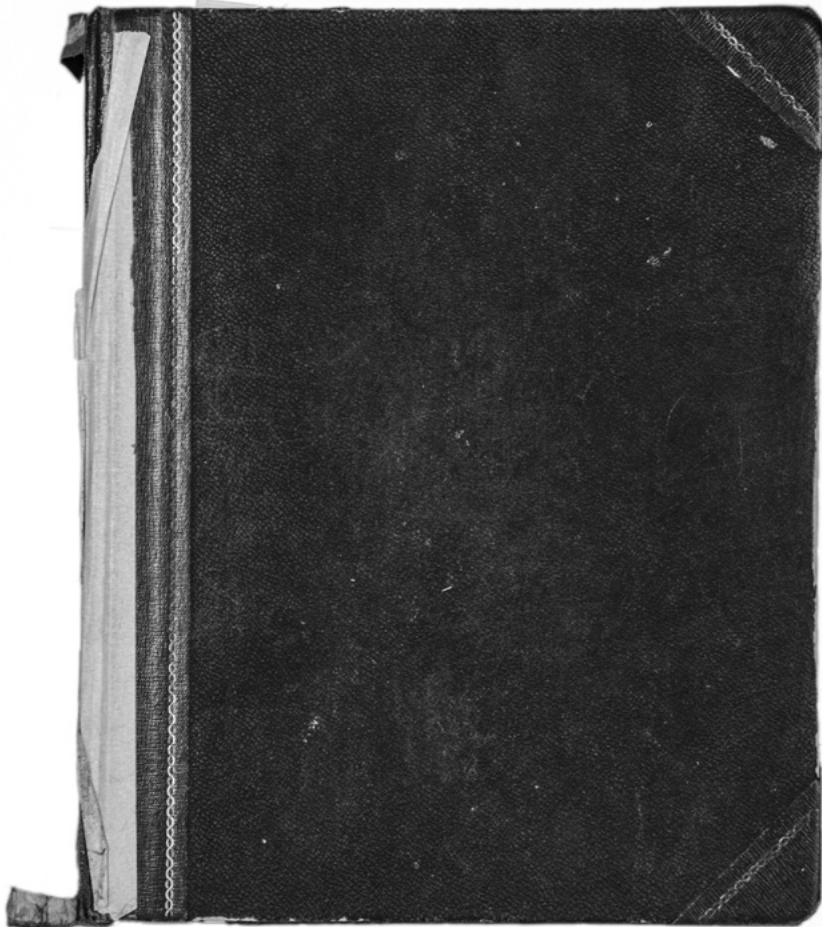
15 x 21, rústica, español/inglés

**that world**  
MATT MULLICAN  
**ese mundo**

FRAGMENTOS DE CUADERNO DE NOTAS  
EXCERPTS FROM A NOTEBOOK  
1973 - 1975

MUSEO  
TAMAYO

FUNDACION  
OLGA Y  
RUFINO  
TAMAYO



8. Matt Mullican Sketchbook  
Major Formative book outlining all  
projects, Early 70's - 10.5"x13.5"

I'm in my video class write now and I feel good that is for anything to show and I don't expect anything from the other people tapes. I'm happy with the changes that I made so far in new York on the subway when I was standing I was thinking about a piece of a dead person with a stick figure drawn on top of it. I want with a thick magic marker person on top of the photo. This is a person. Another thing that I want to do is a life size photo on head to be put where anybody lives just so long as they see it in a mirror and being treated out and seeing that if I had a photo a way to get to subjects that are more personal and at the same time figure on top of it then put paper on top of the photo with stick to the second piece of paper, dead stick figure. then it is possible end of a piece - I did enjoy early this term. My thoughts on these are not mechanical in thought process. well there are more spontaneous Have a specific fear of becoming one of those bad shows of being overlooked in a movement like this. Bad San Francisco photos all I'll become a second rate artist this fear has been opening artists that's very young. it's all connected with being every artist I know about their a hundred I don't know about to be to rate and not being it either in not at all to the an transcend certain things. also his blue looks such like validity of putting things down this way in infirmation. it in my book. I feel bad for being to be upresented by I was good since I was 6 or before and it's just a I was looking at a pen on the floor, as I looked at it this a little bit but as I did see it I reached out a little bit. I sure felt experience in my life from this activity that I got and a piece of a pen on the floor. People doing things on a film of video of a street, people doing things on a person the frame freezes then the sound track ends and eventual death this piece seems coming but it works in my anthropology class the teacher brought up to I didn't have any conception of what was beautiful than another didn't exist the reason one was better is to say that it cured someone that meant that the death was horrid but if it worked it was good or our version of beautiful what looks good or bad. this is practically an impossibility because it 20 years and I had good people to tell me (my parents) but seems to know what it means a question of honesty what I am and how that decision affected what I do the rest of as it a testimony, or breaking of a promise I thought I made to Mr. Ison that I had made the choice and that choice was had made a commitment with that statement and if it was I am penalized to it if it is my life and this is not the way

