



I ————— am

NOT

tino ————— sehgal

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to celebrate the exhibition
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Foreword

In an art world dogged by accusations of being too commodified, what better way to start a gallery than to divert it from the predictable roll-call of blue chip artists and showcase the influence of an artist who made a career out of defying the structure of the commodification of art, such as Tino Sehgal?

This project exists both in homage and as a provocation to an artist who resolved a significant intellectual cycle within contemporary art that started almost a century ago with Marcel Duchamp. I call this cycle 'from the urinal to the oral'. While some would argue that the late American artist Michael Ascher was more radical than Sehgal, it is the performative aspect which truly sets Sehgal's work apart. The remainder of his name attached to these performances is the final remnant of the composition of a traditional artwork. By commissioning original works from thirty emerging artists, all responding to Tino Sehgal's practice, we have succeeded in dissolving one more element in the project of dematerialization: his name.

In showcasing ephemeral time-based work, 'I am NOT tino sehgal' aims to push this radicality even further, questioning how we can 'protect' art that is impossible to fully preserve through reproduction. Sehgal's art exists only in the living moment. In an age where memory is outsourced to digital databases and reproduction, how can the artists in our show hope to be remembered?

The impressive response to our open call demonstrates that young artists today are driven to express their ideas beyond producing objects. Nahmad Projects took the challenge very seriously, allowing the concept of this exhibition to stoke reflection on their own role in the commodification of art given the family's storied tradition of art dealing. As a curator, my challenge was to question the legacy of my role in the constantly shifting panorama of the art world.

Tino Sehgal pushed the boundaries of what is considered art; we pushed the boundaries of what is considered Tino Sehgal.

Francesco Bonami
2016

It has been my pleasure to inaugurate this gallery here in Mayfair with such a radical, and dynamic show. Delving into Tino Sehgal's practice and having a vast amount of young, and talented artists respond to his work has been a truly memorable experience.

From South Korea to the Americas, we received hundreds of scripts from the ever-growing community of performance artists. They were briefed to create a 'constructed situation' inspired by the enigmatic artistic practice of Sehgal's work. We selected thirty scripts, with a different performance every day. This made for a very exciting show as the audience would not be offered any explanation upon entering the space. I believe that the spontaneity and the element of 'the unknown' in performance art is what is driving this movement forward at such an electric pace. I am honoured to have been able to give these thirty artists a platform to further develop their artistic careers.

Joseph Nahmad
2016

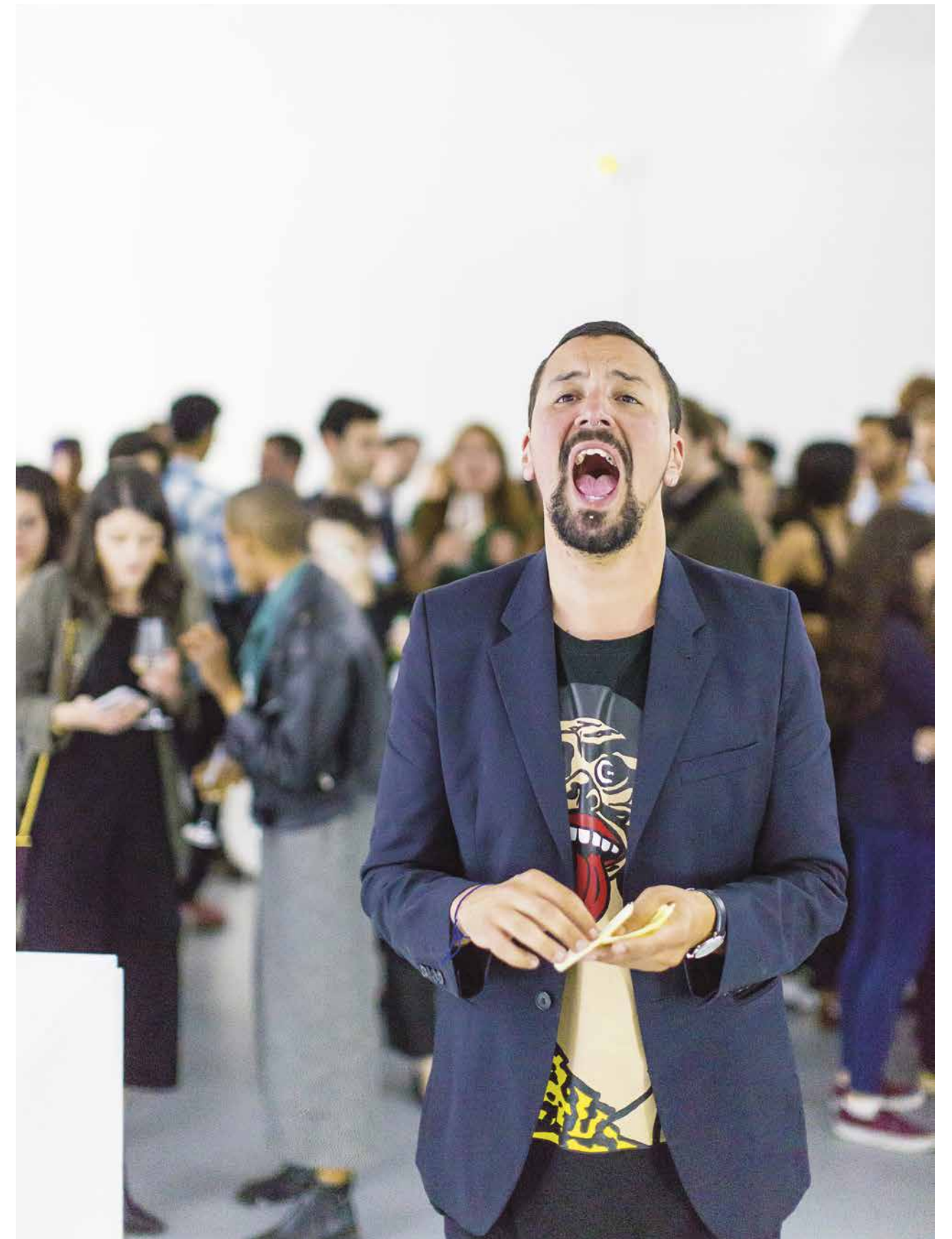
New wave art, is life
New wave artist, man

From Duchamp's *Fountain* to Tino Sehgal's *Kiss* we detect a need to bring reality into the museum and criticise our own idea about what art is. Reality can transform the museum (or the gallery/artistic space), and the museum can give a specific shape to reality. Nowadays, nobody can predict the future. Artists try to find a way to change reality, in order to give answers to big questions. All they are doing is creating a big scream with no direct solution. All humanity is screaming. *Everything I Scream Becomes Reality* is a performance about the incapacity to create a powerful piece of art, without having a powerful humanity.

Two ladies trusted me with their secret: they keep up with the cultural realm in order to change and impact their lives. They do it to be wiser, to gain knowledge. I asked them whether they believed that an artist's desire is to change the audience's life, to make it wiser, or to impart knowledge. Does the artist bear responsibility towards those he is referring to? Does a man have responsibility within the society he influences and gets influenced by? To summarise, art is only this; it gets to achieve change within society, the man itself, and that's because, well, because I say so. Hence, a developed form of art will not distinguish the artwork from its audience; the artist won't be the holy, enlightened person whose idea must be respected with the silence of the rest. The new wave art will be happening among people without the necessity of leaders and followers. However the society, likewise does the art. However the art, likewise does the society.

Standing still next to a table, with his back towards the audience, Thomas Diafas tells whoever comes in front of him "What would you change in your life? One word". The artist writes down on a paper the answer and every 15 minutes, screams all the words he has collected. Then, he throws the papers in a bin. He claims having a special power for being an artist. Once it's confessed, it is screamed. Once it's screamed, life has changed. While testing the limits of his body and soul, he will try to set free the public's souls. At the end of the day, he would have created in the air a post modern revolutionary Manifesto, full of human statements.

Since the audience has the illusion of a powerful art(ist), he proposes a critical perspective to examine the connection between art and society. As the society waits for an artistic revolution, art waits for a social revolution. In the performance, Diafas gives the opportunity to the public to be heard through him. This process aims to a future action in their private life since they would have contemplated their needs once they're screamed, transformed into art, and projected to another person.



Inspired by a text piece, *I Had a Dream About You* produced in 2015, made of eight cue cards, screen-prints on paper with texts on the topic of dreams, sleep and spaces of non-production.

Space

A glass of water and a glass of mouthwash sit on two small shelves, opposite one another.

Time

For the entirety of the opening, two performers, not recognizable as such, wonder the gallery.

Action

They randomly approach a number of visitors, beginning a conversation with: "I had a dream about you last night...". Considering the special intimacy such introduction between strangers may produce, the performer will be instructed to lead or leave the conversation at any point, implying the surreal moment of this interaction.

Duration

The conversation goes on for as long as they'd like, with dialogue of their own choosing. The content of all conversations remain in the field of night and dreaming.



A security guard stands in the centre of the gallery space and the artist stands in the corner. Anyone who enters the gallery is instructed by the security guard to stand in the same corner as the artist, and is told that the performance should be starting shortly. The audience is encouraged by the security guard to stand as close together as possible. If anyone asks why, the security guard responds with various scripted lines: it's because of the nature of the performance that is about to commence; it's for the safety and comfort of the audience; it's for the comfort of the artist; it's for health and safety reasons; etc. If anyone from the audience breaks formation, the security guard tells both them and the audience that the performance cannot happen if people do not remain in that corner. The audience are welcome to leave the gallery, but further delays will prevent the performance starting if audience members deviate from the specific corner. If anyone asks why the performance hasn't happened yet, the security guard responds with: I've just got word that the artist is almost ready; yup, very shortly now; just a few more minutes; the artist just had a minor setback and will be performing very soon; etc. There are scripted responses from the security guard for questions such as: are you part of the performance? have you seen the performance? are you the artist? etc.

At a few times throughout the day when the audience has been waiting for an extended period of time, and only if the audience is still in formation, the artist in the corner squeezes past everybody, saying 'thank you, thank you' before facing that corner and saying 'thank you' one last time. The artist is then escorted out of the gallery by the security guard. After some time the artist makes his way back into the gallery space, and is instructed by the security guard to stand in the corner.

Like Tino Sehgal's practice, *I am NOT tino sehgal: I was told this might be dangerous* creates a social situation the audience must navigate. The performance challenges the viewing parameters and expectations of performance art, not only with the 'how' or 'what' to view/consume, but also 'when' a performance starts and/or finishes. This work questions whether or not an audience's compliance is needed in order to 'complete' the performance?



This Whisper is my proposed performance whose title refers to Tino Sehgal's work titles such as *This is Good*, 2001; *This Situation*, 2007; *This Variation*, 2012. Sehgal's practice revolves around language, human interaction and unpredictability, themes that resonate with my own work. In my recent project *Whispers*, inspired by the childhood game of 'Chinese Whispers', I invited twelve artists to take part in the following experiment. The first artist was given an artwork – a nude painted by my great-grandfather – to 'replicate', the result being passed onto the next artist, and that result onto the next, creating an evolving chain of morphing paintings. It was a study on language, in that case visual language, and how things transform and evolve organically yet stem from the same origin. The first painting and the last, dissimilar in style, retained the same DNA.

This Whisper, inspired by Sehgal's *These Associations* (Tate, 2012) that encouraged the audience to interact with storytellers, will give my *Whispers* project a second life. Involving twelve performers and myself, I will whisper a short description of the original painting into the first performer's ear, slowly involving the public and letting the description morph from whisper to whisper, according to people's memory, choice of words and elements that get lost in translation. The original description and the last will be recorded on a blackboard and only revealed at the end of the day/performance.

THE SET UP

An old school blackboard is propped against a painter's easel, standing in a corner of the gallery, turned away from the public. Twelve performers and I, dressed in black to mirror the blackboard, stand at the heart of the gallery. The public slowly fills the space and mix with the performers.

PERFORMANCE BEGINS

I pull down a black cloth to cover the blackboard partially and turn the easel towards the public. An opening within the fabric reveals the beginning of a text that reads:

This is an artwork of [REDACTED]

The rest of the text is hidden by the cloth. As the performers stand in a circle, I join them and whisper the full content of the hidden message into the ear of a first performer – or 'whisperer' – who in turns whispers those words into the ear of a second performer, and so on and so forth. This enables the public to understand what is happening and potentially expected of them. As a chain of whispers forms, performers who were at first in a circle will spread out around the space and start including members of the audience. Whisperers are expected to pass on the exact words they've heard but it is foreseeable that some will break the rules, making the process more interesting. Every hour, the performers will regroup again in a circle in the middle of the gallery for 15min before dispersing again and re-include the public.

PERFORMANCE ENDS

At the end of the performance, after an entire day of allowing the initial whisper to morph and transform, the last whisperer writes down with a piece of chalk the evolved painting description onto the exposed lower part of the blackboard. Finally, I lift the cloth up to reveal the initial whisper.

END



In 2012, Tate Modern's final commission within the Unilever Series took place – *These Associations* by Tino Sehgal.

In 2012, I worked as a gallery assistant at Tate Modern. *These Associations* involved 70 participants. Some actions were choreographed en masse – chasing invisible objects, singing, running in circles. Sometimes a participant would break from the group to approach a visitor, to engage them in conversation. Occasionally the group would select a visitor and follow them; mimicking their movements.

The full title of my role was Visitor Experience Assistant. The majority of VAEs were on zero-hour contracts. Responsibilities were security based, monitoring visitor camera use in restricted areas, and checking tickets at show entrances. Do not touch the artworks.

The Unilever Series was a programme of commissions in £4.4million sponsorship of the Turbine Hall space. Unilever is a multinational consumer goods company, distributing food, beverages, cleaning and personal care products.

During the preview showing, children joined in, running and screaming. On the same occasion, it was noted by The Guardian that none of the performers were black. Tate Modern attracts hundreds of visitors each day. As a centrally located and noteworthy landmark, the majority of visitors are not in attendance for the art collections.

Participants in *These Associations* worked four hour shifts.

The majority of VAEs are artists, students, creatives. In December 2015, a long running campaign by the zero-hour staff was won. The victory meant they would receive the same pay rate and rights as their full time counterparts.

Sehgal stated that his installation intended to address the issue of what it means to belong.

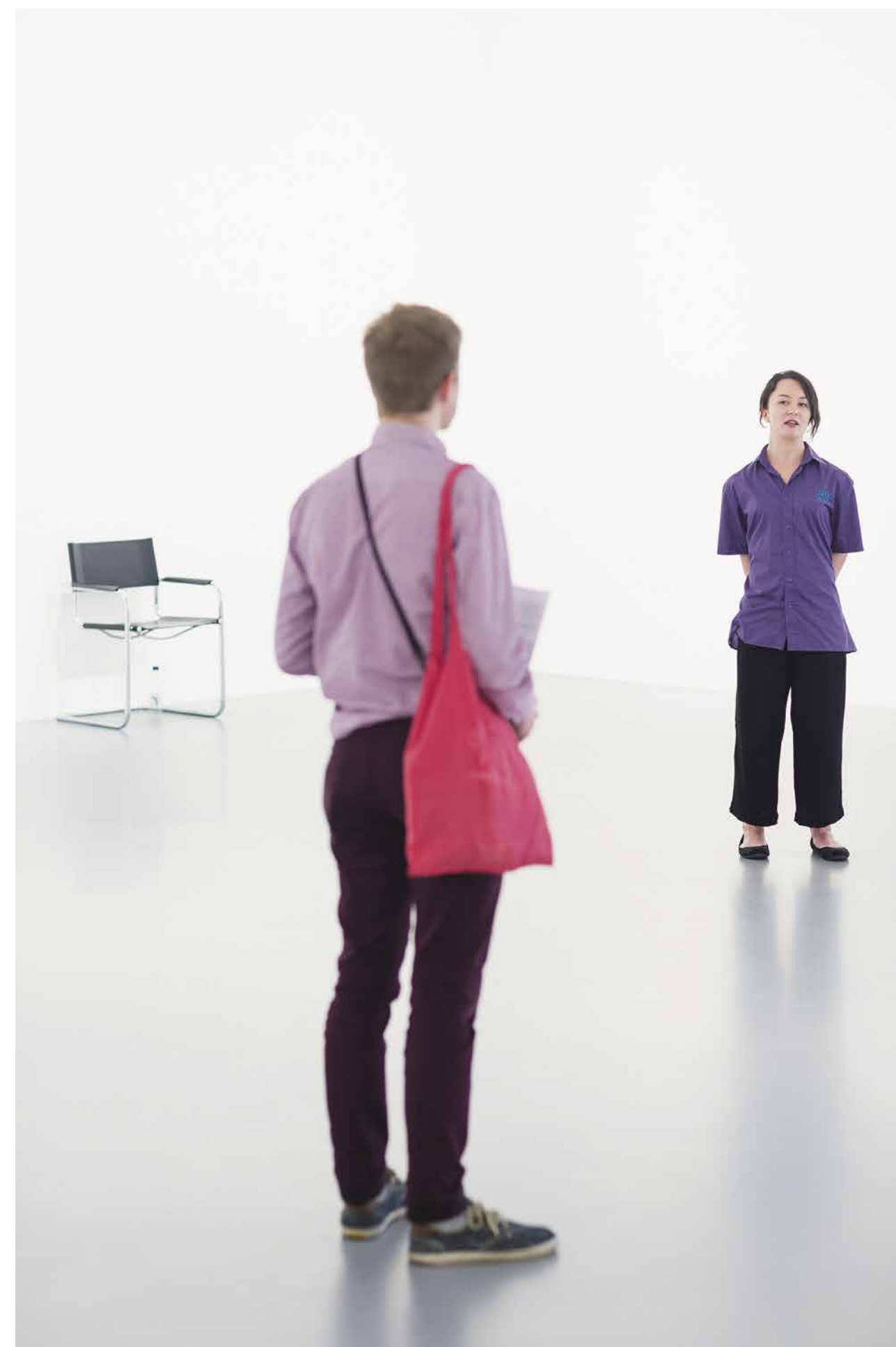
In 2014, Tate announced that Turbine Hall sponsorship would be taken over by Hyundai, the Korean automotive manufacturer. In the interim, no other works had been commissioned for the space – allowing for the completion of a new gallery wing, nicknamed "Tate 2".

The £215million project increases gallery capacity by 60%.

The VAE role was rooted in control – controlling visitor behaviour, room conditions. Enforcing order, a synthesised atmosphere; enforcing the Tate's institution.

On the surface, *These Associations* depended on minimal choreography, as it left room for spontaneity. But this "spontaneity" was fostered through control – restricted to the Turbine Hall, a space monitored by VAEs and security, ensuring order. The spontaneity was mimicked. Only the very nature of the Tate as an environment allowed for the piece to exist. *These Associations* became a petri-dish, where the microcosms which enabled the institution of the Tate could be examined. Information we could give regarding artworks and exhibitions was pre-packaged by the Tate, restricted to avoid controversy or libel. For *I am not Tino Sehgal*, I would like to propose a performance enacted by myself. Wearing a VAE uniform, I will address the audience with a description of Sehgal's performance. With a friendly and professional demeanour, my synopsis constructed from Tate's own communications regarding the performance, alongside snippets from my proposal here, I aim to convey underlying cynicism of the arts institution, the selective nature of "accessible" art.

In a three minute, digestible and informative bite.



A secret is a secret as long as it stays unknown. But, if it becomes totally unknown, if there is no holder anymore, then the secret disappears. This leads me to this conclusion: every secret has a holder, at least.

The exhibition space is empty and quiet. I am the performer and I stay for the entire day in the exhibition space. Visitors can enter the gallery space and stay for as long as they want. Each time visitors enter the gallery, I ask them individually if they have a secret to share with me. In exchange, I will tell them the very last secret I have been told by the previous participating visitor. I won't reveal any secret to anyone other than the next visitor. I will always repeat the secret as accurately as possible. I won't play any role. I will be myself, and engage in real conversations with anyone who wants to.

The performance isn't a spectacle. The stage has disappeared and as long as the performance hasn't happened, this produces a kind of blur between who is a performer and who isn't. The work is an experience the visitors will take part in. In the end, there is no object produced other than the oral interaction.

The use of memory and its process of transmission is a significant point. The fact that Sehgal's work is never documented by material means links it to a certain history of oral tradition. My own work is also putting the focus on every one's memory. I place a responsibility in every beholder, as they all become holders of an important part of the work. Lawrence Weiner told me "once you have seen a work of art, you own it". This is so true in the case of immaterialized actions like this one. As the first secret I'll give at the beginning is mine, I will keep for myself the last one in the end. This work of art engages not only my presence, my attention, and my memory, but also those of every participant. These are the essential parts of the piece, so the secrets remain secrets, and do not vanish.



'Language is only a medium to understand and not to understand. You prefer the language when you understand by it things that everybody knows by heart already. We prefer the language that provides you with a new feeling for new whiskers to come.'
(Kurt Schwitters & Raoul Hausmann, 1946)

What happens when we seek out vulnerability?
What happens when we seek out vulnerability together?
What happens when we try to speak without words?
What happens when we make new kinds of knowledge?
What happens when we misunderstand each other?
What happens when we can't see each other?
What happens when we disrupt conventional behaviour?
What happens when we create the conditions for exploration?
What happens when we feel disoriented?
What happens when we feel anonymous?
What happens when we relinquish control?
What happens when we feel free?
What happens when we feel anxious?
What happens when we feel paralysed?
What happens when we feel frustrated?
What happens when we feel bored?
What happens when we feel involved?
What happens when we refuse to be involved?
What happens if everybody refuses to be involved?
What happens if it fails?
What happens if it is taken seriously?
What happens if people enjoy themselves?
What happens if people confess something?
What happens if the gatekeepers don't let it happen?
What happens if it exists only in my head?
What happens if it exists only written down?
What happens if it exists only in the heads of a few people I know?
What happens if it never happens and I never tell anyone about it?
What happens if it happens?

Access is only granted to those people who are willing to enter into a game of shared vulnerability. No safe spectatorship permitted. Participants are blindfolded and guided into a closed-off gallery space, where they join any other participants and the artist (also blindfolded) in a conversation (of sorts). Participants are instructed to use non-verbal vocal sound (words that have yet to be discovered are perfectly acceptable) to communicate with who ever they find inside. This will involve either initiating a dialogue if they encounter silence or joining in any conversation(s) that might already be in flow. The artist only contributes to the exchange in response to contributions made by participants. In this way, the work lives only when participants are present to activate it. The only viewer in the conventional sense is an assistant who sits in the space throughout, and who leads people out when they indicate with their hand that they have had enough. There are three further assistants whose duties include helping to blindfold and guide participants into the cordoned-off space as well as manning the registration and exit desks. Upon registration, each participant is required to sign a simple agreement that confirms that they agree to abide by the rules of engagement. This contract also records each participant's full name, basic contact details and the duration of their time 'inside'. On departure, each participant is presented with a restorative toffee (or similar) and one of two possible pin badges. The choice of badge is up to the participant, based on their experience of the work, and the choice is between a badge that reads 'I prefer the language that everybody knows by heart already' and one which reads 'I prefer the language that provides you with a new feeling'.



(It's impossible to determine what will happen during the performance or how it will take place. Therefore, this is a speculative script to exemplify one of the infinite possibilities.)

- The first visitor enters an empty space.
- The visitor needs to sign a document at the entrance, claiming the rights to use the non-script, and taking full responsibility of his/her actions.
- The visitor believes that signing the document is part of the performance.
- The visitor walks around the space, now thinking the performance consists in his presence in the empty room, at this stage he is right.
- Five minutes later the second visitor comes in, looks at the document and maybe signs.
- He looks at the first visitor, who is looking back at him.
- They both believe the other visitor is somehow part of the performance (rightly).
- They scrutinize each and every movement of the other person with a curious gaze of expectancy.
- After some time the second visitor asks the first visitor if he is a performer.
- The first visitor believes the question is part of the performance.
- Another visitor enters, looks at the document that is handed to him, refuses to sign, and leaves.
- A group of three visitors enter and see that there are two people wondering around the space.
- They believe both are performers.
- They laugh while they look at each other, not knowing what is and what is not part of the performance.
- After a while, there is an undeterminable number of visitors, embracing a dance of non-scripted actions.
- Some are not yet conscious of their involvement in a non-performance.
- Others are, and grin of satisfaction.
- The ones who become conscious of their position, are no longer part taking in the infinite possibilities of improvisation.
- Now they are consciously non-performers.

(This speculative script is not accurate. A blank script would have served the purpose of explaining it as well.)

Concept:

We call this a non-performance.

It consists in exhibiting a series of non-scripted actions carried out by the visitors, who become performers, and artists.

It consists in breaking the boundaries that define art, thus questioning performance in itself, subsequently art.

It is ephemeral through the ever-changing perceptions of it as a performance.

The least possible presentation is the paper to sign, making the visitors the legal owners of their own actions.

The performance a priori does not exist; it is created through reciprocal observation between the visitors.

There is no written script, as the script is nothing but the behaviour of the members of the audience, their desire for encountering the artwork; every beholder's movement, every blink of the eye and every breath taken is an unintentional gesture valid within the boundaries of the non-performance. With the non-performance, our intention is to question to what extent 'art' can remain a field detached from the viewer.

As Tino Sehgal's inheritance, the non-performance is standing in the frontier between art and observer; performer and audience merge, and shape it possible outcome.

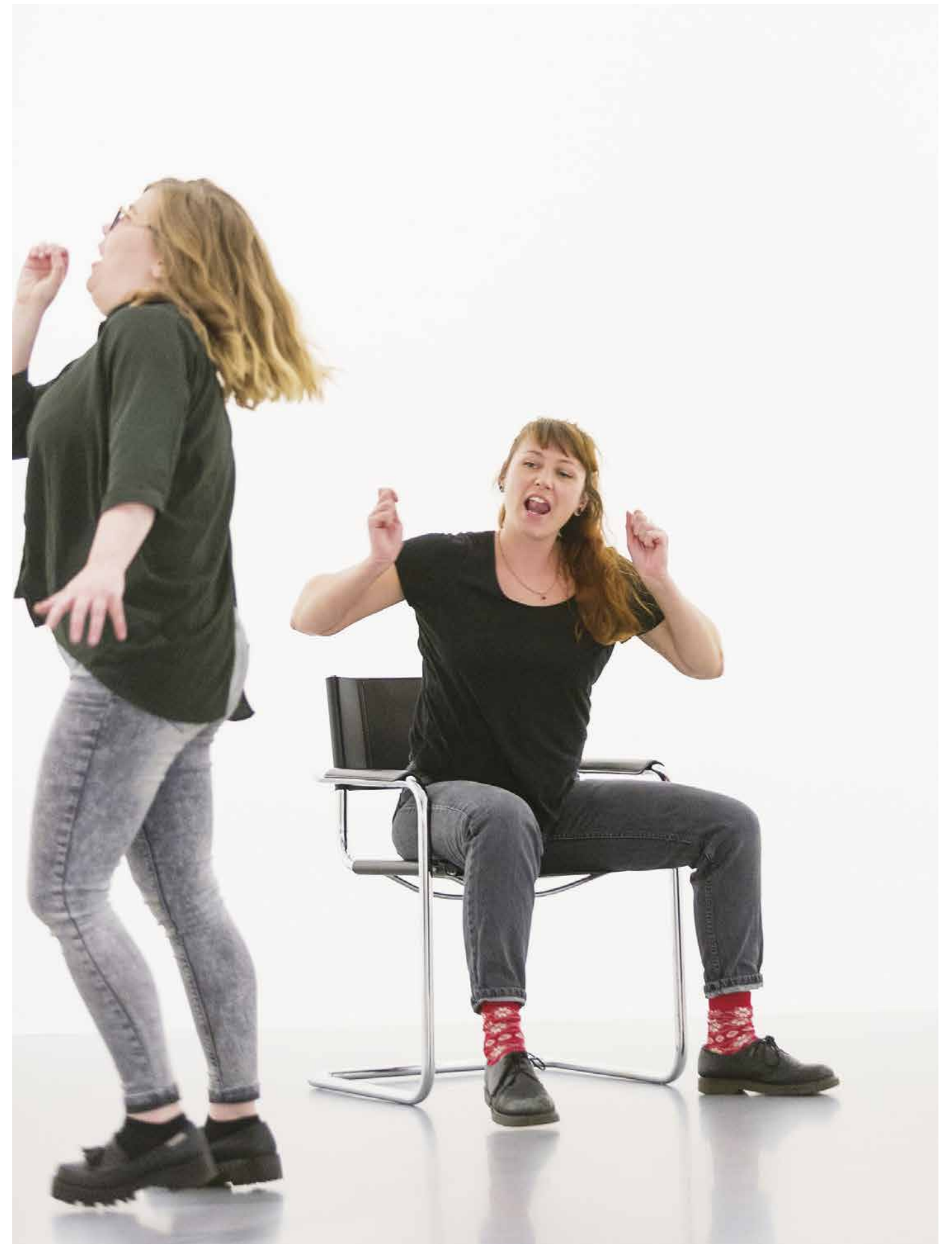


Five bands/musicians alternate playing in the space, with no instruments and no amplification. They must work together to stay in time, in silence. At the beginning of the set, the imagined equipment is plugged in and tuned.

A torso wriggles, a shoulder jerks, heels tap, fingers pick. The musicians are chosen for their diverse genres including hip hop and grime, punk, folk and theramin improvisation. Each genre carries distinct body languages and gestures that identify its character and style.

As human beings, we perceive bodies and objects differently and illustrate our surroundings based on these understandings. Our brain learns to adapt in order to fill in the blanks, so that we can try to make sense of what we don't know – and can't hear or see. The audience are given the tools to make up their own score, construct their own chords, tones and harmonies.

What meaning is added and how is our perception changed when the foremost element is taken away? Does this open up a space for genuine collaboration between the audience and performer?



Sit on a chair facing the audience. Place your hands in your lap. Keep your eyes open and focused on a point somewhere amongst the feet of the audience members. Breathe calmly.

Count your breaths aloud, backwards from One Million to Zero. Carry on regardless of any mistakes in counting.

As this task will take a very long time, it can be carried out over a series of performances across a number of years. In this case, in the following iterations of the performance begin counting from the number one below the number that ended the previous performance.

The work ends either when the performer reaches Zero or when he dies – whichever occurs first.



What language and the body have in common is the voice, but the voice is neither part of language nor of the body... it upholds language without belonging to it.— Mladen Dolar

Sign language cannot be perceived without the body — Jeffrey Mansfield

Tino Sehgal's oeuvre, manifest as "constructed situations," is carried at every stage by the performance of the voice in multiple genres of conversation. That he refuses to make "things" (at least in the material sense) extends even to the sale of his artworks, which are conducted orally, in the presence of a legal notary, mirroring Mladen Dolar's assertion that "for the law to become effective, for the law to be enacted, one has to have recourse to the voice, to orality." Sehgal's concomitant refusal to document his work audio-visually necessitates that one must be present at the time of its occurrence, or otherwise, that one encounter the work secondarily, by word-of-mouth—contributing to his repertoire's phenomenal double existence in the realm of rumour. Yet the voice-in-itself, as media and site for production, has tended to evade critical analyses of Sehgal's output.

In *In Grammatology*, Jacques Derrida introduces the problematic intertwinement of voice— as opposed to writing, which is ancillary to the spoken word—with the "meaning of being." The very project of philosophy is phonocentric, he accuses, because it conflates the voice with the "meaning of being" and self-presence.¹ His subsequent call to "think of a new situation for speech, of its subordination within a structure in which it will no longer be the archon," and to include deaf-mute persons, might, therefore, be read in this context as an invitation to experiment with novel ways of presencing the voice and the body in space other than through speech.

This Antithesis proposes to use Sehgal's talkative body of work as a pretext for cultivating "a new situation for speech," that presses against phonocentricity. This Antithesis will play at "theorising" the aspect of the voice in Sehgal's oeuvre by staging a live, silent, acousmatic² lecture on the subject performed in both British Sign Language and American Sign Language by two interpreters positioned in the gallery space. The speaking body will be hidden except for its "appearance" first as a disembodied voice in projected text, and then in its conversion, as signed, embodied language—riffing on Ferdinand de Saussure's "notion that language is a body," as well as Dirk Bauman's conception that "sign language, especially poetry, are not so much 'read' or 'seen' as they are lived-in from the inside," as an inhabited, rather than verbalised, articulation.³

The gestural excess of sign language... inevitably spills out of its assigned spaces... producing a contemporary space of symptomatic fullness.— Jeffrey Mansfield

¹ Jacques Derrida, *Of Grammatology* (Baltimore: Johns Hopkins University Press, 1997), p. 6 – 7

² "The acousmatic voice is simply a voice whose source one cannot see, a voice whose origin cannot be identified, a voice one cannot place. It is a voice in search of an origin, in search of a body... [Larousse] gives its philosophical origin: 'The Acousmatics were Pythagoras' disciples who, concealed by a curtain, followed his teaching for five years without being able to see him.'" Mladen Dolar, *A Voice and Nothing More* (Cambridge: MIT Press, 2006), p. 60 – 61

³ Jeffrey Mansfield, "Space, Time and Gesture: Gestural Expression, Sensual Aesthetics and Crisis in Contemporary Spatial Paradigms," *Tacet #03 – From Sound Space* (Paris: Les presses du réel, 2014)



Introduction

Artist: I am sorry, do you have the time?

