



A dense forest of tall, thin trees with a mossy forest floor. The trees are mostly vertical, with some fallen branches on the ground. The ground is covered in a thick layer of green moss. The lighting is soft and natural, suggesting a forest interior.

FRANK  
HERON &  
THE ROCKET  
GIRLS  
*N Alice*  
*Challinor*

FRANK  
HERON &  
THE ROCKET  
GIRLS  
*N Alice*  
*Challinor*









FRANK HERON & THE ROCKET GIRLS / N Alice Challinor

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# 1

## THERE IS A VISITOR

*raketa with frank heron 2000-2007 \*\**



*was the animal new?  
was the tree new?  
was the sound new? ?  
were the lights ever part of another life?*

*there is a visitor  
but one we do not expect, one we do not invite  
one which goes where we wish them not to go  
does things which we do not expect*

*upon arrival this visitor is welcomed  
without announcement, with no protocol*



*without written permission  
the visitor intervenes in the city*



*of course in ways we cannot script,  
in ways which have no current form*

*denying the expectation settled on*



*just a fraction before it disappears*

*the visitor ?*

*could be part of nature  
inserted "back" into the city*

*like small islands,*



*long lost to urban ruin*



*or lights illuminating crime  
before it happens*



*and like a memory, it asks  
without waiting to be asked*



*what memory now exists?*

*the visitor?*

*does the visitor by this action  
suggest the future*

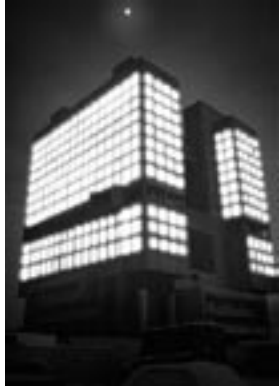
*something appearing,  
coming up like a dream*

*or a nightmare?*

*would this visitor not  
be a work of art*

*dropped in the city*

*only to be cleared up*



*as acupuncture needles  
the city it has already lost*

*like the body  
rescued by small gestures*

*and planted  
but only virtually!*



*the visitor?*

*an image of the visitor  
that really cannot stay*

*but manages to crash the party  
stays longer than invited*

*puts down roots of a sort  
finally disobeying everything around*

*and just staying put!  
only there's nothing there*

*but a memory of the forest  
from where the visitor began*



*in another time, another place  
yesterday in Kalibukbuk*



*a small village  
in the north of Bali in Indonesia*

*the visitor?*

*remembers Dostoevsky:  
soon we will be able to invent ourselves*

*from an idea,  
any idea*

*until then, just visit the idea  
plant it in a park , a park*

*drawn up by a software company near you  
hardened in the memory*



*which has all but forgotten how to dream  
how to long for..*

*what?*

*can an animal be new?  
can a tree be new?  
is a car an animal ?  
and why don't we ever call an aeroplane a house?*

were the lights only ever part of someone else's life?

where is the ocean?

ask the visitor before it's too late.



## 2

### ANOTHER DADA SUICIDE



*Frank Heron in the background with Arata Isozaki  
in Barcelona 1991 - The Missing Memo Project*

It was when my father Will Challinor asked me to help him prepare the collected works of Frank Heron that I realised the extent of this artist's work. I appreciate this essay only concerns his Artscripts and Insinuations with the well-known and respected Swedish group of artists called the Rocket Girls, but for us to understand Heron's work with the Rocket Girls it is still necessary to offer a brief background. At first I wasn't sure how much my father had helped his friend (they had met already at Cambridge so many years ago, in the last century during the 1970s, when they both studied Architecture) carry out his art projects. Nor was I at all sure how much these two men shared. My father was never very clear about that, and I didn't have a chance to clarify it before my own father himself, disappeared at the age of 60. But both men had been educated in architecture with a fine arts background and had chosen different careers. Frank Heron had gone onto to live in

Paris and then London, Helsinki, Stockholm, Lahore and New York where he practiced architecture before returning to art. He then became a mystic according to the recent sitings and ended up, after the Beach Project in Karachi, living in a small town on the North West Frontier Province on the Afghanistan border, at Takt-i-bahi. My father however, though he taught at many universities around the world eventually became the writer he had always warned himself against. My father sacrificed everything to turn out books which, he explained to me, would never normally have ever been produced. In fact he spent the last few years of his own life, before his disappearance, assessing and writing even more slim volumes on how much his work had not been read at all. In this he shared with Frank Heron, and even the Rocket Girls, the essential elements of generosity and disintegration, unpredictability and dissolution, which appeared in almost all the work he did. It took me time to understand this as a young girl growing up in Stockholm City when I heard about the Rocket Girls and would go to their exhibitions.

Frank Heron had been a friend of my father's who, we believed, had later died under mysterious circumstances. It was not a mountain climbing accident as some thought. Frank was neither a friend of Joe Simpson or Al Alvarez, as some others claimed in biographical essays, nor did he ever touch the void except once when visiting my father. That day, and these form part of the Extreme Art Scripts for Climbing which Frank had filmed, Frank went off to climb the highest peak in North Wales, Snowdon. This was the first example of what Frank Heron called Artscripts, a concept he used later with the Rocket Girls in Sweden. But Frank had

not so much taken the wrong path when climbing the mountain as taken a random choice. Frank had ended up straddling Crib Cogh.

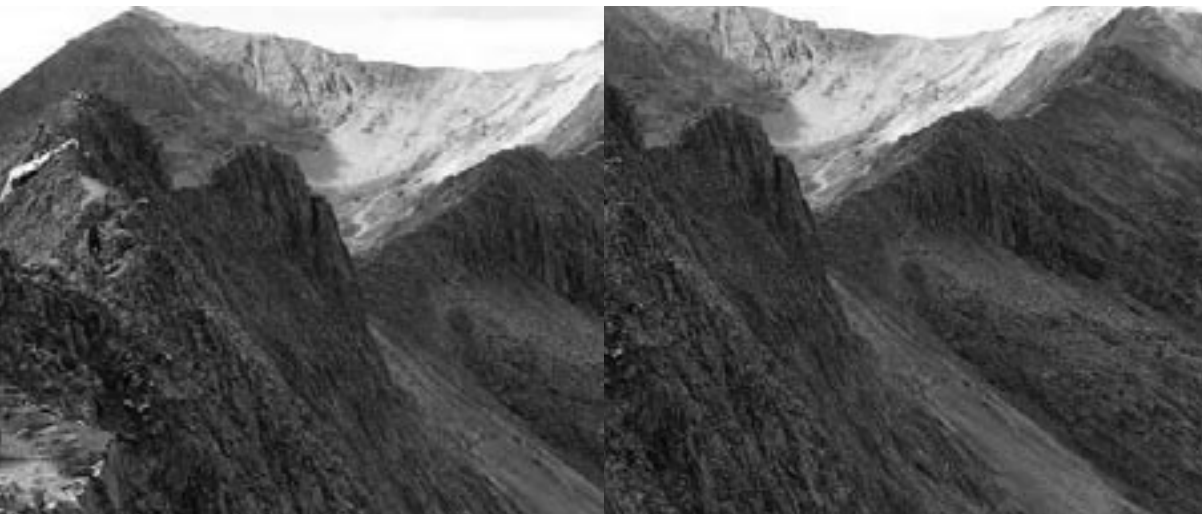
Frank Heron had already begun to appropriate landscape as a ready-made within his art but this near-death performance took him even further. He began then a project called 'Another Lease of Death', and besides the film clips, he re-entered many of the events that he had used in his life as a rehearsal for that moment of deepest silence. The film clips he took of that day on Crib Cogh and submitted as Extreme Art Scripts to the Unedited Clips section of the Venice Biennale show just what an extreme sport he had attempted and how far Frank was prepared to push his art. His final script of course was his own death which we know he worked on for many years.

Before Frank heron worked with the Rocket Girls in Sweden, and though he had been a friend of John Ashbery but not Willem de Kooning, Frank Stella or Richard Serra, Heron was and remained for most of his life, a recluse. But I did discover a record of him meeting and listening to the American poet Ashbery reading his verse in a small city of Finland called Lahti. But there is no truth as far as I can tell that they then met in Paris or in Stockholm or that they had a brief affair.