say that have permitted myself to feel good. I don't have to say that just makes it a place to sit and look at bad video city it good for me to go into some real mind and soul lookovers that I was at an still thinking about doing that is a photo to do this is with a nice photo of a custom shoot dead person in opposition to the pen stick figure on a piece of a dead person may head to be put in to a space where I'm living or anybody in a day. This piece was brought on by looking at myself in the what would happen? this approach is getting more prevalent in my life. \*video tape - photo of a dead person draw stick figure drawn on ~~it~~ it then trace the stick figure on a day. This piece was brought on by looking at myself in the what would happen? this approach is getting more prevalent in my life. I take greater faith in the fact that there interesting. I San Francisco Artist's that never get anywhere. also the best artists. it hits me some times that its a possibility that I can with me as long as I'm considered myself a first rate a good artist, or being an artist at all because for not and I don't or am not going to be a person trying to point that I want to be an artist or I'll be all the way to painting with this black I makes me question of them I wrote you a big big letter and I thought about writing them. But this not saying anything more. I know that matter of convincing people that I'm good. last night I noticed that it could exist without me I only got + I almost saw it as an object something (an experience) that experience could easily be put into a category of after I'm dead. another piece that I'm thinking about in the street them without any zoom the camera shows that persons (birth, family, home, dreams, play, fight for me. and brings up the idea that I like in a class the idea that certain American Indian and that the idea of one slightly looking better than the other was simply that it worked that he had a direct link to that persons God so it could look that is saying that I want to be unconcerned with been told what's good looking and bad looking for at least I do this would be transfer the word beauty that everyone talking about is my choice and the idea that I do my concern's life. and sometimes I break it or I think of myself if this is a way a ritual throughout but when I talk to the biggest thing that I want in my life I felt as if I was at if I look at I would be penalized to it for my life but it really works what I'm thinking about is did I want

THREE MEN LEAPED ABOARD AN L.M. BLUMSTEIN & CO. DELIVERY WAGON IN FRONT OF 200 BRADHURST AVE. AT 5:30 O'CLOCK LAST NIGHT AND COMMANDER JOHN AMORSO, THE DRIVER TO REMAIN CONCEALED IN THE CLOSED BODY OF THE VEHICLE. WHILE ONE OF THE MEN COVERED AMORSO WITH A PISTOL ANOTHER TOOK THE REINS AND DROVE THE WAGON AROUND THE BLOCK. MEANWHILE THE THIRD MAN HAD SEARCHED AMORSO TAKING \$14 FROM HIM.

DRIVING HARD TO BRADHURST AVE. ADDRESS THE MEN WAITED FOR JAMES MCGRATH, AMORSO'S HELPER, WHO HAD BEEN MAKING DELIVERIES TO LEAP ABOARD WHEN THE SAME PROCESS WAS REPEATED, IN HIS CASE WITH HAUL OF \$20. WITH AMORSO AND HIS HELPER COWERING IN THE BACK OF THE WAGON THE INTRUDERS DROVE OFF AGAIN, BUT AT SEVENTH AVENUE AND 154 ST. THEY DISAPPEARED, THEIR DRIVER DROPPING THE REINS AND FOLLOWING HIS COMRADES ON 154 ST. TO EIGHTH AVENUE PURSUED BY DETECTIVES GARVEY AND BOYLE OF THE WEST 123RD STREET STATION WHO HAD NOTICED THE UN-UNIFORMED OCCUPANTS OF THE DRIVER'S SEAT.