Audience member: It's __:__am/pm

Artist proceeds to adjust watch accordingly

Time Piece (2016) a social installation/performance in which the artist Steve Maher performs the task of participatory time dilation, asking members of the audience for their personal time by asking them for their precise kept time via phone, wrist watch, pocket watch, smart watch etc. Over the duration, each interaction will see to the synchronisation of the artist's watch with that of the audience as whole, minute and drastic variations will be duplicated to the nth degree.

A personal moment will be shared between the performer and the audience member in the act of synchronising time pieces.

Context

Time as a concept is illusory, a bi-product of our 3D perception interpreting 4D space, as far back as Neolithic cultures and potentially further than that humanity has attempted to measure its passing through elaborate astrological and numerological feats. Eventually mechanical systems for its recording and depiction were created which are the ancestors of the humble wristwatch you may now be wearing. Kept mechanical time has become rarefied having transferred for the most part to the digital plane, most now use mobile phones to keep time, the watch still remains however as a Skeuomorph in fashion much like spectacles in a post laser surgery world.

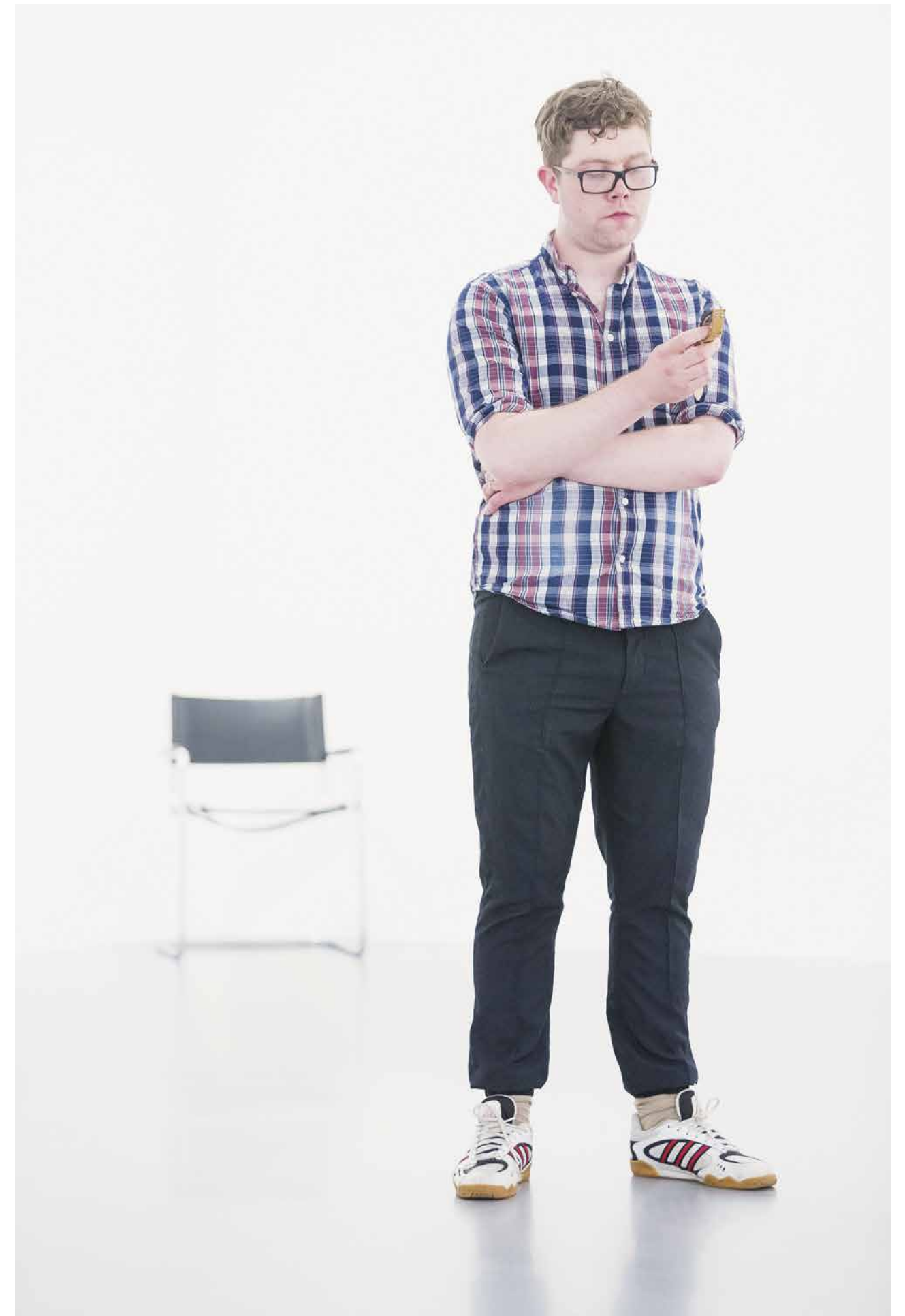
The social interaction of exchanging/synchronising times faces a redefinition, the interpersonal phenomenon now being pushed aside as people refer to standardized time on media platforms (sky news) where they once looked to clocks in common space or interacted with a stranger in passing.

Concept

The exchange of times, is arbitrary, individual kept time differs from person to person as does individual perception of time. In the moment between times, when one synchronises their own kept time through the proxy of an artifice (watch, phone etc) a common moment is shared not only in social consensus but also an intangible relational exchange. In the moment time is shared, each individual exists outside of their time, the information of correct time being almost memetic, hopping as a concept from person to person and facilitated by quartz crystal.

As each time is shared a transient relationship exists where within social convention each person is without position other than their role in the exchange, small favours such as these are said to be the best way to ingratiate and create relationships, such as borrowing a pen.

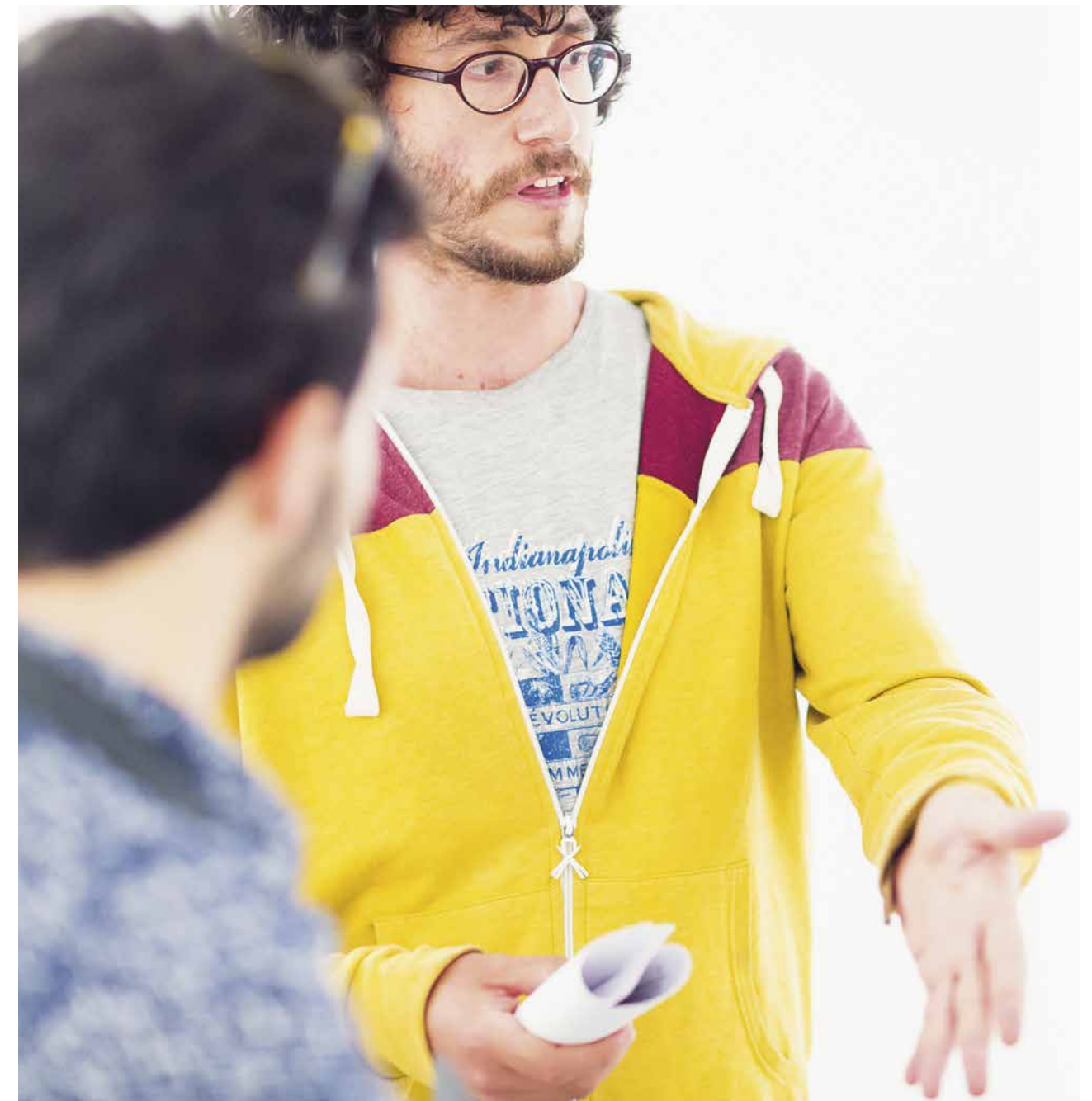
The artist is left with the new time momentarily, until, someone new walks in the space and the process is repeated.



Sharmuta is a social phenomenon, a new sexuality, an experience, and a deep loneliness. In the performance piece *Sharmuta*, you can find out how to become a street sex worker, and all about its behavior and language, feelings and experiences. To be a Sharmuta you have to follow many rules and instructions. You can learn it all in the performance and try it out yourself. This performance is based on a five year research and real life experiences lived in Berlin Kurfürstenstrasse, the biggest and most famous prostitution neighborhood of the city.

...it was super late and dark, muddy and mushy. I was tired and not in the mood. I haven't been to the Kurfürstenstrasse for a few weeks. This time I just wanted to check out how it was going. I wasn't excited, I didn't expect anything, I was just moved by a reflex. Surprisingly there were many women offering their service but no clients. The way between subway station and the abandoned yard where I used to watch people having sex on the street is very short. I walked fast and reached the place – all trees, bushes were cut down. There was a deep emptiness. I felt very vulnerable. This place wasn't attractive to me anymore. I couldn't hide and I couldn't watch. After 30 minutes of waiting for nothing, just standing there, watching walking umbrellas and men passing by every 10 minutes I decided to „cruise“ in the area. One of the streets that leads to Kurfürstenstrasse is famous for having transsexual prostitutes. That street is very convenient for picking up guys as it is darker than the main street. You can find different corners to hide in for sex if someone would like to do it. It was drizzling. Front lights of cars blinded my eyes and made all the raindrops visible and beautiful. I like watching falling drops. Once I turned in the side street I discovered a couple – a young boy, blond, athletic, with a slight Berliner accent and a prostitute around 40-50 years old. They were standing almost next to the road hiding behind the clothing donation container. I started watching them. The guy was about to pee before starting sexual intercourse but he couldn't concentrate as a woman was next to him and she was watching him trying to piss. They talked a lot about the price and about what they are going to do, but the guy still couldn't piss. After 20-30 minutes a sex worker took the money of the guy and wanted to go away, but the guy tried to stop her and they fell down together. She hurt her finger and started bleeding. I didn't understand what they were talking about. He was a bit drunk and she kept saying some words all over. I ran to them and guy became scared as he thought I might be a pimp. I didn't pretend but I told him he better go away and forget about his money (it was 20 Euros, a deal for a blow job) because she could call out and get peoples attention. I basically pulled him to the side but he tried to talk to the woman to get his money back. The woman started explaining the whole situation to me as though I would be a judge and I could bring justice into the conversation. The guy said he was sorry and I told her that I will take him away.

Me and the guy walked further. He is half Russian and half Ukrainian, moved to Germany as a child. He comes often to the prostitutes and he was claiming that he knows everyone in that area and that he will fuck this woman and get his money back. All the time he was saying that he felt fucked up about the money and as a man he has to get this money back for sure. Last week he was injured – one guy tried to stab him, he could moved his head away fast enough and he was hit under his eyes. Since then he started carrying a little knife with him. His language, behavior, and gestures were radical, depicting his masculine power. I was listening to him but at one point I suggest to help me by a blow job. He said sure, blow job or a joint can help him to relax. Then I said I could do it for him. He rejected my offer by calling himself as a straight man and that he cannot imagine that and that I shouldn't try to persuade him. His words only turned me on even more. He started talking about money again and that he would love to stab this woman with his knife now. I told him that he has better shut up and go home. He couldn't relax and I asked him if it is ok for him if I would give him 20 Euros and get a blow job for it. He didn't think so much and immediately said yes. I was shocked how this macho, powerful straight man agreed so quickly to the deal. Then he came out that he tried sex with some trans women but never with a man. [...]



I started doing theatre when I was five years old, playing with a puppet I had been given for Christmas.

I spent my childhood and teenage years creating puppet shows for private and public spaces. At home, for the local parish and also for a short movie. I was, and, I guess, still am driven by a passion and fascination for fairytales, magic and theatre as a form of social dreaming. The more I grow, the more I realise how fundamental story telling is in art and life.

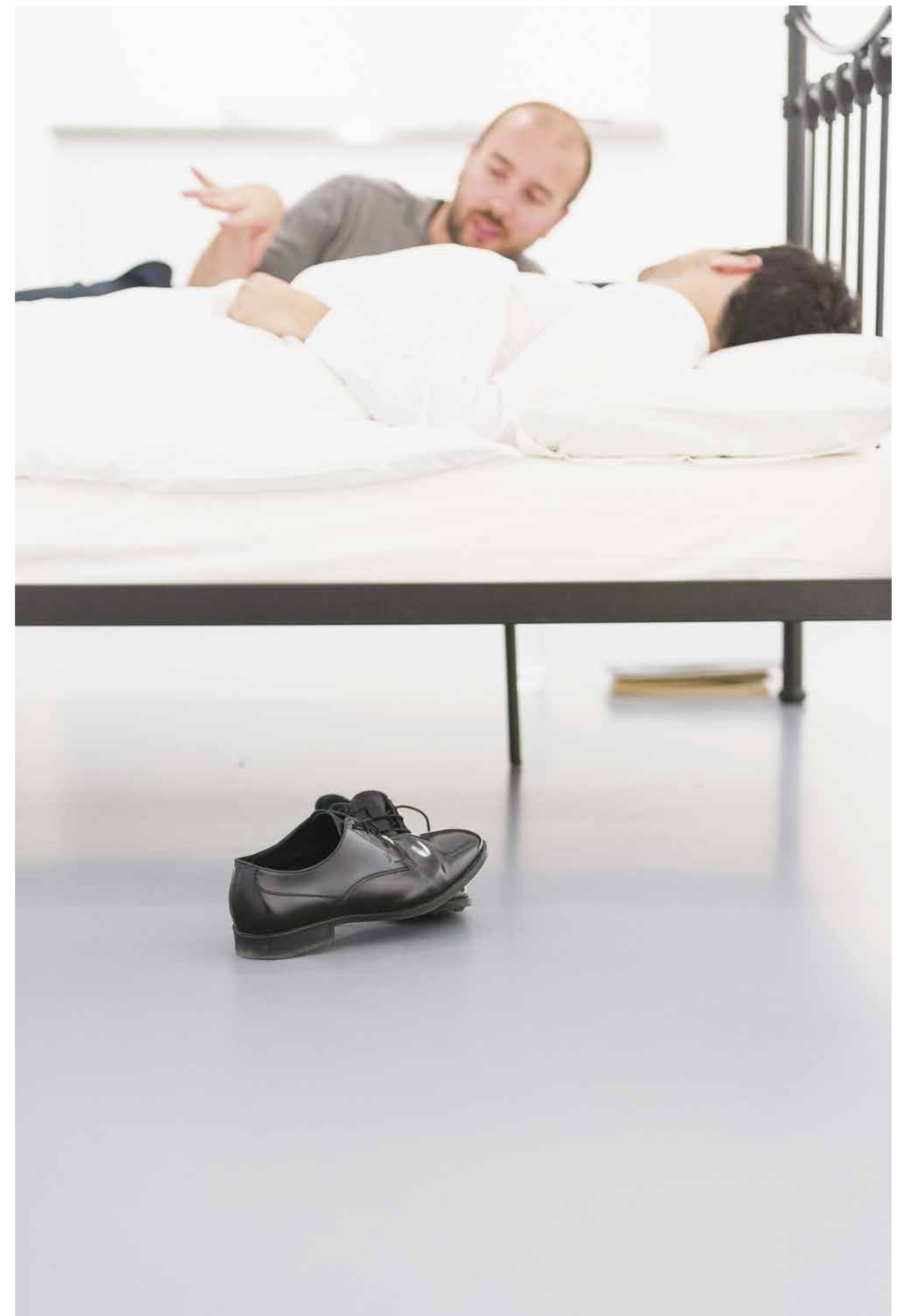
Although in my choreographic portfolio there are no narrative works as such, the concept of narrative has an important influence on me as an artist, especially as a choreographer. Under a structural perspective, I believe that most of what we do as human beings has/is a narrative. It is enough to think of our lives, or of natural processes, to understand this. Everything has a beginning, a stable or meandering development full of surprising twists and more or less grand ending.

We can find narrative structures in any life event or artistic experience. We could state that even the most abstract piece of art – especially in the performing art field – might have some sort of narrative structure or resemblance, or might be perceived as narrative by an occasional spectator. Adding on, it is noticeable how artists often work, in a more or less direct and explicit way, on their personal interests, stories, concerns, fears... In this sense, we could say narratives permeate life as well as art and that to some extent, story telling is one of the tools through which the artistic experience is sourced, built and delivered. As a dance maker, I interpret choreography as a narrative flow of moving images each of which has full significance. With this in mind, I aim to create landscapes where the audience is invited to travel and get lost. I love the thought of theatre tickets being tickets for a journey. I consider in fact art as a place for meditation.

Along this line of thoughts, I find the process – and topic – of story telling inspiring at this point of my career, I would like to reintroduce it in my work.

As my works to date are all quite different, this will be too. My *i'm NOT* exhibition proposal is not a dance work but an installation reflecting on story telling, its power of connecting performer and audience and of creating intimacy and magic through words.

For a whole day I will tell stories to one – or two, maximum – spectators at a time in the gallery space which will be furnished with a specially re-constructed bed, complete with sheets, pillows and duvet. Inspired by the “bed-time story” setting, the installation will invite spectators attending the gallery to lie on the bed and to listen to stories specifically created for them.



Gallery interior, throughout the day.

A 34-year-old artist is sitting on a sofa in front on a laptop. He is a white male, a little chubby, 1.75 meters tall, looks a bit tired and concerned. He wears dirty studio clothes, a pair of glasses and old sneakers. He moves his feet up and down, seems cranky, as if he was playing a rhythm on the floor.

The movie he is watching is paused. It looks like a BBC documentary about "the financial value of painting". He is staring at the laptop most of the time, regardless of a presence of another person at the gallery, seems preoccupied in an effort to understand the hidden narratives in the movie. He then offers a spectator to sit next to him, turn and says:

I want to tell you about the night I bid 80,000 for this painting. I knew this painting would outshine its estimate. There was a lot of competition in the room. I knew it was a very important piece. Although there are so many of those paintings, I felt it was special. First, it is one of his LATE paintings. Out of those, only a few are signed! This is a complete <<later version>>, signed by the artist! I should be clear; I was not buying it for myself. I was buying it for somebody else. I will never say whom I bought it for.

He then turns back and keeps staring at the paused movie.

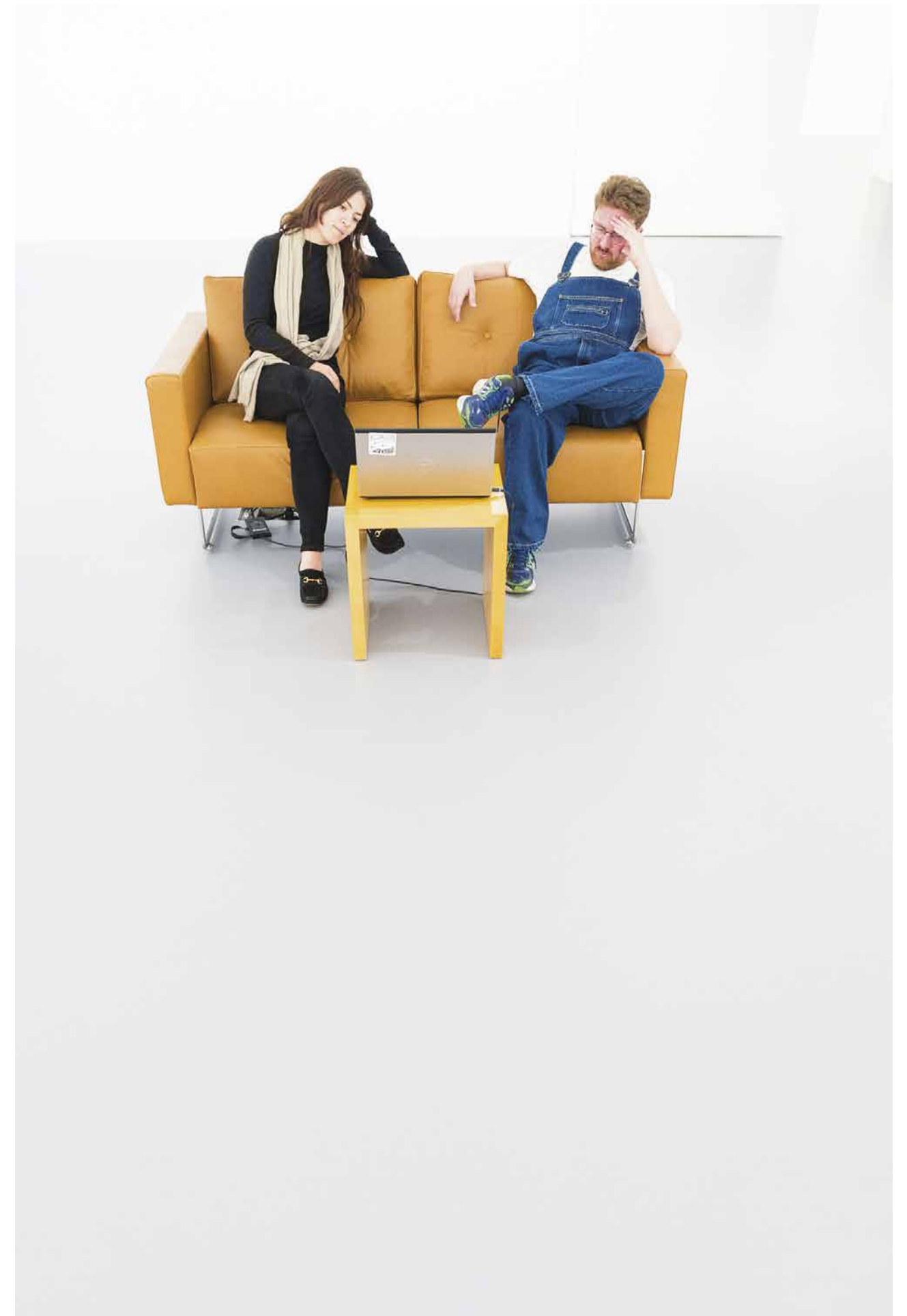
Connection to Sehgal work:

Tino Sehgal is a major influence for me, on several significant projects I made in the last few years. Originally, I studied painting and storytelling, but after exploring his concept of non-object/live-art, things have changed for me.

In this work, like Sehgal, I created a constructed situation, for an artist-in-presence and a spectator. It provides a possibility of an artwork within the happening in a real time, enabled by the form: an artist, a spectator, and the gallery.

Does the character I am showing in the work is "me"? Is it a role-play? Aren't we all pretending to be somebody else at most times, anyway? With that start, the spectators become a material in the work: their life stories, and biographies, how they react to what I have to say them, or even by what they chose to wear to the gallery. It creates an intellectual and aesthetical experience with minimal human confrontation.

Like Sehgal's challenge to the perception of art (Hence, what do we need to HAVE an artwork in presence), this work also deals with paintings as desired objects. It is confronted by the form (non-object/live-art) and by the content (the movie).



Concept: The choreography of sleep

A third of our lives are spent in sleep yet it is a phenomenon that is often disregarded. It doesn't take a lot of skill or hard work to sleep and it can easily be denoted as an instinctive rather than a conscious action. Sleep nonetheless varies drastically from person to person, from circumstance to circumstance. Everyone has their own patterns, which in turn change according to surrounding conditions, and these are worth exploring.

"Sleeping is no mean art: for its sake one must stay awake all day." Friedrich Nietzsche

Indeed, sleep affects our behavior, our desires and our self-control. It influences the way we retain our memories and thus changes the relationships and associations we create between each other. What happens to the body during sleep? Sleep, through dreams, urges our most repressed and intimate selves to emerge. It is the state in which we find ourselves most vulnerable.

The audience will walk through an improvised choreography of sleep. From extended stillness to the fetal position, the bodies of the performers will feature only the slightest movements. The unified effect will create a sort of subtle wave of bodies: a human landscape within the gallery space.

The delicate breaths, the softness of forms, the intimacy of beings and the surrendering of the body, laid down on the concrete and solid space of the gallery, will create a dialogue between physical presence and the architecture surrounding it.

Inspired by Tito Sehgal's *This Variation*, the aim of *Sleep* is to create a similar spatial experience where, instead of an aural interaction with the space, the audience will be invited to encounter a physical interaction with it.

Content: Constructing nothingness

Sleep is integral to life – without it we die – but because we are not awake – we cannot ever experience it objectively – only before or after.

This performance allows the audience to consider the state of sleep objectively, within the very moment it is taking place.

By dedicating a space to this endeavour – we provide a safe space for its consideration. Whereas sleep in a public space is usually disturbed or threatened – in this space it is curated and protected. It exists in its purest form.

An unrehearsed situation.

The performers enter the gallery space (they can grab a pillow if they like) and find a spot in which to sleep.

The silence, the tranquility, the peace of this situation will be shared by those both experiencing it and around it. The audience will be able to walk through the performers and actively experience the unconsciousness of others and the intricacies it denotes.

The performance will be open for the audience to participate.

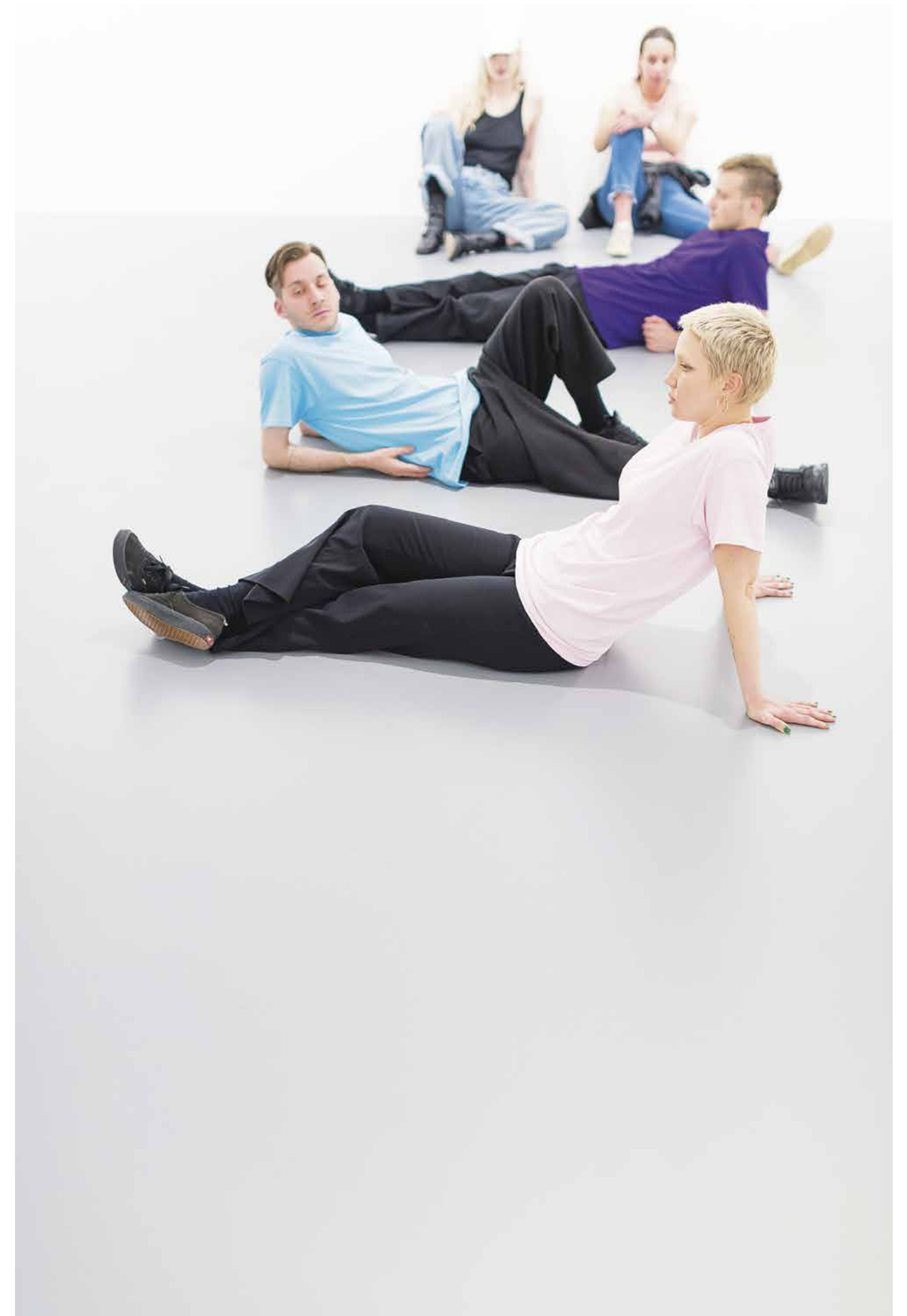


The performers will be wearing plain coloured t-shirts, and will act casually within the space provided in the gallery, that will be referred to as "Room". For instance, they can walk, lean on the walls, sit on the floor, stand in the audience, amongst many other things.

One by one (and always in the same order) they will go to a changing room located outside the Room, where they will find a number of t-shirts in many different colours. Here, the performers can swap the solid coloured t-shirts they were wearing, in exchange for one in a different colour. The performers should be as inconspicuous as possible when leaving the scene, so as to avoid drawing the audience's attention to them personally.

The performers must change the colour of the t-shirt every time they go to the changing room, where they have t-shirts available in several different colours. They can only wear a t-shirt in a colour present in the Room at the time they leave to change. They may choose a colour worn by a spectator or a fellow performer, but it could also belong to any element present in the gallery.

This work uses context as its main source of material, and the small repeated changes are planned in a way to be almost unnoticed, so that they are initially perceived only by the viewers' subconscious. Through the repetition of the same action, the viewers become aware of the changes and of the fact that the choices in colour reflect the viewers themselves. It is only at this stage that the viewers rationally engage with the piece. In this way the work of art attempts to operate and find its place not only in the spectators' conscious memory but also in their subconscious mind.



If “the end of art,” a kind of limitation, is located in work that exists in the viewer’s experience and memory, how can the viewer’s body proscribe its own material limitations on a performance?

This piece employs exhaustion, as both a concept and a tangible experience, as a way of defining an “end” in artwork.

Viewers will experience the performance one at a time. When it is their turn to enter the performance space, they will be asked to take a deep breath, which they must hold throughout their encounter with the work. Put simply, they may only stay in the gallery for as long as they can hold their breath. When they exhale, they must leave the space. Once viewers have agreed to this, they may enter the performance space. As the viewer enters, a performer will immediately switch on a lamp, revealing herself sitting at a table with a potted plant. She will be reading aloud from a transcript of interviews that the artist has completed prior to the performance, in which the artist asks subjects to describe the most exhausting experience they have ever had. When the viewer can no longer hold their breath and begins to leave the room, the performer will immediately stop reading and switch off the lamp. When the next viewer enters, the performer will turn the lamp back on and pick up reading the transcript where she left off. Viewers may experience the performance more than once if they wish.

The projects’ title will be taken from the number of human breaths it would take to fill the gallery space, and thus will be dependent on the dimensions of the room. For example, if the gallery is 15’ x 20’ x 12’ and the average human breath is 0.5 liters of air, it would take about 203,881 breaths to exhaust the air in the room and the performance would be titled 203881.



Referencing Tino Sehgal's piece *Kiss* that was a collection of amorous scenes from art history, *I am not Tino Sehgal – I am a cat* draws from art history representing cats. Expanding on social life of humans, the performance explores animal life presented by humans. A choreography of feline movements asks what is the potential of inhabiting non-human movement vocabulary. The references include for example Egyptian cats, Rackman's *By day she made herself into a cat* (1920), Renoir's *Girl and Cat* (1880–81) and the Egyptian *Gayer-Anderson Cat*.