*Will Challinor & Frank Heron*

Let us attempt a brief survey of one or two of Frank Heron's early art projects - always generous human acts - before he became officially unofficially, as he liked to say, an impossible member of the Rocket Girls Art Group based in Stockholm and Uppsala. Frank Heron began his art work in parallel with his architecture, though he kept it a secret to all but those who knew him closely. His first work (*The Wheel and the Butterfly*, 1979) used Modern Dance and merged art, choreography and performance, something at the time which proved difficult. The cultural bodies in Finland would not accept a work could be done by someone without any qualification. In fact, though the dancer worked with Frank from a brief affair they had in Paris, it was Frank who actually designed, choreographed and scripted the piece to the symphonic music of a relatively unknown Finnish composer, Uuno Klami. To this day the dancers remember Frank choreographing in a realm of the non-rational. He had reasons for the movements but only gave them if and when the dancers asked for such logic. Otherwise, this began his series of gifts and scripts, the generosity with knowledge which Frank always offered in the hope that it could be changed.



Frank Heron extreme art script Crib Cogh, North Wales (1995)

Redefinition of any life's task to Frank always implied dissolution and was always open to disintegration. This was also the beginning of Frank's pre-occupation with the notion of undermining his life and work in his artscripts. This became much clearer in his second life in *The Gift*; a project which involved him giving away everything in his possession. He kept accounts, ledgers and an exhaustive recording and documentation period began when he thought of every recipient of every object, book, garment and item of furniture. This was so close to my own father's pre-occupation with 'Retreat' that it is hard not to see the two men - Frank Heron and Will Challinor - collaborating and at times merging on this. But *The Wheel and the Butterfly* was the time when Frank lived for a period of the year in an Orthodox Monastery and helped keep the animals. Goats, he particularly liked and these too would become part of one of his projects called *Insinuations-in-Progress* and other *Abandoned Art* projects he called *Ladoga (The Goat)*.

The next work, less in secret this time, was what became known in short as the *Raincoat Exhibition*. In fact the title was more prosaic - *Seven Famous Raincoats and a Moygashel*. The first sign of *Narrative Art*, Heron used devices like appropriation, consumer ready-mades (cultural and personal), sampling and editing in this project which saw his first



Heron looks on : Izotaki & Eisenman 1991

television performance alongside the Russian poet Yevgeny Yevtushenko. It led to an invitation to take his raincoats to Paris, in a small salon gallery called Les Fous de l'Ile. All part of his own clothing, Heron apparently packed his bags, left the Finnish capital where he had been living after leaving the monastery, and travelled to Paris in the early 1980s. There, he arrived just after the suicide of the film critic Jean Louis Bory and lived in an apartment once used by Bory. After being presented with more raincoats whose owners imagined would later be incorporated into art projects, Frank decided to end his Raincoat project which he considered was 'suicided by society', a phrase used by Antonin Artaud on Vincent Van Gogh. This Frank did in 1985 when he buried the remaining 1968 raincoat under a catafalque of salt in an exhibition Heron called 'Don't go so fast, you'll crash into Jacques Derrida.



*The Goat- Abandoned Art Project (Ladoga 1979)*



*Seven Famous Raincoats (1984) Don't Go So Fast (1985)*



# 3

## UTOPIA WHATEVER !



*Rocket Girls: Rocket Gold -  
Everything Matters, Los Angeles (2006)*

Though above I have briefly mentioned Frank Heron's early work in Helsinki, in Paris, in India and in London, it is his collaborations with the Rocket Girls in Stockholm that is our emphasis here. Frank Heron as Text Invader, in the role of an Unwilling Collaborator where his Artscripts first began are what interest us now. The notion of art-as-script, art-as-proposal, art-as-text to be invaded, disrupted and hijacked was a way Frank saw this art develop and allowed the Rocket Group in Stockholm to take from his words, his scripts and make from them make quite another art entirely. There were no systematic intentions in Heron's mind, everything was circumstantial. Life could be by-passed at the moment of its most intense joy or anguish. In fact, it was always Heron's claim, that whenever he suggested a script, made a proposal, or hinted at something, he wished the Rocket Girls would see the generous act of art within

any of his words and proceed to take over the ideas to become the very act of art itself.

Frank Heron had no intention, no agenda, no further act in mind in any of the Artscripts he prepared for the Rocket Girls; they were free, he would always say, to take his ideas, his existence, his help or his encouragement in any way possible. Take the one he wrote that started off its life as a request for 500 words on Utopia. It eventually became a huge carpet imagined by the Rocket Girls under the running title: Utopia Whatever! That something could fail, that a gesture had a wrong direction or could be misguided only added to this exercise. If, as some claimed in the last century, Redundancy was to become one of the major art movements of this century, then undoubtedly Frank Heron seems to have got there before most. The Rocket Girls did eventually get the carpet to Istanbul, Kaliningrad and Los Angeles. But other versions of the carpet now clothe buildings, wrap around shelters, furniture and cover the new hybrid automobiles, even aeroplanes are being treated with the carpet effect today.

## Frank Heron - about 500 words on utopia, whatever!

*The rug will be very large. Even larger! The rug will be moved around, transported, carried, dragged, packed and unpacked. In other words it, too, like Utopia is in constant transfer. Placed in different locations throughout San Francisco and Oakland, in Kalininigrad, Karachi or in Istanbul during one weekend, certain actions, encounters, negotiations will surely take place on the rug. Who knows what challenges art will be faced with; who knows which market will set up stall and how art will deal with its own business. Accompanying the 'mother' rug, there are also smaller portable rugs, all with different images on them, all in one way or another relating to the larger rug: for prayer, for rest, for identification.*

*utopia, whatever! is a work-in-progress where progress must now be used in the most inventive, interconnected, even most dangerous way. Utopia should be navigated through ignorance as much as awareness, through stupidity as much as sovereignty, through arrival as much as departure. Just as there is always an enigma to any departure, an anxiety about arrival and a thrill at travelling, utopia is always now deferring its own arrival whilst living out its own present. Even utopian architecture must attempt its own agenda whilst deferring any arrival that might be called architecture. Utopia then must share with architecture those partial destinies. Now!*

*Let us not mistake our impatience, if utopia is postponed, incomplete, 'whatever!', then that process itself must be utopian. And in such reclamation of the streets, the landing strip, in the current poetics of movement, unrest, discontinuity or displacement, utopia, whatever must also undress itself. Laying itself out as a carpet, interconnected, relational, radically co-opting the 'photoshop' software in order to re-place itself where it once belonged. Creeping into places it once took for granted, re-invited back to the homes it has lost, utopia must be that liminal space that the British anthropologist Edmund Leach speaks about, that gentle zone which we pass through, dwell within, every day. Like going in and out of meaning, utopia whatever! is that zone where we leave one world for another, occupying it, reclaiming it for minutes, for hours, for days, for lifetimes.*

*utopia, whatever! would need to be assaulted as if it could be embodied in an art and 'architecture' that has arrived before another art or architecture sets in, always falling short, triumphantly, of converging toward a re-assembly of known and unknown architectural solutions. Beyond appropriation, Utopia whatever! is the perpetually re-invented agenda that no longer frightens us, that no longer exists outside us. Utopia, whatever has no logo, no discourse but its own presence as it engages us in an assault on our own comfortable notions; notions which must include others in this liminal space. Sites become non-sites, just as the carpet is carried all over the city, reclaiming the surface for the social events, the souk of generosity and exchange that can redefine that surface. By shifting sites, by re-instating utopia within the liminal zone of the city, the geography of elsewhere is re-defined by the geography of everywhere.*

*Nowhere no longer exists! And utopia is no longer to be postponed by the ability of the avant garde to blur the public understanding and (obviously) misunderstanding of contemporary art, architecture and transfer. The liminal space is one of transfer. To go nowhere fast is no longer a contradiction; it is a 'bull' - that Irish literary trope that Samuel Beckett was so fond of; that apparent incongruity and the joy of discovering two things to be dissimilar when a resemblance was always fancied. And utopia whatever! there it is busy sawing off the branch we and it are sitting on.*

*Utopia whatever is itself the bull to end all bulls! Finally, of course there is no finally, these utopian events, these envelopes, spaces, sites, non-sites, buildings, non-buildings will re-assemble themselves staying as far as possible away from art and architecture. Thus an art and architecture not as we perhaps know it now, but an art and architecture potentially lying in the wings, waiting, delayed, ready to appear. Like a film always about to be made.*

*Utopia, whatever! is this work in progress, open to erasure, decay, re-definition and refinement. And like the large rug carried throughout the city, this transfer is open, negotiable and self-monitored by each traveller, each visitor, each occupant of the carpet. And as chance becomes*



*Rocket Girl H at reception: swimming pool, Highland Gardens Hotel, Hollywood*

*part of the process, the rug is an expanded, postponed, delayed and deferred site in which utopia explores its own continuity, its own cliché. The carpet is surely a user's manual for a potential life.*