AYER A LAS 5:30 DE LA TARDE, TRES HOMBRES ABORDARON UNA CAMIONETA REPARTIDORA DE L.M. BLUMSTEIN & CO. FRENTE AL 200 DE LA AVE. BRADHURST Y LE ORDENARON A JOHN AMORSO, EL CHOFER, QUE PERMANECIERA EN LA CABINA DEL VEHÍCULO. MIENTRAS UNO DE ELLOS CUBRÍA A AMORSO CON UNA PISTOLA, OTRO TOMÓ LAS RIENDAS Y LE DIO LA VUELTA A LA CUADRA. MIENTRAS EL TERCERO REGISTRÓ A AMORSO QUITÁNDOLE 14 DÓLARES.

LOS HOMBRES MANEJARON A TODA VELOCIDAD HASTA LA AVENIDA BRADHURST DONDE ESPERARON A QUE JAMES MCGRATH, EL AYUDANTE DE AMORSO, QUE ESTABA HACIENDO ENTREGAS, SUBIERA AL VEHÍCULO Y REPITIERON EL PROCESO, OBTENIENDO UN BOTÍN DE 20 DÓLARES. CON AMORSO Y SU AYUDANTE AGAZAPADOS EN LA PARTE TRASERA DEL AUTO LOS INTRUSOS SE MARCHARON, ABANDONANDO EL VEHÍCULO EN EL CRUCE DE LA SÉPTIMA Y LA 154. AHÍ, EL CONDUCTOR SOLTÓ LAS RIENDAS Y SIGUIÓ A SUS COMPINCHES POR LA 154 HASTA LA OCTAVA. LOS DETECTIVES GARVEY Y BOYLE DÁNDOSE CUENTA DE QUE LOS CONDUCTORES NO IBAN UNIFORMADOS, LOS PERSIGUIERON HASTA LA ESTACIÓN DE LA 123 OESTE.

TWO OF THE MEN ESCAPED BUT ONE OF THEM WAS CAPTURED IN THE BASEMENT AT THE CORNER OF EIGHTH AVENUE. AT THE WEST 135 STREET STATION WHERE HE WAS LOCKED UP AND CHARGED WITH ROBBERY. HE SAID HE WAS WILLIAM S. MASTERSON 19 YEARS OLD, A CHAUFFEUR OUT OF WORK THE DETECTIVES SAID HE FORMALLY WAS EMPLOYED BY L. M. BLUMSTEIN AND COOPERATION. THE DETECTIVES FOUND NO PISTOL AND DISCOVERED THAT MASTERSON WAS PENNILESS, HE PLEADED FOR HIS FREEDOM, SAYING HE WAS TO BE MARRIED LAST NIGHT.

DOS DE LOS HOMBRES ESCAPARON, PERO UNO FUE CAPTURADO EN EL SÓTANO DEL INMUEBLE SITUADO EN LA ESQUINA DE LA OCTAVA. EN LA ESTACIÓN DE LA CALLE 135 OESTE, DONDE FUE CONSIGNADO Y ACUSADO DE ROBO. EL SUJETO DIJO QUE ERA WILLIAM MASTERSON DE 19 AÑOS, UN CHOFER DESEMPLEADO LOS DETECTIVES DIJERON QUE ÉSTE TRABAJABA FORMALMENTE PARA L.M. BLUMSTEIN AND COOPERATION. LOS DETECTIVES NO ENCONTRARON NINGÚN ARMA Y DESCUBRIERON QUE MASTERSON NO TENÍA DINERO. ÉSTE PIDIÓ QUE LO DEJARAN EN LIBERTAD, ARGUMENTANDO QUE IBA A CASARSE LA NOCHE ANTERIOR.