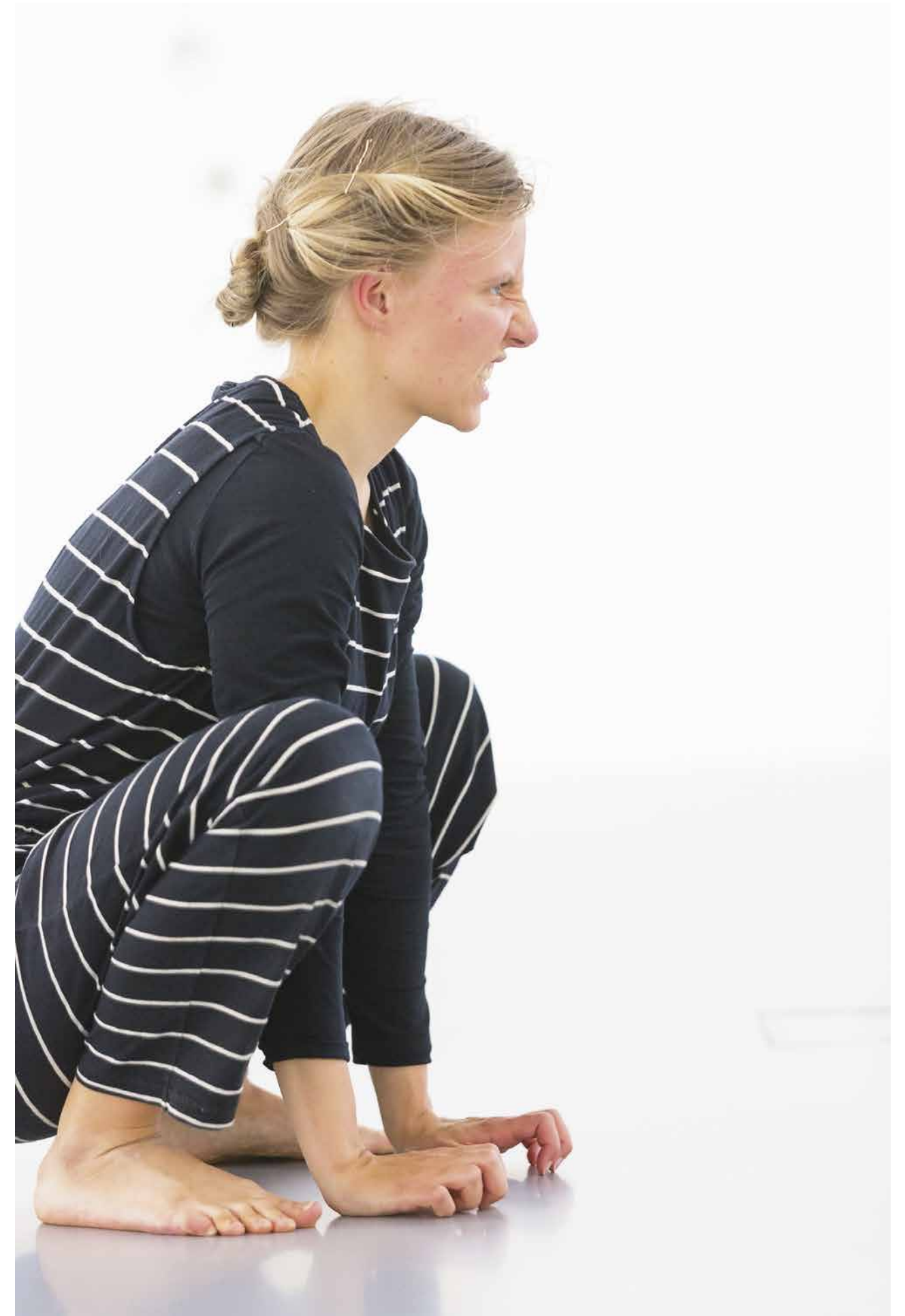
The performance is a durational piece of four performers taking turns in inhabiting the gallery space according to a slow-motion choreography that consists of positions based on pieces of art representing cats. Three performers are present in the space at a time. One of them is performing a slow motion choreography and two are moving around the gallery space as cats. Expression is based on movement and sense of shifting away from the human awareness. The performers are wearing casual clothes, keeping their human appearance except for their catlike behaviour.

The audience is invited to walk around the space without disturbing the choreography. Familiar body language from the feline world is placed onto the human body, asking questions of the relationship of the two species.

What are the social conventions around animal representation?

Are we more prepared to see a cat painting or sculpture instead of a cat performance?

How do we relate to each other through behaviour that is not human?



Confession is a performance set to reveal moments of reminiscence from the anecdotes of each performer's own private stories. Inevitably this will leave audience with connotations of their identity, or subjectivity, as an individual. Moments of absolution will also be revealed by the other performers through spoken words and gestures in reaction to what they are told. The twist being that all reactions are pre-orchestrated and deliberated by the performer who has confessed. So, in turn, the individual telling their story is their own court and jury, regardless of empathy that is present.

This is an experiment considering the intimacy involved in between confession and reaction. In this process it is envisaged that a genuine empathy is aroused in 'The Other'. How this unexpected, fragmentary, private and fabricated moment can affect the audience's perception of others is the purpose of this performance.

All the performers are in the space – but can come and go if not performing. They inhabit the room, sitting or standing.

Each confession takes place in front of an audience member; preferably sitting. A new audience member entering the space is ideally a trigger for the next confession to begin. (Alternatively this could be someone already in the space who has not yet been approached.)

Set up for confession:

- Performer 1 (the confessor) approaches the audience member and ignores them.
- They kneel in front of the audience member, facing 90° away from them – in any direction.
- Performer 2 (the listener/reactor) now approaches performer 1 and stands in front of them. Performer 1 gives their confession. Approx. 5 minutes.
- Performer 2 reacts as scripted. Approx. 1 minute.
- After reacting, performer 1 will leave or rearrange themselves in the space.
- Now performer 2 can leave also.
- The process starts again, but both performers 1 and 2 are now different people.

All pairings of performers are pre-arranged and an order is agreed.

Each confession proceeds one after the other.

Seven performers perform in rotation, which will take around 35mins for each rotation. Over the day, this will be performed around seven times.



The works of Tino Sehgal present ways of uncovering the potentials of situations, language and constellations of people. These constructed situations offer a window between common experiences and a level of heightened sensitivity.

My proposal *Proverb Exchange*, is a teaching-learning situation based on the languages spoken by a particular rotating group of people present in the gallery at any one time.

There may be both performers and visitors taking part in the exercise. Performers are not distinguishable from visitors.

On entering each visitor needs to register and collect some information about the languages they speak. This can be done at the info desk and proverb library with the help from assistants before continuing into the exhibition space.

There are no props apart from a sign that each visitor should wear across their shoulders, displaying the languages they don't speak on the front and the languages they do speak on the back.

Instructions for visitors:

1. Please list the languages you speak.
2. Take a look at the list of languages. If any of the languages you speak are not already on the list, please add them to the list. Make a tally mark next to any language you speak which is already on the list.
3. Please choose up to five languages on the list that you do not speak and write them on one of two A4 cards. Write the languages you speak on the other other card. Please place the card around your neck by the attached string, displaying the information of the languages you don't speak on your chest, and the ones you do speak on your back.
4. Please choose a proverb from each language you speak, memorise or make a note of them. You are welcome to use any materials available in the proverb library, or pick proverbs from memory.
5. You are now ready to enter the space. You may need to act as a teacher, a learner or both. Each role is equally important.
6. On entering the space read the cards of the other visitors.
7. If any of the visitors have a language listed that you speak and they don't, please approach them and ask if you may teach them a proverb in that language. Alternatively, if you see someone who speaks a language you don't but would like to learn, please approach them and ask if they can teach you a proverb in this language.
8. When teaching a proverb to a student, say the proverb out loud and ask your student to listen closely and repeat it. Repeat this exercise until you are both satisfied with the pronounciation. You may then go on to tell the student the meaning of the proverb and in what context it is used.
9. On leaving the gallery, strike out a mark next to the languages you speak from the list, or if you are the last speaker of that language leaving the gallery, strike that language from the list.



"Audience/Participants will be surrounded by a significant number of silent speakers who will be using sign language, talking about issues and solutions for our planet".

THE PERFORMERS: a maximum of 30 participants who are "deaf or deaf" and can fluently speak sign language.

THE AUDIENCE: will be immersed in a place where there is no oral communication but only a sign language one.

INTERACTION: The performers will be given different choices of constellation. Sometimes audience will be in the centre or outside of the talking field, just witnessing, some other times they will be approached by the performer and invited to join the conversation with one or two in order to create empathy and try to break language barriers. A large group of sign language communicators, after being given a few tasks and an introduction to the work, will be in the exhibition space and talk freely to each other about their own ideas regarding our planet, how it could change and what could be the solutions for it to be a fairer place. Topics such as War, Death, Environment, oil and so on will be the input I will give to the performers that will choose when, what to talk about, and to whom. They will gather in different forms: sometimes in circles of five, smaller or larger, Sometimes they will be surround by people who will be in the middle of "the silent talk". Other times there will be also duets and trios.

STRUCTURE: I will ask the performers to follow a rotating structure for every hour. I will assign one person the role of timekeeper. On every hour, the timekeeper will give a sign to the performers to go back in the starting shapes.

SCHEDULE:

BIG CIRCLE ALL TOGETHER: (20 minutes each, alternated with talking to each other and not talking).

SMALL CIRCLES: composed of 4,5 or 6 people (it will have to happen organically, what matters is that they will break the bigger circle). Sometimes the small groups, whilst talking they will surround one or few members of the audience and they will keep talking. (20 minutes)

ONE TO ONE: Last 20 minutes there will be freedom for the performers to interact with audience, talking to them or to just keep talking to each other intermitted by still moments where some of the performers will freeze.

TIME KEEPER: will give a sign of this three passage every 20 minutes and at the end of the hour will bring the performers into a big circle again.

I have chosen to work with the topic of "solutions for to highlight the fact that "deaf or deaf" with our planets" because solutions exist but often are ignored or not heard. I call the space in between the performers/talker: The "Talking Field", it's where conversation and issues can't be heard but can indeed be felt.

My performance is a response to Tino Sehgal's work in creating a 'constructed situation'. Working with invisible materials and creating these situations throughout my work brings it close to Sehgal's.



I am NOT tino sehgal, but I have him

Project

Six people, six books, six hours of performance.

Each person writes on the book the name of Tino Sehgal for one hour. Take over every hour, for six hours.

Concept

You are but you do not have yourself. I have thee. In my eyes, in my opinion, under my touch, in my expectation. We are made of interstices between us. I am not Tino Sehgal, neither are you. But we have him. In our markers, signing the floor with his name. This action is about the signature. Who cares who the author is? It is all about identity possession and negotiation of connections. The archaic value of gossip.

Steps

Open Call for performer. Workshop. Performance.



Homage to *Twenty Minutes for the Twentieth Century* by Tino Sehgal

The performance depicts the continuous interaction between the Artist, Videographer and Choreographer across the course of a single day in a gallery. Taking Tino Sehgal's *Twenty Minutes for the Twentieth Century* as its starting point *I'm a Wandering Monument (rehearsal)* or *21 minutes for the 21st Century* consists of 21 cycles of 21 minute long video sequences (with 10 minute intervals).

The Artist, Videographer and Choreographer converse, give each other advice and edit the recorded footage live across the day. The viewers and spectators of the performance are encouraged to join in the conversation with the characters – give advice or to just take a back seat and watch events as they unfold throughout the day. Viewers are greeted by characters and often asked for help with filming and other activities. The Performance will finish at the closing time of the gallery space with performers thanking each other for the day of work and filling out the invoices. I am curious how the professional interaction will influence the happenings of the day – questioning the premise of "fair labour" and "getting money's worth" from the people- working freelance in the creative sector.

Statement

"As a child my earliest encounters with art were either ritualistic: within the sacral interiors of local Catholic churches or through the social, political, and economic ideology of Communist Poland and the public sculpture and monuments that remain to this day. As a boy I didn't rationalize why I was drawn to this "art", but I suspect it came through a sense of awe for the potency and power of an object matched with my love for theatricality and ritual."

Characters:

- Artist/Performer (Rafal Zajko) – 28-year-old male of eastern European origin (Polish), living and working in London for last nine years, fairly handsome, interested in moving image and movement in general, wannabe dancer, fairly talented, good social skills
- Videographer – rented professional videographer, not too expensive, gender not specified, preferably with knowledge of contemporary art,
- Choreographer – gender not specified, dance style not specified, energetic, patient

Set:

- 3 TV screens with built in DVD players
- 3 TV stands (pre made by the Artist)
- 3 micro stages (pre made by the Artist)
- 3 Cameras on the tripods
- Standing wooden room divider/folding screen for change of the costume (pre made by the Artist)
- 3 costumes (digitally printed cotton with the stills from the videos used in the installation, made by the Artist in his studio) – shorts and top
- Desk, chair, iMac (editing of the film footage during the day)



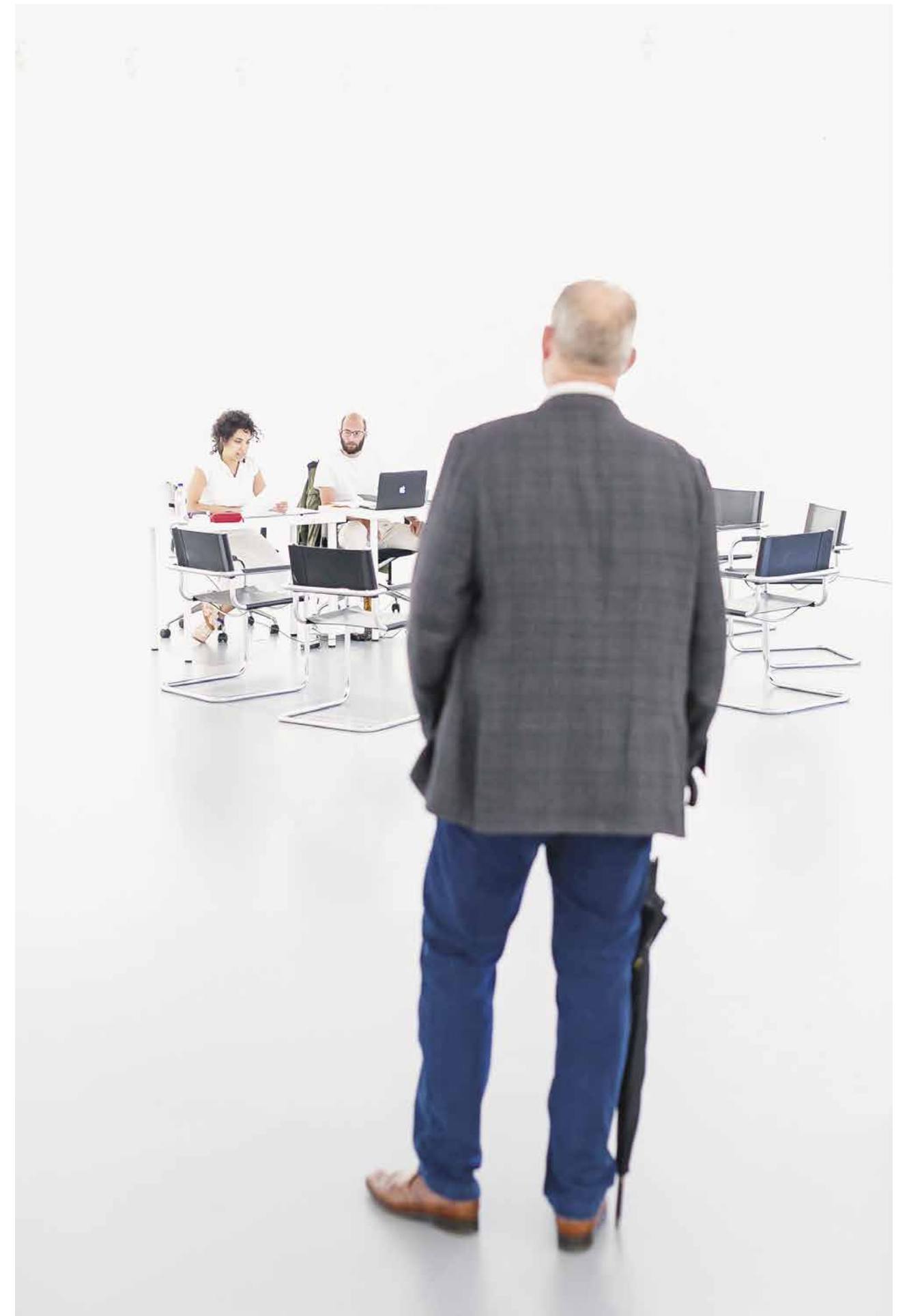
*London; I will not come.
I never left my country.
I will persist to my habits.
Like the Thames that comes always to the sea,
or Big Ben that repeats constantly the same rounds.
Tetiana, June 2016, Odessa Ukraine*

We arrive to London transferring emotions, ideas and feelings from different people all over Europe after a research on what people think about London city. Messages from strangers that we met on our way; comments that we have collected through every country that we have passed by, letters and messages addressing beloved ones. The subject of a miscellaneous performance consists of all this, a lecture presented in Nahmad Projects. The artists narrate all the messages and stories that they were told, as well as all the information that unknown people wished to share with the audience of the gallery.

All the diverse letters we have collected have London as a final destination and prove the diverse communication between the world and the grand metropolis. Names, addresses, places and images are the documents of an alternative point of view of the city of London, from people that do not experience the everyday routine of the city. The audience discovers their city through the various views seen, through the narration of the performer. In this case, a connection between the audience and the multiple senders is established, which becomes the mediator of emotions and experiences shared from strangers to strangers.

Our performance is deeply inspired by Tino Sehgal's work where art becomes an experience through "constructed situations". We wish to simulate the experience of a public performance to the private experience of receiving a personal message from a beloved one. Therefore, art becomes a process of communication where information is exchanged and oral language receives an equal place with the new documentation forms of contemporary area.

Ioanna Neofytou & Spiros Klitoras Charalampopoulos
Athens, 2016



12 words = 240 coins

Inspired by Tino Sehgal's rejection to produce new art objects +
Inspired by Tino Sehgal's research on audience's labour involvement +
Inspired by Tino Sehgal's ironic attitude towards the contemporary art market

Our script presents a collective performance based on the generally unseen side of art production: the economy of the art market and the monetary value of the artist.

Following Sehgal's rejection of both the audience subjugation and the over-productive art market, VOO Collective embodies the money income offered by Nahmad Projects for the creation of this performance in the performance itself: by displaying the £1.000 award in the space and inviting visitors to play with it. Departing from the premise of an audience-artist egalitarian relationship, we invite the public to actively take part on this inversed auction. The invitation for the participants is to choose whether or not to pick a coin for each movement they make to get closer to them – creating a collective and repetitive choreography.

187 words = 37.400 coins

Practical side of it:

The amount of £1.000 won with this script is placed by VOO Collective in the gallery floor, converted into 100.000 coins of 1p. At the entrance of the room, the audience is provided with a small paper with the performance instructions: ONE MOVE = ONE COIN. TAKE IT OR LEAVE IT FOR THE ARTIST. The visitors will hear the same message whispered by VOO Collective. This message is said firstly by the artists, disguised as regular visitors, and secondly by any member of the audience willing to repeat it as a musical refrain.

The audience is expected to react and interact with both the coins and the vocal message.

For any movement they make they have the chance to pick one coin for themselves or leave it to the artists.

It is allowed for the participants to stay in the space as long as they desire.

The artists may be present during the whole performance. Not identifying themselves, they behave as if they were members of the audience.

359 words = 71.800 coins

Conceptual side of it:

In spite of its materiality and sculptural form the fate of the ensemble of coins is to be dematerialized as long as the exhibition goes on. Following Tino Sehgal, we are not producing a totally new art object. However, we are interested in blurring the line between the object existence and nonexistence – and thus playing with the volatility of money in modern capitalist economy.

The piece will only occur once the participants-artists consciously choose to activate it. Their reaction – getting closer, deciding whether to pick or not a coin and moving their bodies – constitute the choreography itself.

VOO Collective is aware that, being an active live performance, the participants' action might possibly transgress the script.

500 words = 100.000 coins

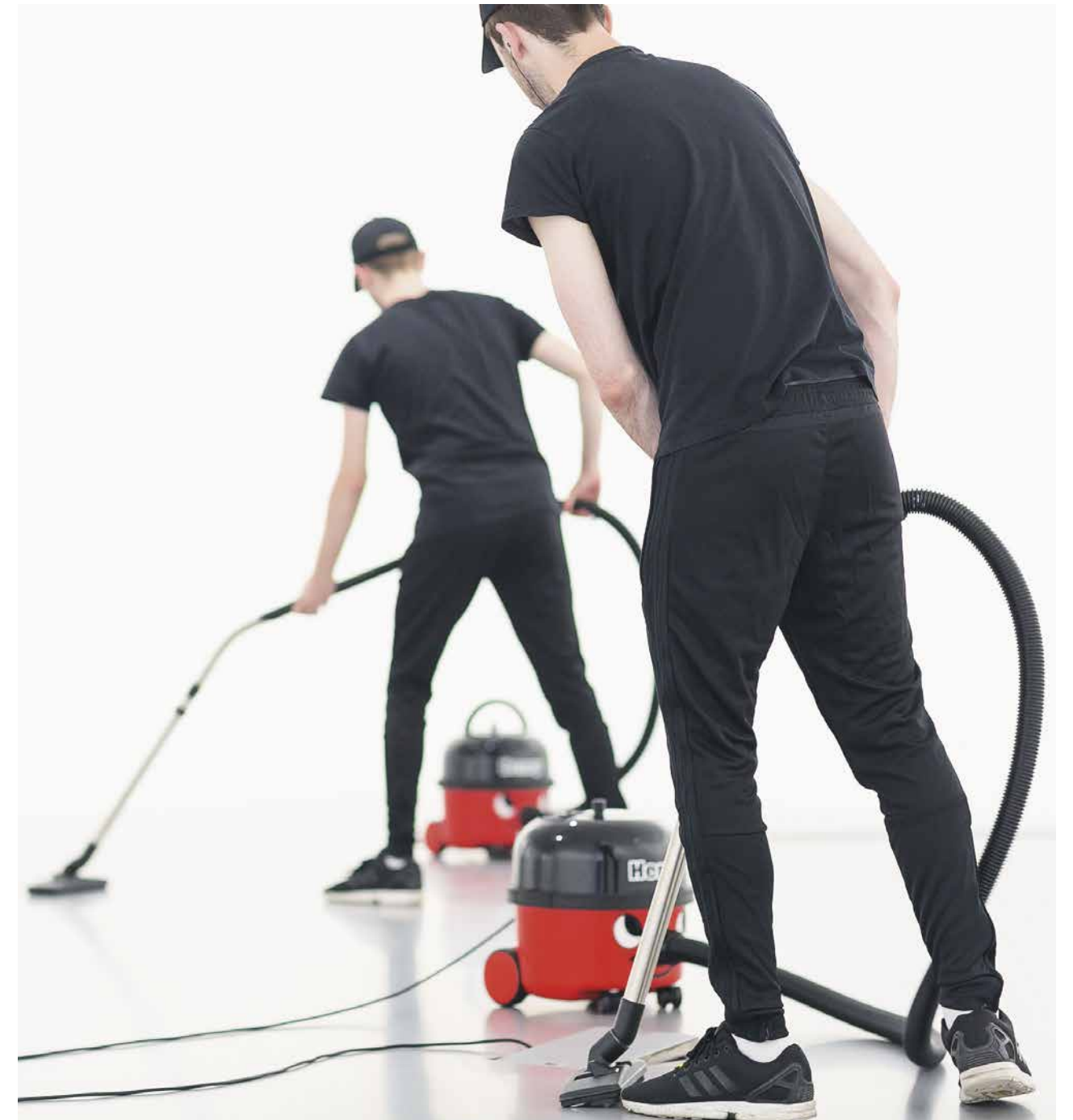
VOO is a newborn collective formed by Clara Boulard, Nana Maiolini and Zaira Perina. Working between film, performance and curating, they are currently based in London while doing Master of Research in Arts: Moving Image at Central Saint Martins and LUX.



I am the cleaner is two people who are dressed identically. The uniform and prop will allude to the reality of the gallery and will seem like they are in typical cleaners uniform and that they are matching in all aspects including footwear, items of clothing, and the cleaning materials. Where possible, if not performed by the artists, both performers look very similar, this is to add to the absurdity of the performance and in turn reference our own practice. The space is cleaned over the course of the day; two Henry vacuum cleaners are constantly used, often near the entrance of the gallery and the players listen to music with personal stereos through headphones. The act explores and plays with viewers expectations of an exhibition and, upon arrival, it questions the viewers position and presence in the gallery, becoming uncertain as to whether or not a show is taking place. There is no verbal communication between performers and visitors to offer any explanation. Each of the performers have mp3 players with a carefully selected playlist of historical and contemporary work songs.

The performative aspects to the work are informal and relate to earlier works by Sehgal such as *This is Good*, 2001. The very act of cleaning the space and the labour that is required to do it begins to reveal the hidden structures and hierarchies within gallery spaces that are typically hidden from audiences. Subverting that system through a singular act and creating a spectacle that refuses to confirm or acknowledge its status as an artwork the ethos of both practices become entwined.

Pulling together various issues that are typically ignored and deconstructing abstract structures around individuals existences when part of bigger organisations and inverting typically accepted structures, *I am the cleaner* pulls into question or highlights the necessity for all roles that participate in the running of the gallery and that cleaners are very much essential for all galleries especially those we don't see.

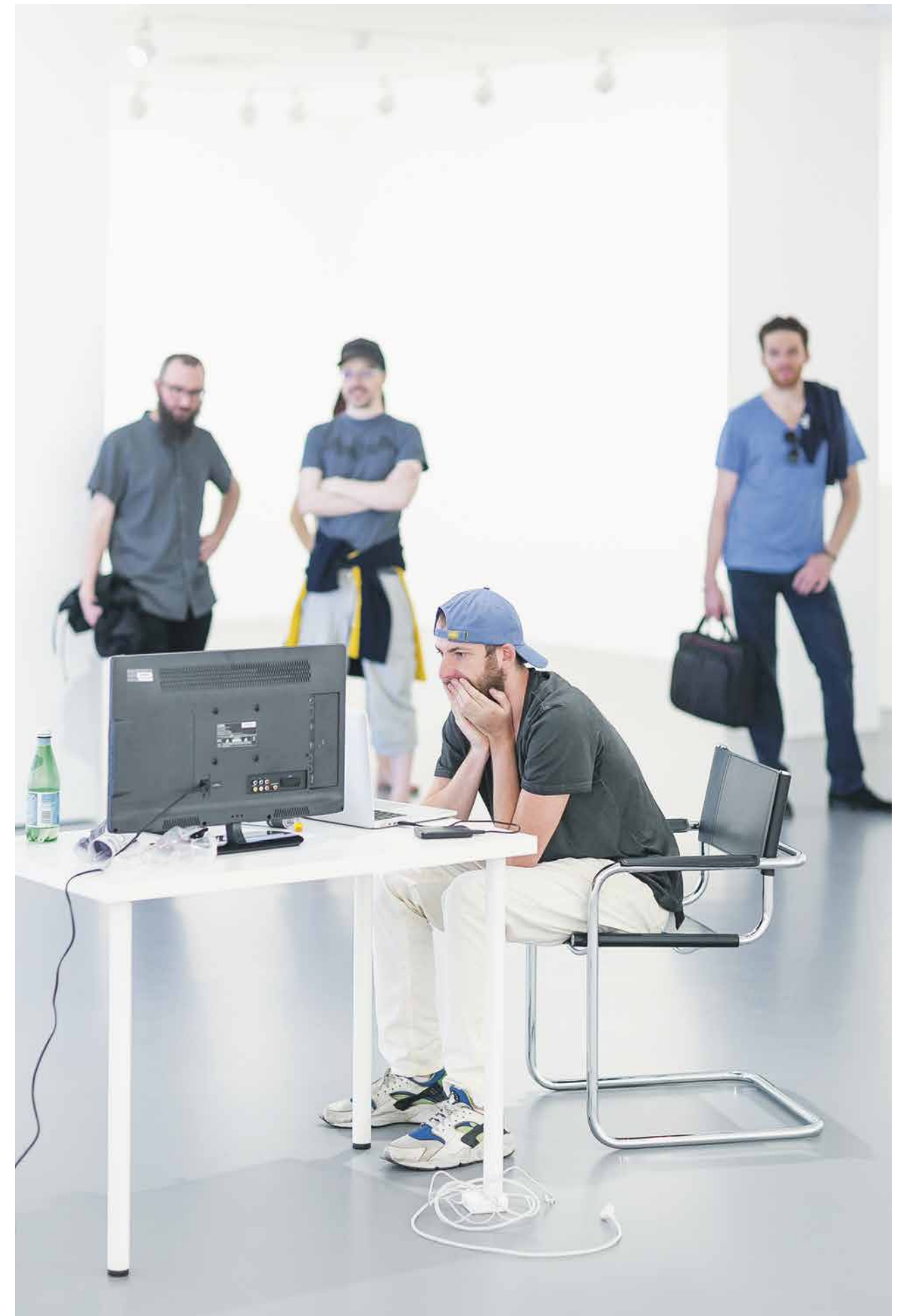


*"If on the one hand technological progress does not really bring us anymore, and on the other it is even quite problematic. It thus loses its logical foundation, there is no need to do it..." **

I'm sorry...it doesn't work...I'm really sorry is a piece conceived specifically for Nahmad Project Open Call. It consists of two elements: a TV monitor and the artist. The artist will welcome the audience explaining that the performance would have consisted of a video screened on the monitor and his monologue but that unfortunately the le on his USB key doesn't work on the monitor. The work will run continuously for the full day, with the artist trying to export the le from his computer and every time apologizing with the audience that "the work doesn't work".

I'm sorry...it doesn't work...I'm really sorry is a piece about the art question (What is art?, Is this art? When does an artwork actually "work"?) and a metaphor of the transition from material things (represented by the monitor) to pure performative act or, as Tino Sehgal suggests, pure service.

*From "Tino Sehgal, ECONOMIC OF PROGRESS", interview by Maurizio Cattelan, Flash Art, January/February 2009



Tino Sehgal's works engender limits and rules of socialization. His performances, scripted situations, attempt to interpret the meaning of contemporary art on the one hand, and the position and role of the artist on the other. According to Tino Sehgal, artists don't need to be present, as well as the object, to keep the meaning of art and encourage viewer to social interaction. The relationship between performer and the viewer becomes the most important factor of the work. The interaction, its influence, the cross of the acceptable social behaviour, and finally, its meaning (not only in terms of art, but also of general reflection on life) are key ingredients of Tino Sehgal's practice.¹ But, I'm NOT Tino Sehgal.

I believe, that the presence of the artist does matter. I don't think, that there is a possibility not to leave any traces of information nowadays. I'm not sure as well, if the necessity of establishing a direct contact between the performer and the viewer really changes anything in anyone's life; if that interaction makes anyone re-think something – during or after the performance. I don't understand why some social behaviours, like singing in public are not acceptable, and some of them, even more annoying (like texting with the sound of the keyboard on) are. Although I don't believe many art events can make us think on anything else, than art. Being part of the generation, with an 'internet state of mind'², I believe that the on-line socialization is more important than the one in real life.

My performance will focus on NOT making any interaction with the gallery visitors. During one day, I will do everything that is generally accepted as 'normal'. The performance doesn't assume participation of anyone, who stays in the gallery space, as a physical contact. Although, I will be present within the space, I will focus only on the Internet and my social media presence.