*Remember: the future only lasts a long time if you think you will not be part of it. Utopia, whatever! only happens somewhere else if you allow it.*

**RAKETA GOLD = EVERYTHING MATTERS**



*Rocket Girls: Rocket Gold - Everything Matters, Los Angeles (2006)*



But how did it come to this? Where did Frank Heron come from? And how did this person interact with a group naming themselves Raketa (Rocket) in Swedish, nicknamed by Frank, as 'the rocket girls'. In fact I remember my father speaking of this when he finally decided to show me the Heron archive up in his attic in this old stone cottage in North Wales. I couldn't believe that someone would keep all these documents. There were files, photographs, newspapers, more files. There were even the remains of Heron's Raincoat Exhibition which had opened in Helsinki in Finland and had been taken to Paris in 1984, though my father did tell me that of the seven raincoats that Heron had saved and put into an old battered suitcase, six of them were completely destroyed when the cottage was flooded. My father, apparently, had not had time to move the suitcase, one of the old cardboard types, upstairs. It had completely disintegrated. Luckily one of the raincoats had been wrapped in polythene. The rest were open and disintegrated after the toxic water had



drenched them. Considering Heron spoke, like Matta-Clark, about art as a 'disintegrative process' the irony now cannot be missed.

It is not possible to go into more detail about the Artscripts and challenges that Heron offered the Rocket Girls as that will come later in the Uppsala Artscript and Raketa Institute (2009) but looking back we have to be particularly interested in Frank Heron's appearance at the Highland Garden's Hotel in Los Angeles with the Rocket Girls. This was the famous hotel where Janis Joplin had finally drunk herself to death, and it was later told to the Rocket Girls that Heron actually stayed, whilst they worked on the project Rocket Gold, in the room that Ms Joplin had occupied. Nondescript, Heron seemed to like the room for its roadside view, its view of the park opposite, facing toward Hollywood Boulevard only a stone's throw away. There, whilst the Rocket Girls projected images on the swimming pool, Heron walked round and round reciting poetry from what I now realise, thought didn't for quite some time, was one of my father's books Welcome to the Hotel Architecture.

Heron had been asked by one of the Rocket Girls, H, for another eleventh hour Artscript for Los Angeles. At the time the records show Heron was staying in Texas and, listening through the thin walls of his motel room to someone playing Abba Gold, decided to work on the theme Everything Matters. He came up with a few ideas which he instantly called keeping the translation of Raketa in mind: Rocket Gold. Thinking these notes might just be the initial stab at something else, thinking he might one day change these, we now know Frank Heron need not have worried.

What matters to  
you?  
Frank Heron's  
Art Script

(Los Angeles 2006) \*

*Everything matters.*

*Even stickers, that "ok-stamp"  
that very personal way to be unpersonal?*

*Ever tried it!*

*Raketa Gold attacks gently  
Invades the city with gold stickers,  
Like medals rained onto the thoroughfares  
Medals stamped out  
on the street*

*on things,*

*on houses,*

*on lamps,*

*on restaurants*

*on sunset boulevard  
on hollywood boulevard  
on silverlake boulevard*



*Janis Joplin's room inside and outside Highland Garden's Hotel, Los Angeles*



*in neutra's house  
in wrights's house  
in that city of golden angels*

*which we all know takes over our imagination*

*chandler in the hills  
kerouac on the road*

*ever tried it!*

*Something, anything  
that can mean something else  
if but for a moment*

*before the drive by, roll by, slow bye bye  
of that dream of all  
cities*

*air conditioned to the only future we have  
ever tried it*

*Go gold  
put a sticker on your favourite place  
thing  
house  
friend  
shop*

*recommend angels and street corners*

*recommend anonymity until you recognise it*

become your own city guide

the golden guide

the statuette

the oscar of stickers plastered

until the city glistens

from those who get to know each other

that haven't had a chance

until the city glistens

from places that had no friends until

they were tagged

until the city glistens

from the invisible events

that always mean something more than we think

until the city glistens

from the children that label their first time

for it to remain their first time

for it all to become memory

Everything matters

Ever tried it?

Ever forgotten it?

Ever protested against the light?

Ever seen a mountain that is not a mountain

in Swedish fjäll, not be

a portable moving stage,

a fold-up-and-around stage

on the back of a pick up

a room to go around

where everything matters

Ever tried it?

where the last century is reduced

to 2 minute lectures

from the back of the pick up

where architecture is involuntary

until you decide when it is not



*where the pick up arrives at LAX  
collects the visitor*

*and sees the gold orbs guiding  
everyone into the city*

*where everything matters*

*and everything is matter.*

*Ever tried it?*

*raketa Gold rocket gold*

*the rocket girls recommend in L:A*

*a rocket fanzine, art guide ....*

*then the rockets return...*

*the mountain folds up.*

*the visitor leaves the city*

*and we all call on the angels once more*

*to resist what we should never call*

*poetry in the first place.<sup>2</sup>*



A memorable part of this Artscript was Frank Heron's reading of *Rocket Gold* in the Museum of Jurassic Technology off Venice Boulevard. We have few photographs left of this event but there in the presence of David Wilson the owner of the place Lawrence Weschler called *Mr Wilson's Cabinet of Wonder*, we see an obscure figure of Heron surrounded by members of the *Rocket* group accompanied by an Uzbekistan artist called Nana who would later appear in Venice in Heron's cross between a Filmscript and Artscript called *Where is Venice?* and an ever-present dog called Allen Ginsberg's *Clam Chowder*. Images do exist however of the *Rocket Girl's* insinuation within the museum and examples of them exist here.

The only proposal which was not realised in Los Angeles it appears now was Heron's idea of giving 2-minute improvised lectures from the back of a pick-up truck using a fog horn. This I have now traced back to my own father's idea of giving *Rapid Lectures* to his architecture students back at the University of Texas at Zetaville. This involved a series of about 60 subjects, a time-clock and time-keeper, a small bell of the sort used in shops to attract the assistants used by the time-keeper to indicate when 2 minutes were up. At that point the student in charge of the 60 subject index could choose any subject which was not known in advance and then my father would proceed to move seamlessly from one to the other and offer 2 minute rapid lecture about the idea of that last century. There is however sadly no recording of my father doing this nor is there any record of Frank Heron actually carrying out the *Pick-Up Artscript* project in other cities where the *Rocket Girls* performed. The *Rocket Girls* did actually carry out one version off the *Pick Up* project. In a note discovered, Frank Heron had been scripted to read *Rocket Gold* from the *Pick Up* but had mistaken the scripts itself and had found himself waylaid by the Church of Scientology on Hollywood Boulevard. The *Rocket Girls* in the meantime had hijacked a car park along Hollywood

Boulevard and proceeded to set the theatre of this lost project in the back of a Pick-Up. From there the Rocket Girls served tea from a samovar and various intricately wrapped Russian sweets gained when Utopia Whatever! went to Kaliningrad. As they were used to these holes that developed in Frank's life, they didn't think more of it and proceeded with their light event and moving images.

\*an extract from The Critical Heron: Artscripts and Life-rehearsals; Doctoral Thesis, Goldsmiths College, University of London 2017.

**1 Appendix 1:** Utopia, Whatever! (The original text: 1997) / Utopia Now (Sept 25- December 1, 2001) Presented by the CCAC Institute for Exhibitions and Public Programs, Utopia Now, an exhibition and extensive public program series features the work of socially engaged artists and designers proposing radical concepts and practical solutions for urban and social transformation. While some artists create elaborate unrealizable fictions that serve as hopeful models of what might be achieved in urban and rural areas, others engineer practical tools designed for usage by specific communities. Rather than manifesting itself in the form of a sweeping, unified model of a perfect society, the idealism of the artists and designers featured in Utopia Now is expressed through projects addressing very particular situations, constituencies, and locales.



Participants include: Nils Norman (England/NY), an artist whose utopic urban models are informed by alternative politics and offer a humorous critique of the role of public art; Vito Acconci (New York) the artist and architect whose realized and unrealized projects including public spaces, mobile units, and city plans both seem impossibly fictive; Superflex (Denmark)

an enterprising art research group which has developed self-sustaining energy systems for equatorial areas; Santiago Cirugeda (Seville) an architect whose scaffolding capsules and dumpster parks subvert urban planning codes in playful ways; and Crimson (Netherlands), a think tank whose Dutch regional planning projects suggest radical change in the practice of urban planning and Frank Heron and the Rocket Girls (Raketa) from Sweden with their Utopia Whatever! Carpet. Utopia Now symposium (November 3 & 4th) participants include: Mark Dery, Nils Norman (NY), Michael Sorkin (New York); Wouter Vantsiphout (Rotterdam), Vito Acconci (New York), Raul Cardenas of Torolab (Tijuana), Teddy Cruz (San Diego).

