

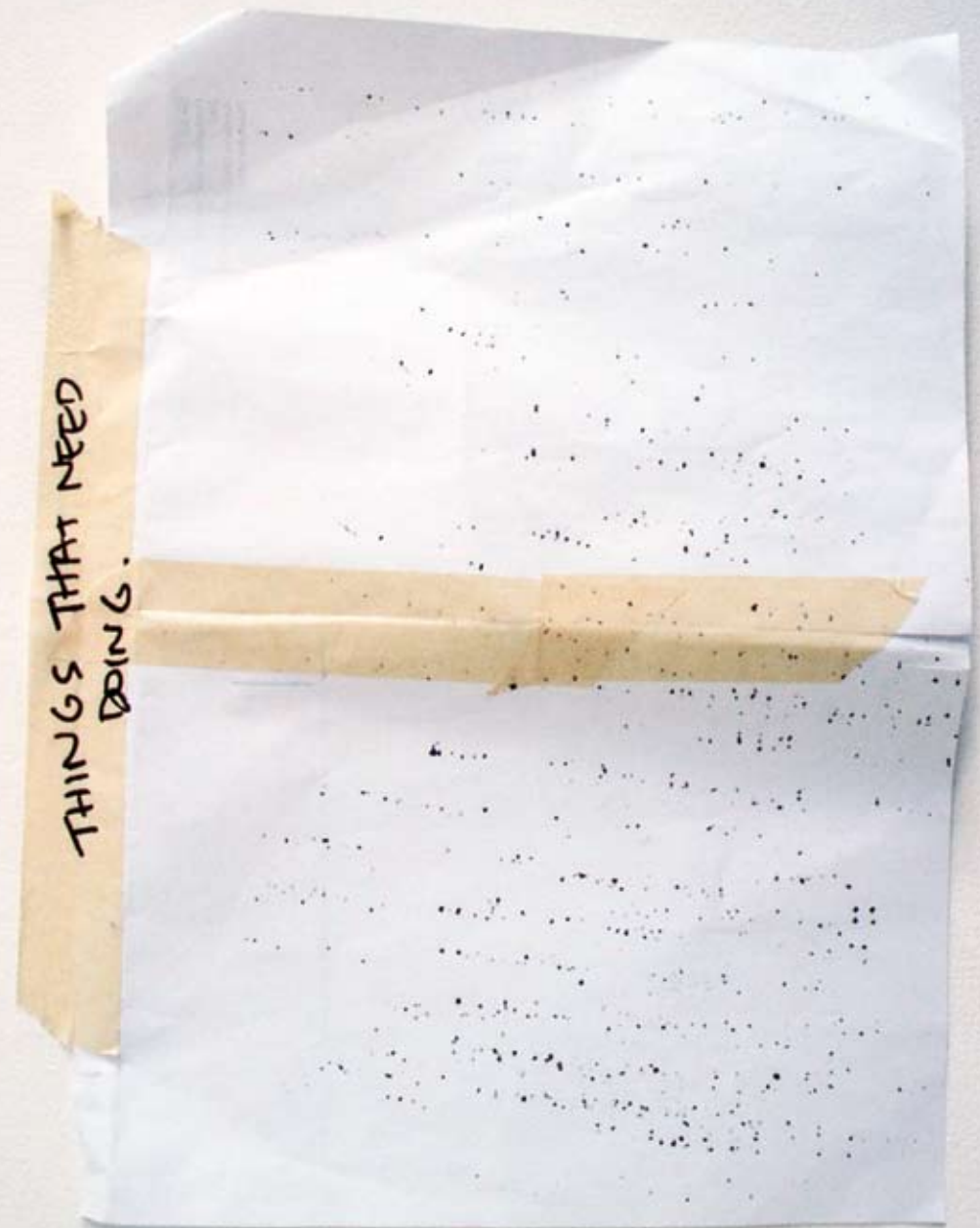


*Never
completely
still.*

This is a book, but it can also be read as an abstract map, drawing out the relationships and connections between ideas explored during a curatorial residency and the subsequent staging of an exhibition. It tells some stories about contemporary art and its relationship to space. In particular, it sets out to question what is latently present within certain spaces and what can be re-constituted and performed, and how through movement and its intrinsic relationship to time, ideas are sculpted.