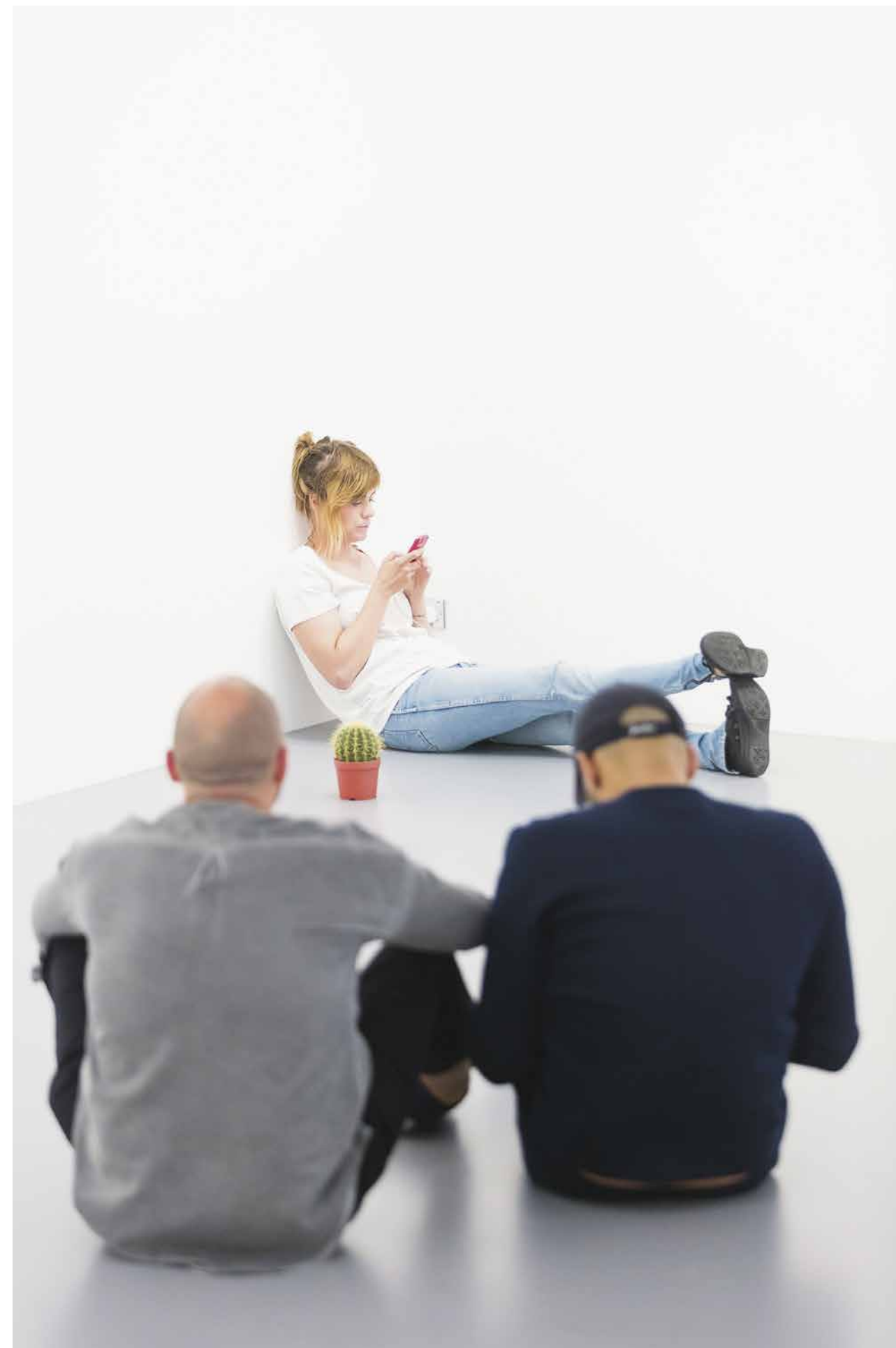
The gallery visitors, before seeing me sitting in a corner of the gallery space will spot a cookie tray and a sign: 'By entering the space you accept my cookie policy. One cookie per person.' Each cookie will contain the instructions on how to contact me via social media. Anyone who wants to chat with me will have to try a cookie. There won't be any other instruction in the room. This intervention is of course a paraphrase of the on-line cookie policy. Each website nowadays uses this ploy, to have better control on our behaviours in the Internet. Very often we accept it, without even knowing what kind of data we are sharing and with whom.

My performance is dedicated only to visitors who own a smartphone, and have an Internet access. How many visitors will be discriminated? I will place a cactus next to me. Cacti are a famous urban myth from the 80s – apparently people believed that they put off all the Internet's 'bad energy' and thanks to that, we can use the network harmless. Now it is often the only plant we coexist with. It doesn't need much attention from us to survive.

I want people who will contact me about their relation with social media. I will set questions about the importance of this way of communication; the critique; the attachment, the awareness; the advantages and disadvantages; and finally about its future. With this performance I would like to focus on the changes, which occur after the presence of the Internet in social contacts. I found it interesting, that spending most of our time online is a regular activity, socially accepted in theory, but yet still controversial. The critique of social media and lack of traditional relations is a popular problematic in art. But, is admitting that this way of communication and presence is normal for us isn't something the least expected to see in a gallery space? Isn't this ordinary social behaviour something which we actually don't want to accept?

¹ Kimberly Bradley. 2015. Art.sy. [ONLINE] Available at: <https://www.artsy.net>. [Accessed 29 April 2016]

² After Carson Chan: "[P]ost-internet is an internet state of mind. I guess we can characterize it as being dispersed, referential and bringing new attention to maternity through its very negation of it." Archley, Post-Internet Curating, Denver Style: An Interview with Carson Chan



Introduction

This Work involves the artist dressed in the classic black uniform of the gallery invigilator sitting in a corner of an empty gallery reading James Joyce's *Ulysses* silently for the duration of the day. The invigilator/artist must remain completely absorbed. The invigilator/artist must remain static. If a gallery visitor disturbs them they are allowed to respond but must do it in an irritated manner, with brusque responses to queries. The visitor must be predominantly ignored; never engaged. In stark contrast to performers in Sehgal's situations (and in opposition to front of house standards of best practice), social interaction is discouraged. The invigilator/artist must be the opposite of vigilant. By doing the work of the gallery invigilator poorly the invigilator/artist becomes the work – their absence becomes presence. Their role is not to be vigilant, but to be visible.

History

Young artists have always had the conflict of trying to make work while working. As an artist I have "my work" and "my job". In 2014 my job consisted of working as a gallery invigilator in various galleries as well as collaborating in a summer-long durational performance – a job that involved silently grasping strangers by the hand and leading them through a gallery space in slow motion, or standing very still and breathing deeply with our eyes closed for as long as possible. This was a wonderfully relaxing work environment (mainly because no one was allowed to talk), but led me to ask certain questions about the nature of "constructed situations" as art practice.

Concept

We completed intensive workshops on techniques designed to assist us with long endurance performances. These involved long days filled with monotonous tasks such as counting grains of rice and staring at the walls, the aim of which was to achieve a level of focus in the present. The ironic thing was of course, the monotonous tasks we young performers (minimum wage earning graduates from the finest art schools in London) were doing as part of the great artists work, were not far removed from the work that we all did at, y'know – work. We were workers who were also artists making work for another artist. Our work was her work. Her work was however, nothing to do with our work, it was only a means to support it. In Tino Sehgal's interactive works where the people who ask you questions aren't actors, but neither are they real people acting on their own impulses – they are people doing a job.

Why Ulysses?

Susan Sontag describes *Ulysses* not as a book about characters, but about media of transpersonal exchange, about all that lies outside individual psychology and personal need¹. *Ulysses* is a book set over one day. It also takes approximately 24 hours to read, *Ulysses* is a novel set in real time. What Samuel Beckett has said of Joyce's writing is equally true of Sehgal's practice; "Here form is content, content is form... his writing is not about something; it is that something itself."² My aim is to further reflect this in my installation – the reader is not reading to read but to be observed reading. *Ulysses* is not a novel – it is a series of constructed or choreographed situations.³

¹ Sontag, Susan 'The Pornographic Imagination', 1967, p. 8

² Beckett, Samuel "Dante... Bruno. Vico... Joyce." in Sylvia Beach (ed.) 1929, p. 14

³ Hayes, Christa-Maria Hern 'Tino Sehgal, Constructed Situations, Joyce & Beuys', Stedelijk Journal, 2015



Script Des Refusés

Live Performance Duration: 20-30 min

In *The Adoption*, a series of movements and actions will take place between 12 performers and the audience over the course of 20-30 minutes. Ideally this piece happens within a contained and crowded space, but it can be adjusted according to the architecture of Nahmad Projects' space.

In the beginning, the performer group poses for a group photograph which is never taken. While still holding the pose, the audience enters the performance space and takes on the position of the camera. After a moment of quiet juxtaposition between the performer group and the audience group, the performer group slowly dissolves, one after the other. By means of a sequential system, the first performer moves into the audience group and looks back at the remaining performers, followed by the rest until there is only audience left.

The performers then begin moving chaotically and randomly with accelerating speed throughout the space, making the audience move in response: chaos recreates itself. As the audience is displaced into new positions, the performer group moves into the second corporeal image, forming a huddle. Here, the performer group comes together in the centre and becomes one body. Four more corporeal images take place throughout the piece: a diagonal line across space that divides the audience group into two, a pile of bodies in a corner, a military formation and a final applause. Each is followed by a period of chaotic movement.

By choreographing fluctuations between movement and stillness, *The Adoption* produces polarised states of chaos and order. Further complicating this dichotomy is a perpetual reversal of roles. The audience become performers amongst the erratic movement, and return to spectatorship in moments of stillness. This exchange blurs the boundaries between the collective and the individual, the actor and the witness. Here, the orderly construct of art-viewing is done away with and the audience becomes complicit in the work. They are within it, amidst order and chaos, rather than outsiders looking in.

Similarly, on a macro-scale, society is not what other people do but what we all do – or don't do. *The Adoption* distills this condition by placing the progress of the performance on each individual alike; it depends on the willingness of the audience to re-appropriate their agency and be performers too, an analogue to the collective project of society. By creating an environment in which viewers confront this responsibility both physically and psychically, *The Adoption* asks us to test out our associations to chaos and order as we experience them. What personal fears – or possibilities – emerge in giving in to chaos? Is order simply oppressive? Or can it be elegant? Within the contradictory nature of a structured chaos, *The Adoption* produces a confusion that invites the audience to find their own answers to the question if chaos, not order, rules their lives.

There will be four carpets/rugs – white, blue, green, red. I will sit down on the carpet, I will recite an account of the 1st breakfast made for me by each of my four ex partners. I will start from the white carpet and continue through until the red carpet. After each recital the audience is welcome to discuss and share their experience of special breakfast with me if they wish. The text is instructive and describes the actions made during the breakfast; it contains all the ingredient but does not reveal how to actually make the meal.

Below is an extract from Text 1, the text that will be read on the white carpet. The texts vary in length. I will be present on each carpet for 1 hour before moving on to the next carpet. My intention is to do a cycle of two recitals on each carpet over the course of an eight hour day.

My inspiration for the proposal derives from experiencing Tino Sehgal piece at The Tate Modern. I walked over to greet a friend, unaware that she was in the piece and what I assumed was a casual conversation was in fact my participation in an art piece. Very much like Tino Sehgal's work this deals with experiences and occurrence that take place in the present that one could not replicate. The scenario described in the recital is one that is unique at that moment. It is impossible for me to recreate the feelings and emotions I felt at that specific time. I thought my friend who had come over to say "hello" was on a break, however she was not, it was just a part of the work. The proposed piece shares a human encounter between the audience and I. The moment with the individuals I hope to interact with is a significant one, which takes place between myself and them; that moment will be forever installed as a moment "We had together." My intention is to question what it is to make a public work about personal issues whilst still remaining private.

We are in the gallery and we have completely different expectations.

We walk around. You decide to sit down. On the sofa, on the pillow, the armchair or another piece of furniture that is in the space. You don't know us by our faces so you don't know what we will do until we do it.

We look almost at you. But also at our feet, our hands, at the sofa, the pillow or the armchair. We look directly at the ceiling, at everything around us (though our gazes wander) (though we might not be seeing the things we look at), but only almost at you.

As we almost look at – and everywhere but at – you, we talk.

As we talk, we also worm, bend, climb, and crawl. Over the furniture, the floor and ourselves. We don't touch you as we almost look at you and talk for you. We touch ourselves when we make a gesture that accidentally collides with our faces, or our legs as we take a leap or step.

The talk is nonsense but you understand it.

Because you have heard speeches, interviews and presentations. You have overheard conversations and you have talked to friends, family and strangers. You have mimicked melodies like the ones that are coming from our mouths, and body language like that which puts emphasis to the sounds that we utter. Like us, you understood before you knew that you understood, that melody conveys meaning as well as words, and that talk is more than verbal language.

You might be familiar with the work of Tino Sehgal. You might have been talked to in These Associations, passed by The Kiss or heard This Is So Contemporary, walked along This Is About. Each or either of the times, you questioned notions of what art is, because nowhere could you see the art object.

Did you also think about how the titles, instead of presenting the work to the viewer, seem to be in conversation with the viewer about it?

Did you think about how much the work depends on us all as a part of it? Very much like the melodies and the body language – the nonsensical sound that is passing you by right now – is dependent on a listener and interpreter.

Even though we are NOT Tino Sehgal, we try to make you a part of this work like you would be part of his.

I am not Tino Sehgal. Social interactions might be the foundation of my work. I might be constructing situations. But I have the utmost impulse to trace, to accumulate, and to incorporate physical materials into the work, which differs Sehgal's approach. Also, rather than a performance artist, I am more of a research artist, performing research through different interactive situations.

For Nahmad Projects, I propose to do a one day experimental research study on eye contact in the gallery; inspired by Sehgal – especially by how he strips concepts, interactions, and actions to their bare essentials.

I will be sitting behind a large glass wall, on a chair placed about five foot behind the wall, with a marker in my hand. It will be arranged so that the visitors arrive on the other side of the wall. Each time a visitor enters my field of vision, I will look them in the eye, waiting for them to make contact. Once they make eye contact, I will quickly walk to the glass wall, and make a circle with a marker, as accurately as I can, on the corresponding point on the glass where we initially made eye contact. Then I will trace our eye contact with a line. We might be walking along the wall together, the visitor might be leaving the room, the visitor might be kneeling etc. I will continue to trace with a line, until we stop making eye contact – until the participator chooses to look away. Once our eyes part ways, one way or another, I will remove my marker from the glass. I can choose to repeat the process with another visitor in the room or I can choose to try to regain contact with the previous one. For each new continuous eye contact, I will start with a circle again. The drawings on the glass wall will be accumulated throughout the day. Some visitors might actually gamify the process to make me draw certain things, and in this case, eye contact becomes the object of conversation between the visitor and I. The different variables which will affect the experience of the participators inevitably include:

- the architecture of the building
- the number of people in the room
- the heights of involved individuals
- the personalities of involved individuals
- cultural norms
- religious and social backgrounds
- the mood of involved individuals
- the current conversation in the room
- the amount of time the visitors have
- the accumulated drawings on the glass wall, and what they suggest

The very biased way to record the encounters which are ephemeral, fragile and intricate; hopes to humanise not the eye contact itself but the analysis of it. It highlights how, no matter how hard we try to materialise, record and analyse the art experience – in this case the eye contact – it is quite a feeble effort. The experience only exists in the eye of the beholder and his memory.

My intention in this durational performance is to measure the total length of the gallery's wall space as the site of performance with my voice and a poem. The work is an appropriation of Instead of allowing some thing to rise up to your face dancing bruce and dan and other things (2000) by Tino Sehgal that itself was an appropriation of Dan Graham's 1970 performance called Rolling.

The poem has been constructed by choosing the words from a Farsi Translation of the 46th Chapter of Quran. This Chapter Quran is called Al-Ahqaf or The Wind-Curved Sandhills. The name is a plural of the Arabic word Hoqf, which denotes a long line of sand that shifts to its left and right side as the wind blows. This chapter mainly deals with the story of A'ad a tribe, which was forced by god to go on exile and live in a desert full of dunes.

I place my displaced weight on the ground
Between the sky and the earth
Remember those who, sitting on their knees reminding of no-one but (him)

And the day, that not just an hour of a day shed for them

I stilled and sat down
on my ears and heart
Are they expecting from the hour to overtake them
As veil was placed on their eyes,
In a moment
he looks at himself from above himself
silently, he narrates his own voice
after fixating the mirror on to a surface.

FOLLOW THE EXIT – Art did, and has conquered the world (leaving the gallery empty and unprotected)

Art professionals, art proletarians and art slaves bring the flag to hoist and sign the success of the invasion.

Anything can be art, everything is potentially art \-> everything is packed in an art-like package. Artworks are labeled and conserved by a competent team of art historians and curators. The public is forbidden to touch the art and forbidden to photograph with flash. Guides give tours around the park and explain why the public lamp is now an artwork and how it fits within the art system and how it explains our kind.

In the gallery you can find:
souvenirs and toys
catalogs and books
"i was here" stickers, tags and t-shirts.

There is no art exhibited on the gallery walls, but a pretty big list of sponsors and collectors fills the walls.

The street becomes a white box. The gallery becomes a gift shop.

Art followed the exit. Art is everywhere. Everything is artsy. Nothing is art.

ON TINO SEHGAL'S PRACTICE:

Relying on Sehgal's tools my proposal aims at a personal reflection on the art system, in particular the migration of art into life. This flux is very important in the contemporary world and it was majorly influenced by Sehgal's role on the dematerialisation of the art object. This simple issue questions already the existence of the museum – how can a physical space with so strict limits show immaterial art? –, but the whole practice of Tino Sehgal goes further on analysing its role and importance, often going as far as emptying all its rooms.

Sehgal's situations often through the interaction of trained performers with the audience worked as glimpsing windows to life. In my proposal, the bringing of art professionals onto life, would be as bringing the questioning and the phenomenologist attitude of contemporary art to where it came from. This is neither an eulogy nor a critique of this flux, but as the performers interact with the public, this issue will be apprehended and discussed.

The artist/performer is blindfolded and wearing earmuffs whilst sitting, lying, walking, and sometimes standing within the confinements of the gallery. Simultaneously the artist/performer is interacting with the viewers by saying whatever comes to mind, synonymous with an internal monologue done externally. At times approaching individuals, opening up for dialogue, at times speaking to the viewers as a group. The only obvious sensory input being the sensation of touch.

Empty space. A body. Constructing the Arch. Deconstructing the Arch. Repeat.

ARCH is a performance about transforming an architecture element to a living situation. The repetition of this body transformation gives a physical reality to experience. This human architecture keeps on constructing and deconstructing itself in search of a harmonic equilibrium.

Repeating the action has as a result the transformation of the action itself. An arching body is a state that opens the most vulnerable parts of the human being. Opening the upper body – the heart – both the physical and energetic heart space, evokes the release of stored emotions.

Living in a society that our body's natural response is to curl in, ARCH is about the ultimate physical and emotional exposure, challenging the audience to confront with the fear of exposing oneself and the possibility of falling.

Being inspired by Tino Sehgal's practice I am suggesting a script with no use of objects or material. The material is me; my body, my thoughts, my emotions and my energy. It is about constructing and deconstructing a human image, but it's in the beholder's eye that this body's transformation will become a transformation of actions. My performance is the tool for the transformation of both me, as an artist, and the public. This energy exchange during the performance, between the artist and the audience, will be a practical exercise of body empowerment.

Text

HER BODY A PRIMAL ARCH.

IN HER BODY, THE FIRST ARCH.

THE MEMORY OF A LARGE STONE ARCH.

A BRIDGE.

Repetition gives a physical reality to experience. To repeat, to try again, over and over again.

The control as a proof of existence.

A STATE.

THE ARCH.

THE DESTRUCTION OF THE ARCH.

I do.

I undo.

I redo.

The fear of falling.

THE FORM HAS TO BE ABSOLUTELY STRICT AND PURE.

A BODY.

The work focuses on the action of laughter that becomes a mask: the smile is a sign of consent, approval and entertainment, it is a reflection of the body expressing an opinion about what is happening around us. The public opinion is "trained" by the media to turn the consensus towards the product of the moment from detergent to political shift.

In one room there are 10 performers hidden amongst the audience:

They are activated one by one, starting slowly to stretch to warm up the facial muscles that are used to laugh.

Slowly, one by one, they start to laugh – at first shyly, and then they laugh out loud. As an athletic workout, after every laugh, they take a breath and relax their muscles and then start again as though every laugh were a series of repetitive exercises. The performers, after a few laughs, approach the spectators to involve them in training, trying to control the lip movements of the audience – even with their hands if necessary. The game gets tougher and tougher: the performers become tormentors, they force the audience to laugh by giving them orders perhaps even violently. The work plays with the laughter and fear of the participants, involving and controlling the state of the public mind through the mere action of laughter.

The action must be like a race in progress.

In the end, the performers are locked under the gallery's spotlights – they begin one after another to laugh, always progressing until they come to a very loud laugh, a deafening laugh, that intimidates and frightens the public.

At the end of the laughter, the spotlights become brighter, and the performers remains silent.

This work is inspired by the will of Tino Sehgal to build unusual and surreal situations through the actions of performers that transform the space around them in a place "beyond", where everyday rules are reworked to create new behaviors for live art as a social experience.

In "Training" a simple and natural action such as laughter, becomes an exercise in which the body is trained, through the use of the muscles, fatigue and breathlessness of the movement. The performance acts on the viewers as a workout where the performers are the coaches and players of a game that activates primitive behavior. The action starts from the performer's own idea to go to the audience, to transmit to the public a moment that cannot be expressed in words, only a moment to be lived.

Come, sit and drink with us. The performance is you. Inspired by the work of Tino Sehgal, often described as “constructed situations”, Yulia Belousova and Christof Kohlhöfer are inviting the visitors to the “Stone Soup” – Performance. An internationally well-known folk-fairytale of 1548 tells us the story about sharing food. This will be a one-day action, manipulated by the performers. The visitors will be invited to cook, eat and drink with the artist. An informal life situation becomes art and vice versa. The food is being used as a motivator for social encounter. The boundaries between the artist and the visitor are blurred.

Yulia Belousova invited Christof Kohlhöfer, artist and friend, to be a co-author of the performance. Christof, b. 1942, studied at the Düsseldorfer Academy of Arts under Joseph Beuys and Carl Otto Götz. As a mediator between the past and present artistic generation, he will be part of the informal dialogue between the artists and the visitors by sharing the process of cooking, eating and drinking. As the “Stone Soup” – Story goes on, the visitors will be invited to help in the process of creating simple meals and drinks by bringing leftovers from their fridges, giving a hand on cutting or simply by being present.

Often, we find the answers to our questions through a dialogue. We like to sit at the bar, to drink a glass or two and to chit-chat with the barman. It's easier to reveal our soul to a stranger. We lose our gods and we try to fill in the empty space inside us with alcohol. The distance between the artist and the viewer is blurred. It's an experimental work dedicated to the research on the subject of how alcohol affects the creativity. Is it supporting the theory of Joseph Beuys “everyone is an artist”? The visitors are welcomed to draw during the performance. The performance is done when the artist is drunk (who exactly is the artist is not defined).

The performance rejects emphatically conventional distinctions between a live event, its participants, and art. All components of the performance for “I am NOT tino sehgal” are equally important, each providing a different angle on the subjects. Together they contribute to a final image, like a completed puzzle, while the result is unknown and left to the chance.

Working across a variety of media, Yulia Belousova (b.1991) is following the tradition of Eat Art-movement, founded by Daniel Spoerri, with a number of exhibitions united under the project “Ephemeral Dinner”. The artwork is dedicated to the creation of “social experiences” by the act of combining food and art. This idea is linked to the “Ephemeral Art” of Tino Sehgal.

I propose a performance where six performers including myself stand in the gallery, and ask visitors who come in if they can be a plinth for anything precious or discardable which the visitor happens to have on their person and are happy for the performer to display for a while. The performers will be wearing custom clear rain macs with several pockets in which they can display these objects after having held them as a plinth for a while. At any moment, performers will either be chatting to visitors, standing quietly in the room, or kneeling down with their hands cupped to display the object they have been gifted.

Tino Sehgal presents de-materialised Art Performances, but (of course) even this de-materiality has limits. In his performances, the performers must stick to a certain story or topic – as far as I have experienced, they cannot be dissuaded from this. The conversation is key, but an awkward trace of the artist's hand prevents it from being fully sincere. I want to present a conversation which is led by the visitor and their experiences. Asking for an object they have to hand is a good starting point, but who knows what they will say? The performers will be completely free to use their compassionate, engaged, human responses and their conversations will not be bound to an agenda beyond the opening question. The generosity of this exchange will be boundless.

And the Object – isn't it precious? It may be vain to make a new one, but how can we deny ourselves the pleasure of the stories laid heavy in the ones we already have around us... no, no – not the object of the voice, not the object of the Constructed Conversation, not even the object of the Relationship — the Real Physical Object the performer can feel against their skin and hold up for everyone to see. There is a reverence in accepting another's object to display like this, a trust in the value the visitor presents it with. And, if the object is precious to the viewer and they wish to return in a few hours to pick it up again, there is trust that the performer will keep it safely displayed.

The performer, too becomes an object – oscillating between being the object of conversation to being – literally – objectified. Maybe there's an honesty in that, because we'll be doing it to protect the poor object and supporting it by becoming first the plinth, then the display case: both objects whose function is to glorify other objects.

(Poor, as in currently being rejected in favour of dematerialisation)

(Poor, as in not very likely to have the currency or language to be sold as an Art Object.)

Can I Be Your Plinth, Please?

will pick up the pieces and hold them gently for others to see.

I
Two people, (me and someone provided by the gallery) wrestle on the floor while retelling childhood memories. We listen to each other's memories and don't interrupt verbally. At the same time, we wrestle. It is possible to take short breaks if we need it. We only use words to tell memories. If a break is needed, it needs to be communicated non verbally.

II
The audience is only allowed to come in one person at a time. When they enter, there are two chairs. I sit on one and will attempt to engage them in a conversation in a made up language. Through made up language sounds, I will encourage them to improvise a language too.

III
I enter the space blindfolded and start retelling memories from my teens, from when my mother got cancer. After talking for a few minutes I stop and begin dancing without music. Moving from side to side, I dance until I really have a tempo and a groove going, to a beat inside my mind. I then break off and tell another memory from my mother's illness. I keep alternating between these activities until I get to her death.
The stories will not be focused on how sad it was, but on how acutely aware I was that I needed others, that I am part of a family, a group, a society.

I use the dance as an illustration of the will to keep going. Of making yourself dare to continue. It is also an image of my isolation. We say 'dance like nobody's watching', but dancing is a group activity, and my blindness emphasizes my inability to really connect with you or to really share the experiences behind these memories.

The project questions the role of the artist in contemporary culture as well as the institutional critique in the development of the artistic discourse, exploring the gap between recognized and unrecognized, or unorthodox, contemporary art-forms.

Hence the title taken from the famous Marina Abramovic piece performed at MOMA, a piece that stands opposite to Tino Sehgal's ephemeral performances, based on multiple encounters between actors and viewers, where the liminal boundaries between artist and public disappear. The performance presents a street artist performing Charlie Chaplin inside the gallery space. The mime will be silent while performing his own art, i.e. miming the actor playing Charlie Chaplin. The public will be free to interact with the performer.

Between the early 1930s and 1940s numerous workers' dance groups emerged across Britain and the US. Under the left-wing dance realism, for example, the performers' clubs assembled under the umbrella artist organization „Workers Dance League“ with the founding object to change the society by calling dance a “weapon in the class struggle”. Dance was not only believed to challenge the conditions of work place exploitation and social inequity. Left wing performers envisioned a revolutionary dance form to let disappear the realities of oppression and marginalization of the industrial class.

The early dance clubs were constitutive of the fractured and fractious politics of the depression, the economic crisis, and the influence of the fascist climate in Europe. The dance communities produced scores that everybody in the public audience could learn and repeat, in order to transform the physical experience of common movement into social agency and political consciousness. Simple movements aimed at evoking a sense of community in the group. Liberation and equality would not just occur during the revolution but through ongoing practice organising everyday life.

The piece that will be shown in the gallery space will be an actualization/update of the historic scores of the early left-wing dance collectives by two or three performers. Specifically, it will update the historic score MAY DAY SCRIPT (written by the “Red Dancers” led by Edith Segal). Aiming to elaborate, reflect, and deepen the research on the traces, notations and situations built by the dance groups; and newly enact them from today's points of view of dissolved labour. The update is partially staged and rehearsed before; while elaborated during the performance in the gallery space.

My concrete working method is the practice of the actualization/update. I examine the potential agency that occurs when one affirms the historic practice in the present, newly reading and rewriting it. To actualize is to work into something (given) and to move it. This practice is bound to an addition. This addition is not an addition in the means of surplus production; but one based on translation: the aim/future is unknown. It is an addition without adding new material. This indefinite performance – the actualization – is an affirmation yet to come; an agency to be unfolded.

This is an attempt to question the paradoxes and new potentialities of social together-ness in the dissolvment of human agency today. Which new forms of resistance emerge within the condition of the dissolvment of labour (spheres)? Which kinetic forms of practice could hold this new types of organisations together?

Only one participant will be allowed to enter the gallery space at a time. The participant is invited to pass into a room where they are faced with a partition formed from three interlocking canvas screens roughly 210cm high. These screens form a box, with an open top, which serves to completely block the participant's vision of the wider room, placing them in a small intimate chamber within the larger space of the gallery. Through the muted sounds of shuffling and general animated silence, it is made clear to the participant that a number of other people are behind the screens (there will be six performers behind the screen, in the larger space). After a few moments, when the punctuated silence is growing heavy and a tension has mounted, one of the performers speaks: “I believe they are thinking of a red dog in the shade of a tree.” Then another: “I believe they are thinking of an invisible statue in the middle of a pond.” This will then continue in an unfolding series of unique statements, nonsensical, but asking to be visualised. Each phrase will be uttered tonelessly, in voices of different accents, ages, and pitches.

The aim of this process is to disrupt the thought process of the participant, removing them from the confines of the ‘everyday’. This begins with the disassembling of their conscious process via the sense of ungrounded expectation from the shrouded performers, and then unfolds with the stream of absurd imagery, which through its insistence and abstraction subtly replaces the conscious thought of the participant. The process is based on a combination of hypnotic method and the mediumistic or oracular ceremony that draws us into a search for meaning amidst obtuse utterances.

This work ties back to the experience which permeates the Tino Sehgal works I have witnessed, a sense of having been excavated from normal reality. It echoes the rite-of-passage like structure which exists within Sehgal's practise; moving through moments of disconnection and finding oneself altered invisibly when emerging out the other side.

This performance is partly inspired by Tino Sehgal's *This Variation*.

In the gallery, there should be built 'a room within a room' – a very simple black box big enough for two persons to be there, freely.

Inside of the box there is no light – it's pitch black. And there are two performers: a woman and a man. They cannot see each other, but they can touch each other, or the walls of the box. They cannot speak at all, but they can again knock on the walls of the box in order to send some signals to the entire world. They can't create any language acceptable to the spectators – the knocks must be absolutely random so no one could read any message (there can also be no knocks – it's the performers choice).

The spectators just see a huge black box. They know there is a man and a woman there, but they can't built any link to them. Basically, the whole gallery is divided into two different worlds: the one inside and the one outside the box. The dark one, and the light one. The one where the kinaesthetic experience is principal and the one with verbal language as the main communicative method.

Both of the worlds have their privileges: the artists can hear the outer spectators' voices, but they cannot reply. The spectators can try to hear the artists' moves, the knocks, or even their breathing in particular situations. They know that the box is not empty, but they can't see the inhabitants – therefore there is always a place for a doubt. Is the box's world really inhabited? Or is it just an illusion? Is this piece of art honest or is it a lie? Is there anything beyond the blackness? During the performance we will learn how different types of communication work, including verbal and kinaesthetic communication. And also, how to mix them – it is a communication between two differences, alien to each other's world.

No face to face meeting between the artists and the spectators will be provided.

PART I

I enter the gallery with bare feet.
My feet are touching the ground.
I can feel my sole, as much as I can feel the ground.
I walk slowly to press my body weight deep into the floor.
Perhaps aimlessly, or perhaps intentionally, I appear to be walking pointlessly.
I see a space, I stop and stand still.

After a while, I begin to lie down.
Facing towards the ground, I rest my body in the prone position.
With my hands, feet and head off the floor, my torso is now my base.
Every breath I take, my chest sinks, my back rises.
When I inhale, my face moves away from the ground.
When I exhale, the ground moves closer to my face.
I count every breath I take rising and falling quietly to myself.
One hundred breaths, then I carefully lower my limbs.

I return to my feet.
I exit the gallery.

PART II

I enter the gallery with bare feet.
My feet are touching the ground.
I can feel my sole, as much as I can feel the ground.
I walk slowly to press my body weight deep into the floor.
Perhaps aimlessly, or perhaps intentionally, I appear to be walking pointlessly.
I see a space, I stop and stand still.

After a while, my body begin to collapse.
Falling off balance, I crouch on the ground like an animal.
Like a helpless creature, my hands, feet, torso and head move in different directions.
I have no sense of up or down or front or back.
There are only spaces between my body and the ground.
My body is an existence as a lump of moving flesh.
I stop to take a few breaths and continue to move until I can no longer take it.

I return to my feet.
I exit the gallery.

End of performance.

What British-German artist Tino Sehgal does isn't performance art but rather "constructed situations".

There's a standalone bath in the space, where a woman is laying. A luxurious setting, the bath draped in a soft pink silk, a continuous stream of smoke trickles out onto the scene, lit with warm and delicate lighting. A projection of a cold aesthetic can be seen behind the set of the same woman in a bath, staring out of a window.

The story starts with the woman holding an orange in the palm of her hand. With a sculpture like pose, her gaze wanders out into the darkness surrounding her. She poses as she waits for her prey to enter her lair.

In comes an older male, takes the orange from her hand and sits along side the bath with his back to her. He slowly starts to devour the fruit, whilst having a conversation with the mystery woman. This conversation, however, can barely be heard over the music which compliments the piece, called "Faking Jazz Together".

When he finishes what he came for, he drops the remains of the fruit on the edge of the bath and leaves without warning. The woman is left, cold, in the bath water. She immerses herself under the water and mimics the position of the projection in front of her. A light slowly comes on to reveal the ground covered in a vicious pile of orange peel. The woman slowly stands, gets out of her bath, and journeys across the peel to pick up another fruit from the pile of 365 oranges. She carefully walks back towards her bath, steps in, and resumes the sculpture like position, enticing the same man back into her lair.

The work would work best as a durational piece, the audience would witness the effects this continuous fight for "love" and affection has on her mentally and physically. The piece ends, only when the 365 oranges have been eaten.