**2 Appendix 2:** the raketa Institute organized the course 'Everything Matters' as a part of the project 'Civic Matters: does it?' a 2 week full time course in Los Angeles in January, 2006.

'Civic Matters, does it?' examined problems and issues that face the city, focusing on the politics surrounding public space; location, user, social structures and public services on both the theoretical and practical 'interventionist' level. Raketa intended to explore the complexity and naivety of a city like Los Angeles, using and abusing their insights, taking them back to their hometown and/or the next project, at the same time establishing a Raketa-network of collaborators to extend and relinquish the ownership of their art projects and scripts. Eventually the Raketa Institute becomes a reconstituted research institute into the abuse of urban life, mis-communication and the inhuman being. Art as a series of generous social acts offers those at the institutional ways of living and working together. Raketa Orphans then take over these ideas in the developing area called Rocket Science. (see Frank Heron's Art Script 2007). Students that take part in the majority of the scheduled sessions are no more qualified than any others. But other students who choose to only take part in some of the sessions, will they obviously achieve less? The course will run for two weeks and offer lectures, labs, workshops, expeditions etc.

Meeting places; physical meeting places (parks, bars, streets, beaches) and virtual meeting places (game worlds, virtual worlds, digital media). Where do people meet and get engaged in each other? How do you move from place to place? European vs Californian view on meeting places and where to expect to really meet someone? Architecture; how is the room being shaped and looked upon by architects that work in a city like LA? How has technology influenced architecture - thinking about LA as being one big producer of digital media? Or is it really? Where does the discussion about architecture and its role proceed in LA? And what does it say? Hollywood stories? Reality vs fiction; does Beverly Hill really exist or is it something we have only seen on TV? Does beach life exist in the reality? And how does it feel to walk on Venice beach? Are the beaches the parks of Los Angeles? Where do you go to relax, contemplate and meet yourself? Is there one room or place where you can meet anyone? How does it sound in LA? Where is the mountain? How does it feel to take a drink in a home with a veranda by the sea at sunset? Does it feel like in a movie - or like real life? Where is the best place to study the stars in the night? What do people dream about in LA? Take us to the most happy place! Who was first? & where? & why? Are you afraid about the end?

*www.raketa.nu - The course sessions consist of lectures, labs, workshops, expeditions etc. One example might be to set up an outdoor projection pointed at specific space to explore a certain issue. Another example might be to investigate the transportation system and city structure by catching the bus from South to North. A third example might be to take part in a talk about a specific theme given by an invited guest. future applications to: rketa@raketa.nu with the following information; NAME: FAVOURITE ROOM: FAVOURITE PERSON: FAVOURITE WORD: FAVOURITE EVERY DAY HERO: EMAIL ADDRESS: the students are being examined through out the course after every session.*

*In the end of the course some of the course material and participating students will be presented at Los Angeles Contemporary Exhibitions. Grading A: excellent B: very good C: good D: satisfactory F: fail All participating students will be given an A and a fine r a k e t a Institute Diploma for taking part in the course 'Everything Matters'. All contributions matter. r a k e t a (ed.) Book of Questions. Stockholm, 2005. r a k e t a Press. Civic matters, does it really?*

*Frank Heron & The Rocket Girls*



# 5

## THE ROCKET SCIENCE LABORATORY



It didn't take long though before I was totally immersed in the documents and papers that my father had saved in the attic of his stone cottage in North Wales. Coming from Sweden where my mother and father lived together for the first ten years of my life, I do have a special interest in charting Frank Heron's relationship with the Rocket Girls, who, since their work with Frank Heron, have become known beyond the borders of their own country. In fact, you might say, I have become one of the Rocket Girl Orphans, a term Frank applied to the increasing number of younger rockets who began aiding the Rocket Girls during the Los Angeles project. Many of these art orphans went on to develop their own Social and Generous Art projects. Intent on making art anywhere and everywhere and proving just how everything really did matter, how relational it all is, we

have an example of the Orphans at work in Frank Heron's Documentation from that year, 2006, which he called The Rocket Science Laboratory.

Frank used the events in Los Angeles and the time he stayed in the room where Janis Joplin had drunk herself to death as a script for the ever-changing inter-relational art project which went under the title of Rocket Science. Frank had recorded the laboratory as a captioning Artscript where two rocket-orphans in training suits consider their next move in the art world whilst the melting lamps continue to melt & no one sits in the everything-matters armchair. Amongst the Rocket Science Archive now kept in the Raketa Institute in Uppsala I was able to find the original script envisaged by Frank Heron after everything mattered had happened!

## Frank heron's Rocket Science laboratory

*1 a study of the upper air must always*



*include a study of the lower air.*

*2 the plane lands, the raketa scientists arrive, Sweden arrives with them*



*Ikea is left behind*

*3 arrival at the Highland Garden Hotel off Hollywood boulevard; the research centre, a nomadic institute for the partial research*



*of art's spontaneous potential to hijack public ignorance  
and invite a new ecstasy*

*4 the first steps to take the territory: the raketa  
scientists trainees - the rocket orphans*



*suggest ways of establishing the environment*

*5 discussion is instant and positive,  
excess turns into playful creation*



*art is done for the right reason  
- no destination is hinted at*

*6 cushion, sofas, the art catalogue is re-invented to re-  
invent the environment and consumption*



*picture frames frame themselves*

*7 it is important to check with the roving Rocket  
Scientists out in LA*



*everything matters and the gold project takes off  
8 the altar - T shirts and television are now the only  
objects left to re-fashion.*



9 the mountains of sweden are models of the unformed  
ideas, the desired and undesired visions about to become  
art



(not the cleverly placed alarm clock)

10 the bolster for the head is gold,



it takes the head lightly as the Orphans  
pause in the large armchair

11 light, the table of contents lies in front  
this is the rocket science desktop



12 icons from Sweden circulate



they lie in waiting for the evening's  
glass of mcro-beer

13 the lighting is tested;



*moods become a soundtrack for the city*

*14 a pillow, a sack, the headphones*



*my space becomes rocket space, a new network*

*15 a lighting experiment*



*light hits the eye and turns green*

*16 an orphan attempts to escape the scene*



*but the security camera sees all*

*17 no longer do we read the t-shirts  
to stay alive*



*Rocket Science stuffs them  
with the bodies of new content*

*18 lighting experiment 2*



*19 lighting experiment 3*



*20 the head rocket scientists arrive  
and approve a new experiment*



*Paper mugs are not and can never only be paper mugs*

*21 the subject is arranged, contracts signed*



*and the spontaneous experiment begun.*

*22 medals for performance are imagined  
and then fabricated by the Rocket Orphans.*



*23 a Rocket scientist shows the shamans from Finland  
how to change minds and re-introduce*



*alchemy into the 21 st century.*

*24 the training uniform is finally discarded at the Rocket  
Institute Laboratory*



*the Orphan has graduated, become a Rocket Scientist. The  
evening can begin. Art occurs in the gap once more.*





# 6

## JANIS JOPLIN'S HOTEL ROOM

*The Rocket Science Institute*

The last line - art occurs in the gap once more - became the hint for Heron's follow up. Frank had begun this Art Script for the Rocket Girls late 2005. By this time the Rocket Girls had started their initial thinking into what became the Raketa Institute. For this they organized the course 'Everything Matters' as part of the project 'Civic Matters: does it?' a 2-week full time course in Los Angeles in January, 2006. 'Civic Matters, does it?' examined problems and issues that face the city, focusing on the politics surrounding public space; location, user, social structures and public services on both the theoretical and practical 'interventionist' level. From the records in the archives we can trace how The Rocket Girls began to find ways of exploring the complexity and naivety of a city like Los Angeles, using and abusing their insights, taking them back to their hometown and/or into the next art project, at the same time establishing a Rocket-network of collaborators to extend and relinquish the ownership of their art projects and scripts. The letter became the Uppsala Network and expanded into one of the biggest abandoned art networks throughout the world. The Uppsala software, Artscript search engine and site might be so well known to everyone now, even as it has now become as big as Google, but some 10 years ago nothing of this existed outside the minds of Frank Heron and the Rocket Girls.