The 2008 Enjoy Summer Residency project engaged with notions of immediacy by creating a space for contemporary dance to work alongside contemporary sculpture. The performativity of each medium, the differences of process, and the response by each mode of practice to this very particular situation came into play.

Never completely still provides visual documentation of the residency's research and state of in-process, with contributions from curator-in-residence Laura Preston, residency artist Xin Cheng and photographer Michael Salmon. This publication also sketches out the terrain of ideas to be explored by the exhibition project at Enjoy in June – July 2008, with contributions from all three exhibiting artists: Dan Arps, Xin Cheng and Richard Frater. The exhibition will be realised at the same time as this book.





Art as extended life. Telling stories.

Laura Preston

Curator in Residence

2008 Summer Residency

Enjoy Public Art Gallery, Wellington

“It is not a matter of choosing sides - between models of nomadism and sedentariness, between space and place, between digital interfaces and the handshake. Rather, we need to be able to think the range of the seeming contradictions and our contradictory desires for them together ... this means addressing the uneven conditions of adjacencies and distances *between* one thing, one person, one place, one thought, one fragment *next* to another”

Miwon Kwon¹

I like Venn diagrams. I like their form and how they show the intersection of two thoughts or things, and that this shared area is usually shaded and coloured. I like that they represent relationships between things, the connections formed in the overlap as well as the recognition of difference indicated by the majority of the space within the circle's edge.

If one could trace it, the form of a dancer in motion would form one of these diagrammatic circles, even if their movement doesn't quite shape that way.

A Venn diagram could be drawn and made out of various mutated forms. After all, it comes down to a representation of taking up space, and how this claim can then be narrated.

I like the idea of space being something unseen but forming. How it houses lingering words. It's as though Venn diagrams are generating all the time without us knowing or seeing.

Could what you bring into the room with you, and how this connects with what already exists

and what it alters, be drawn as a series of situated circles and shaded-out connections?

How often do you see diagrams of interactions forming in life?

I try to. It's my task to attempt to understand what is happening and to distill this into lines of interpretation, based on a series of relationships and events that occur within a situation of art – either framed as art or performative of it.

I intend on talking clearly and succinctly to create a diagrammatic form of information, although the dimensions that art plays out on are multiple and generative. It's hard to keep up and one wonders if you would want to. Aware of, and wanting to seek out, the shifting entity that is the present, ensures that ideas remain in an active state and continue to move.

I'm still drawing.

The last time I was here I was interested with all the indeterminacy that can come from a dialogical space.

Time moves on, similarly to ideas. Yet, both seem to circulate, sometimes orbiting, often looping back on a terrain of concern and usually staying on the same page.

With contemporary sculpture, we are made aware of the instabilities inherent in perception – whether this is via an object, an environmental configuration or a concept. Sculpture has come to be premised as this, as it sets up a mode of viewing that is dimensional and shifting, an effect from moving through space. The medium shifted from an object-based focus to reflect the notions of viewing that various experimentations within the movement of modernism expanded on. The viewer no longer delivers a disembodied gaze towards an object, but is implicated and involved spatially, kinaesthetically, intellectually as well as visually.

A consciousness of temporality, previously registered mostly indirectly by analysing the time-based process of making work, was given a particular impetus from the 1960s through the expansion of performance art. A significant

interplay took place between the heightened awareness of temporality created by performance work and a new interest in the temporal dimension of viewing. A minimalist object, for example, no longer represented a dense internal structure to be seen as an autonomous entity or formal correlative of a figure. Rather, its sculptural language moved towards producing a discursive site that focused the viewer's attention on the contingency and unfixed process of seeing and making meaning.

In the circumstance of contemporary capitalism, the individual mediates momentarily between self-awareness, and a sense of the larger social and economic realities from which this self-awareness is constituted. Contemporary art no longer purports to embody some stable essence of individual subjectivity. Now we are attuned to envisioning sculpture as an action (and its residue) in space, which activates an endless flow of shifting apperceptions. The instability of the viewer's encounter has become integral to the work's conceptual value, as well as to any

“If I cannot dance, I will not take part in your revolution”. Unlike the established and recognisable history of the body (as shown by the figurative-rhetorical context of ballet) the autonomous dancing body introduces a history of paradoxical laws and non-dialectical discontinuities, a history of absolutely heterogeneous pockets, irreducible particularities, of unheard-of and incalculable sexual differences...”