## A LIST OF DRAWINGS

DETAILS FORM AN UNREAL REALITY  
(UNIVERSE)

A CHARACTER BEING AFFECTED BY  
THE LAWS OF THE PHYSICAL UNIVERSE.

OBJECTS DEPICTING LAWS OF THE  
PHYSICAL UNIVERSE.

REAL OBJECTS AGAINST FICTIONAL  
OBJECTS.

MEMORY DRAWINGS.

DRAWINGS AS INFORMATION.

(RECORD FOR PERFORMANCE)

## UNA LISTA DE DIBUJOS

LOS DETALLES FORMAN UN (UNIVERSO)  
DE REALIDAD IRREAL

UN PERSONAJE AFFECTADO POR LAS  
LEYES DEL UNIVERSO FÍSICO.

OBJETOS QUE REPRESENTAN LAS  
LEYES DEL UNIVERSO FÍSICO.

OBJETOS REALES CONTRA OBJETOS  
FICTICIOS.

DIBUJOS DE MEMORIA.

DIBUJOS COMO INFORMACIÓN.

(REGISTRO PARA PERFORMANCE)

A FICTITIOUS CHARACTER WOULD IN SOME DRAWINGS ACT OUT DIFFERENT EXPERIMENTS ON HIS PHYSICAL UNIVERSE

#### MEASUREMENTS

TIME

ENERGY

GRAVITY

ELASTIC QUALITIES OF SOLIDS, LIQUIDS

MOMENTUM

1\* TEMPERATURE

2\* SOUND

ELECTRICITY

3\* LIGHT, SHADOWS

REFLECTIONS

MIRRORS, LENS

COLOR

4\* SMELLS, FRAGRANT

TASTE, TASTE BUDS, SOUR, BITTER, SWEET

3\* SIGHT, EYES

BRIGHT, DIM

1\* FEEL, NERVES

PAIN, PLEASURE

2\* HEAR, EARS

LOUD, SOFT

4\* SMELL, NOSE

BAD SMELL, GOOD SMELL

EN ALGUNOS DIBUJOS UN PERSONAJE FICTICIO HARÍA DIVERSOS EXPERIMENTOS SOBRE SU UNIVERSO FÍSICO

#### MEDIDAS

TIEMPO

ENERGÍA

GRAVEDAD

CUALIDADES ELÁSTICAS DE SÓLIDOS, DE LÍQUIDOS

IMPULSO

1\* TEMPERATURA

2\* SONIDO

ELECTRICIDAD

3\* LUZ, SOMBRAS

REFLEJOS

ESPEJOS, LENTE

COLOR

4\* OLFATO, AROMÁTICO

GUSTO, PAPILAS, ÁCIDO, AMARGO, DULCE

3\* VISTA, OJOS

LUMINOSO, OSCURO

1\* TACTO, NERVIOS

DOLOR, PLACER

2\* OÍDO, OREJAS

ALTO, QUEDO

4\* OLFATO, NARIZ

MAL OLOR, BUEN OLOR



EATING,

SLEEPING,

DRINKING,

SEXING,

BREATHING

COMER,

DORMIR,

BEBER,

SEXUALIZAR,

RESPIRAR

## NONFICTITIOUS

MY NAME IS MATT MULLICAN  
I LIVE AT 370 MESA RD  
SANTA MONICA, CALIFORNIA, MY  
HEIGHT IS 6.2 I WEIGH 185 POUNDS.  
I WAS BORN ON SEPTEMBER 18, 1951.  
I'M CURRENTLY 21 YEARS OLD AND  
SINGLE.

## NO FICTICIO

ME LLAMO MATT MULLICAN  
VIVO EN MESA RD. 370  
SANTA MÓNICA, CALIFORNIA, MIDO  
1.89, PESO 83 KILOS.  
NACÍ EL 18 DE SEPTIEMBRE DE  
1951. AHORA TENGO 21 AÑOS Y SOY  
SOLTERO.