All with this we now know that the Rocket Institute was to become a recognised research institute into the abuse of urban life, mis-communication, abandoned art projects and the inhuman being. Art as a series of generous social acts offered those at the Rocket Institute in Uppsala ways of living and working together. Rocket Orphans, as I mentioned earlier, then took over these ideas in the developing area called Rocket Science. Students that took part in the majority of the scheduled sessions were no more qualified than any others however, but other students who choose to only take part in some of the sessions, obviously achieved less. Or so it seemed. Back then in 2007 and 2008, the first Artscript course ran for two weeks and offered the early examples of what quickly became the Rocket Science Institute and Laboratory for Public Art: using lectures, labs, workshops, expeditions etc. in various meeting places (physical meeting places - parks, bars, streets, beaches and virtual meeting places game worlds, virtual worlds, digital media). This whole project went under the name Uppsala.


Hollywood stories? Reality vs fiction; does Beverly Hill really exist or is it something we have only seen on TV? Does beach life exist in the reality? And how does it feel to walk on Venice beach? Are the beaches the parks of Los Angeles? Where do you go to relax, contemplate and meet yourself? Is there one room or place where you can meet anyone? How does it sound in LA? Where is the mountain? How does it feel to take a drink in a home with a veranda by the sea at sunset? Does it feel like in a movie - or like real life? Where is the best place to study the stars in the night? What do people dream about in LA?

Take us to the happiest place!

This began an intense period of Rocket Science and a further development of the Institute which began to take over museums in Sweden and extend the programme of Public Space beyond the gallery and corporate art system but it seems at this point Frank Heron had already left to pursue his Beach Artscript project in Karachi. In Volume 2 I intend following the Rocket Girls history when Frank Heron had then disappeared. The Rocket Girls set up various outdoor projections, raided car parks, beaches, hotels and museums. Who was first & where & why did not exist any longer in the 21<sup>st</sup> century. No one was afraid of the end and exams no longer existed. Though the Rocket Girls invented their own detailed grading system it really was only a form of gentle threat. Re-invent your life or die, they said. Grading A: excellent B: very good C: good D: satisfactory F: fail: all participating students in the Rocket Institute were given an A and a fine Rocket Institute, Uppsala Diploma for taking part in the course. The Artscripts extended to myriad ways of getting lost. The Rocket Girls also began Urban Trekking projects to investigate the transportation system and city structure by catching buses from South to North, East to West. They then introduced guided tours which left the participant abandoned in any city in the world on the Uppsala Virtual software game, having to find their own way back to wherever they started. Actually this had begun sometime back when Heron scripted what he called The 'Let's Get Lost' Artscript. Dedicated to Chet Baker and Arthur Craven, Frank Heron it now appears was setting the scene for his own life, his own disappearance and eventually his own death.

A further development in Uppsala of the Rocket Institute saw the whole notion of the conference dispossessed and the money intended to be spent returned and re-invested. This became part of the art-collaboration between the Rocket Girls and Hedge Fund Specialists in central Stockholm, whereby re-investment altered the radical sponsorship of art itself. But all that comes in Volume 2. Until then the existing questions no longer exists. Where people meet and get engaged with each other has altered radically. How we move from place to place no longer matters as we extend our whole life experiences by an embrace. Architecture has expanded so much into the open source it has always threatened to become that the whole software section developed by Dr Marusz can be found on the Uppsala software. Rooms shape themselves by our embraces, eletro-magnetic circuits and virtual dreams replace reality. One project Heron left notes for but was never carried out in Uppsala was a re-creation of the Hotel Room of Janis Joplin in the Highland gardens' Hotel. I discovered many photographs and original drawings showing how this was to be built, but unfortunately they were lost by the courier service between Stockholm and Uppsala.



**BEACH** : *the artsript**Eating Architecture*

Amongst the documents I recently came across another Artsript, an art insinuation that Frank Heron called Beach. The astonishing part about this was that it used a drawing of a beach that I had made as a young girl of 8 years. I had been intrigued by that part of the sea where it meets the sand. In the digitalised drawing I had shown an umbrella, a sun bed, a castle and two fish in the water. I must have given this drawing to my father back then, and he must have passed it on at some stage to Frank Heron. Imagine my surprise that it was this image that formed the conceptual image that formed the thematic framework of Frank's Beach project. I cannot tell whether this was a challenge to the Rocket Girls or an actual project that took Frank eventually to Karachi, the last city he was seen in before his disappearance.

Frank Heron and the Rocket Girls always thought that Art was always possible and could emerge from even the smallest detail or coincidence and eventually depended on the investment put into it beyond the artist. Heron seemed particularly committed to this idea. "Sometimes such ideas come along, the time is right, and you have to go with them," Frank had scrawled in one of the notebooks. "Perhaps this is one of them." The Beach idea at first was to spend between 2-4 months in Karachi. The experience and adventure were of course more important than any recompense. Or to

put it another way, Frank had added, 'the recompense is the adventure and experience'.

I came to understand from the documents that the guiding principle of Beach was precisely that notion that everything outside the artist was involved in the experience; and that whatever the circumstances, whoever is involved, this was the social act turned in on itself as life and art; it had become for Frank Heron and Raketa indivisible. Nothing existed for Frank Heron outside the beach. While the Rocket Girls asked where is the Ocean? Frank Heron had already been there, on the edge of the Arabian Sea, in the evening lights that floodlit the wet sands of Clifton.

There was, as I noted earlier, an inevitability that Frank Heron would move his work into food as a positive encounter, a part of the generosity, those random acts of kindness in such events. The idea for Heron was not so much about how much he or indeed anyone knew about food, but how this event was turned into a creative action, how any individual participating in Beach became the act and art which becomes food. Frank's idea was to start off briefly - as in a flash event - at a Beach apartment where, one step ahead of the authorities meant utilizing the idea of nomadic and random sites in the city. This was a 'light cooking' strategy and Heron had noted his concept of 'eating architecture' as the generous 'aesthetic' idea.

From the original papers I discovered, we get the Eating Architecture script: It seems, with the odd references to a property in the Defense Housing Part 2 of Karachi, that Frank Heron had already test-run this idea. Various photographs appear of this white Modernist house which might also have been the original site for the second stage

of the Beach project called Mirror.

Frank Heron's challenge to Art and the Rocket Girls was laid out as a series of themes, notes on a 'conceptual' approach to BEACH - the flash / random / nomadic restaurant.



# BEACH



Word of Mouth / t h e m e s

**1** *the nomadic kitchen (but not restless cooking)*

- a teaching/cook-in (even home invasion) 'restaurant' idea -

- the intolerable lightness of cooking

- a new light eating experience in Karachi

- 'sites' change: 4-8-12 weeks seasons

- the 5x5 matrix of ingredients, dishes, cities

**2** *light cooking (invasions)*

the notion of invading Pakistani 'heavy-masala' food with light attacks

**3** *eating architecture (aesthetics)*

- the name, form and shape of dishes will be linked with the notion of cities

- presentation of the food connected to cities and the layout of dishes
- special sequence of photographed/filmed (aerial etc.) dishes

#### **4** the flash restaurant (feeding station/canteen)

- another way to approach this is like the idea of 'flash mobbing' in art
- a development after the 'raves' of the 1990s
- specific sites, unusual sites, involuntary restaurants -
- Karachi would be perfect for this (see Gordon Matta Clark's art project Day's End Pier 52, 1975 Gordon Matta Clark, Phaidon)

#### **5** random (the involuntary) - kitchen invaders

- those who offer their home/kitchen for a one week/2 wk event
- needs people's homes, ateliers, guest spaces, spare space
- the 'state' of the kitchen/space would be part of the 'event'
- even when there is nothing available (see Island)

#### **6** impro-cooking (a learning/pedagogical evening)

- each participant could (8-12) bring some unusual ingredients
- in a way this is the random event connected to cooking
- the cook would also have a back-up store which helps all the ingredient to be improvised into a dish...