– Jacques Derrida on Emma Goldmann²

resistance it might offer to being consumed as a mere commodity. The sculptural object has almost become irrelevant. Almost, as there seems to be a returned currency to re-examining the potential of sculpture's materiality. Acknowledging the fragility of material, process and time, objects are used as placeholders to recompose known structures and functions of the space they surround. This space can be understood as both the space of the frame, the context, and the space of deciphering the work's conceptual underpinning.

It seems fitting, as a curator, to consider the context of a gallery residency as an invitation for several practices to occupy the same space and examine one's own interpretative, investigative practice in relation to these other practices. The situation that occurred during the 2008 Summer Residency enabled a series of solo practices to work in parallel, each operating in a different space, layer, line of enquiry. Yet between each, a context was created from which connection, but mostly

difference, could be read. The overall subject under investigation and circulating within the room was a consideration of sculptural forms, either built from movement or created to show its potential, and the relationship to time, particularly the inexplicable state-of-presence and being present.

Responsive to the residency and gallery context and its mode of investigation, movement was experimented with. Choreographed movement and the process of sculptural development were rethought, the concept of presence explored, and the idea of stillness and invisibility examined as a counterpoint to an understanding of movement as a visible progression through linear time.

Sculpture-based artist Xin Cheng departed from the many invited moving bodies, relating her context-responsive practice to the situation of a research environment. Cheng looked at the concept of art and its symbiotic relationship to life; how relationships to weather and eating patterns changed when being in a new place, how thoughts travelled and were communicated both verbally, through talk, and non-verbally, through space, and

the navigation of the body and the expectation of its behaviour in certain spaces. She also examined how form – either based in thoughts and constructed drawings, mind maps or sculptural sketches – materialises from making connections to this experience as well as being generated unwittingly.

The curator's role was also revealed, brought out from behind the scenes and onto the gallery floor. In the distracted situation of being on show and acting as interpreter of the in-process activities within the space, the act of being responsive made the curator's role reflexive. Indicative of the curator making ideological form from the complexity that is the present, the noise of this situation encouraged a research method that tapped into the coincidental and the conversational.

As the curator, I set up a contemporary art hypothesis; testing the complex operatives of presence and immediacy by inviting dance to work alongside sculpture. I endeavoured to understand the different presences in the space, and in attempting to glean these differences, found that there was no direct concern that would

group them together. In many ways what they had in common was the indeterminable relation of co-inhabitation. It was not known at the time and perhaps it still is to be seen as to how the migration of effect, whether it be approach or subject, plays out. It may be that the time spent has shaped more of a certainty of one's own position within their practice – curatorial, dance, sculpture – and how to talk about this. The situation at the gallery seemed to be a lot about different talking styles and languages, and learning to adapt to each communication style. The desire to communicate with each other as well as the public challenged the very performative stance of each practice and granted an opportunity to play within the situation as well as to test out ways of production. Due to this activity within the frame of a research situation all three practices intersected and became related by the idea of process.

The recording and conveying of process is intrinsic to the history of performance and is underpinned by an interest in the temporal and the unfixed. Performance theorist and writer Henry Bial claims that performance art is a

“As a whole it has a contemporaneity which is consistent within itself because it is concentrically arranged and not determined by criteria of style but by criteria of complexity and fragmentation”

– Jean Christophe Ammann on Bruce Nauman³

complex and constantly shifting field, that in its own right is formed by a dense web of interconnections and ideas developed from other fields and the relationship between these⁴. There is a link to be made between the operations of performance to the performative activity of contemporary sculpture, and indeed curatorship.