As much as Tino Sehgal's work brings me joy, (who doesn't enjoy the opportunity to snigger at the art world?) I do find his work to be quite pretentious in its fight to not be contemporary art. Although he has opened a gateway for performance to be accepted within the context of a white walled gallery space, I do believe Sehgal's work to be categorized as "high art " which for me contradicts his philosophy. In an interview with Tina Brown ,Tino Sehgal said "we cannot be contemporary in a theatre, it's impossible." My response to Sehgal is a constructed situation, devised in a theatre, made for the theatre, performed in a space filled with expectation for contemporary art.

Very much like Tino Sehgal, I want to create a constructed situation. Using raw materials of pre-recorded sounds of old doors opening and closing combined with movement to build a piece of performance art. I have been collecting and recording different sounds of old creaks in various homes and public buildings now for several months. I want to create a movement piece between two performers re-enacting an argument between a couple. Communication is through movement in perfect time with pre-recorded sound. Inspired by Sehgal I want to use the 'everyday body' as an alternative to the 'performing body' which displays skills and virtuosity. I want to choreograph innovations, involving combined movements that completely digress from the functional or purposeful with the tone of an everyday attitude. This leads to the development of an even, anti-dramatic phrasing, challenging the traditional intentionality behind performance.

SUMMARY : The two same sentences, "I love you", "you love me", endlessly repeated by a cast of performers. The piece is constructed as to question the dynamic of our relation to others.

DESCRIPTION : Utter dark. As I walk in, I cannot see a thing. From one side of the room, I hear a voice calling out. It says, "I love you". I walk further in and a second voice, nearer to me, answers "you love me". I hear movements. From within the darkness, the voices repeat their calls. "I love you, you love me, I love you, you love me." Movement. "I love you, you love me, I love you, you love me." The flow is continuous. The voices are at times urging, calm, detached, pressing, or imploring. I hear them again, and again. "I love you, you love me, I love you, you love me, I love you." And as they keep going, I become unsure if they are still talking to me, about me or about us, rather than to themselves.

SCRIPT : Four performers, two females, two males.

The gallery room is plunged in total darkness. Only two performers are performing at a given time. The script is divided into eight distinct sequences. Each sequence lasts 20 minutes. When a sequence ends, one of the performers goes quiet and another starts speaking in its place. There is a moment of transition and overlap between sequences.

The performers are given two sentences to say aloud, "I love you", "you love me", and are asked to repeat these sentences endlessly until the end of each sequence. The change in sequence are marked by the rise of a third voice.

The script is constructed of several intertwined monologues forming a dialogue. The performance does not possess an imposed rhythm. Speech can be slow or rapid. Tone can vary. Short or long periods of silence can be observed between sentences. Performers are allowed to wander through the space at their own pace. Interaction with the public is purely incidental and verbal. Performers may or may not touch, embrace or kiss each other.

SEQUENCES

Sequence 1, the first female performer (F1) says "I love you", the first male performer (M1) answers "you love me". Always.

Sequence 2, M2 starts to perform, F1 exits. M1 keeps saying "you love me", and M2 says both "I love you" and "you love me". The synchronization between both speakers is aleatory.

Sequence 3, F2 starts to perform, M1 exits. M2 and F2 both say "I love you" and "you love me". The synchronization between both speakers is aleatory.

Sequence 4, F1 starts to perform, M2 exits. F2 keep saying "I love you" and "you love me", and F1 say "you love me". The synchronization between both speakers is aleatory.

Sequence 5, M1 starts to perform, F2 exits. F1 keeps saying "you love me", and M1 answers "I love you". Always.

Sequence 6, M2 starts to perform, F1 exits. M1 keeps saying "I love you", and M2 says both "I love you" and "you love me". The synchronization between both speakers is aleatory.

Sequence 7, F2 starts to perform, M1 exits. M2 and F2 both say "I love you" and "you love me". The synchronization between both speakers is aleatory.

Sequence 8, F1 starts to perform, M2 exits. F2 keep saying "I love you" and "you love me", and F1 say "I love you". The synchronization between both speakers is aleatory.

Sequence 9, M1 starts to perform, F2 exits. F1 keep saying "I love you", and M1 answers "you love me". Always.

Disco Divine begins with me replicating the body of Mary as found amongst ten depictions of the Annunciation. I move through each depiction slowly, creating a series of tableau images that have a distinctly reverent aura. I then begin moving along a floor grid, employing changes in speed and levels as I embody 2D depictions of Mary's body. The goal of this choreography is to identify how the body succeeds in either emulating or transcending the source paintings. I'll then recontextualize her body by including a choreography that is associated with recent historical and ongoing rituals. I've found there to be similarities between the placement of Mary's hands in the Annunciation depictions with the choreography of 1950s Catholic First Communion ceremonies, 1970s disco, 1990s low aerobics fitness, and 2000s pedestrian handling of Apple electronic devices. I'll draw attention to these similarities through repetition. Throughout the entire performance I will move between specifying my movements and attuning to the other bodies in the room (my audience). Audience members will leave my performance having the memory of an alternative response to 2D images and having witnessed an expanded embodied vocabulary.

Disco Divine is responding to Tino Sehgal's practice because it is likewise iconoclastic, challenging the notion that an artist must produce some sort of outcome image that can be physically exchanged as a product. Instead my choreography offers an experience of ephemeral dichotomies between the body in religious iconography and the body in recently historical rituals and rights of passage. I spend an extensive amount of time devising a work that, in relying on the body moving through space and time, interrogates an image-based society and requests that the viewer considers the work as justified without documentation. Finally, *Disco Divine* began with my research on historical works of art that depict the moment of the Annunciation, and in doing so I directly reference Sehgal's 2007 "Kiss", during which he had dancers resemble embracing couples from historical works of art.

Notes: This performance began with my looking at depictions of the Annunciation during which Mary is visited by the angel Gabriel and is told that she is pregnant with Jesus Christ. I became interested in transferring the content of the Annunciation image to my moving body. When I did this an invisible but tangible and elevated aura tiptoed into the room, so I opened my study of transcendence to include the characteristic choreography associated with recently historical and ongoing rituals (1950s Catholic First Communion reception, 1970s disco, 1990s low aerobics fitness, and 2000s pedestrian handling of Apple electronic devices).

In *Disco Divine*, I continue to push what is now an embodied investigation of dichotomies through not only the choreographic structures that are associated with historic rituals, but also improvisational, contemporary dance and theatrical strategies involving the body, movement, gesture, voice, and interaction. My goal is to confront the normalized, widespread, automatic, and passive participation in the production, distribution and consumption of images and information that is prevalent in our world today. Through performativity, interactivity, metamorphoses, and transformation I suggest embodied methods of responding to the content in 2D and material art forms.

"...Perhaps I will suggest that you take note of the hands... within and between each ritual, a transcendent experience may (or may not) occur."

Logistical: The entire performance will happen along a grid that is not visible but has an obvious presence due to the way I move through space during the performance. I imagine that either a migratory or sitting audience will be appropriate for this performance.

SCRIPT:

In light of the first exhibition at Nahmad Projects, *Potential Injuries* will highlight the fundamental gestures (warm-ups and cool downs) of ballet that aid in preparation for future performances, and ultimately to lower the chances of dance related injuries. *Potential Injuries* is conceived as a performance that will reduce the familiar theatricality which is expected of ballet, by being anti-theatrical, void of any actual ballet "performance". Throughout the day, three ballet dancers will take turns to perform warm-ups and cool down routines in the gallery space, mainly in pairs of two but periodically as solo or trio movements. The dancers will not interact with the audience in order to maintain their performer-spectator relationship. Erik Satie's *Trois morceaux en forme de poire* (Three Pieces in the Form of a Pear) will melodically accompany the dancers. Two ballet barres will be installed in the gallery space; one mounted on the wall and one freestanding barre in the middle of the space. Deliberately, there will be no mirrors in the gallery. *Potential Injuries* will dislocate the audience and even the dancers by relocating performative gestures that are exclusive of the dance studio into the context of "performance art" in the gallery.

SYNOPSIS:

Within the relationship between "performer" and "audience", the audience anticipates an entertaining amount of perfection while the performer performs their best, which is often assumed as perfection.

Dance injuries of various degrees are highly likely and expected to happen to most dancers at some point in their career. Injuries often happen during practice and rehearsal processes. Once an injury happens, it is most likely to happen again and even more easily. Many factors that contribute to maximising the body for performance is also an important measure for injury prevention. The notion of prevention as the ultimate cure or treatment strikes as a fascinating method of preparing the body for optimal/maximum performance in dance. Painful traumas and emotional struggles are discreet affairs that are inconceivable by the audience experiencing "an exact vertigo" (Badiou, *Handbook of Inaesthetics*). These preventative gestures are a peculiar type of care that prove to be of great significance in maintaining the body for optimal performance. Despite its importance, the audience rarely obtains a chance to observe or even acknowledge the necessary processes that Ballet dancers endure beyond the romanticised context of the stage.

The foundational structure of *Potential Injuries* engages with Tino Sehgal's strategic use of choreographed "constructed situations"; to sequence gestures that will depict a specific situation outside of its usual context (in this case, a dance studio or rehearsal stage). Perhaps the lack of an actual dance performance may disappoint the viewers, but it will be the essential starting point to question the the potential reasons for its absence. This performance will be an intimate experience, an experienced memory, that the viewer will recall the next time they go to see the ballet or any other dance. The viewers will decide if the dancers' gestures are of any kind of value, and if this performance is dance or art; maybe in an ambiguous space in-between.

There will be a performer in the premises of the gallery during the entire day (during office hours). The actions scripted will be happening on a loop and are activated by the audience entering the room. This script may suffer slight changes by the performer in order to make it sound "natural" while convincing, as an actor for the camera would work; each performer may translate it to its own casual way of speaking.

The space is empty with one table and a chair (office-like furniture, the type we always see in galleries entrances). One performer is sitting in the chair with the head on top of the arms spread on the table.

PERFORMER Something one will never know is whether the performer is or is not acting. (*lifting the head and facing the viewers*) There is no way out. Be aware you will never know if this is acting.

Performer walks slowly towards the viewers, the chair is now empty.

PERFORMER Are you confused about this situation? The fact that the behavior of this performer may never be any different from any other fiction feels uncomfortable. Do you think life is fiction? [the performer waits for any feedback and a conversation may take place]. Representation and acting are powerful tools of the mystery of one's mind. This variation from being stable and unstable...

The performer takes a few steps back gazing the viewers and move around the room subtly reproducing "acting-like" movements proposing stability and instability to its own body. In between the repetitions, the performer may reproduce the following sentence with slightly different intonations:

PERFORMER You are the reason... you are the reason... you are the reason...

The performer sits on the floor at a corner of the room.

PERFORMER Acting is present all the time in here. There is no self in here. There might be an illusion of a self but one will never be what one is not, so, yes, no self in person nor in character. Although, you... well... you is something different.

The performer walks slowly around the gallery singing this line from Rihanna's song "Jump": "If you want it let's do it" repeatedly.

Names of Crayola Crayon colours will be listed on papers that will be handed out to the audience. There will be five performers onstage with diverse skin colours. The audience will be encouraged to say out loud the names of the colours that they think match each performer. Colour names will be listed from the darkest "Asphalt" and ending in the rosier ones "Flesh tint". This performance explores how something as banal as a colour name is a reflection of our society. Something as innocent as Crayola Crayons influence our perceptions of colours. Lighter skin tones tend to have a more fruity and cuter colour names such as "pink sherbert", while darker colours such as "raw umber" and "burnt sienna" are more associated with earthliness, rawness and burning. "Antique brass" and "fuzzy wuzzy" being a few of the exceptions. Through the act of saying the words out loud a confrontation will occur, where the verbal manifestation of a colour will encourage the audience to question the underlying associations behind them. Rosier hues are associated more with flesh-tones than browner colours. The colour naming of many brown hues stems from the process and materials that it was derived from, such as "burnt umber" which is made from burning umber. It's commonly used as the base layer for oil paintings; making the process and material the most important factors behind the naming of the colour and holding little symbolic value. Rosier hues are made with the intention of representing the colour of an object that's important enough to get a colour named after it, such as flesh. The end of the act will involve each performer shouting out in succession *Flesh Tint*. And a trash-bin will be passed around, encouraging the audience to throw the paper handout away, a symbolic act of the rejection of past beliefs that will signify the end of the performance.

List of Colours that can be said out loud by the audience:

Asphalt; Raw umber; Fuzzy wuzzy; Chestnut; Burnt umber; Brown; Sepia; Rojo indio; Burnt sienna; Raw sienna; Antique brass; Middle yellow red; Tumbleweed; Tan; Middle yellow red; Macaroni and cheese; Melon; Apricot; Peach; Flesh tint

My proposed work presents the expressed feelings of displacement by using the language of hands. The gestures will translate the connection to the past experiences and the will to break free from a possibly state of stagnation.

On this occasion I will work with 4-5 refugees and individuals with a migration background, a Qigong practitioner, an art therapist, and a neurologist. Prior to the performance we will meet 4-5 times in a workshop setup to work on the above thematics. Talking to people about traumatic events I take responsibility in leading them along carefully. Therefore I am working with experienced practitioners who will support me in the project.

In our workshop the participants will be trained to take control over the Self. This process relates to the neurological term Metacognition, which translates into 'Knowing about Knowing'. I aim to understand the participants history of displacement by analyzing two individual maps: the geological and physiological one. Looking at the participants journey to London we will speak about the obstacles along the way. In connection, we will sense the physiological map and the memories this journey left in the participants body. By combining both maps, we will ask how displacement could have alienated our 'Selves'. We are closing the workshop with a practice to compare the memory of the Self with the recent state of mind.

My motivation to work on this project is my personal experience of growing up with the anxiety of displacement. Throughout the years I have come across many historical cases in which the unprocessed past is carried seemingly invisibly and passed over to future generations. The descendants of 'displaced' victims often get the unwritten task to work on issues without any guidance as victims were not able to speak about the memories. For the project I am using my recent and inherited experience with the topic of displacement. Currently I am volunteering for the recent refugee crisis as a volunteer and supporter. In my personal biography I found out that my father and grandfather both had to flee their 'home' due to political problems. I realized that society does not provide enough space and time for the processing of 'Alienation'. An aspiration of the project is to translate feelings which were not accessed yet, carefully unwind them and make the work an enduring project.

Our connection with Tino Sehgal aesthetics reveals itself within our work. As much as Sehgal is interested in creating memories in the audience's minds, we expect to achieve a sensation among them. The need of experiencing the moment became, to us, an important goal to achieve. The audience needs to join the performers in a mentally active way.

We believe Sehgal, like us, understands this need to activate the audience, in as you well referred "(...) a world dominated by an endless distribution of images and information (...)". As much as Tino refuses to participate in overpopulating the world with more objects, we create objects. They are characters of our pieces, almost humanised, and mirror the perception of the audience's reaction when seeing them.

The temporary aspect of a performance allows us to emphasise the belief in giving an experience rather than produce an object only by its beauty or function. Adding to this aspects, conceptually, we often research the limits of human perception and the interrelation between the inner self and the surrounding society. This pushed us to understand performative actions as, in most of the cases, ongoing acts. As much as Tino Sehgal places his 'interpreters' within and as common an audience as possible, our work proposed here (ongoing) expects to invite the audience to be with us. First by being part of the space we create, by the possibility of having them joining us, then by building a mental and possible 'real' communication.

The development of *Free Balling* started in January 2016. It is our first ongoing performance with a full use of the human body, from choreographed acts to the extended use of voice. We had the chance to show, on 22nd of March 2016 a first version of *Free Balling* (FLAM Festival). At the moment we are reacting upon it, searching for an opportunity to fully develop this research, reaching our main ideas concerning the notion of ongoing act.

In detail, *Free Balling* is a research about possession, care, collecting, choosing. Inspired by the notion of a rite of passage, this investigation drifts through several tumultuous transitions we all have been part of: births, beginnings, endings, deaths; instants remembered and built within who we are. Ritualised, these moments are intimately connected with objects, movements, bodies.

Together, object and performer create a childish, uncanny reality, an unorganised ritualistic celebration, a choreographed moaning. Three personas exploring the space, recalling the past, while looking forward. A shared journey in which we shift between ordinary and extraordinary. Lengalenga, holiness and uncanny combined in an experience based live work. With a wavy structure, this performance is a loop as much our daily life is – or our own existence for that matter. The beginning is always the end of something else.

During the process of making this piece, the three performers have developed a unique 'alphabet' among each other; one thinking mind. The repetitive movements, showcased during the improvisation moments of the piece clash against the choreographed qualities of the rituals. Sound live improvised and performed implies the ritualistic energy allowing the audience to witness a private moment in the public sphere. Our goal is to allow the audience to join us in a pilgrimage, that as Victor Turner wrote "(...) is not a solitary experience even if there are times of solitude. It is essentially a communal experience of community of faith (...)".

Script: One welcoming and smiling performer will go towards the person that walks into the gallery – if possible he/she will open the entrance door – and, showing the exhibition space of the gallery with a simple welcoming gesture made by one hand (clearly inviting the person to get in to explore the exhibition) at this moment he/she will say:

"THE SHOW IS NOT HERE, IT IS INSIDE OF YOU".

The performer will not have more interactions with the person.

The performer will focus on welcoming the new visitors that get walk into the space, as described above.

The project consists in a live tutorial, in which will be produced an object with similar characteristics to a work created in the late '50s and early '60s by one of the artists who used the extroflexed canvas technique. The product will be realised step by step, with an accurate oral explanation of each step, following the physical production of the object.

The tutorial starts with the listing of all the necessary materials, then moves on to the assembly of the frame, the positioning of the extroflexion structures, the mounting of the canvas on the frame, up to the drafting of the needed layers of colour on the extroflexed surface.

Shortly before the ending of the making process, the object will be removed from the spectators' view and the tutorial will be concluded with only the oral narration of the last processing step.

This work wants to focus on the manual skills as a possible way of knowledge and dissemination of culture.

The performance involves the use of essential tools and materials to the realisation of the object. The original work is not replicated with the same materials and techniques used by the artist, but with different techniques that allow to have only a similar aesthetic.

The public can make video footages, take photographs, make sketches and take notes only for private uses.

The choices: to not declare the name of the author of the work on which the tutorial is based, to create a product with features not identical to the original (but similar) and to end the tutorial with only the storytelling, without showing the finished product, are intended not to infringe in any way the law on copyright.

The proposed project is closely related to the Tino Sehgal's practice in choosing to investigate forms of documentation that do not consider their own spread and share. In our case, any documentation can be used by the viewer but only for private purposes. We try to encourage the memorisation and the imagination of some steps of the tutorial in order to foster the creative act of the viewer who wants to use the learned technique to produce a personal object.

In this way the artist is not only the creator of new images, but he is the tool that spreads the necessary skills to stimulate the creation of an additional interpretation on recent art practice.

In the same way the viewers becomes an active part of the creative process, that does not end with the performance in the gallery, but it continues in their homes, creating new objects and thoughts.

As you look at the screen you are about as disconnected from the idea of Tino Sehgal's work as possible. There is a different kind of connection happening instead, one that cannot easily be witnessed by someone else in the same room. It can be both more intimate and at the same time experienced by millions across thousands of miles and fluid periods of time. I propose a performance of the following script that builds on my interest of the screen as a portal, and the idea of sculpture after the intangible intimacy of Sehgal's work.

The Lovers stand around a spinning object of light and incomprehensible complexity
 They are neither standing next to each other or opposite one another
 They face towards the object in the centre of the room but look only at the screens of their phones
 The room is dark but for the light of the object and phones
 They send explicit messages to each other and a host of other contacts constantly
 Multiple messages, multiple conversations, all at the same time
 Faster
 In silence
 Total Silence
 They constantly add to the object of light and incomprehensible complexity
 They leave without saying a word to one another or even sharing a look

— The End — Again Faster —
 Two lovers look to the centre of the room
 Standing neither next to one another nor opposite one another they type on their phones.
 They send messages to each other and to others not seen in the room
 They add to the incomprehensible mass/mess of infinite complexity
 This is all they do in space
 They live completely in time, faster time, online time
 — The End — Again Faster —
 Lovers stand looking at phones facing towards a point at the centre of a room
 Not standing next to each other or facing one another
 They send message from their phones to each other and other contacts
 They never look up from their phones, their thumbs barely stop moving
 — The End — Again Faster —
 Lovers send messages from phones in a room facing towards a central point.
 They do not stand next to each other nor face one another
 The point in the middle of the room beams light and other incomprehensible data out They never look up
 Only look at the screen, facing towards the point
 — The End — Faster —
 Lovers send messages from phones
 They stand neither next to one another nor opposite
 This central point is nether solid or tangible
 It is a point, static in space but fluid in time
 There is a lot going on somewhere else
 — End — Faster —
 Lovers
 Phones
 Messages
 Don't stand next to each to each other or opposite each other
 An intangible point at the centre of the room
 Never look away from the screen

Line.
Fragments of the orange nets cutted in lines from the tenax: the material usually used in constructions to delimitate areas of work. These lines are disposed to form an equilateral triangle on the ground.

Net.
Net is what create interaction.
But what are the connections of our organized cities? Or what kind of interaction is still possible?
The locations in which the orange nets could be found are the "lines" between something formed and something that is becoming, reminding me of the general purpose of the research and the dynamics linked to the discussion of what art is or what art will be in the future or what art it's going to mean. In these location the ground is excavated to "find" something or "remove" something.

Triangle.
This shape is very interesting for the harmonic position which combines with the human body and even for the space that is formed. It reminds me of something of incomplete, that is rapidly formed, in emergency, not a shape elaborated or reflective as the square, but primitive and segnaletic too.

Movement.
The concept for the movements made inside it is the contrast between the phenomenon of failure/free falling of the body using gravity and strong rapid and energetic movements of ascension and resurgence/come back. This movement of falling is a summary of the impression I received in many and many walking tours I've made in the streets of the city. It's like from every sight exchanged, every momentaneous and very rapid encounter happened with everyone, and every street crossed, all this have left an inconsistent materia of thoughts that I resumed in this movements: maybe a new way or better my way to study and to metaphor the line between something that is maybe finished, or in recession, and something new that is coming.

I'm not Tino Sehgal.
The relation between this performance and the work of Tino Sehgal is to arrive to a status of non-static beatitude, a status of calm and beauty I felt watching
"Instead of allowing some thing to rise up to your face dancing bruce and dan and other things" or "The kiss" in connection with deep parts of intimacy;
the performance also includes a continuous exchange and casual reaction: "These association" reminds me of the casual behaviour of the molecular cells and chemical reaction: as everyone is really reproducing in a macro constructed situation what happens in micro.
This is what I saw in Tino Sehgal's performances and this performance is inspired by him and his work.
A natural work in progress, which stabilizes and continuously erase positions, fix and destroy, as natural phenomenons: everything passes through what it is done and received, given and seen. In a few words, the exchange between the two conditions (the falling and back) is not expected, but it's unpredictable and depends on what it happens just in the present moment.

CAST: THE BANKER: A child actor between the ages of 8-12 wearing a suit and a name tag.
SET: A table in the center of the room with a drawer inside of it filled with 60 5 pound bills. On the desk, neatly organized, there is a stapler, a pen, a tape dispenser, and a pair of scissors.

SCRIPT: THE BANKER sits at a table in the center of the room, legs too short to touch the floor. Visitors to the performance will stand in a line in front of the desk, waiting their turn to sit down. Two at a time, visitors will be invited by THE BANKER to sit in chairs in front of the desk.
THE BANKER greets the guests by welcoming them to the table, sitting down, and shaking each of their hands across the table. THE BANKER pulls one 5 pound bill out of the desk drawer, flattens it in between their hands and then flattens it onto the desk so that it is in between THE BANKER and the guests on the table.
THE BANKER: (In an honest and inquisitive tone) "Can either of you tell me what this is?" (Waits for answers from guests.)
The conversation will flow naturally, but THE BANKER will guide the conversation by asking the guests:
THE BANKER: "What should we do with it?"
At this point, the guests will need to collectively decide what happens with the money. THE BANKER will act at the mediator of this decision and exchange, and will propose possibilities if the guests do not know how to proceed.

Potential exchanges include:

1. One of the guests will take the money. In this case, THE BANKER will ask: "Why do you think that you should take it over the other guest?" If the guests come to the decision collectively, then THE BANKER will allow them to do so.
2. The guests will decide to leave the money with THE BANKER. In this case, THE BANKER will refuse the money and state that the guests will need to come to a collective decision as to how the money should be dealt with.
3. The guests will decide to dispose of the money. In this case, THE BANKER will offer to assist the guests in disposing of the money in whichever way they choose. The materials on the desk can be used to facilitate this option.
4. The guests will decide to donate the money. In this case, THE BANKER will leave the guests with the money in faith that they will in fact donate the money.

In all cases, THE BANKER is responsible for most efficiently, effectively, and professionally facilitating the collective decision-making process regarding the money. THE BANKER will not try to influence the decision, but will create space for a conversation to occur as to what the money is, what it represents, and how the money should be handled. Once the decision has been made, THE BANKER will either collaborate in the process of handling the money if that is the decision of the involved parties, or will shake hands with the guests and thank them for their time.
THE BANKER will then walk the two guests towards the door and will invite the next to guests to come and sit down at the table. The performance ends when the 60 bills have been released.

SUMMARY: Inspired by the turn towards dematerialization and the rejection of representation apparent in Tino Sehgal's work, my aim is to construct a scenario that complicates the economic symbol of material wealth: paper money. Where Sehgal is known for paying his performers fair wages, I would like to experiment with paying my audience members, producing the possibility that the act of attending a work might warrant payment instead of a fee. The financial negotiation that I have set up suspends money into a state of conflict—based on the interests of the participants, it could serve as payment, donation, or destruction. Each group will be confronted with an economic crisis of surplus and will need to construct a creative solution collaboratively. The presence of the child actor as THE BANKER (whom I intend to pay a very fair wage) will further complicate the financial arrangement. Where youth are often thought to be saved from economic responsibilities, it is a child who will be in a position of power as they conduct the exchange of wealth between adults. My aim is to suspend finance into an absurd and creative endeavor in order to reexamine the abstract nature of the medium that, in the words of Liza Minnelli, "makes the world go round."

I am NOT tino sehgal, in five readings takes its title from the five-act structure of Ancient Greek and Shakespeare dramas. In this event the five 'acts' will be five readings of five different texts, each one read by a different person, simultaneously. Sometimes read apart from each other, creating little spatial clusters, engaging the audience to gather to listen to the stories, like people would do a hundred years ago before TV and radio; and other times coming all together to read in a central circular space of chairs, creating a sort of cacophonous Babel ('confusion' in Hebrew scriptures). This project pretends to bring back the act of reading as a revolutionary stance amidst a world of images, and the subject matter of the writings as poetical metaphors to the theme of this "call". Each text belongs to a different form (a poem, a philosophical essay, a children's story, a fiction novel, a song) chosen carefully to create the overall meaning of this symphony of language and storytelling about the act of creating, and as a commentary of the controversial practice Sehgal is known for.

The 5 texts are:

1. the poem: Four Quartets by TS Eliot

Time as a continuous present, where the end is only a new beginning, thus time is infinite, is now. There is no end to art either; there is always a new beginning. And like this project, which can be only experienced in the present time, once we finish the reading it will start again. A circular present might just be eternity. With this reading we want to emphasize the quality of being present as the only means to experience.

2. the philosophical essay: The myth of Sisyphus by Albert Camus

Here, eternity is seen in a grimmer light, Sisyphus climbing each day the same mountain with the same rock only to start again the next morning, ad infinitum. The liberation from the absurdity of life can only come from its awareness, and creating being an act almost of redemption (if we are not to suicide). The absurd artist is at the core of this 'act', where as some see Sehgal's work as the end of art, in fact its absurd quality might be what makes it so alive and relevant.

3. the children's story: The emperor's new clothes by Christian Andersen

This tale has been brought up time and again in the art world as a metaphor for the validity of certain works of art, and lately in relation to Sehgal's work. Do we not understand? Is it us or is it the work? Is he really naked or are we really stupid?

4. the fiction novel: Moby Dick by Herman Melville

Moby Dick is about perception and the difficulty of really seeing and understanding, which makes reality so hard to discover and truth so hard to pin down. Can we see past the masks? Truth is something long time sought after by artists. Is that still true? What is truth?

5. the song: Time after Time by Cindy Lauper

This Pop song, like TS Elliot's poem, is also about the nature of time, but in this case seen through the prism of love, which turns time into infinite: "circles", "flashbacks", "memories". Like the biggest love story, art will always be here, present, and we for it, "Time after Time".

Description:

During one entire day, I as the performer, construct dialogues with the viewers by exchanging words specifically dealing with political and poetical imaginations. In the empty gallery environment, the performer first utters a key word regarding his doubts about the possibilities of politics and poetics in the status quo, where a temporary dividing wall from the gallery office is placed on top of the performer's body making it physically harder to speak, while the audience responds with a related or unrelated word.

Concept:

In the process of searching for the idea of constructed situation, the key concept: 'derive or Drifting' of the Situationist International profoundly links Tino Sehgal's practice with my intentions of Word Drifting through constructed or deconstructed dialogues, in which its paradox of the concreteness of the political, blends with a poetic elusiveness. With reference to Situationist International and Guy Debord's theory, herein lies the central paradox of the SI's nihilist romanticism: art is to be renounced, but for the sake of making everyday life as rich and thrilling as art, in order to overcome the crushing mediocrity of alienation.

In today's increasingly mediated public space, under what conditions do the free influx of ideas in the form of dialogue is transformed into oppressive situations? Political lies, shrinkage of free space, banality of digitalization confines human being's poetic imagination. That is why I intend to set up this dialogue's atmosphere in order to provoke a constrained consciousness of irrationality in contrast to our overwhelmingly normal society.

For the duration of the performance I will inhabit the space of the gallery and describe the quality of light found in every landscape to which I have ever traveled. Selections of draft texts describing a few sample locations are found below. While describing the light, I will inhabit specific locations in the gallery space, which will demarcate the described location and be determined by imagining a map of the globe on the floor and moving to the corresponding place. Place names will not be used so the viewer is able to project their own experience upon my words.

While Tino Sehgal does not deal with the direct relaying of personal experience in his work, described narrative be it visual or language based, fits within the greater social conversation of Sehgal's work. In the experiential descriptions that I will perform in the gallery space the relaying of place via word will explore the transference of experience through language.

Hawaii Volcanoes

The light that I see in the sky is a luminous hot red orange. This particular red which I am seeing is the same as light filtered through skin, blood vessels, and the moistness of my corneas of my closed eyes as I lift my face to catch the radiant light of our yellow sun. But my eyes are open. The whole sky is red. The air is cold but the light warms me. I absorb the light as I soak up the summer heat. I exist in a whole new space. An alternate existence. The moment I stepped out of my tent I had shifted one step to the left of my personal timeline. Perhaps I was finally awake and my whole life had been an elaborate dream.

Iceland

The light is filtered through at least two separate cloud layers. The high layer is at arctic temperatures so the clouds crystalize and as a result the light is separated into its separate wavelengths. The lower cloud cover is laden with moisture and this captures the yellow, orange, and red so the light that washes across the landscape only has blue green jewel tones. The earth is laden with browns, greens, yellows, and blues. Rare purple and hints of pink-green. Millions of shades of greys. Oh the greys. The unpolluted greys that shine as if lit from within. I feel as if my eyes are completely dilated. I am absorbing everything at an incredible rate. The light and land flows through me and onto me. I become the land.

Venice

Everything is ocher. The heat lifts the pigment of the native stone construction and washes it across everything it touches. My eyes can only see ocher and umber. Blues do not exist. The sea holds a suspension of the ocher that leaches from the shores it touches. As night falls the ocher shifts to burnt umber the stars float in soft brown ink. The heat soaks into my skin. I feel soft and pliable like moist clay. I can be anything yet do nothing. I will be anything.

The work represents the escape, the refusal to knowledge, the "big" run to the ephemeral, the fear of the necessity about the cultural revolution.

The performance is made by a minimum of two people (but also more than two, simultaneously) mixed among visitors, apparently without a very specific age, are preparing to stage performance where an actor begins to take the centrality of the scene, reciting some verses of poetry, literary works, or describing works of art.

This person, who has started talking, whispering, gradually turning up the vocal tone, powerfully attracting the attention on him, and lastly, screaming out loud the words that he/she is saying – when suddenly, another performer starts speaking in silence until he/she emits a strong "SHHH", to stop the forced and inevitable rant to continue, inducing the silence of the performer who was screaming.

Similarly as the repulsion of two identical magnetic poles will run in the diametrically opposite direction (where each performer, according to the emotion felt, will improvise a way to get away) running away from the same fear.

My performance is a response in relation to the work "this situation", where the artist Tino Sehgal in 2007 argued with culture, showing tableaux vivants in a calm (on tiptoe, with big long breaths), discussing the quotes and interacting with the audience asking "what do you think?".

Loud, almost 10 years later, presents the cultural diffusion of the historical period we are living in now in an authoritarian, overbearing and visceral way, but at the same time weak, scared and poor. The characters embody the culture and ignorance, after hearing "shhh" they run away in opposite directions, without having a discussion with each other, nor with the public.

Tino Sehgal uses body as form: movements that are natural, yet played to show how the figure can communicate. I also use the movement of the body to replace words. Action, then audience and then the reaction. Sehgal depends on you to find a view of his choreography.