#### **7** word of mouth (involuntary aesthetics)

- everything done by word of mouth, mobile/cell phone,

sms

- paperless advertising (in Karachi, more than possible to do this)

#### **8** Island

- developing the idea of the kitchen island restaurant...
- this model uses spaces which have no facilities
- water, cooking etc brought in - like urban camping, farm attacks (bbq grills etc.)
- event is shaped by these conditions

#### **9** blind Karachi (sourcing/ingredients)

- everything sourced from/everything available in Karachi
- fish, meat, spices, fruit, vegetable 5 x 5
- a phenomenon is blind until someone knows of its existence and misinterprets it
- links to paperless advertising -cell phones

#### **10** DIY TV - Event cooking/Action cooking

- link this not only with art, but with the notion of DIY TV
- events, attacks, process filmed as if choreographed using all types of media (including video clips, digital phones, editing software etc)
- link this with the idea of a 'flash' TV series: an experimental televisual approach (ground-breaking half-hour programmes).
- as one is cooking preparing food, talking, there is also an analysis and discussions of the kitchen itself
- design, layout, utensils, cooking culture, cuisine.
- the inter-disciplinary aspect would be crucial

**11** *the spin off (the book)*

- *the written/filmed version of this experience*
- *the idea of nomadic blog*
- *use of internet/cell phone as an interactive part of the restaurant*

**12** *sponsorship*

- *serious cultural/corporate sponsorship*
- *how to get this (thorough TV/Ad Agency contacts etc??)*

**I**n a note to himself, Frank Heron had also written out the immediate actions - follow up with the Rocket Girls whether they can produce beach in Sweden - consider locations and realities (these locations should have a basic workable kitchen) - three or four places that we could work within each for a fortnight, a month or 6 weeks - consider how sponsors might be brought in even at this stage (corporate/cultural/ad agencies/fashion) - consider the film/television aspect of this - consider possible publishers/wider dissemination. I understand Frank Heron did set up the restaurant and prepared menus, events and cooking that is still remembered today. In fact I know this because at some stage my own father Will Challinor must have visited, for I have his own notebooks that record in detail his own time in Karachi and the search later for Frank Heron in The Mohmand Area of the North West Frontier Province, near Afghnaistan when Frank disappeared. The art world noted but little of this man's generosity, but there in Karachi they still talk of Frank Heron in the small art world as yet another dada suicide. The Rocket Girls in fact we now know when onto develop the Raketa Institute and the open source art search engine called Uppsala. This is all I seem to have found amongst the papers and documents,

though I do intend in Part 2 to continue this research in Karachi itself and cover how Frank disappeared and the Rocket Girls developed Uppsala into a world phenomenon from 2010 onwards.

**N. Alice Challinor Öregrund, Sweden.**





Word of Mouth / t h e m e s

**1** Art and architecture will fuse relationally in what has been for some time a liminal space between two blurred practices and reverse roles. Uppsala will be right in the middle of this reversal.

**2** Art will seek out, as it has done for some 40 years now post-Pop Art, the social intervention, interaction and agendas which architecture has consistently failed to take on as it has mediatised and commercialised.

**3** Architecture will return to its avant-garde dream and nostalgia for the radical act of social reform whilst battling with Corporate Neo-Liberal control over its profession. Other areas will expand into architecture and whilst offering creative simulation software will overwhelm architecture's own resources until architecture becomes an

open source system.

4 The computer generated topological architecture - in short the blob - will become an avant garde kitsch : a stage of mannerism suggested at the high end by Gehry's replicas and Hadid's silver ashtrays

5 Meanwhile sustainability, eco-friendly and urgent bio-ethic agendas prompted by global warning will represent a long revolution, a slow but insidious move in art against monuments, spectacle and luxury in order to re-engineer a future we can live with

6 Art will become an activity with the public and social sphere and architecture will be split into two practices: commerce and management and learning and resistance. Shopping will not be the answer when the new carnival arrives.

7 Meanwhile in the Rocket Institute after the information bomb the nature of the development of software and digital imaging systems favoured the young art orphans.

8 The Digital Platform took over and changed the balance of generational power. Consultants of the future became rappers, Myspace networkers, YouTube users and Facebook inventors.

9 A transitional condition arose where the orphans began to teach their parents and professors the new navigation systems, whilst other lost the grounded base for an art and architecture in the past.

10 Steps to restrain this development failed as information and digital technology were institutionalised; Uppsala became more than a 'tool', never the peripheral activity in the brain of the privileged and the Rocket Institute became famous the world over for its work on 'deep subjectivity'.

**Frank Heron with raketa, Uppsala 2008-2018 \***

*\*\* included Raketa project images: Resort - How long do you intend to stay - Utopia, Whatever! - Art Guide - Where is the Ocean - Kaliningrad - There is a Visitor - How to Build the Mississippi River in your own Backyard.*

**r a k e t a**

*exhibitions, seminars, installations & other projects*

**1998**

r a k e t a founded by two independent Swedish artists  
Åsa Lipka Falck and Helena Byström

**1999**

Was the lamp new? (light installation), Stockholm, Sweden

There is a visitor Skridskopaviljongen, Kastellholmen, Stockholm  
(a house filled up with light during a longweekend)

Was the lamp new? H 99 Helsingborg The National Public Art Council,  
Sweden

**2000**

The Study of the Upper Air installation in the upper air space

Buntus Phase 1 Ardara Art Resource Centre, Ireland

Was the lamp new? - the Tour in cooperation with SAK, Sweden

COMING! - beginning of independent r a k e t a project on the  
theme: moving image/ architecture/public space

**2001**

*Storefront selected projects & collaborations, Stockholm:*

Life Is a Trap Elena Tvsetaeva and Evgeny Umanski, Kalinin-  
grad, Russia

Photography Maria Lantz, Stockholm, Sweden

Cecilia's House (video) Katarina Eismann, Stockholm, Sweden

Stockholm's Largest Apartment installation Fahlander &  
Vegesack Architects, Stockholm, Sweden



Utopia Now! CCAC Institute Oliver Art Center, San Fransisco, USA  
Utopia whatever! The National Center for Contemporary Art (NCCA),  
Kaliningrad, Russia & The State Art Gallery, Kaliningrad, Russia  
Buntus Phase 2 Glebe Gallery and Museum, Ardara, Ireland  
The Table! Galleri G.A.D. Stockholm, Sweden  
19840520 15:20 Art Volume Venice Italy  
Art Fair Art Moscow Moscow Russia  
En plats på jorden (A place on earch) Jordbro & Liljevalchs  
Stockholm Sweden  
Stockholm Art Fair Stockholm Sweden  
Jantarnoje - Palmnicken (RAKETA FILM) Ocean Museum Kaliningrad  
Russia

## 2002

COMING! - project opened as independent r a k e t a Seminar at  
the Swedish Embassy, Tokyo, Japan  
COMING! In Swedish Style, Tokyo, Japan  
Invited Presentation COMING! ISEA 2002, Nagoya, Japan  
(International Symposium on Electronic Art; www.isea.jp)  
Exhibition (curating) Contemporary Japanese Video Art part of  
COMING! Botkyrka Art Hall, Stockholm; seminar, Part 2: moving  
image/architecture/public space (outdoor video screenings con-  
necting the exhibition at Botkyrka Art Hall with three suburbs  
of Stockholm; Fittja/Norsborg/Storvreten)  
Right of Common (Allemansrätten) Djurgårdsbrunn Magasin 3, Stock-  
holm, Sweden  
Airborn Midlanda Art Hall Timrå Sweden  
Dela med dig (Share) Inaugural exhibition for Nacka Konsthall  
Sweden  
COMING! Mori Art Center The Think Zoone, Tokyo, Japan  
Memory from Kungsträdgården Galleri Doktor Glas Stockholm, Sweden  
Silver Sky Project Eukabek Event Chiang Mai Thailand

Right of Common TOUR; Istanbul, San Francisco, Santa Rosa, Ka-  
liningrad, Stockholm  
Stockholm Art Fair Stockholm, Sweden  
Stockholm Furniture Fair Stockholm, Sweden

## 2003

COMING! Exhibition at Kulturhuset, Stockholm, Sweden, showing  
Japanese Video Art II connecting to the theme Moving Image/ar-  
chitecture/Public Space exhibition at Swedish Museum of Archi-  
tecture Stockholm (utopian ideas in collaboration with invited  
International artists & architects).  
Seminar 1-3 moving image/architecture/public space: Kulturhuset,  
Stockholm  
There is a Visitor (installation/filmprojections) Nobel Dinner,  
City Hall, Stockholm, Sweden  
Nowhere Party 2003.10.29.30|00.00-02.40GMT project on the World  
Wide Web > <http://www.raketa.nu/projects/nowhere/>  
How far can you swim? Peoples House Kiruna, Sweden (stage cur-  
tain)  
Definitely Maybe Istanbul Turkey  
LOKAL Swedish Travelling Exhibitions r a k e t a Tour; Kiruna,  
Jönköping, Gothenburg, Sweden 2003-2004  
COMING! Swedish Museum of Architecture Stockholm Sweden