By aligning the momentary gesture of dance with that of sculpture, as was temporarily achieved during the residency, the notion of immediacy became a point of investigation. The performance of the dancing body is most immediate, fragile, and transitory. Although complicated by a conceptual underpinning, and premeditation of some degree, be it context, vocabulary of movement or timeframe, the performance of each movement can be distilled down to a dialogical relationship with the situation at hand. Even repeated dances based on notation re-compose past vocabularies of movement in the present. Yet the immediacy of the act makes it difficult to gauge whether the intention to be in the present is fulfilled. The notion of presence as

an achievable plateau and a utopian state to progress towards is problematic and somewhat hung-over from a modernist ideal. Indeed, the immediacy of the act simultaneously refutes a settled condition and becomes reflective of the complex contemporaneous embrace of subjectivity and its actions; its very temporal nature ensures it slips into the next now informed by the moment before, whether this is through re-enacting past and practiced moves, being attentive to the previous action or anticipating the next movement.

Sculpture's ability to implicate movement, latently or explicitly within the object or action, often takes on the concerns of temporality to question structure. In particular, context responsive, site-specific ways of working that are reflected in Xin Cheng's practice seem to be re-asserting an interest in the immediacy of visual language for this aim. More than a surface engagement with materiality and form, this artistic methodology is informed by a deep interest and curiosity with

reconstituting and transforming structures, and excavating the underlying abstraction that comes from engaging with a crossing of contexts. This method also exemplifies the performative. I came to understand 'performative' as a term and tool during the residency, a term coined by philosopher Judith Butler and informed by a feminist way of seeing. Butler considers that an action is understood by a particular framework, which is known and indexical yet in its enactment can be re-formed from within⁶.

The notion of the performative was also aligned to the residency situation itself and its fragile network of relations based on process. The act of undertaking research (or re-composing existing and known methods and forms, and being in process) is to activate a certain state that moves and carries within its dynamism the potential to re-constitute new acts within the expectation of a parameter or frame of reference. Time will tell.

In this time of omni-present media and deep-set visual literacy there is the tendency of talking

about and recording an experience taking precedence over engaging in the experience itself. Guy Debord wrote as early as 1967 "Everything once directly experienced has distanced itself into the performance"⁷. This still seems pertinent despite it becoming a reflexive strategy used to reflect on the complexity of subjectivity. In the past, performing strategies alluded to the idea of subjectivity as a notion that performs itself and is always constituted from within. However, contemporary subjectivity acknowledges that it is in process. We understand it as existing in dialogue, and – similar to the act of talking – we recognise the continuous process of negotiating a series of relations and tensions – gestural, intentional and perceptual. Philosopher, Elizabeth Grosz expands on a contemporary understanding of subjectivity by considering how it is built up by a series of actions, which are not necessarily performed to an audience as such. She calls for a politics of imperceptibility, as it is not the subject that acts and is the agent for producing its own identity,

“To act autonomously, both as artists and as institutional curators – while committing the results of those acts to specific contexts and conditions – is one move that might preserve the idea of the autonomy of art from either its total commodification as a marketable good or its reduction to a social welfare project. It can offer resistance through its uncertain and paradoxical status as engaged and autonomous”

– Charles Esche⁵

“Movement is the result of a feeling in one thing of strong difference from other things. Movement is always one thing moving away from other things – not towards. And the result of movement is to be distinct from other things: the result of movement is form. The history of any definite form is the movement of which the form is the result. When we look at something and see the particular shape of it we are looking at its after-life. Its real life is the movement by which it got to be that shape”

– Len Lye⁸

but the forces that move in and through the subject. It is more about the capacity to act⁹.

The exhibition intersects and shares the overlapping in-between zone through the concept of performative space; informed by its potential state, its capacity to act and its imperceptibility. Dance theorist Bojana Kunst states that the in-between space is always a process of activity and embodiment, oscillating between the invisible and the visible. Space, in itself, is a relational arrangement spread between objects that are perceivable in their materiality yet constituted by both a physical and social movement between these placeholders. The exhibition, premised by the collaborative relationship between three sculpture-based practitioners, intends to investigate the materialisation of movement and temporality in sculptural form, to question the performative space of the gallery. The exhibition asks of the Enjoy site from which the residency played out: How do I look to deepen my understanding of this structure interrogating it by means of intervention? Can a context also become performative when an

activity within it is acting responsively? How can this be materialised? Moreover, if the site of the discursive and the unfixed is visualised, does it then become fictional? What stories are told when bringing attention to the imperceptible?