I want to use simple dark wooden benches, made from beams with open gaps. They turn into walls, imitate caves, crevices and then back to seats of spectators. I will stack these bench frames and employ my body to fill the gaps. This will be for the duration of the day, thus continually reframing the position of the audience. My body will not fill the gaps alone; I will recite the tonal poem.

A Dance around words written in a form of looks, who may be the one to see them? Can one receive what is not seen? Wooden words in the form of the domestic. Can you or I stand and stare? Answer my questions when you can see what has happened to me. Staged or caged, am I here for your gaze?

The movement of muscle,
When words escape from the tongue, The air fills with meaning,
Not all just for one

The moment when the beloved
Catches those waves of breath
The scorching words, that burnt her face, Carving whatever was left

Tears that come behind them.
The sad eyes, see through those words Clammy backed, hot from anger,
Drips of sweat replace the words

A strike of impulse.
Head blow down,
By the thrust of his fist.
Now blood washes away the tears

Eyes of sorrow, plead to the floor Left in anguish,
But the brave heart beats,
The pumping agony awakens

Revenge to reward.

Feeling is a human expression. Feeling in psychology usually describes a conscious subjective experience of the emotion. Feeling results in a physical and emotional exchange, mostly in a particular social interaction that influences our behaviour, the way we express ourselves, and connect or disconnect with the Other.

In my artistic work I am interested in exploring and understanding human feelings and social connections. In this performative work I would like to experiment with this topic using different media such as sound, image and the integration of the performers into the audience without the audience knowing. How do you feel when you don't know what you feel – How do you feel when you don't know how they feel is a social experiment with empathy, that creates live temporary bonds in the audience and also involves digital media as a part of human interrelations.

Conceptional setting:

There is no stage. The stage is the whole space and the audience is part of the performance. I will be coordinating the performance. In the performance there will be a group of 4-6 performers involved. They will not be visible as performers to the audience. They will start to talk with the visitors about feelings and emotions and try to share images. The audience can send more images to a given email. This real interaction between people as well as via other digital media could be interpreted as a micro model of our contemporary society, in which we are trying to keep together, to communicate, more and more through different media, because we are trying not to feel alone. The atmosphere will be created by playing famous emotional songs and the performers will be asking people what they feel or associate with a particular song. An important emotional moment is the questioning of being alone and not to be able to feel as a human being alone. To represent this attitude one person will bring a group of older women in to the performance space. The performer will ask some people from the audience to read loud: I NEED YOU. The performer will repeat the same words: I NEED YOU.

Realisation:

Depending on the space for the performance, the lighting will be very important. Some spot lights, with a light mixer. Sound will also be important – good speakers (surround sound) and amp.

The duration of the performance will depend upon the involvement and interaction of the audience. It depends on the space and performance day. I would need one day to rehearse with the performers and test the equipment.

There is as much difference between us and ourselves as there is between us and others' (Michel de Montaigne)

[Background information]

James, Stuart (17 April 2016). "Jamie Vardy could face extended suspension after red card". Irish Times. Retrieved 17, April 2016.

<http://www.irishtimes.com/sport/soccer/english-soccer/jamie-vardy-could-face-extended-suspension-after-red-card-1.2614067>

[Performing instruction]

1. Find out a couple of Chinese lion dancers in Chinatown in London, 2 men around age of 30.
2. They both are in jerseys of Angelo Ogbonna and Jamie Vardy while performing.
3. The dancer "Angelo" plays upper body and "Jamie" plays the lower body of the "lion".
4. The dancers complete the performance by the traditional movements and route according to exhibition space, without the lion costume as following images.

The script proposed for this exhibition is a counter dialectics to the concept of this exhibition. I am offering to put critique in the centre of the conversation, allowing the audience to participate, while basing an awareness of market operation in creating a spectacle of trend. My proposition is to have a full day, where I will be performing speeches in regards to contemporary art and the possibility of its end.

The critique will debate around exhibitions using the abstraction of Sehgal to create a hyped venue.

I will address the exit of contemporary art, from analysing the exhibition as a product of the fictive time of contemporary art.

With doing so, the audience will participate in analyzing the trend of contemporary art and its artistic production.

Using gendered language I will go into the aesthetic judgment of Contemporary Art. With 'planting' actors in the audience who will react to my critique the audience will be free to criticise the output of my opinion.

Basing my speeches on pre-written texts, I am raising the question of critique and production of knowledge as well as the role of the audience in creating the aesthetic experience of the economical abstraction of art. With this performance I look to institutionalise critique, looking at the the exhibition as a platform for catalysing and spreading ideas.

This performance is instrumentalization of market operation of contemporary art and capitalise on it, while presenting its own neo-liberal logic of critique.

If this exhibition is about ART and not Tino Sehgal, I am looking to talk about Contemporary Art and about the capitalisation of this exhibition on Tino Sehgal's practice.

Synopsis:
The Public* enters the gallery and should take their shoes off.
Barefoot, they walk around in an empty gallery,
A Performer enters. A Performer makes a square shape with his finger in the air to the direction of a window. The Public sees outside of the gallery window.
The Performer asks a question to the public.
“what would you do in the next ten years?”
One person answers.
After the Performer listens to what he/she said, he then walks in a circle around the space. The performer makes a box shape with his finger in direction of the window again.
He shouts 3 words that he strongly remembers from the answers of the public.
The performer leaves the space. The Public is free to stay or leave the space.

On Tino Sehgal's practice:
In his work, there is not real material except for the human body.
Instead, he insists on the meaning of the moving body and of the spoken word. It doesn't exist for a long duration.
He questions the fragments of a white cube for Fine Art.
Why does the public need to come to the gallery instead of staying at home or on the streets and look into website or smartphone app? What can you take from the gallery?
This interactive work only exists in a specific time and space, as a situation.
The Public brings their own experiences, their memory.

A rumor can be a very hurtful tool, a way of propaganda. From myth and legend, it is distinguished by its emphasis on the topical: where humor is designed to provoke laughter, rumor begs for belief.

In contradiction to its content, the way a rumor is passed on is a very personal moment: leaning in to whisper something in somebody's ear, slightly touching the bodies of strangers, it has almost a subtle intimate touch to it.

The way the sentence and its content changes every time it is passed on from person to person, it resembles an object that is constantly changing. It is a possibility, an attempt to show something that cannot be seen.

During the period of the exhibition, a rumour that connects to the place, will be spread by the performer.

In relation to Tino Sehgal, there are no objects or items present and necessary during the exhibition. The work occupies the exhibition room and develops itself further even if the viewer and the performer are not present all the time. The rumor is changing its form, it is advancing.

However, the activity and exchange between people is fundamentally important – only then can the situation materialize itself.

Fitspiration is an ongoing research project where I collect slogans connected to the workout environment. The slogans are found with smartphone apps, such as Instagram and various web blogs. During the performance I read out the collected material using a megaphone while wearing workout clothing. The performance ends when there is no material left to read. After the performance I upload the documentation using the hashtag #fitspiration to infiltrate existing material with the same hashtag.

Examples:

"Sore? Tired? Out of breath? Sweaty? Good... It's working." "Wake up with determination. Go to bed with satisfaction." "Suck it up. And someday you won't have to suck it in." "Sweat is fat crying."

The performance *Mirror* is based on at least two people. The participation of more people is welcomed – the number of participants must be even (to create pairs).

The task of each participant is to imitate their partner.

Everyone will be imitated and imitating at the same time.

This activity requires careful observation of your partner to create a dialogue. After a while it is possible to rip up so everyone naturally finds the right moment to introduce new motion/gesture.

Participants should imitate their partner's movements, gestures, sounds, position in the gallery space and all other activities that will be invented by the participants during the performance. During the performance the participants can interact with other pairs, sometimes it happens that at some point everybody begins to synchronize and performs one function or sound – everything is allowed, just try to be a copy of your partner and enter new activities at the appropriate moment.

The mirror technique is used sometimes in psychotherapy – it draws our attention to our partner, increases empathy and improves consciousness of the body. The transfer of this mechanism into the gallery space and enlarging its scale to the group performance will create an attractive performative situation for spectators and participants. Of course viewers can also become participants if they want to!

My project *Mirror*, same as Tino Sehgal's „constructed situations“ is an ephemeral artwork based on a group of people performing simple choreographies in the gallery space. My performance is based on a principle of imitating and observing and will develop spontaneously – like the dance will have its high points and moments of calm. Inspired by the artist I decided to use the means of expression like interaction between the participants and the audience, movement, and human voice.

Dear Nahmad Projects and Francesco Bonami,

I have a mixed heritage, just as Tino does. I was born in Sweden but my family comes from Hungary and Spain. During my travels to visit relatives, I started to think about different countries, their economic standards, political beliefs, and ethnic differences. My application for "I am NOT Tino Sehgal" involves different anonymous bodies and deals with being foreign. My work also has a subtle political criticism, just as Tino's works.

About the performance:

As a Swede with my background, I find it difficult to approach the racial perspective of Eastern Europe, and in particular, Hungary. Hungary went from potentially being the most prosperous, post-communist nation in Eastern Europe to earning the title of Europe's most hated country. My proposed performance will be a way for me to be critical of Hungary's politics; Hungary, for forty years only had one political party – the Soviets. However, at the same time, I criticize the government for turning their back on refugees fleeing from oppressive and murderous regimes.

The performance:

I would like to stage a performance wherein different actors read letters aloud; I will give each actor a letter written by an elderly Hungarian. The actor will then read the letter after having one hour to commune with it. This process will commence when the gallery opens, and conclude when the gallery closes its doors for the evening.

When the performer feels that the time is right, they will enter the space, remain still, and read the letter out loud. She or he will recite the letter in English, and then read it again, but in this time in Hungarian. After they have finished reading, she or he will leave the room empty-handed. When the next performer enters, they will begin reading the next letter as they enter the room, and repeat the process for the audience.

About the letters:

The letters that I will provide to the actors have been collected by me, personally, via interviews that I conducted during my artist-in-residency in Zalaegerszeg, Hungary. Each individual letter that I collected was written by elderly women and men, mourning the loss of their spouses, children, and family members. These people suffered incredible losses, helpless as their loved ones died during wars, resisting dictatorships, or revolting against fascism. The letters reflect the heartbreak that the elderly in Hungary live with every day.

How the Actors Will Respond:

The actors will have two tasks that they can, by themselves, decide upon – without my direction. The first is that every participant will have one hour to reflect upon their assigned letter. The actor/actress can decide for themselves when (during their assigned hour) they want to start the performance. The second action required of the performers is their entrance and exit strategy; they can enter from wherever they choose, but they cannot depart the stage from the direction that they came.

I am not Tino Sehgal. I am Anna Krauss. I am a 27 year old german artist based in Leipzig. I am not male. I am female. And I have never seen a work of Tino Sehgal. I have never participated in one of his situations. But: I read about him. I mainly perceived Tino's work through articles and essays. I read about his usage of gestures and time. I read that his work is referring to art history, to well known paintings and songs. I read about his refusal to bring any videos or images of his 'shows' to public. I read about his affinity for real encounters. I was inspired by texts about his idea of producing an art piece without any material except the human body. About his (utopian?) wish to escape capitalism through art (and therefore reproducing it). About his way to challenge the rules and laws of a museum.

I am not Tino Sehgal. But I have studied his work. And for me the most inspiring thing about his work is to create a unique moment – bounded to the time and space its happening in and to the people experiencing it. That is why I would like to present my project:

I AM NOT TINO SEHGAL

WE LOOK AT THE FUTURE LIKE IT WAS THE SEA

A female performer in a white cube. She is dressed like any other visitor of the museum. She could be there by accident. But of course: she is not. She is walking in a circle close to the walls of the room. She is walking slowly, but attentive. Just as if she was having a very good thought. In fact: she is having a very good thought. She is thinking about the future. A visitor comes in. The performer is asking the visitor to join walking her circles. They are going round and round in circles. And they talk about the future. "What do you think is happening when you leave the building?", "What do you think is happening in the next 3 minutes?", "Are you afraid of time?", "Do you think history repeats itself?", "How does the world might end?"... Only one visitor is allowed at the time and the visit continues until both have agreed that their encounter is over and they are ready to say "goodbye".

I am not Tino Sehgal. I am Anna Krauss. And I think it's time to talk about the future.

I propose that every hour the whole gallery pauses for one minute in darkness. The lights turn off and all the performers stop their performances for a moment of silence*.

In reference to Tino Sehgal's work, *Moment of silence* attempts to create a space of experience, where audience and performers come together, where they are equal. It is trying to erase the distance between performer and observer, object and viewer, so they could focus on their own bodies and experiences of the given moment. Furthermore, by disrupting already existing experiences that will be created by other participating artists, and at the same time unifying the presence of audience and performers by inviting everybody to spend one minute together in total darkness and silence, I am questioning the notion of the end of contemporary art. I would like to offer a moment of silence, to pay tribute, show respect, and open up the possibility to mourn together.

This proposal arrives from a previous work, *Vanishing Point*, a site-specific intervention realized as a part of project *Performing Gender* at Bonnefantenmuseum in Maastricht, 2014. Every hour, the lights of the museum were turned off for a minute, and visitors were left unexpectedly in darkness.

"It is an attempt to create environment where everybody is equal. Instead of establishing certain norms, defining things and classifying them, I was searching for a space of neutrality, space of potential for something new to happen from zero. A place where audience can find themselves at the beginning, not at the end, not at the place where things are already made or defined. Turning the lights off in a museum and unexpectedly placing audience in darkness shifts the viewer perspective from looking at the other(s) towards looking at oneself. Instead of looking at the artifacts in the museum, they are faced to experience their own body in the darkness. Instead of looking at the past or the future, they find themselves caught at the present moment."...

*According to Wikipedia, "a moment of silence is a period of silent contemplation, prayer, reflection, or meditation and it is often a gesture of respect, particularly in mourning for those who have died recently or as part of a tragic historical event. (...) Since silence contains no statements or assumptions concerning beliefs and requires no understanding of language to interpret, it is more easily accepted and used than a spoken prayer or observance when persons of different religious and cultural backgrounds participate together."

Although I was born during the time of British colonial rule in Hong Kong, there were some Chinese customs that remained untouched. One such custom was the use of rice as the foundation of Chinese/Cantonese cooking. Being raised in a Cantonese culture, I consumed rice products daily and believe that it has become part of me both 'inwardly' through food consumption, and 'outwardly' through my awareness of rice paper often being applied to the skin for cosmetic purposes. For this reason, I am fully identified with rice and will be using rice and rice paper as the medium for my art performance.

Rice paper will be the main casting material. Over time, it will be repeatedly applied in thin layers to my body, then air dried and ultimately peeled off my form to make rice paper castings from parts of my East-Asian body. By creating these multiple body castings and witnessing their gradual impermanence through deterioration and eventual decay, I'm attempting to create a visual and temporal metaphor for rice as the Chinese culture's food staple/identity, its primary means of body sustenance, and its relevance to Eastern Zen Buddhist philosophy in terms of 'impermanence' (cultural history/ identity/ food matter and deterioration). What fascinates me is the juxtaposition of the permanence of rice as an ongoing and identifiable cultural food staple, with the impermanence of rice (and rice paper) as the ever-changing and imperfect material when experienced through time. In my performance, unlike its historical continuance, I will follow its ever changing cycle from the basic rice paper material, to the layering of it on my body, to the body castings as they are peeled off after the rice paper has dried, to their eventual deterioration as 'form', to its reappearance as 'food' by adding water and making it into the popular Cantonese dish "Congee". Here, by continually reapplying the rice paper to my body in thin layers over time and having to recognize its eventual decay, I'm understanding what this contemporary art form shares with the Zen Buddhist notion of accepting imperfection, flux, impermanence and ultimate decay. After 2/3 of the performance, I will begin to collect the body fragments made from the rice paper castings and put them into either a ceramic or metal pot containing water. The rice paper castings will be mixed with this water and seemingly 'disappear' as one object and 'reappear' recycled as another – in the form of food. Here, the outward use of the rice paper for body castings becomes the inward use of rice for nourishment.

Why I am NOT Tino Sehgal

Why I see that my performance is in contrast of work of Tino Sehgal is that his practices evokes primarily through pure bodily movements and interactions, whereas in my performance, the body – as it interacts with the material substance of rice – signifies the Asian cultural, physical and philosophical meaning of 'permanence and impermanence'. However, that being said, I do see some similarities in the way that both of us redefine art production: its sustainability and its cultural conventions of repetitive actions persisting over time.

What can we ask from art?

'I am NOT Tino Sehgal – I am Rice' addresses the possibility of discussions on specific questions that might be raised after experiencing the performance: How do the notions of 'permanence' and 'impermanence' compare in Western and Eastern art? Are physical objects more of an evidence of memory than their actual physical being – and can memory be preserved or is it being challenged in this way? What does it mean to the art market if art is impermanent, can disappear or be recycled?

This script hopes to build on Tino Sehgal's legacy of "constructed situations" that "challenge conventional art-and-spectator relationship"¹ by creating an open structure where the participation of the audience is integral to the making of the art. Drawing influence from Sehgal's gallery based situations and Pauline Oliveros's sonic meditations², this space is only as empty as us invites the audience to participate in the creation of an evolving ephemeral artwork that playfully negotiates the boundary between improvised and constructed situations.

Directions: up to four performers in the space at any given time, performing piece.
 Individual headsets provided containing sound recorded instructions for audience to participate if they choose.

Script for sound recording:

We invite you to join our circle
 Find a place in the circle you feel comfortable
 Stand a body distance from other participants
 Place your feet a shoulder width apart
 Gently bend your knees
 Tuck your chin slightly towards your neck
 Allow your gaze to soften, you may wish to close your eyes Let your attention turn inwards
 Focus on your breath
 Listen as it moves in and out of your body
 What sounds does your breath make? How does it sound in your body? How does it sound in the space?
 Play with the sounds you make as you breathe
 Allow them to become louder
 And louder
 Until you are making sound with each breath in And sounds with each breath out
 What sounds are you able to make as you breathe? Play with the sounds you are making, let them become louder, quieter, tuneful, childlike, animal like... Slowly allow you attention to stretch out from your own breathe Can you listen to the people next to you breathing? What do they sound like?
 Allow the sounds of your breathe to play with theirs? What do you sound like together?
 Allow your attention to reach further out into the space
 Can you listen to the whole circle breathing? What does the circle breathing sound like? What does your breath sound like in the circle?
 Allow your sounds to interplay with others
 Mimic, repeat, expand on, play with the sounds you hear
 Can you listen to all the sounds in the space? What do our sound waves look like as they play together in this space? What does the space sound like if you remove your headphones from one ear? Do you sound different? Does the space? Does it sound different from the other ear?
 Play with how the sounds change as you move your headphones on and off
 How does the space sound if you remove your headphones and continue to play?

¹ <http://www.guggenheim.org/artwork/artist/tino-sehgal> accessed 04/05/2016

² Oliveros, P. (2005) Deep Listening: A Composer's Sound Practice, Lincoln NE: Deep Listening Publications

The *Shaky* dance is meant to express the disappointment in the gravity, continuity and flatness of the substance. A special Shaky-cube was made out of wire and used to mark the conditional space, that is important for Shaky dancing.

Shaky is not only the dance – it's also a construction method (tool), that Marika & Leopard use in their work. *Shaky* starts at one point and unfolds step by step as a reverse metaphor. "According to our observations, the synthesis of reality goes on in our consciousness discretely. *Shaky* is an attempt to build an artificial model of this process."

For us, for our practice, changes are coming. We are constantly reviewing our practice and overestimate our core. Media eludes us and we are left alone with time and process.

We appear to be in the suburbs of society looking around in astonishment. But this periphery suddenly appears at the center. We strive to reinstate the subject in art, allowing to awaken a critical attitude to its social entity, feel the time. We create a "perception" with subjects individual life as a media.

Shaky is about how our casual movements relate to consciousness, dance and ritual.

We try to be on the border between unconsciously utilitarian movement and dance (between first and second level in Shaky Concept).

Scene: the Wire cube is hanged in the gallery as a sign of a marked space. With the help of this object we are manifesting that external becomes internal as well as internal becomes external. This point is the horizon of the cosmos now. Primary instruction of the participants takes place exactly beside this cube. All events are happening around the cube in an open space of life.

Script: All the participants are gathered in the gallery, next to the Shaky Cube, awaiting instructions. The starting moment and order of acting is not specified to anyone. Participants will be gathered in one mailing list, and only one of them will be told about the starting moment of the dance. The election is made arbitrarily by Marika and Leopard. During the *Shaky* dance process, the elected participant has to make every casual utilitarian movement in a dance, but not going beyond the everyday movement. Specification on the duration of his action is not provided. Staying in everyday life is important (the flow of daily life: hygiene, relationships, work, study, entertainment, transport, etc.). Through the everyday flow, we observe his body, turning attention to the movement. In a desire to convey the role, the performer appoints a new meeting beside the cube by email. The role transfers to another participant, possibly through touching.

The number of transfers is not regulated. Estimated time of the process — one month or less.

This event could be documented, but only partly, as a ritual in a gallery beside the permanently hanged Shaky cube.

This is a performance with the duration of a day, five performers are sitting on a row of six chairs. Nothing is happening during the performance, other than that the five performers are sitting and waiting for the hours to pass. The performers can get coffee and water from a table and a water cooler next to them. If they go to get coffee or water, they are allowed to get up from their seats, however they will return to it with their coffee immediately. There is one seat left open for the audience to sit down on and interact with the performers, only then are the performers allowed to interact with the audience. A theater lamp is focused on the chairs, to put emphasis on the performers body's, not on their faces. The idea of the performance is to explore how the performers body's would react, when they are sitting for hours not doing anything, waiting without a purpose: would they start to interact with each other out of sheer boredom?

The work is inspired by Tino Sehgal's idea of "constructed situations", in this case the constructed situation is a waiting situation in the gallery. By creating a waiting situation without a purpose, the work is questioning art and life as entertainment, what happens to our social interaction when we no longer are entertained, when there are no smartphones, computers or glossy magazines to entertain us.

Rules and requirements:

- Five performers.
- Six chairs
- One coffee table with coffee and tea.
- One water cooler
- One profile theater lamp, focused on the row of chairs.
- The performers will sit in the performance for an duration of a day, each performer will take lunch and toilet break in shift according to UK work law.
- During the performance the will chairs never be empty of the performers, hence the need for shift system for toilet and lunch break.
- The performers should not be professional performers, however be ordinary people, age range between 25 and 65 to create an diversity in performers.
- The performers are allowed to wear their own cloths.
- The performers are not allowed to bring smartphones, lpad, computers, magazines, books or any other form of self-entertainment into the performance.
- The performers are not allowed to interact with the audience, unless the audience is sitting down in the "free chair" in the performance.
- If a performer is approached by the audience not sitting in the "free chair", they should reply with "I am waiting"
- Performers will be paid the minimum hourly wage according to UK Law, during the duration of the performance.

Prologue (opening Gallery): Sleeping

In 2015 I experienced Sehgal's "constructed situations" in the Stedelijk Museum, Amsterdam. Memorable was the way the spectator's expectation of time and space became unpredictable, unsafe even. It inspired me to think about how theatre is somehow limited by it's staged form and how I could experiment with its frame to move forward into new, potential radical pieces.

Scene 1 11:00/12:00: Waiting

I am not interested in the frame itself, it's about expanding possibilities around 'frame', 'concept' and 'content' to invest in the future of live performances.

Scene 2 12:00/13:00: Waiting

One comes into the gallery space and enters a young woman's home.

A woman is sleeping, her name is Solveigh: a fictive character from playwright Henrik Ibsen's Peer Gynt.

Scene 3 13:00/14:00: Waiting

Ibsen gave her only one action throughout the whole play: waiting. Waiting for her so beloved husband Peer Gynt to finally return home again after leaving her in a self made cottage in the woods. In the play we follow the adventures of Gynt but in this performance we shine the lights on the one he leaves behind.

I am giving form to both the inside and the outside world of Solveigh by presenting the female body only in waiting and sleeping positions and filling the space with objects, sculptures and other elements that symbolize her lifelong waiting.

Scene 4 14:00/15:00: Waiting

In the play, Peer comes home when she is old, blind and dying. The day of the performance she is 29 years young. The objects are gifts Peer sent her, such as a stuffed cat, make-up and a tropical plant (all related to his adventures). A heavy scratch on the wall and a broken sculpture of a female body show there has been a frustration of some kind. The space is tidy and because she is, in a way, 'expecting' him to arrive she looks 'the best she can'. There is a bed, a diary, mirror, television and a record player, which she can use.

Scene 5 15:00/16:00: Waiting

Sian is a French performer who, with her natural elegance and dynamic, makes a classic Solveigh. For the 'waiting and sleeping' sequences I search inspiration in YouTube video's of young girls in their rooms who document 'morning routines' and make-up tutorials.

Epilogue (closing Gallery): Sleeping

Action: a group of young people wearing black clothes (fashionable enough) paint on the inner walls of the space. For this action, they use the thinnest brushes and several kinds of whites: lead, titanium, zinc etc.

Spectators are divided from them by a fibreglass tape or its cheaper analogue. Sometimes performers say "white cube", "oh, white cube", "white white white", "very white" and so on. The culmination of the performance is a moment when lights in the space are completely off, so spectators can see only glowing elements of the performers' sneakers. Several minutes of darkness. During this pause, performers go away (and also take the tape boarder with them). Then lights go back on. We see pearly and glowing 'whites on white' environment.

Soundtrack on the background during action: contemporary academic music from the local scene mixed with electronics and rap (in style of this musical composition <https://soundcloud.com/gemsmke/vivaldi-traplord>)

P.S.: This performance is connected with Tino Sehgal's works by artistic interest to the values of the art market. I show so called 'art-mafia', wearing all black in my performance. Sometimes they are demonised. But in reality, the labour of art workers is motivated by religious hopes in the big game of contemporary art; they see in the past or dream about forms of art blossoming.

The ratio is a method by which the connection between one unit and its inner elements, static and dynamic, can be created.

Proportion means thinking about the origin of our origin as a unison ratio. The ratio during the performance will be Body : Fire.

Throughout the performance in the gallery, the artist will hold in the hand a small, glass oil lamp that will produce a vivid flame.

Like the flame assumes static as well as syncopated shapes and movements, the artist will turn her movements into a dance, by which she will celebrate and establish an equilibrium; a ratio between the body and the flame: a unison movement, a transition from Dualism and Unit.

The performance took life from the inspirational thought based on society's denial of memories regarding the original material by which everything began to be; objects, things, food, constructions and people.

We are not aware where things are coming from and how they reach us. Everything lands far from where it is created, from so far away that its source cannot be traced down, making the recognition and embrace of its vital cycle impossible.

The rituals of old and previous civilizations, were reminders of the meaning and importance held by every action; when they had to build a boat, they would have to go into the forest to choose the best wood to use for the construction, before cutting the tree they would have to respectfully asked the nature's permission to get hold of it and use it. Nowadays, these ceremonies or steps have been erased. In this way we do not perceive these steps and therefore we benefit from things with no awareness.

As well as we are unconsciously enjoying a performance. The performance aims to shorten the gap with the Origin, making possible the perception of the 'substance'.

The Russian philosopher Solovev, believes Life to be energy coming from the inside and seeping Light to the outside. The translated Light is Life, and it has to be called Love. Love is a flame that has to be fed, the Life in me is shaped in the other, and the acknowledgement of each other is mutual.

The progress always erases something, we should teach to each other to preserve the knowledge of the past by researching and embracing the Ratio.

Gestures, reflections, intonations move through the body actualizing thought and emotion in a physical form. How does one body connect to another through the subtlest movements? How have bodily gestures been transformed through online communication? Have our physical articulations become emojis or is it vice versa? Our online and offline lives have merged into a slippery space where we lol instead of laugh. In a post-human world where smart phones have become prostheses, has physical contact become secondary to digital communication? Has touch become subservient to Whatsapp and FaceTime? How have our rituals of intimacy changed with new nuances created through different interfaces?

These are some of my recent research interests that I hope to explore in this performance. I am interested in how we move seamlessly between on and offline communication and how this has affected our body language. In order to explore these themes, I will construct a performance that will channel processes of intuition and improvisation, as opposed to a scripted and choreographed approach, to create new forms of movement and interaction.

Jungian philosopher Dr. Clarissa Pinkola Estes's book 'Women Who Run with Wolves' draws parallels between wolves and women as deeply intuitive and relational by nature. She looks to the intuitive wild nature of the wolf as way for women to access a savage strength and build trust in the intuitive nature of the body. As a symbol of a wilder age of intuition forgotten in the depths of cyberspace, I will draw upon the figure/emblem of the wolf to explore notions of a prehistoric, instinctual self. This will include examining the body language of a wolf pack and their complex modes of communication through expressions and postures, some of which I have laid out below.

Happy: ears are neutral, forehead smooth, eyes wide and relaxed. Muzzle and jaw are relaxed with a smooth pelt and tail in a low and swaying from side to side in a slow wag.

Depressed: ears are down or back with a furrowed forehead, lips hang downwards, pelt neutral, tail hanging straight down.

Anxious: ears lay flat but facing outwards, eyes slit-like with a twitching muzzle and pelt slightly bristled. Tail is either up or lowered and notched to the side.

Angry: ears raised forward, forehead furrowed, eyes wide and wild, fangs and teeth bared with tongue is tucked back and out of sight. Tail is straight out or raised, stance is crouched and ready to leap.

Set up: Four performers will be given a selection of emojis in the weeks leading up to the performance. We will work together over several sessions to develop movements and facial expressions in relation to the symbols. It will be a collaborative process in which each performer contributes to the development of the performance. There is no script, nothing is written down, and no movement is plotted or scripted. The performers build relationships with each other by developing a rhythm of trust, and embracing improvisation. Each performer will be dressed in simple cotton sheaths in the gradient flesh tones of emojis. The performance will take place and move throughout the space, so that the lines between audience and performer are blurred and a new form of intimacy can be enacted.

The floor of an empty room is covered in a clear plastic tarp. It almost extends the length of the floor, covering the entire surface. The plastic has been previously handled, with visible evidence of wrinkles, folds and creases. The texture doesn't allow it to be flush with the floor. It appears to be floating. The light is reflecting off peaks and valleys of the transparent material.

I'm sitting in a chair on top of the plastic in the center of the empty room. People begin to file into the room creating a frame around the plastic (or on the plastic). I go from a seated position in the chair to a kneeling position on the plastic. I close my eyes, my palms touch and I begin to speak. My voice is quiet. I stop speaking but continue to kneel. I stay in this silent kneeling position for an extended period of time. I get up from my kneeling position and slowly begin to remove the laid plastic. I start with one of the four corners and gradually reel in the tarp. I work my way along the outer frame of the plastic until it loses its shape and becomes a pile of synthetic material. I ball up the large plastic tarp and place it next to the chair. I go back to a seated position in the chair. I sit in silence as the plastic makes subtle movements as it unravels and decompresses.

Materials : (1) 20ft x 100ft roll of clear plastic sheeting provided by the artist (1) Chair (preferably wood)

Performers : (1) The artist, Devin Mays Estimated Running Time : 1 hr

In three different performance processes we want to address this existential question, Who am I? The three performances attempt to ask this question through using human and virtual apparatus akin to our digitalised society. Given the absurdity of this question – as it is unanswerable – our performance is more about the process ignited by the wish to find an answer.

Our performances would play out throughout the day, in the proposed order we set out below. However, if the gallery space permits, we would ideally like to perform the pieces simultaneously. The performers themselves would be rotating between the different roles – completing a “circle of identity” many times over.

1) Human exchange: “Who am I?”

In this performance we draw from the Satori meditation technique rooted in the Japanese Zen Buddhist tradition. The term satori is derived from the term awaking and also commonly translated as enlightenment. During our Satori process, 6 participants will be sitting in 3 dyads. Within each dyad, participants will take turn asking, the question, “so tell me who you are”, and in turn answering. They will swap from asking to answering every 5 minutes for one 30 minute session. After the session is over, partners are switched and the process is repeated until performance ends.

Set up: 6 Performer sit on the floor

2) Self-Promoting: “Who am I?”

In our demanding contemporary society one is expected to be always advertising and promoting oneself, to exhibit one’s identity, to create one’s identity through exhibition. Playing up to one’s own representation in the form of the images on his/her handheld device, the performer will be going through the process of answering The question visually through his/her own image. Audience participation will be plausible such that the performer can extend the invitation for others to take his/her picture. Simultaneously, the pictures taken will be uploaded on an Instagram account and projected opposite to the performer on a gallery wall thus forcing the viewer to decide between observing the reality as it happens or the projected digital representation.

Set up: 1 Performer, Mobile phone, projector, laptop, Internet.

3) Artificial Human Interaction: “Who am I?”

In this performance we will partake in the Turing test to help us answer The question through one of the many chatbots developed and available online. In our performance, we will have 2 performers sitting across from each other at a table with a laptop each. They will engage in a conversation out loud, however there is a twist: one of them is responding through reciting what a chat bot tells them to say. The question “Who am I?” is posed not only to the performers, but also the audience, who will not know which performer is the “bot” and which is the “real.”

Set Up: 2 Performer, a generic online chat bot (i.e. Mitsuku or Rose), two laptops, two chairs, one table, internet.