## 2004

Silver Rosa / Book of Questions; (launched, RAKETA PRESS) Hanoi,  
Tokyo, Bangkok (film, book, seminar, workshop)  
Far North (RAKETA PRESS publication), Åsa Lipka Falck  
Book of Questions - wallpaper edition, RAKETA PRESS publication  
by r a k e t a and invited contributors  
Utopia Station Lund, Sweden  
How long do you intend to stay? switch media\_art festival pathi-

harn electron [supernatural] Chiang Mai, Thailand

LOKAL Jönköpings Council Museum Jönköping, Göteborg Art Museum, Göteborg, Sweden (Swedish Travelling Exhibitions)

Stockholm Art Fair Sweden

## 2005

Everybody is allowed to stop a car - if you can raketa's football night in Sundsvall Sweden (RAKETA FILM & workshop)

Film screening; 'song' Kiruna/Chiang Mai 2004 & 'city song tour' Stockholm

'song' Östersund (RAKETA FILM) Art film festival Östersund, Sweden

What if we light up the house? - from Kaliningrad to Copenhagen;

The Art of the Overheads Copenhagen, Denmark

There is a visitor Opening of the autumn semester at the Art Academy, Stockholm (light projection inside and outside the building)

Murberget's Wallpaper! (contributor) workshop; exhibition

Oro på berget (anxiety on the mountain) Murberget Västernorrland Council Museum, Härnösand, Sweden

What if we light up the house! Dome Sovjetico TOUR, Kaliningrad, Russia

Art-Guide : Koenigsberg/Kaliningrad today (Guide Book) in collaboration with NCCA (National Center for Contemporary Art), Kaliningrad, Russia

Fördomar Hej Hej Fördomsturnén Forum för Levande Historia Stockholm Sweden

RAKETA PRESS Stockholm Art Fair Sweden

and what did we not have in front of our eyes? Jämtland County Museum, Östersund, Sweden (exhibition, workshop, talk)

Food Marathon with Suwan Laimanee (Thailand) and r a k e t a at Restaurant Hov / Jämtland County Museum, Östersund, Sweden

## 2006

Civic Matter / Fair Exchange (group exhibition) The Millard Sheets Gallery, Los Angeles, USA

r a k e t a resort caravanning holiday Malmö Festival, Sweden

Book of Questions (RAKETA PRESS) release performance, garden of The Swedish Museum of Architecture in Stockholm, Sweden

Art & Breakfast exhibition by raketa rooms first Guest Artist Midori Mitamura, raketas room/studio space Nytorget Stockholm, Sweden

r a k e t a T-shirt collection Spread Stockholm Sweden

Fördomar Hej Hej The Tour Museum of Uppland, Uppsala, Sweden

En plats där man kan vara (A place to be) exhibition Västernorrland County, Museum Härnösand Sweden

The Post-it Project Västernorrland County Museum, Sweden

RED PASSION exhibition and auction at Spread, Stockholm, Sweden

r a k e t a GOLD - Everything matters Civic Matters International Exchange and Residency Project at LACE, Los Angeles, USA

## 2007

Tempo Documentary Film Festival Party Polish Institute in Stockholm, Sweden

Polskie Party Berns in Stockholm Sweden r a k e t a screening: roadmovie from Poland

SKELLEFTEÅ WHAT? Museum Anna Nordlander, Skellefteå, Sweden

THERE IS A VISITOR #1 UPPSALA seminar, workshop, alternative souvenirshop, walk and talk, Uppsala Art Museum and Biological Museum Uppsala, Sweden

r a k e t a at MANUAL cc Instructions for beginners and advanced players exhibition in Kronika Bytom, Poland

Rejmyre Matters Rejmyre glassmill Rejmyre Sweden

r a k e t a resort # 2 The Tent Show Kunsthalle Nikolaj Copenhagen Denmark

Civic Matter # 2 - Paper graffiti action Stockholm, Sweden  
Awarded (GOLD prize) graphic design competition Kolla! Stockholm  
Sweden  
Where is the ocean? (raketa and friends) Fylkningen, München-  
bryggeriet, Stockholm, Sweden  
Was it a dream? Was it a memory?/ Where is the Ocean? Bjästaback-  
en, Sweden (lightprojections onto a ski slope close to the ocean  
in the north of Sweden)  
Metropolis Laboratory 2007 Kopenhagen, Denmark  
LOVE SIGNS - 148 objects from 138 originators Platina, Stockholm  
There is a visitor / Det kommer främmande (outdoor videoprojec-  
tions and a liveconcert with ÖRJAN), Vasaparken, The Biological  
Museum Uppsala, Sweden

#### 2008

AS IF 08 # 1 Nytorget, Stockholm, Sweden (RAKETA ART HALL)  
How to Build the Mississippi River in your own Backyard raketa  
& Friends at Uppsala Art Museum, Uppsala, Sweden (exhibition,  
workshops, talk)  
How can I tell you so you will understand? Lofoten International  
Art Festival (LIAF), Lofoten, Norway  
Rejmyre Matters Rejmyre glassmill, Rejmyre, Sweden  
Metropolis Laboratory 2008 Kopenhagen, Denmark  
NIGHT SHIFT - a temporary paper at Nytorget by raketa & friends  
Stockholm, Sweden  
Det kommer främmande (There is a visitor) (RAKETA FILM) short  
film on tour made with support from the Swedish Film Institute

\* **RAKETA TEAM 2008:** Elisabet M Nilsson, Roger Connah, Åsa Lipka Falck,  
Linda Hofvander, Helena Byström, Magda Lipka Falck, Lola Carlander, Camilla  
Schlyter Gezelius, Sofia Falck Böhlmark, Jann Lipka, Tobias Ohls, Jenny Win-  
terqvist.





#### FRANK HERON

was born privately without realising it, in Rockferry, Wirrall, England; he attended Rockferry Grammar School & then went on to study Anthropology at Oxford (Jesus College). Leaving England for the Baltic States in the early 1970s, Heron then taught English as a Foreign Language in Estonia and Finland and became a translator of Estonian and Finnish Poetry. After being awarded a scholarship by The Finnish Ministry of Education for art and and cultural study in the Theatre Academy in Warsaw, Heron began his lifelong preparation of lectures, seminars, reports and writings on art, architecture and culture: the first example of what became later Frank Heron's Artscripts. After a stint as visiting guest lecturer in Vilnius University (Comparative Literature Department) and Jyväskylä University, Finland (Department of Art Education) Heron moved to Paris in the mid-1970s. There, living on Rue Vieille de Temple, he studied Modern Dance and Flamenco, frequented the cafe La Tartine on Rue de Rivoli along with the group of artists that became known as the Rivalists. This led to him later creating, scripting and producing the choreographies KALEVA, SHONA, and THE WHEEL & THE BUTTERFLY. The latter, co-produced with Sirkka Gripenbeg, was performed in Helsinki and Tallinn by The Oxygen Rolo Dance Theatre and televised by YLE, the Finnish Broadcasting Company. Heron's life then gets murky, as it does in different periods throughout his life, as if years drop out, pass by and remain lost.

In 1983 Heron was the Keynote Speaker at The International Semiotics Congress, University of Riga where he delivered his seminal paper: "The Rhetorics of Choreographic Form." Later in this decade he was to become Lecturer in Special Studies in Riga and in Helsinki and also led courses and workshops at The Estonian National Broadcasting Company. Though Heron specialised in Communications,

Media Theory, Photography, Architecture and Advertising, it seems his special talent was moving inbetween these disciplines and delightfully - to go by many of his archived notes - never coming to rest in any one of them. It was during this time too that Heron began his work as a solo artist with his first exhibition *The Seven Famous Raincoats & a Moygashel* (The Cellar Gallery, Helsinki, Les Fous de l'Île Galerie, Paris, April.1984, and Pinacotheca Fine Arts Gallery, Jyväskylä February 1985.) Heron's exhibition texts were later published in 'Contemporary Writing 1985' (Helsinki). *Don't Go So fast, You'll crash into Martin Wagstaff* was Heron's second exhibition at Helsinki Konsthall (1985). Heron then appears to have left the Baltics and spent five years in India as a free lance artist and designer taking up a brief role as a visiting professor at Jamia Millia Islamia University, Delhi in the Mass Communications Research (film, video, scriptwriting, photography, photo-journalism) in 1988. Whilst in India, Heron also taught *Exhibition Art, Design and Implementation* (The Trade Fair Authority of India, New Delhi) and - 1986 being a particularly productive year - designed, co-designed and produced another series of exhibitions: *Space & The Act of Space* (KHAM) Ravindra Bhavan Gallery, New Delhi IGCA; *Satish Gujral Four Decades*, Ravindra Bhavan, New Delhi. In this year he also became the Visiting Special Lecturer in Design & Product Semantics and Communication Theory at The National Institute of Design, Ahmedabad, India where he produced his first collaborative art exhibition and series of artscrippts called *Nexus* (1987) *Environmental Installations on a Traffic Roundabout*, Ahmedabad, India. A workshop course in product design, interior design and architecture resulted in an *Urban Intervention*, the first of its kind in India. From a brief to participate and intervene at a traffic roundabout for an event of three days, this took on heron to co-design and produced *Shelter: a place to live*, installations for Hudco, also in Ravindra Bhavan, Delhi.