This exhibition project will take on the notion of the performative through investigating materiality, and in this case applying it to the exhibition space, with an awareness of the desire to re-form its structure and to understand it. This will ensure that the work and its reception are never completely still.

I read once some time ago about a jazz musician (I don't recall his name but I wish I had heard him) who would sing as though glancing over his shoulder, so that what the listener would hear is not the feeling but the memory of it. Even if the song was re-played, it wasn't for the purpose of showcasing the player's originality but for the momentary acoustic community in which the players breathe and think together in real time, adding to the song's history, without detracting from the song's integrity, and leaving it intact to be played again.



1. Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Mass.: MIT Press, 2004), 159.
2. Bojana Kunst, "Subversion and the Dancing Body: Autonomy on Display", in *Performance Research* (8) 2, 65.
3. Jean-Christophe Ammann, "Wittgenstein and Nauman", in *Bruce Nauman*. Nicholas Serota and Joanne Skip ed(s). (London: Trustees of the Whitechapel Art Gallery, 1986), 76.
4. Henry Bial, *The Performance Reader* (London: Routledge, 2004), 72.
5. Charles Esche, *Modest Proposals* (Istanbul: Baglam Publishing, 2005), 10.
6. Judith Butler, *Bodies that Matter* (New York: Routledge, 1993).
7. Guy Debord, *The Society of Spectacle*, (New York: Zone Books, 1995).
8. Len Lye, "Movement as Language" in *Epilogue 1935-1937*. Laura Riding and Robert Graves, ed(s). (London: Seizin Press, 1937). Sourced from <http://hoststranger.blogspot.com/2007/11/indeterminacy-as-mediator.html>.
9. Interview with Elizabeth Grosz by Robert Ausch, Randal Doane and Laura Perez. Sourced from http://web.gc.cuny.edu/csctw/found_object/text/grosz.htm

REARRANGEMENTS

Xin Cheng



Shelves turn floor mess into organised walls. We need floor space to navigate, whereas walls act as barriers or surfaces to perch decoration. Imagine a space without gravity, we will only need strings and boxes to organise our messes. Here are some horizontal structures; beds, baths, coffins, markets, garage sales and gardens. Vertical displays are horizontals stacked up. You find isles of them in shops, libraries and storerooms. We need room to manoeuvre. When you go bush-bashing a machete may be helpful.

Barriers are good for setting up power structures. Podiums and counters at customs, hotels, shops, galleries, reception areas, cafes and lecture theatres. Sometimes platforms are utilised for extra enhancement. Steps allow us to move vertically. There are also indicators of how we should move through space – fences, queue ropes, lighthouses, and painted lines. Avoid bumping into things ... “for touch is the most demystifying of all senses”.¹

1. Roland Barthes, *Mythologies*, trans. Annette Lavers (New York: Hill and Wang, 1972), 90.





How well do we know the person we are talking to?

Cracks, gaps and liminal spaces allow weeds of imagination to flourish.

How do we resolve an awkward silence?

Simply acknowledging the awkwardness may be enough for us to move on.

Comfortable silence.

Cats only speak one word and I enjoy being with them.

When asked a question, instead of the answer, one can simply say words that serve the purpose of stopping the question being asked.

"What is the Dao?" The master replies: "A dried shit-stick".

How do you answer the question of "how are you?"

Weaving thoughts together to make a soup.

In theory, the right combination of ingredients and processes would produce a good soup.

Last night I boiled some choko and turnip together; translucent blocks of light green and white floating in subtly sweet liquid.

"A lightness of touch".

Instead of shaking hands we will have a hug.

The air that moves between us.