Our participants will be an interdisciplinary group of artists, scientists, etc.

The audience enters the space and sees a large picture frame placed to one side of the room, cordoned off, and in another corner a small pile of some material. They look at this picture or walk past. After a few minutes the Artist starts to cut and come through the canvas and climbs through the frame.

The Artist then unhooks/lays down the frame from its stand and attempts to repair the canvas with tape. Once repaired they place the frame back to its original position and return behind it. This process is repeated until the canvas is not repairable and at this point the Artist takes a spare piece of canvas from the pile in the corner of the room. This process of damaging, changing and emerging, repairing and repeating continues throughout the day.

As the Artist I will be the performer, unlike Tino Sehgal who usually pays performers in his Art, I wish to experience the art from within it myself. In my Art I am interested in translation and power structures, especially with reference to Foucault’s conversations on power relations. I want to explore the ephemeral problems that Sehgal brings forth about contemporary Art by focusing on the realm of the re-use, re-translate and repeat of art and art methods. By performing the piece myself I also want to consider the aspect of emerging as an Artist and as a woman in Art.

Performance artist Alexandros Michail perceives repetition as a form. More precisely, he beholds repetition not as a two dimensional circle, but rather as a perpetual and dynamic three dimensional spiral in constant flux. An energy generating structure that, as it is alive and ever changing, opens itself up to infinite possibilities of meaning.

In his recent 'The eternal fire which lights them up inside and makes them glow' commissioned by Neon+MAI (Marina Abramovic Institute) on the occasion of AS ONE — one of the largest projects dedicated to performance anywhere in Europe — the artist sought meaning through a physically exhausting and spiritually demanding activity — transferring tonnes of sand for 52 hours in six days — that was repetitious and, in itself, devoid of meaning.

In this performance inspired by Sehgal's work, Alexandros Michail — trained in mime and physical theatre — aims to further explore the link between repetition and meaning. Celebrating immateriality and relying exclusively on will power and stamina to carry him through the frustration and exhaustion of this long duration work, he spends the whole day in the gallery repeating the phrase 'I am not Tino Sehgal, this is so easy to say' over and over again, allowing his body to participate with movement that responds to inner impulses.

By stating repeatedly something so banal and obvious and by declaring continuously who he is not the artist enters into the liminal state of a ritualistic and transitional experience where he will be forced to 'become' himself in the presence of his audience.

Dear Sir or Madam,

We are Adina Mocanu & Alexandra Sand we live and work in Rome as fellows of the French Academy-Villa Medici. Three years ago we formed an artist duo. We consider the space around us as being a performance 'stage' and often we use it in our site-specific actions. We believe that ludicity is a form of activism and we are promoting these through our practice as an art duo and as representative figures of our generation. We are working on the road, changing all our given facts, in a continuous movement, never settling more than one year in a place.

We would like to be present in the exhibition 'I am NOT tino sehgal' with our work 'Untitled (Kill Bill)', a performance in which we are imitating a Kung Fu movement, while we are descending one staircase with three steps build out of wood with the dimensions height – 60 cm, length – 120 cm, depth – 90 cm (each step has 30 cm). We've attached below two photos for a better understanding of the process and the needed staircase. The work is done in acted-out slow motion and it is repetitive. The performance is a study of movement – in relation with the Nude descending a Staircase No.2 of Duchamp – we are decomposing the movement and the moment of the performance into several plans in space, producing a dilatation in the normal flow of time. Our performance rule is that we are 'entering' in the performance without public and we are exiting the performance when all the public is gone and they are often durational so the timetable of one day is the perfect frame for our work.

The work is symmetrical and investigates the idea of a couple and its relation – in 'real' life and as well in the world of art. Our presence as a duo in this deconstructed time, the need of an alter ego to create a 'new time' speaks about the human needs of being in a community, of being in dialogue, of looking in a more realistic mirror, of looking for more than just a projection. In our action, a ludic, absurd and strangely atmosphere is created by the fact that we are acting as professional sport women, which we obviously are not. We are simple people doing a simple action, but we are doing it being conscientious about us, about our performance and its output to the world. The ludicity as a form of subversion is our main tool for breaking the reality of the viewers. As Tino Sehgal we are constructing situations – we are not imagining a future world, but we are creating more ways and tools to live and to help the viewers occupy their present world. In order to translate to them simple actions, we are re-using and changing the perception of the viewers through the process of defamiliarization. This is our Utopia, to be present in the world, to be consciousness of ourselves and of our presence in the world.

While performing, we are always wearing our black costumes in order to stop the descriptivism of the common clothes. Also, these second skins are part of our ritual of decomposing our presence as common persons in the world and create an archetypal presence – the one of the performer, present in the world to remember and to introduce certain facts and aspects of the general human existence.

Also, another key of reading this action is assuming our presences as parallel existences in the world, different, but in the same time part of a common understanding of reality. In this view of interpretation, the action itself is an appropriation from the pop culture or even more the norm' culture, a Kung Fu exercise, done in a real slow-motion, with the energy and the 'specific statem of mind' of this 'sport', used as an innocent alter-modern perception and translation of the present reality.

Through our performance we are aiming to create a vivid monument, a tribute to the previous and future inhabitants of the world, and a tribute, in a sense, to a 'historical future'.

Thank you for reviewing our proposal, if you have further questions, please do not hesitate to contact us.

This is a solo performance that includes verbal interaction with visitors. The space will be minimally prepared for the artist to move up and along the walls and ceiling. The idea is to extend the working space vertically. The artist will be crawling on the walls sideways, upside down as well as upright. The potential that lies in the physical orientation of bodies towards each other while communicating is thus augmented.

As the visitors walk through the space the artist will be moving along the immediate architectural surroundings such as the ceiling and walls on the inside and the outside of the gallery.

Occasionally the artist will directly address a visitor and whisper a question. Her voice will be too low to be understood. Through body language she will encourage the visitor to approach the wall she is on. When in close physical proximity the artist will repeat the question. This will be a question regarding desire and lack thereof. Throughout the following conversation the artist will not raise her voice for anyone else but the specific visitor to understand. This conversation will continue until no more questions or thoughts emerge or feel comfortable.

The artist will need to change positions due to exhaustion. Thus the conversation might be carried out together throughout the space. Occasionally it may happen that the artist falls from the wall or the ceiling due to physical exhaustion. The conversation will then be continued on the floor. As the performance will have the duration of one day there will be phases in which the artist will then stay on the floor for a certain amount of time to regain strength.

During the phases in which no questions are posed the artist will be focused on moving along the architecture. This will happen either directly, physically on the wall/ceiling, or in the mind, communicated merely through the eyes and through minor physical movement while the artist lies exhausted on the floor.

This action speaks with the persistence of encounters between bodies and minds which originate in the you as opposed to the I. It moves along questions as the least ephemeral and most dense semantic structure when viewed through the eyes of an encounter. When there is an interest it will dig deeper.

Tino Sehgal's focus on choreographic structures such as the movement generated by tension between bodies is also one part of the grounding of my proposal. As opposed to staging bodies I am seeking input from an outsider. Tino Sehgal's work has proven to be accepted as a commodity. This generates the question whether the viewer's memory and thoughts themselves can become the catalyst for further collectively shared tension. Tension which due to its shared origin is then not issue of possession?

For the duration of an evening, the artist will be bartending and handing out cans of beers and cups of wine that he/she is lubricating with petroleum jelly.

This public intervention is analogous to Tino Sehgal's practice in the sense that it subverts the notions of what is expected in a gallery context and highlights the centrality of the particular social ritual of 'booze' at art openings.

When observing a Tino Sehgal performance in Leeds as part of The Event Sculpture at The Henry Moore Institute in 2015 featuring a couple engaged in a cinematically choreographed embrace on the floor, I felt a curious and foreboding discomfort, in that by watching the work, I myself felt watched and judged. I experienced a perversely compelling anxiety that I did not belong in the space- like I was watching something I should not have been seeing...

I have been questioning the nature of attempting to objectify such unsubstantiated apprehension in relation to my early experience of the Neighbourhood Watch Scheme and the vacillating tension that exists when determining the condition of an object, individual, context or situation. It signified a society of suspicion; of watchful eyes and listening ears; of restless curtain- twitching and pernicious whisperings; of skittish and fearful villagers- vigilant in safeguarding against crime and upholding security and growth among the community. It has since occurred to me that should I have walked five or six houses down my own street and knocked on the door, my face would have been that of a stranger.

A precarious relationship with ideological understandings and acceptance of place and community identities has become central to my research interests. But what actually constitutes a community? Simply mere geographic and personal commonalities- unchallenged social and political tendencies; or something more fleeting and momentary, ephemeral and interchangeable?

Community, as an ageing sociological sentiment, appears to be drifting towards natural obsolescence, exhausted and ravaged in the midst of arguably the most aggressive phase of cultural globalisation the world has ever experienced.

With the performance Take Care, I would like to create an environment in which visitors are confronted by the invasive scenario of being surrounded by a collective of observing strangers; subject to an intense visual scrutiny by a mass of watchful eyes, locked in silence, but relentlessly following with their persistent eye-to-eye gaze.

Upon entering the space, visitors will be confronted by a number of participating performers (at least 20 – numbers subject to the regulations of the gallery) who will watch their every move. The performers will be dressed casually, as if members of the public themselves. They may stand or sit- they may move around the space and follow visitors should they wish or they can remain static.

They may observe from a distance or as near to visitors as they like. Performers will not make physical contact with visitors. Performers will not speak to visitors or each other under any circumstances. If spoken to, they must say nothing and simply observe. Besides the participants and visitors, there will be nothing else in the space. Examined through accounts of Sartrean existentialism and Levinasian intersubjectivity, my work questions anxieties of identity and belonging, against the predicaments of disassociation, dislocation and estrangement, and attempts to further contemplate not only their contemporary and historic relevance, but their place and increased significance within art practice and theory.

Two performers walk one in front of the other. The one in front is much taller than the one behind and wears a loose flowing robe. The short one is in casual clothes and follows the taller one, and carries the tail of the robe.

This performance is ideal in a field or large space, where the performers can start far away from the audience (or where the audience enters from) and gradually walk towards the audience. The two should walk starting on the opposite side of the entrance to the room, or field. They should make their way towards what can be considered the entrance (where the visitors to the space would normally enter).

As they arrive halfway across the field or room towards the audience, the shorter one should go under the longer one's robe and the robed person should let the other with casual clothes come under the robe and together they should walk towards the audience.

The shorter one should stay with the taller for one minute under the robe before going and lying on the ground. A watch should be worn by the shorter one to be sure to stay are under the robe one minute.

After the one minute, the shorter person should lie on the floor as the robed person keeps walking.

The robed tall performer leaves the field/room.

The person lying on the ground stands up whenever they want and leaves as well.

If the room is small the performers should walk slowly.

This is to happen 6 times.

This is an homage, based on a performance by Collective Actions Group titled "Comedy" that took place in October 1977.

Expenses allotted will go to purchasing the robe, and payment for 2 performance artists.

This script is relevant to Tino Sehgal's practice as actions transform the space rather than things themselves. The construction is ephemeral, and does not rely on by-products. Visitors must visit the museum or gallery for the experience, and those that do not attend can only find out about the work through writing, or press and memories. The engagement of bodies in space and actions that reoccur spontaneously (6 times) blends the work into the museum, maybe spectacular but not as a spectacle. The sense of arrival and leaving, comfort or discomfort in the room and mutations become part of the piece.

I would like to give a performance based on the importance of being able to feel that you are alive and that's all that matters. We spend the most of our time trying to talk to the people around us we do everything we can to impress every one by the way we look and with what we believe. And all this cause we need to feel accepted, to feel loved.

Since I realized after hours of lonely moment's and talking with me, the only person that you need to be accepted from was and it is only me. I'm being present as a person that takes the time to see to feel and most importantly to hear himself. By talking with my self and by being totally honest with me, I can rich the balance that a person need in order to find the truth and feel complete, I would like to be dressed with a simple way to stand in the performance area and spend time with me talking out loud with my self about several events that happened in my life, events that every person can relay with them with their own way.

I talk with me and I answer to me as well, I let the emotions come out and talk for me so people can feel that I'm totally open. I am the only person that knows, what happened and why. Therefore I can't take any advise or opinion about anything from the people around me, cause everything they can say are coming by projecting themselves to me, so this can't be useful since we have no proof about how honest this, person is with him.

My answers will be simple and based to the simple and most important things in life, so everyone that takes time to hear me and see himself in me, can learn or rethink about things in his own life. I hug my self to feel the love inside me to feel connect with my existence, cause only when you can give to your self, true unconditional love, only then you are able to spread this love to the world. I would be in a mood like I'm alone like no one is around me, my interaction with the public would be if someone decides to come closer to me so we can have a clear eye contact, creating a situation like you watch your self in the mirror. During the performance I don't need to eat or drink or even to use the restrooms, I will just let my self be totally present and open to the people.

As far as Tino Sehgal's work is concerned, I feel that the most important aspect, to which I can relate to as well, is the importance of the individual as a human being, free of any material products, and his views on socioeconomic subjects.

I chose to talk with myself in order to construct a situation, where a person is trying to reach a state of balance by himself. This procedure will ideally lead to a new type of individual, who will be able to create much healthier human relationships. As a result, he will also be able to break any social stereotypes, which are interrelated with the capitalistic phenomenon.

The viewer walks into the room, the white cube space, a human standing in quite a scary, almost historical suit, covered from head to toe, and is that a gas mask? What is this? Who is this?

This is questions I like to raise in my work, a kind of uncertainty, having someone else act out my work on several occasions just like Tino Sehgal, I sometimes like to remain anonymous and ease drop into others conversations to view an almost truthful response.

'Sehgal's work is often criticized for being pedantic, rigid, self-referential, and sometimes gimmicky and overly cryptic.' This is quite like the work I wish to submit for 'I am NOT Tino Sehgal' A human wearing a radioactive suit, covered throughout, even with a gas mask and tank. This is quite gimmicky to the war-like feature but in my work it is tended as a response to radiation surrounding us, is it really a helpful invisible, unknown wavelength, or is this actually causing pollution to our air, causing cancerous air? Different wavelengths are produced and yes there is a safety limit but is this really the true safety wavelength, has enough research been produced yet or are we just guinea pigs in testing this out?

Having this full body suit on in a white space gallery and pondering about minding my own business is sure to ask questions, and provoke uncertain thoughts, a new meaning to thinking about what it is we are inhaling and exhaling? Is there actually something in the gallery space air, is this why the mask is needed? I want questions to be raised from my performance piece and this is the perfect place to perform!

Art without creating objects or copies or records. Art is supposed to live in the receiver's memory and interact with his thoughts. But what is an object? What is an art piece? Objects have two layers: the substance – the material; the mask: the information on top, which is created out of the substance and read individual.

For the first Nahmad Projects exhibition, I plan to record all performances with the paper. Each performance gets one paper. Either by the artists themselves or by someone else a recording will be done of each performance. The recording will be done by folding, wrinkling or anything else which can be done by the human hand. Rules for the recordings for the performances are needed to be set up before the showing starts.

The papers need to be the same material and size to give the objectivity to it, like the room Sehgal's empties before his performances. With the last performance all the papers will be brought together. The performance will be the handcraft of book binding or creating one object. The object is a book. Books are known for carrying information in them, being secondary sources. These information are created by a human.

Handmade is a book which can't be read as a text, only through its material. It is also not connected to the project only by the act of creating it as a performance. It is a copy of the previous performances, it is an object itself.

There are two different types of viewers of the *Handmade* performance.

First: The receiver of the *Handmade* sees a craft as a performance. The viewer sees the artists bringing paper together and using old school techniques to have an object at the end.

Second: The user of the book, the one who is flipping the pages.

The art receiver gets involved in the performance and he does what he wants. With his background knowledge he will perceive the object in his own way.

What is the art piece? Is it the book or is it the act of the artist or the act of the perceiver? Is it all together?

Handmade opens the discussion about the need of the object as well as about the transportation of information through recordings, which are objects.

Handmade is about the history of art as well. In the beginning art was a craft, art wanted to record and collect information for further transportation in time and space. In *Handmade* a handcraft in the discussion about releasing art from the need of objects. Handcraft is done by human hands and the techniques and ideas about it is thought by the human mind. The same goes for an art performance, the creation, its execution and perception.

Handmade is divided into two: the substance – the material as the object; the mask – the performance, the act of creating it which is equal to the act of developing an idea around it. Both the object and the mask get their own life after which the visitor of the Nahmad Projects room will carry home in his mind.

This performance will see the hosting of an Arts Anonymous meeting in the gallery. The structure of the Arts Anonymous event will lend its initial format from Alcoholics Anonymous meetings. Anyone with a relationship to art will be welcomed to the meeting. Arts Anonymous is a constructed situation with unscripted possibilities that provides a new engagement with art.

For the duration of the day the gallery will be a designated Arts Anonymous meeting space. All people who enter the space during this time will be apart of the meeting and expected to adhere to the rules and structure of the forum. As a result, all visitors to the gallery will become active participants within the work. Most importantly this configuration asserts all visitors to an equal level. There is no hierarchy, from the artist, gallerists, curators, visiting members of the art world to the general public, all will exist on a level plane; each with an equal association with art that is valid for discussing.

Members of the Arts Anonymous meeting will sit on chairs that are arranged in a circle within the space. As in Alcoholics Anonymous meetings, participants are not pressured to share their experiences. A discussion leader will be appointed for the duration of the performance. The discussion leader will introduce a topic with brief comments and then throw the meeting open to the members of the group and recognise those who indicate a desire to share by raising their hands. The meeting will act on a drop in basis, participants are welcome to arrive and leave as they please, as long as they respect the rules of the meeting.

People will introduce themselves by their first name only. Everything that takes place in the meeting must stay confidential. Anything can be discussed.

Upon leaving the performance it is forbidden to mention anything that was discussed, or who was in attendance during the meeting. The AA World and the Real World should never meet.

This is a work that encompasses the art world and partakes in it. Form is content. Participants are invited to share any experiences relating to art.

From extreme shame to personal struggles with making, fear of understanding, to breaking away from histories and experiencing art; Arts Anonymous will be a support mechanism and sounding board for all. This constructed situation may present epiphanies for participants or important insights into a personal condition. More importantly, through the performance's structure, it will pose complex questions regarding immateriality and the process of creating art, the role of the artist in relation to the audience and curator, and what's next?

The performance undermines a number of traditional art world conventions. From destabilising hierarchy, sworn confidentiality of the performances content to anonymity regarding who is present. Networking and egos are banished, in its place a space for meaningful encounters is initiated where all participants are performers on a level playing field. What the viewer/participant takes away exists only as a personal memory, unable to be shared or materialised.

Arts Anonymous shares a number of similar attributes with Tino Sehgal's practice. From the work purely consisting of live encounters between people, to the orchestrating of an intimate situation. Similar to Sehgal, AA does not allow recording but this is because Anonymity is built into the structure of my performance. It goes beyond the artist's personal reference to reject documentation and recording and places it at the heart of the work, to the point where the audience/participants are not permitted to discuss the content of the work or who was present upon leaving the gallery. AA progresses notions present in Sehgal's practice; the work cannot be passively viewed, the audience become active participants, but rather than have choreographed performers to activate the work through actions, movement, sound, and conversation, in AA the audience participation is the work, this leaves the unscripted work wide open to developing and unfolding in ways that are completely unexpected.

AA positively utilises the foundation of practical and theory based research undertaken by Sehgal, yet it also attempts to evolve in a more ambitious nature by transferring the potential development of the work over to the participants, who are the very work they have come to see/experience.

I collaborated with WORM to create a performance and sound installation – I collected 11 songs based on the idea of hope from different amateur choirs- Voix des Voyageurs, Zinnechoeur, Hart voor Hard parade, the Brecht Eisler Choir, Tapalanote Gay Sports Choir, Kuumba Flemish African Center, Amsterdam boxing club choir, Waalse kerk choir & rootscore choir.

For the performance, I lead the audience in a meditative exercise to help ignite our sense of listening, we listened to the hope songs in the dark, and then a choir director lead the audience in a beautiful collaborative song- also sung in the dark- it was magical to hear and to be a part of, the idea of listening in the dark is so simple and powerful.

I propose to use some of the songs I have recorded as well as to record new songs with other participants from the local area. Present the project as both a performance and documentation of songs about hope – in the dark.

Reference performers: I and a co-worker.

London based artists of any field are encouraged to help and participate (answering to a previous open call, if necessary).

Other collaborators: Any category of people are welcoming to cooperate.

Number of participants/observers: according to the maximum space capacity of the Gallery.

Proposed goal/strategy : test the concept of body as living musical instrument/pass from a verbal to a para- non-verbal communication from material to immaterial work.

Equipment: chairs; table with typewriter machine(s) + ink + white papers; table with simple harmless objects/toys/instruments.

The performance starts:

Anybody into exhibiting space could/should be as performer as simple viewer.

Reference performers are camouflaged among the audience, some of them type-write "game rules".

Everybody is welcomed to translate the typewritten text using the more familiar language(s) medium(s) instrument(s) and pass/spread the information to other people in the room.

Did you know the origin of the verbal language is the singing voice?

Performers cooperate (with audience) to gradually substitute any verbal communicative idioms with body sound expressions, and try to be automatically guided by the voice of the mind's words

Let improvise a musical symphony. "Play" a musical solo and/or a concert, exploring our own bodies as musical instrument(s), musician(s) or orchestra leader(s), and the word(s) as note(s) on a conceptual sheet music.

Everybody is free to choose the way to improvise a rhythm, how often change melody, how long play (or observe), how influence and interact (or not) with the others.

Some object found in the space, into the pocket and/or into the own bag could be useful expedients to stimulate/simulate one or more gestures, tones, pauses, intensities, durations of body automatisms as laugh, scream, cough, breath, burp, yawn, etc.

Other intentions:

- Test the effectiveness or the relationships between new art strategies and social cooperation
- Share the experimentation of different methods of research able to verify the existence of a collective consciousness and a choral universal language
- Experiment the basic technique of the psychic automatism, reworking psychological tests as the Free Association of Jung or the TAT (Thematic Apperception Test) of Murray to show the dynamic of the collective personality

Some connections with Tino Sehgal practice:

- Perform an immaterial artwork, experiencing a situation of public cooperation
- Human person as living artwork/Artistic activity as social (physical) experience/Performance as collective game
- Display an unusual situation, putting people of any age, sex, nationality, cultural background in condition to embody it – Artist and collaborators (anonymously) coordinate the flux of the action with simple verbal instructions
- Blending rules-roles-communications-interactions between performers and audience
- Guide the individualism of the body intimacy to be a collective verbal/para-non-verbal narration
- Encourage the spontaneous improvisation of the acts
- Relevance of the bodies gestures-reactions-sounds, and their coordination, with the natural instincts of participants

The two pieces are recited by the performer from the page. Throughout the readings the performer uses their body in an aggressive occupation of space, aiming to break down the conventional format of delineated "audience" and "performer" which emerges throughout a performance.

Reading 1:

Something is truncheon solid sick
Groaned over the empty looks
forked in thud tongue silence
the family
are loaded on to your back
drenching the head
how
the muscle at the back of the neck is shut
trained hard under the minded sighs
the eyes of all the family
trained on your hands
My hands are
sticking
done under the morning
its unreachable grip
lethargy?
or fatigue from some dark nocturnal
work?
I think it's best if, in the morning, one can try to
feel the shame that's absent from one's dreaming
scouring back
picking up under rough thumbs
We've done our dreaming
we've done our dreams in
this often now my hands around my stomach
built like a brace
finger over finger
thumb under thumb
the pressure keeps me sick
messes with my insides
see the workings of this now is just rubbed
around the page
I've fought long and hard for this place
the lull in everyones concentration
that now crawls wet into their eyes
glazed heads
reading out
is precarious as nausea
when you make it
it feels like a necessary physical function
and then it's cut from its place
and hung.
a deep other
a dull thing in the scope
known on the plate
known mounted
or in pictures
when I hold my stomach it's done

Reading 2:

Put your blindfolds on boys
we're making art tonight
it's gonna have clean lines
like a kitchen
it's gonna sit in your fingers like lust
it's gonna be of such a shape
that you can tip your little heads against it
any way you want
This pulled scent has dripped its figure
doubt
down the walls
lap it up
swill it around your heads
and push it through your spout lips
onto the torso there that shoves its bulk about the
floor
Do you see on the pale surface of the skin?
your spit looks copper
cries red when hits the side
it's iodine
Wiped over the flats
from its spat impact
pre-surgery's mock of the blood to come
What you spouted
from your vehicles of mouths
has troubled it
wiped it for the slice
and when collected our lips pursed to bursting
we bow down and together lift it onto the block
sanitised
and shifting limb slid
on our tight palms
Put your blindfolds on
and squint and sweat towards a greater
meaning
everybody tells me to do it consciously
well I've rubbed the trust out of money
and the gaze of all these coins
is nothing

Contemporary society is built on different systems labor exploitation. The worker relegated to the assembly line is an example; alienated, estranged from the society and the time, he is reduced to a merchandise, incorporated in an absurd temporality that is neither physiological nor psychological, but "economic".

"Superposition" is a performance in which this thought can be developed.

The performance questions the immateriality of the object in relation to the horror vacui and the excessive proliferation of the objects in the contemporary condition, overflowing with images. The work lives and persists in specific time and space of the exhibition: each time different, the performance is activated by the action that composes it and, once finished the action, not an esthetic trace remains.

The work consists of entering into a space and begin to cover it with layers of the adhesive tape of paper (walls, ceiling, radiator, door, steps). The tape used, of white color, has a height of 19 mm. The intervention should be almost invisible.

The performance uses an exasperated decorative technique, the manic overlapping of strips of adhesive tape. The tape is stretched out horizontally, starting from the bottom and going up slowly upward. Each strip is overlapped, perfectly parallel, to the previous one, with 4/5 mm of distance. This overlap of tape creates a film, a membrane, a second skin, almost invisible: as a kind of wallpaper. The length of each strip is based on the specific space that, each time, is different.

The performance connects the action and the time which is determined a priori: the duration of the exhibition or event (such as the hours of a day's work); the action is accurate, rigorous, constant, never changes, as the movement of a printer that, through horizontal lines, imprints an image on the paper.

The noise produced during the action marks the time, is rhythmic but simultaneously monotone, it fills the space, articulating thus the action. It is a mechanical and repetitive action meant to be performed "ideally" to infinity. Therefore, the performance has not a predetermined end point. It is rather a matter of time, of choices.

Although the performance uses a tangible element (the tape) and its aesthetic use (the perfection of texture), I consider the scotch as an invisible instrument, a device used only to exasperate the manic gesture in reference to useless action.

Importantly, once the performance finished, the entire tape is removed. The search for an aesthetic and graphic appearance does not exist, the goal is not to produce an image, but an experience. The performance exists as such: investing energies and abilities in the creation of something intended to dematerialize. It is about a manual ability that is translated through an action useless. Is the action for action, a pure movement, reflecting the alienating job dimension; a contemporary metaphor.

Behind the Borders reflects a visual art project questioning the role of art interpreting the current refugee and economic crisis in Europe. Should art enlighten the crisis on human consciousness and remorse? If so, how can art reflect the distortion of truth behind the borders?

We question philosophical influences by the political and social work of Tino Sehgal, investigating the propaganda of the art field in a modern perspective. We express our thoughts over the current society's morals and how those can be affected by the perceptive view of art in the future. The artist of the future should not rely on the image power to inform the audience about what is happening around the world; his work will not be a reproduction of historical events but of present.

The visual art piece will consist of eight to twelve performers. In front eight performers will be standing the one next to another symbolizing the borders and the phrase "DO NOT EXCEED" will be written on their chest.

Behind the human sculptural structure there will be two more performers dressed in red, laid horizontally in front of a tent. The tent will be covered by textile of the map of Europe in multiple abstract forms.

The aim of the specific art piece is to leave a human footprint of the refugee wave spreading across the nations. Art tends to look back on historical events and mirror their importance years after as wars and other controversial time periods. However, this work is driven by the need to include art as a mean of information except of media that produce impressionable citizens and there propaganda.

We are at the beginning of an economic war that limits our freedom and manipulates us creating a nation of terror. Through this climax of revolutions in our century we as artists try to manifest new ways of producing art and develop the aesthetics of political ethics. By creating an installation performance with strong symbolism we intend to reflect our views and motivate the next generation of artists to create without fear. Nevertheless, our ambition is to express our views from the perspective of what art is and why is reformed by engaging the emotional pressure that we are facing nowadays. As we are both brought up in Greece we have witnessed dramatic situations as volunteers at the borders and as teachers to the college for immigrants in Athens. After discussing with many of the refugees is not hard understand their motives as for them there is not return but only escape, leaving everything behind and putting limits in their dream living only with the desire of absolute freedom. As Warsan Shire well stated; 'no one leaves home, unless home is the mouth of a shark'. Our greater vision is to engage the audience to an interactive experience, which can offer them the chance of deciding for themselves; will they exceed their limits, or not?

Performer: A free improviser, vocal or with any portable sound instrument

Sound is energy that keeps moving until it is extinguished; yet, sound leaves its reverberation along the way. Sound itself is peripatetic, moving and reciprocally influencing the environment and surfaces that it affects and resonates. Peripatetic, according to the psychoanalyst Antonio Lancetti, in his book *Peripatetic Clinic*, "in the common sense of the adjective and the etymological meaning of the word that comes from *περιπατέον* (peritatéō), [means] stroll and talking."

In this performance, our aim is to explore the daily life of the people and to exhibit the environment as a possible element of structured/unstructured collective musical production. "Structured performance" because the bodies and movements of the audience become the score, which will guide the musicians' actions. "Unstructured performance" because the traditional composition idea, with a beginning, a middle and an end, is set aside by this "audience as the score" interaction, which destabilizes and rearranges the sounds continuously.

The musicians occupy the whole space of the exhibition. The bodies who visit the show will be the primary generating factor for sound production. Visuality, corporeality, and walking gestures will be interpreted as a score by the musicians. Spatiality will be another structural concern in this performance: the arrangement of the players and the movements of the "public/score" will suggest the developments and paths of the composition.

This research investigates how music performance can interact with urban and ordinary public spaces without spectacle. My interest is in the poetics of this interaction, what happens between the audience and the performers when one does not rely on the chasm between public and artist, as is the case of traditional concerts.

Art galleries are adequate places to develop this relationship and to explore this method of musical composition/decomposition.

Tino Sehgal's work is not a direct inspiration for this performance; nevertheless, I did dialog with him. I believe that Tino operates in the same register of this questions; in the same way that, for instance, Fluxus and Situationist artists have worked on some of those issues earlier.

During the exhibition a poster with the following performance instructions will be exhibited:

Performance proposal

The musician will be arranged in the space.

The generating element will be the people who visit the exhibition: the audiences' visuality, corporeality, and walking gestures will substitute the role of the musical score.

The musicians begin the performance.

The composition idea with a beginning, a middle and an end is set aside by this interaction. The "public as score" approach destabilizes and rearranges the music at every moment.

The performance lasts until the musicians stop playing, leave their position and exit the exhibition.

The players themselves are responsible for the duration of the piece; they will decide when the performance ends.

The musicians should occupy the entire space without amplification; they can be at any position in the performance space.

CADÓS SANCHEZ is a charlatan born in São Paulo, Brazil. Inventor of stories, games, installations, jokes, objects and instruments that seek to exploit from the sound, all other languages that intersect. He present works in places as theaters; cultural centers; bars;nightclubs; friend's homes; abandoned houses; in the street; on wastelands; junk yards and public spaces in general.

The performance comments on the ceaseless flow of information and images that we engage with day in, day out. It also asks questions about how we interpret them.

Dance & Draw places the audience within the work and concept itself. The performance hands over the artistic reigns to the audience, whereby they are the interpreters and they are the artists creating the work. Like those of Tino Sehgal, the performance encourages a physical presence, engagement, and interaction amongst the spectators.

On entering the gallery, a visitor enters a dark space. He/she sees images projected onto the surrounding walls. Images that are there one second, gone the next.

What's clear though is that they are the generic images we see everyday on social media feeds: groups of people hugging, posing, selfies etc.

The spectator sees a silhouette dashing between the projected images. The dark figure, lit only by the pictures around him, seems to be tracing the faces and bodies that the images depict.

He is rigorously trying to 'document' as much of the information as he can, before it disappears – yet only to be replaced by another image.

The spectator then notices there are others around him – fellow onlookers who have joined in.

One of these figures comes towards the visitor, she hands him/her a piece of charcoal and asks if they can join in – help them to document and interpret the people and events that surround them.

"Collective rules" consists in a performance where some performers recreate in the gallery different collective situations of organization.

Performers will move in the room recreating examples of situations of aggregations typical of organized contexts.

Performers should be a minimum of 10, but the exact number of participants will be related to the gallery's dimension; they should well occupy the entire area, but there should be enough space for the visitors to walk around the performance. Performers have to stand up in the room in organized dispositions, which refer to examples of collective situations, and they periodically move in different dispositions.

I would like to recreate some situations which presuppose to accept and follow some rules or accept hierarchies. Some situations like a business meeting, a business lunch, a conference, a football match, a lesson at school, and other cases of aggregations of different circumstances which is possible to represent in schemes.