There is no trace at present, however, of Heron's activity, life and work between the years 1988 and 1994. But from the sketchy

records available, it seems Heron went on to deliver the Flat Stanley Lecture at Vilnius: Museum of Contemporary Art, (Lithuania) in 1994) on 'Postmodernism - From Anarchy to Cultural Perspective' and was the Keynote speaker at the Kaurismaki Film Festival: (*The Cinema of the Brothers Kaurismaki*, Finland) Vilnius, Lithuania. More lectures followed and Heron was the Invited speaker at the International Graphics Conference: 'The Mood/Mode of Contemporary Graphics: designing for complexity'. It was also possible to trace Heron as an International Advisor for MECCA, Middle European Colony of Contemporary Arts, Terezin, Czech Republic where in fact he met up, by chance, with Will Challinor, my father. It is rumored here Heron also met Vaclav Havel but no further record exists of this entry in one his unfinished almanacs.

It was in the 1990s that Heron found himself once more in the Baltics and in Sweden where perhaps upon an introduction through my father and mother he began his collaboration with *The Rocket Girls* (Raketa) described herein. Heron also conducted Critical Self workshops from 1998 onwards at art academies around the world. An artscrip called (*Zen and*) *The Art of The Fluorescent Tube* dated 1998-2000 for an Art Installation. in Villa Medici in Rome has been found within *The Collection of a Thousand Projects*. There is no record of whether this project was ever completed. This is all I have been able to construct so far of Frank Heron's life prior to his collaboration with *The Rocket Girls* and my own particular field of interest. Clearly he continued his artscrippts before disappearing and his collaboration with my father Will Challinor is all the more interesting considering my father's own interest in graphic art and his own writing. In fact my father's graphic experience seems to criss-cross with Heron's as they were both involved at times on editorial work, design, layout, typography, computer graphic interfaces, marketing and distribution concerns. I am however still to research the links between Heron and my father, Will Challinor and these will form part of the next section of my research.

N ALICE CHALLINOR STOCKHOLM 2020

N Alice Challinor is the daughter of the writer and professor Will Challinor who spent a brief time in Stockholm at the Royal School on Skeppsholmen. Born 1995, she is now researching for her doctorate

In Fine Art History specialising on the work of Frank Heron.  
N Alice Challinor is also known for her pioneering work in A.D.D. Art and its cognitive deceptions; she is the writer of an early book called Super Art, Super Funding, Super Ficial (2018, Konjak Press) and is currently working on expanding her research into the artist's documents for a definitive volume on Heron, called The Critical Heron. After a recent trip to Peshawar on the Afghan border, where she seems to have traced the last days of Frank Heron, her current headache however is what to do with all her father's archives and how to separate them from the work of Frank Heron. She is currently preparing the second volume in this series called Alternative Geographies.

N Alice Challinor has no time for hobbies or to hug Kafka.







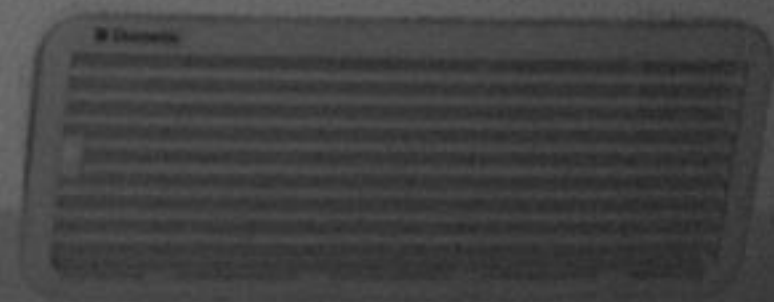
menu

\* タコライスBOX ¥6  
Mexican TACO Rice Box

\* 246 カレーBOX ¥5

11:00-14:00

OPEN









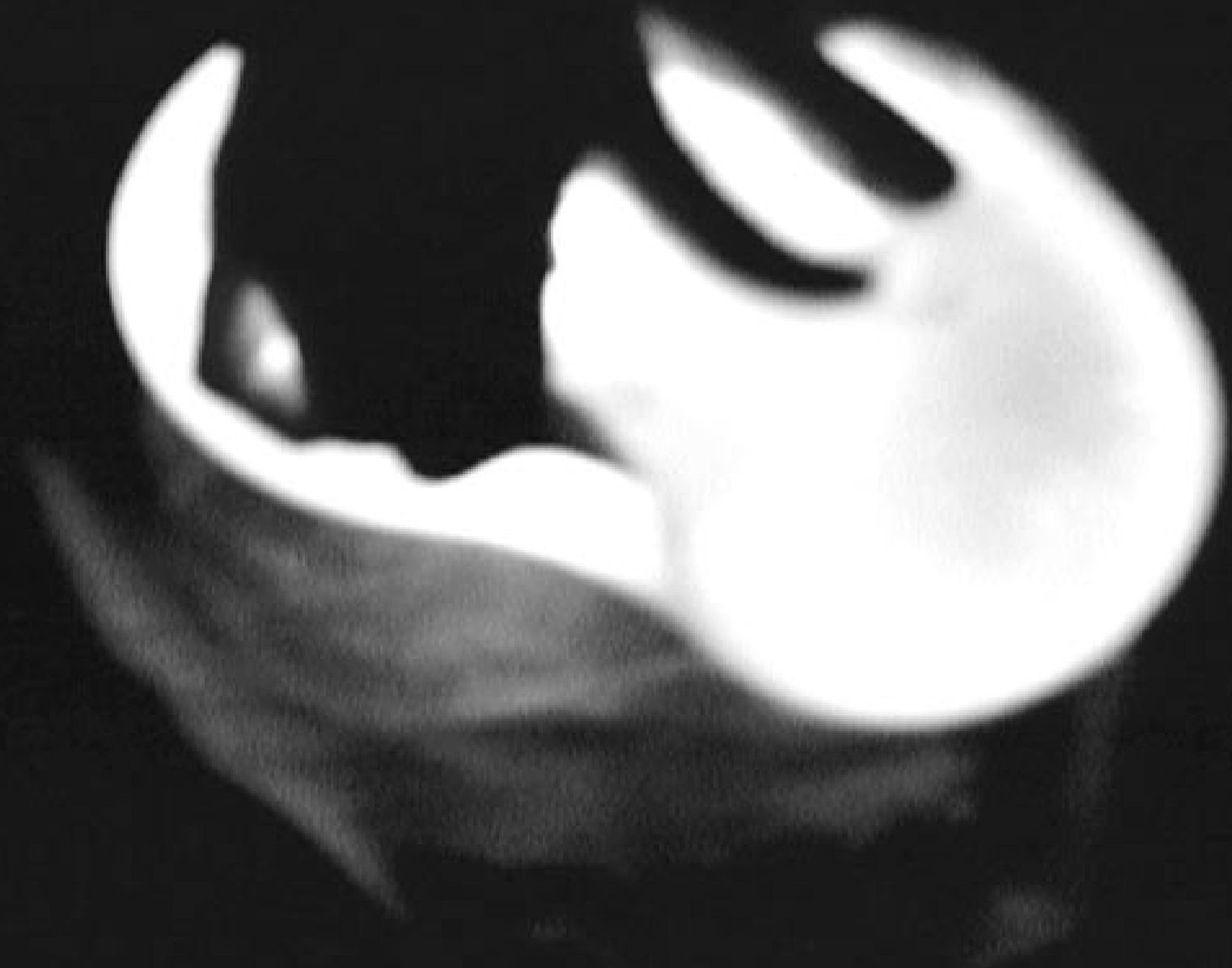


(THE STUDY OF THE UPPER AIR)

























*Frank Heron & The Rocket Girls* by N. Alice Challinor

Texts: Roger Connah / images: r a k e t a & Frank Heron

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