In biology textbooks, the process of respiration is described:

$C_6H_{12}O_6 + 6O_2 \rightarrow 6CO_2 + 6H_2O + \text{energy}$
eating breathing working excreting perspiring

the reverse:

$\text{light} + 6CO_2 + 12H_2O \rightarrow C_6H_{12}O_6 + 6O_2$
ah, miraculous sunshine and plants~

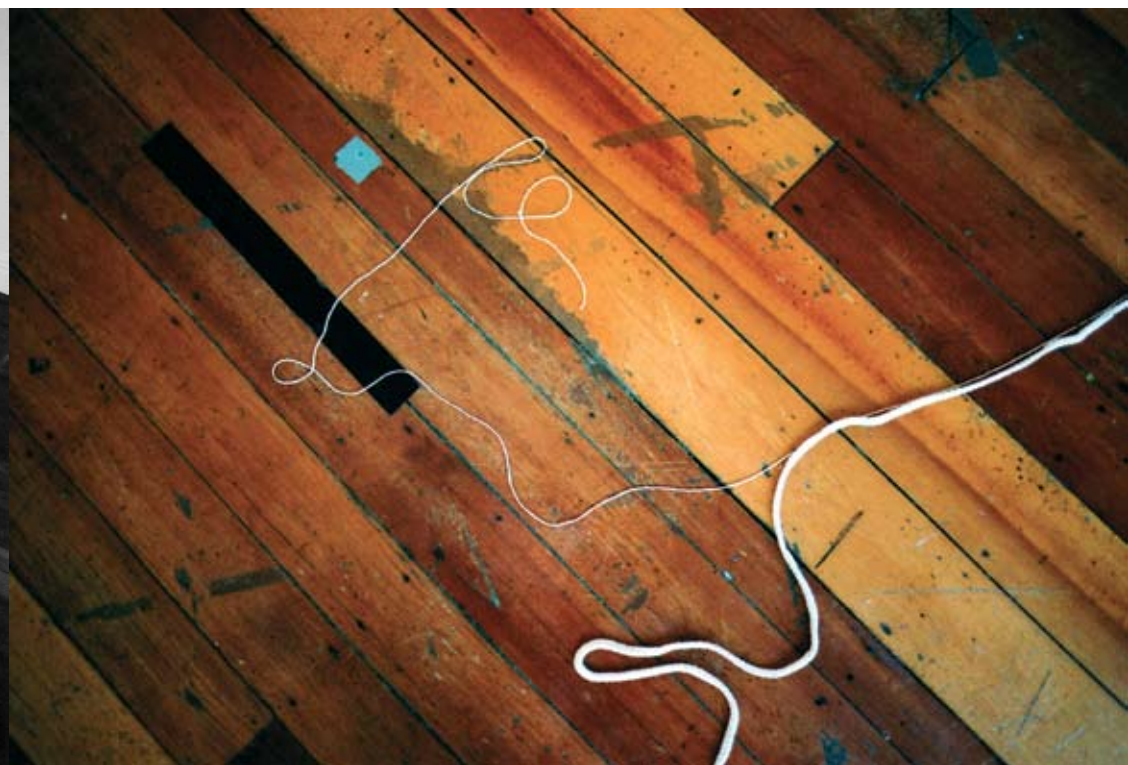


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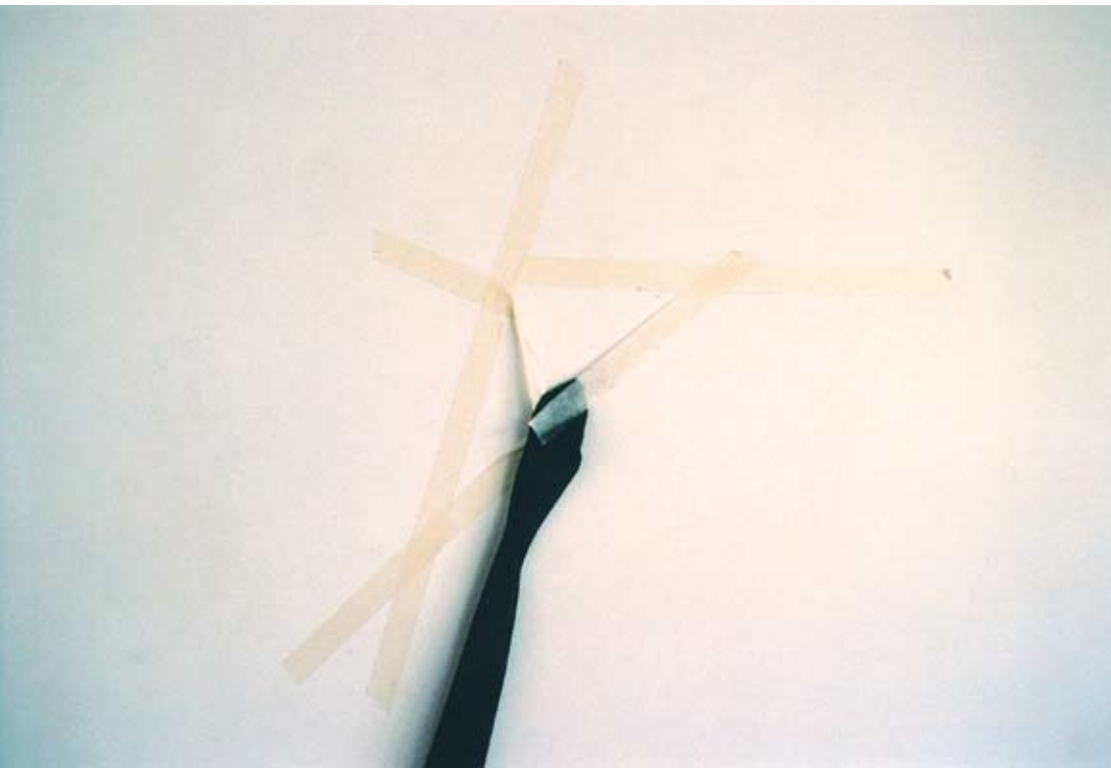