The work is an attempt of reflection about the organizations and relations between people. It's an attempt to synthesize some experiences of socialization.

The work reflects about the collective rules and the organizational behavior in different organized contexts. The starting point of this performance is a series of pictures and drawings that I realized, which documents different collective situations in big spaces, in different frames of time. Visually in these images people look part of a choreography dictated by different needs.

I'm interested in how the management systems, through different strategies, can influence, give motivations and orientate people to follow rules of behaviors.

Many factors contribute to define collective rules, environment, aims, culture, stories, myths and rites, remuneration and in socialization process often societies and companies create organizational process through shared values or motivations, creating models, or through an interdependence of different actors of a team, creating determinate roles and activities and structuring hierarchical levels.

The work is an attempt to synthesize interactions in different circumstance and to dissociate all these behaviors from the original context of organization, creating a sort of choreography, which reflects about collective rules as an abstract concept.

During an interview, Tino Sehgal, talking about his work, reflects also about the present economic and social conventions as a result of a process of civilization, that was always dealing with the fact that there is not enough to survive and with the threats of 'nature'. Two aspects which we find reversed in contemporary society. I'm interested on his approach because I'm fascinated by the possibility of the art processes and of the artworks to generate awareness.

I consider my work related to those of Tino Sehgal because I'm interested in the use of the language of performance to create a direct experience, and the possibility to create a work which is able to live also outside from the logics of production and trading. Furthermore I'm interested in how this process permits to develop a reflection about how art exists and lives in the look of the viewer.

a human dressed in white sits in a white room, sits on a couch.
it is dark but for the lamp next to the couch.
if you sit next to me, i will tell you a secret; i will whisper tenderness.

This work, like that of Tino Sehgal, creates a constructed situation whose constructs are only partially visible. It is these invisible architectures and intangible economies that often form the basis or condition of a work that challenges meaning-making. Can we know a situation through our bodies? How can kinaesthetic knowledge make viable an affective exchange as an artistic mode of production in an object-based model of consumption, as put forward by the dominant contemporary art market? Sehgal's work, from its performance to its documentation to its sale, insists that we rethink how we encounter and archive the material and immaterial, the stable and the unstable. I'm most interested in producing orientations and becoming subjectivities towards new ways of being together in hybridized spaces, the open secret, and what curiosity intimacy and vulnerability have to offer.

For the duration of the performance I will pretend I come from New York. This will only manifest itself if somebody asks me where I come from.

The performance fits best at an opening, mine or somebody else's. As the show is comprised of solo entries running for a day each, New York, New York will adapt to that and I will spend the hours in the gallery being the artist (from New York, if anybody asks).

I might continue performing the piece indefinitely afterwards, given fitting circumstances.

This work takes Tino Sehgal's concept of a "constructed situation" a step further (or backwards,) as the fabricated situation does not necessarily lead anywhere noticeable. Opposed to his custom, I would not hire a trained performer, it is crucial that I execute the piece myself as I am interested in blending reality and fiction and observing what consequences can arise from such behavior. Also, I am curious about masking the borders between a performance and simple human interaction.

The performance bends the rules of what a performance, or art at large, is expected to be and in that obviously inspired by the practice of Tino Sehgal. The piece is also impossible to document, but unlike that of Sehgal's work, this one can easily pass unnoticed even by people who experience it and can thus not even live in the memory; it is an entirely ephemeral and fleeting piece, whose potential lies in its expanding growth in real life after its execution at the art venue. When it comes to its economical aspects, probably only Tino Sehgal could manage to market this one, that thought alone amuses me.

The performance I am proposing for this project is one that stems from a curious questioning of just how constructed these 'situations' are that Tino Sehgal describes. In the performance I am bringing a true? sense of entertainment into a world of entertainment? I use two grammatically incorrect question marks here purposefully to critically question our understanding of what 'art' is and where it's going. My experimental performance will certainly not make any attempt to answer this question – just accelerate the question somewhat to a wider audience.

Situated in the gallery space will be a live piece of two performers that I have directed. These performers would be better known as wrestlers – arguably the most choreographed theatrical entertainment. The wrestlers will be engaging in a seemingly competitive match, but without the boundaries of a ring. The boundary they will be within is their carefully rehearsed routine where they know which move will follow which and how they will manoeuvre their bodies in relation to one another in harmonious synchronicity. The intense physical nature of the competitive human presence places the audience into an almost threatened position where they may feel unease at where to stand in the space and whether or not the 'fight' is genuine.

Simultaneous to this performance there will be an audio recording playing throughout the gallery space. The pre-recorded audio script will be of the two wrestlers discussing exactly which move follows which, with some vital supporting technical information for each of them to remember in order for the match to work in such synchronicity. As the 'fight' develops in physical intensity the dialogue playing in the space will reflect this; a heated argument between the two wrestlers developing, but on this occasion – completely unrelated to the wrestling match.

The desire to feature wrestling as such a strong feature in the performance relates to my interest in Tino Sehgal's constructed situation dance performances and the questions these raise around the blur between truth and fiction. I am fascinated in the precise and rehearsed nature of these performances, but also the spontaneity that can be found. The 'presentness', as Michael Fried would say, of a performer being live in a space with an audience questions the future of 'art' curiously. We are looking ahead of ourselves to a generation of contemporary art that is slipping between the moment. The live experience of art is being worn thin, and is crumbling beneath us. All that is being left to fall back on is the documentation. I guess you could say we are living in the age of 'the documentists' (a suggestive title for a new movement covering all contemporary art). We now look at documentation as being a way of experiencing art – through a completely new layer of perception. That second hand experience becomes the actual experience. How about we bring entertainment back to entertainment for entertainments sake?

The performance is a live broadcast of a YouTube Vlog (Video Blog). The video will be edited while the performance is taking place (online). I view this performance piece as a suggestion for the way art can engage with our current situation in which our world is dominated by an endless distribution of images and information.

The performer is a young female teenager engaging with the phenomenon of the teenage YouTuber and instructional videos and the identities that are constructed with and within it. In her performance, she is presenting a fictive program (which would be presented in the same screen with her) roaming through images and information discussing issues such as: what does it mean to be a user? What agency can we have engaging internet platforms? etc.

Her monologue derives from a year long research I have conducted on these topics. In this work I appropriate user tutorials as a genre in order to investigate the relationship between technology and culture. I examine how media has become so inseparable from us, that we no longer live with media, but in media. With media increasingly becoming more life-like and life increasingly adapting the logic of media, sleek interfaces of operating systems, internet browsers, and websites makes it difficult to stop, identify, and think critically about how these things actually structure and monopolize our experience – despite the misleading empowerment of "user-generated content" or "customizable" options. I am interested in interrupting this seemingly closer getting circuit and seeking not only to deconstruct the formal and instrumental aspects of Internet browsing, but also the identities that are constructed with and within it.

0. I am definitely not Tino Sehgal, although our work hold some similarities.
0.1. Mandala II. is the second iteration of my participatory performance series.

1. Mandala II. is a durational performance designed to the 'Nahmad Projects' Gallery (2 Cork Street, W1S 3LB, London), in response to the concept of 'I am NOT tino sehgal' by Francesco Bonami and the work of Tino Sehgal. It lasts 8 hours.

1.1. Mandala II. is simultaneously performed by 10 previously chosen performers and up to 5 audience members. During the performance these performers and audience members are following pathways demarcated on the floor, while carrying portable speakers containing the musical composition.

1.2. The performers and the audience participants will receive the same instructions, which is the following: During the performance you will need to walk on your designated path, carrying around a small speaker with an attached mp3 player. Feel free to explore different tempos or ways of walking. Be aware of your steps and the others around you.

1.4. The pathways are leading all around the gallery, using and interacting with the whole space as fully as possible. These pathways are often crossing each other.

1.5. To negotiate or harmonise the movements and speed on the routes is a complex task for such a group, which needs continuous non-verbal interaction and intense presence.

2. Ahead of the event 10 performers will be selected through an open call. I will join this group as the 11th performer. During the performance 10 performer will be active at one time and 1 will rest. Each performer have 15 minutes rest in every two and half hours. The performers are asked to perform in their everyday clothes and with a natural focused presence.

2.1. There will be 5 speakers and 5 pathways that are reserved for audience participation. The participating audience members can participate for any duration and will be swapping throughout the day. The non-participating audience members are free to be anywhere in the performance space and do whatever they would like to do.

2.2. The music of the performance is an original score composed for this event. It will be consist various pulsating, long notes and silences, creating a constantly changing soundscape. As each moving speaker contains a different track the immersive experience of the music is always shifting according the listeners relative position to the sound sources.

3. With 'Mandala II.' I aim to create an open performance framework which will give performers and audience members agency over the piece, within an intimate social situation.

3.1. On a symbolic level, the piece reflects on how we exist and interact with each other in a modern urban environment.

3.2. As audience members fall in and out of being passive and active agents within the performance, the 'Mandala II.' playfully interrogates the presence and decisions of a participatory audience.

Inspired by Tino Sehgal's practice of constructed situations – I will deconstruct and reconstruct my ongoing participatory performance project The Letting Go. The work explores vulnerability and personal transformation and draws on concepts from Buddhism, Psychoanalysis and ritual tattooing. Participants are invited to engage in a unique ritual with me in a gallery, resulting in a text-based bloodline tattoo on their body. Following a one-to-one enquiry and in response to the question, "What would you like to let go of?" a personal obstacle is identified, named and inscribed on the body. Over time as the physical wound heals, the word fades and disappears.

THE LETTING GO – Transformed is a 'dematerialised', durational version of the above. It is site specific, with the setting, furniture and spectator visibility informed by previous performances, i.e. *Museum für Kunst & Gewerbe*, Hamburg. Working alongside an assistant who registers and prepares participants, I will perform consistently across 2-hour sessions (with small breaks) where each session involves:

I sit with the participant and guide them through a brief grounding meditation.

Through a process I have developed, we 'find' and 'name' the word that best represents that which is to be 'let go of'. This conversation can be seen but not heard by spectators.

We move to another area where I tattoo: but now without a machine or physical wound. Instead, I use a fine-tipped pen with invisible ink. The oft-painful act is replaced by another sensation and invisible option – informed by my project, *Agent Provocateur*, also performed at Documenta 13. We move again to sit on the floor near a stack of A3 paper and large markers. The 'image' (my photographic documentation and participant selfies) will be replaced by individually prescribed 'actions', that each participant will attempt to perform daily for an assigned period.¹

The actions, memories and reflections are all that remain. The participant may choose to reveal their 'invisible word' if they wish. The potential for participant ingenuity, is an inspiring notion.

I felt proud to be your canvas and will never forget it. Toby, Berlin, 2013

The Project also raises questions around the nature of the artist and the art object. For example, could this 'invisible word' be considered a temporal, unfolding, ephemeral artwork, in keeping with the Buddhist idea of impermanence? Does the artwork live across time or is it dying? And if it is indeed art, how is it 'lived' and engaged with? And if I claim it is art then who is the creator, the participant or the artist? Is the performance: art, healing or neither? Without a 'wound that heals' is the process still gratifying for the participant, spectator, artist? What levels of voyeurism are still at play?

Intriguingly, the French Psychoanalyst Didier Anzieu suggested that thought could actually happen in the skin, just as it does in the brain; as such, the idea that 'letting go' could happen via the skin, may not be as far-fetched as it first sounds. However is a form of catharsis or personal transformation still possible without the physical wound, in itself a crucial ephemeral element of this project?

My aim is that *THE LETTING GO – Transformed* will raise questions about the role of contemporary art and the artist, and enhance an understanding of our shared vulnerabilities and transformative capabilities.

nataschastellmach.com

¹ These 'actions' will come to me spontaneously and be informed by the participant's conundrum. Once the participant has agreed, they will write this on the A3 paper, to be displayed on a nearby wall, i.e. "I agree to plant 3 seedlings of 'x' plant, care for them daily with water and air guitar. The song I will play to them is 'y'. Hector, London."

For this exhibition, I would like to sing a love song from the 1980s and play the electric bass. I will perform every 15 minutes for the duration of the gallery's opening hours. I will be performing "Making Love Out of Nothing At All" by Air Supply (on repeat).

I am not Tino Sehgal. My "constructed situations" are to be documented with images from a Polaroid camera. Each performance begins with me, asking someone for help in the documenting our time together, and ends with me unplugging the bass.

The images taken during the performance(s) are for those who are present in that moment. We can look at the images together; we can look at us. However, once the performance is over, these Polaroid photographs become archival objects to be displayed image-side down, displaying only the black, square backside of the photograph. These archival objects can be used as constructs for investigation of the document's performative ability as art object—how that "status" opens up more potential referents and narratives.

In this performative gesture, I will mainly address the question of anti-intellectualism and the market orientation in the present moment¹. If you know me, you know that singing is not one of the things I do...When practicing, I tried so hard not to be bad, but there are these really complicated parts, so I ended up picking the key that was most like my speaking voice².

¹ Altered quote from the opening remarks of Mira Schor's lecture: "Life of the Mind, Life of the Market: A Re-evaluation of the Contribution of Theory to Feminist Art from 1980 to 2006." Exquisite Acts and Everyday Rebellions, CalArts Feminist Art Project, 2007.

² Borrowed and adjusted sentiments from Miranda July, Instagram, 19 January 2016

Like Tino Sehgal's performative work Kiss, about the exploration of the symbolism of the kiss through dance and art, Animal Patterning Project is an ephemeral dance performance about the symbolism of animals and our relationship with them throughout history, through art and science.

Our often conflicting views include the admiration we have for animals while at the same time wanting to genetically alter them, the historical practice of preserving live specimens by killing them, the destruction of their habitats and after the fact preservative attempts at conservation and capturing animals to study and emulate their nature, energy and movements and the way they design their natural structures. All these concepts serve as ideas for the performative dance.

Dancers are free to interpret the approximately ten minute score New Chimes, an eight note composition consisting of wind chimes (related to 95 Chimes mastered under a co-production grant from Banff Center) that form a graphic animal like pattern that also relates to Feng Shui. Each group of dancers create a new unique performance in the spirit of the animal and can incorporate props which can simulate their natural environment.

Animations derived from photos of animal patterns taken of taxidermied animals from local natural history museums or live animals from local zoos are projected interactively onto dancers as they dance down the street or in a gallery setting.

Bessie nominated Animal Patterning Project was previously presented on Oct 10th, on west 131st street and 12th Ave (there will be a second performance on May 14th) in collaboration with the West Harlem Art Fund and Pratt Institute and explores the role of the displaced animal in the urban environment. Reminiscent of the animal overpass highway bridges constructed near urbanized Banff Canada, Animal Patterning Project strives to raise awareness for the role that these different elements play by projecting the animal's likeness onto the urban environment it once inhabited. Ultimately it is an animal rights and human activist piece about being in tune with animals, nature and each other.

A Kinect (using motion tracking sensors) attached to a projector on the roof of a moving truck worked in combination to interactively project animal patterning animations onto dancers as they danced down the street with New Chimes (comprised of 8 notes that form a visual pattern like the animal patterns while also relating to Feng Shui (we can still channel good energy in our compromised cacophonous urban environment if we strive to be in tune with nature and each). Glowing Orbs that functioned metaphorically as seeds or eggs were imbedded with micro-controllers and used as a prop to relate the dancers to each other and to the audience.

For I am not Tino, the dance performance can be reenacted with the original or new dancers or a video of the dance performance can be displayed. Like Tino's Kiss, Animal Patterning Project is a temporary performative work about animals who are no longer there by performers who will soon be gone but those people who are there to attend the performance will be transformed forever. I know we stopped traffic with the performance in NYC which was very cool and for a few minutes transformed the gritty urban landscape into something magical!

The performance has to do with connecting to each other. Creating an intricate network in an attempt to wrap a plastic tape around my body. Joined by an audience member, then with another one, resulting in an all-together-connectivity. Every movement from one member affects the whole body, highlighting the necessity of consciousness and movement. A tissue that encapsulates everything, covering the space from side to side, having stuck over anything around him.

Technicalities:

The performance will need 60 plastic tape. The performance is adjusted depending on the space provided and the duration increases or decreases depending on the circumstances.

This project deals with the attraction of repulsion and response to motor stimulation through spacetime. Studying this interaction with the public and the transmission of energy, is an issue that relates to the wider work of Tino Sehgal.

The performance alter ego of Elke Reinhuber, the Urban Beautician, will respond to the famous piece 'Art is so contemporary' by much acclaimed performance artist Tino Sehgal, which is acted out by museum wardens.

Often, the dominant appearance of museum wardens overshadows the exhibited artwork and may fill the visitor with discomfort. Hence Sehgal's idea of transforming their presence into the artwork itself seems almost ingenious, while emulating the affirmative background noise of the current art world heightens its significance mischievously.

Bright Cube3, the suggested project of the Urban Beautician, looks at another rank and file profession, which is equally important to the museum, but rarely recognised. The cleaners have to take care of the backdrop for any exhibit – they are responsible for the white in every cube, even when their efforts are neither acknowledged nor visible.

Accordingly, the Urban Beautician will spend her day in the gallery with cleaning chores: mopping the floors, cleansing the barrier tapes, wiping the walls, sponging the corners, scrubbing and washing the skirtings, rinsing the windows, scouring the cornices, swabbing the lamps, so that the gallery space will be the whitest space ever imagined – and the usually invisible cleaner turns into the main artefact in form of the Urban Beautician. The accumulated dirt will be collected and exhibited at the end of the run of the performance, to short-circuit that vicious exploitation cycle in which the productive powers of labour appear as the creative power of capital.

As Boris Groys recently claimed, "It is precisely this ubiquity and universality of the working body and its representation that makes it especially interesting for art. [...]. The artist today shares art with the public just as he or she once shared it with religion or politics." So connecting the reality of everyday life with the higher awareness inside the realm of the arts means perpetuating the overlooked moment into a lifetime of prospective possibilities.

A stylist is commissioned to compose an outfit concerned with the constructed depiction of Tino Sehgal in press-kit photographs.

The clothing will be tailored to or fit a performer.

The performer can be any performer, of any race, of any age and of any gender. The performer is instructed with the line "You are an important contemporary artist, working in the field of art".

The performer interprets the instructions to his/her/undefined's own liking.

The performer can engage with the audience.

The performance is not to be announced.

The performance takes place during the exhibition's opening hours.

This artistic action, that pays homage to the artistic practice of Tino Sehgal is inspired by a small action: collecting dust and packaging it into glass jars. This is converting an everyday act into action by changing the artistic intention. Something that in everyday logic meant to be deleted (dust) becomes an object of desire, that you want to keep. The intention is what makes the artistic action, it changes our everyday logic.

When packing the dust, other than the act of sweeping, mental connections are created. For example, when packing the dust, you can think of L'Infinito, a poem by Giacomo Leopardi, when he says "and my sovien l'eternal, and you morti stagioni". You can also think that the eternal is in the ephemeral and the remains that leave our existence. It also allows us to question the idea of value. Why does a material such as gold is very valuable but a material such as dust is not? For these reasons, I propose to aspire the dust with an electric vacuum cleaner. Once sucked, it is a visual reality, compared to the dust packed into glass jars. This investigates what happens when we change the intention of a daily act: wanting to delete, wanting to keep.

a) Relation between my proposal and the work of Tino Sehgal:

Tino Sehgal work reveals the rejection of the object; he prefers the experience. At the same time, his proposals raise the question of economic value. My proposal contains both ideas: the loss of the object and the matter of economic value. Firstly, what is the only thing left when objects and bodies disappear? The dust. Secondly, when I keep dust, instead of throwing it away, I highlight the randomness of the value of the materials.

b) Structure of the performance:

1. I have a vacuum cleaner and I start to suck dust from the gallery for fifteen minutes, very carefully. I have to roam around the public that could be in the room, very carefully.
2. I gather the dust from the vacuum cleaner and I place them in a glass jar.
3. I place the glass jar in the centre of the gallery.

Taking photo documentation of my previous work and turning it back into a 'constructed situation', I intend to embrace Sehgal's ideologies whilst simultaneously embracing something which is in fundamental opposition to them.

As a choreographer, photo and video documentation has always been a large part of my practise: recording rehearsals and specific movements in order that the dancers may see what they look like/what they need to improve, referencing old footage in order to reconstruct work at a later date, distribution of images for promotional purposes, distribution of images in support of new commissions. Through this, I have amassed a collection of images which document my choreographic history.

For this new piece of work, I would like to bring these images back into the third dimension. Using two professional dancers to recreate every image of my work ever recorded (approx. 500) the performance is a fluid chain of movement which both literally and abstractly reconstructs the history of my work. Using the images as a reference point, the dancers will shift through each image in a non-chronological order, finding similarities between images which were taken years apart, recreating shapes their own bodies and the bodies of their colleagues made in a time and place different to this one. A precise moment that was captured and translated into something which can exist continuously, infinitely, will be reverted once more into the realm of corporeal presence, the realm subject to inconsistencies in memory and differences of perspective.

A third performer, in the guise of gallery assistant, will narrate the performance – explaining at intervals which piece the image has come from, what year the image was taken, who took the image. The narrator will also occasionally explain the ideas behind certain pieces of work, and during these moments (only during these moments) will be available to engage in a dialogue with any visitors, should they initiate conversation. This performer will provide context to the work and will allow visitors to engage personally with the exhibition: for me, this opportunity of interaction is something which has become a signature of Sehgal's own work.

6*8 hour performance without break.

As much as White on White is neither Tino Sehgal nor his situations, we have one thing in common. We produce meaning and value through an activity that cannot be evaluated by its solidness but rather by the time and energy invested in the artwork and space that exists in the art-institution.

Therefore we would like to contribute with an initiation rite for the new contemporary project space. We want to, by doing Sisyphus repetitive work, continue the painting White on White by Kazimir Malevich. Through ceaselessly painting the white walls white again, we will activate the absurd.

We will be dressed in white working suits. Working suits will be available also for visitors. However we will not respond to the visitors. We will be focused on viewing the wall, our attention will be strictly directed on executing the act of painting white walls white.

Process is our material. We act, perform, within the realm of the real. Strictly timed breaks take place in the space. Once per hour we will go on shifts for 5 minutes toilet/air.

CAST

SCULPTURE 1 – SCULPTURE 2 – SCULPTURE 3 – SCULPTURE 4 – SCULPTURE 5 – AUDIENCE

SCRIPT

Five plywood sculptures of anthropomorphic dimensions (185 x 52x 30 centimetres | 72.8 x 20.5 x 11.8 inches) are placed in the performance area. Sculptures 2 to 5 are rectangular. Sculpture 1 is also rectangular but is kinked on two places and is placed on a chair. The five sculptures are positioned in the space before the audience is entering the performance area.

The performance is executed for a day.

SCULPTURE 1: (Sitting on a chair)

SCULPTURE 2: (Lying on the floor)

SCULPTURE 3: (Hanging from the ceiling)

SCULPTURE 4: (Leaning against a wall)

SCULPTURE 5: (Standing on the stage)

AUDIENCE: (Enters the room and walks around. Watches the sculptures. Members from the audience can leave whenever they want.)

Mr. Sehgal resists the production of physical objects in order to construct situations. His materials are the human voice, language, movement, and interaction. Mr. Sehgal's pieces are the constructed situation that arises between the audience and the executors/interpreters.

The performance Sitting, Lying, Hanging, Leaning, Standing departs from a physical and semantic approach. The script focuses on a set of verbs that are both indications for a person or object that's not moving and verbs that command hardly, or no, physical effort. The verbs are basic human positions that can be transferred to lifeless objects without loss of meaning or executional. There are also verbs with much more political and religious references (f.e. Leviticus 15:4). It is basically the script that gives these lifeless objects the task of executing a performance. Having a script executed by a set of objects that these objects can actually perform, gets to the basic conditions of performance and scenography. Having this minimal performance executed in a constructed performance area – during an event where people expect to be confronted with a performance piece (as people are confronted with the constructed situations of Mr. Sehgal) – raises questions between the relationship of the audience and the executors of the script, and a mutual narrative between the objects, or between the audience and the performers.

I wanted to create something that did not boast of its grammatical talent, nor followed any set guidelines. I was immediately drawn to the questioning of ownership and originality within the arts, and authenticity within a performance. Questioning what was original and who can claim something as their own lead me to think that all words are recyclable and although specific language and text can belong to someone personally, be written down on a piece of paper or just a stored memory, how can these texts and emotions be used to generate something else, a different interpretation? I began to experiment with collaging text, much like David Shields "Reality Hunger".

I began to question: am I able to create a piece of work that can engage with an audience and have an authentic and original experience regardless of real ownership of the text? What kind of attachment do I need to form with a text in order to say that it belongs to me? Is engagement with a text enough for you to leave your imprint, or does it have to be entirely formulated by me? I found that language categorizes objects and mediates ideas within people due to their own expectations and experiences, leading me to focus on genre specificity and how that can have an effect on a piece of text. My aim was to create a cliché text which fulfilled the genre specifics of an action film, by taking 5 of some of the top grossing action films of all time and creating a collage to form a completely new, yet unoriginal piece of text. I started by downloading 5 screenplays: *X-Men*, *The Dark Knight*, *Transformers*, *Indiana Jones: The Temple of Doom and Independence day*. I read through each script, highlighting the key cliché phrases that I believed could belong to any action film. After creating contact sheets of these phrases I scalped them individually and began collaging the lines to form some sort of dialogue. After reading through the scripts, it became clear there were stereotypical roles which made it easier for me to cast characters. I tried to make the characters as stereotypical as possible by calling them things such as "Hot Babe" and "The Hero". I focused on the stage directions and had to decide on what kind of narration I wanted to use. I researched narration from films such as *2001: A Space Odyssey* and played around with using narration as scene setting.

The performance of the script would be (roughly) as follows:

A table with chairs set out as though it were a script reading for a film, where scripts are placed down and character plaques which have the name of the character and a brief description will be placed next to the script. I would "cast" my film partly from the audience and partly by actors, and read the stage directions myself. There will be 7/8 readers in total, so perhaps 4 actors and 4 members of the public. We would read through the script as part of the performance, then at the end I can explain the concept as well as show some of the collaging work I have done. It lasts around 15-20 minutes in total, but the work can be displayed for as long as it needs to be.

This piece relates to Sehgal's "Kiss" in the exploration of cliché and expectation. Sehgal takes expectation of love and affection with historical context and a sense of accuracy and twists it into something compelling. With my piece I explore stereotype and assumption, which is shown through this work.

The audience is seeing this piece on the first day of the exhibition *I am NOT Tino Sehgal*. Is it ready? Or are they still preparing for the upcoming show?

Upon entering the Nahmad Projects gallery, the viewers are greeted with a small wooden sandwich board sign occupying the entryway before the next large room. The sign reads "Installation in Progress". On the wall directly next to the sign is a gallery title card with three vector drawings: two walls and a person, with the title, date, and materiality of each.

A person dressed in work clothes is seen in the gallery space beyond the sandwich board. They are painting one of the gallery walls white. After finishing they turn 180 degrees to the wall behind them and begin painting that wall white. This continues back and forth and is the duration of the performance. Is the audience seeing the beginning or the end of something? Or is what they are seeing the actual something?

It is an accumulation of material on the walls – however, the material is a nothingness, repeating what was present before. It is representing what can come next: a placeholder for the next show to be hung while still claiming to be something on its own.

The performance ends with the person organizing their materials and collecting the sandwich board before leaving the gallery to be entered by any audience members.

It begins again with a different person setting out the same sandwich board sign in the entryway of the space and kindly asking anyone in the gallery to leave the space. Once the space is cleared they too begin to paint the walls.

Each new person will spend an hour painting the two walls followed by 30 minutes of open gallery time. These loops will continue for the duration of the day, each with a different painter, and with the walls subtly closing in on the space after each one.

The performance *I am NOT tino sehgal, I'm Xavery Wolski* is based on a group of 5-8 people (including me). During the event, the group will fill the gallery space to create a kind of artificial crowd. The number of participants depends on the available space.

Each of the performers will represent me, as an artist, during the event. In case of conversation, participants should introduce themselves as Xavery Wolski, a polish artist.

In the short periods of time – every five minutes, this dispersed group will get together in one place to form different kinds of battle formation (eg. wall, row, pairs). The group will move through the gallery and won't let anybody pass – the audience will have to give them room. The group, walking like synchronized soldiers will speak in unison: *I'm Xavery Wolski*. After five minutes, the formation will spread and the cycle starts from the beginning until the end of the performance.

In this project I would like to focus on the artist's identity discourse and create a kind of performative auto-portrait – in this case it appears as a slogan, repeated by unknown people. The artist's identity will remain hidden yet reproduced in the same time. The viewers don't know which person is the real Xavery Wolski – as this project won't give them any useful information about the artist.

A group of people filling the gallery space will be the materialisation of the giant artist's ego but represented by an empty slogan, shouted by unknown soldiers.

My project refers to constructed situations of Tino Sehgal on two levels: through the creation of an ephemeral, partly directed situation, the interaction between participants and audience becomes the primary medium for this work. Battle formations moulded by performers are a form of choreography, subordinated to the synchronous rhythm of their steps. On the other side, my project links to the one of the basic concepts of Situationists – the class struggle. A group of participants, representing me as an artist, and creating artificial crowd or different battle formations will try to dominate the gallery space. Spontaneous interaction between the audience and the participants will become the primary way to experience this artwork – which comes directly from my inspiration of Tino Sehgal.

For one day, the artists will use the bursary of £1000 to purchase and distribute food and water to the impoverished and homeless individuals in the greater area of central London.
The artists will graciously do this act without any expectation or condition from the recipient(s). The recipient(s) may accept or decline the food and water offered.
The performance will not be documented by the artists through photography or film.
Only the memory will remain.

How will you remember today?

The premise of “When the Tree Falls” is to create a socially activated work of art which goes beyond the gallery whereby we the artists would use the bursary to give food and water to impoverished and homeless individuals across the greater area of central London.

There are different layers and elements to the performance – its focus on trust and faith and how this is mediated between ourselves as the artists and the viewer/reader in the gallery, the interaction with unknown strangers and chance encounters that can occur, the possibility to create and inspire change, and perhaps most importantly, in the spirit of Tino Sehgal, the dematerialisation of the performance and how the absence of documentation through photography or film leads to a greater emphasis on the memory of the work and its varied experiences.

‘I am your eyes within my eyes, while you are my eyes within your eyes.’ is an event which is inspired from Tino Sehgal’s creations and the theory of phenomenology of perception by Merleau-Ponty. Considering the theory of phenomenology, this work reconsiders its own existence and identity, through the artist and audience. Following the same method as Sehgal’s work of not documenting the work, I will however be live streaming it. Through a technological intermediary, it will exist not only in the eye of the beholder and the memory that persists, but also through another view; the perception of the body, the gallery space, and its historical context. Additionally, part of my interest lies in social communication, so the performance intends to connect with viewers, whilst presenting the beauty of not knowing each other completely.

Key Themes:

There will be a live monitor screen and a rucksack on my back or that I will carry as a handbag, and a live gopro camera attached on my forehead. In the exhibition, I will follow the first audience member who enters the room and until he/she get out. During the performance, I will try to have a conversation with the audience to know their background, as a friend would. We can be in a dialogue. If they refuse to talk, the following would persist. After following one participant, I will start again when another audience member enters.

Before entering the space (which might be the gallery itself or a part of it, depending on its dimensions and specifications), a Plato cave-like room, the public should gather in front of the entrance to enter it in a small crowd (not less than 3-4 people, but the more the better). I wait there with them, looking like a museum guide. This is for the first entrance or each time when the room is empty. When there's somebody inside, people can enter freely, without waiting. The principle is for the room to have some people inside at once.

While anticipating to enter, people in the crowd are viewing each other in a rather analytical way. I draw their attention: the public is kindly and assertively proposed/requested/to USE FLASH PHOTOGRAPHY, video and flash lights as such, contrary to museum practices they are used to. This is in a form of an announcement on paper/in an explication as well as of my personal oral request.

The public enters the space which is in absolute darkness – as if they entered the Malevich Black Square in a 3D world. They start and keep asking: partly because they are asked to and also because they are curious to see what is out there.

I accompany them and keep asking to use ash.

As a matter of fact, what they are searching for is exactly the piece as such, the dark room with spontaneous light installation, where the public is not only a witness, but also an exhibited and documented object.

Due to the fact that *I am not Tino Sehgal*, I propose to perceive public's pictures not only as a part of performance, but also as the documentation of it. In order to collect these <artefacts> I would ask people to hashtag them in social media #iamnottinoSehgal <to be decided> and post literary everything what they think is or might be regarded as valuable*.

*as an option: I can master a one page site for this special purpose, a common blog for the documentation

This collection is predicted to be series of people's faces and masses, parts of their bodies, their cameras and phones, parts of the space, ashes and, I suppose, selfies. The artist herself is most likely to become a documented object too.

The performance relates to Tino Sehgal's artistic method of behavior sculpturing, non-material ephemeral art, where the limits of object-subject dichotomy are questioned. At the same time this piece doesn't patterns his position, but enters into a dialog with Sehgal, for example, in regard of documentation, its limits and perceptions.

Technical aspects

>> the space

- is supposed to be totally dark,
- clean of any objects that can block the way
- preferably with no objects of art installed or hanged on walls

in accordance with the open call description the performance doesn't require any specific technical support, though upon discussion with curators, a mirror might be added on the wall(s).

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