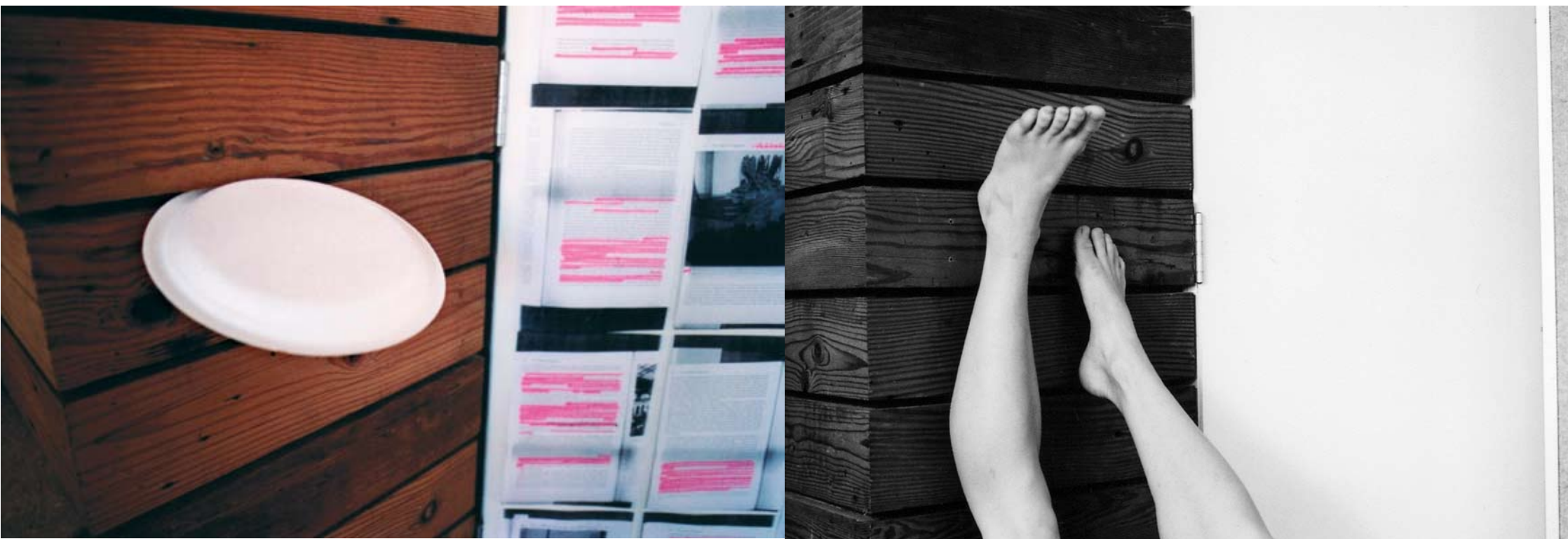


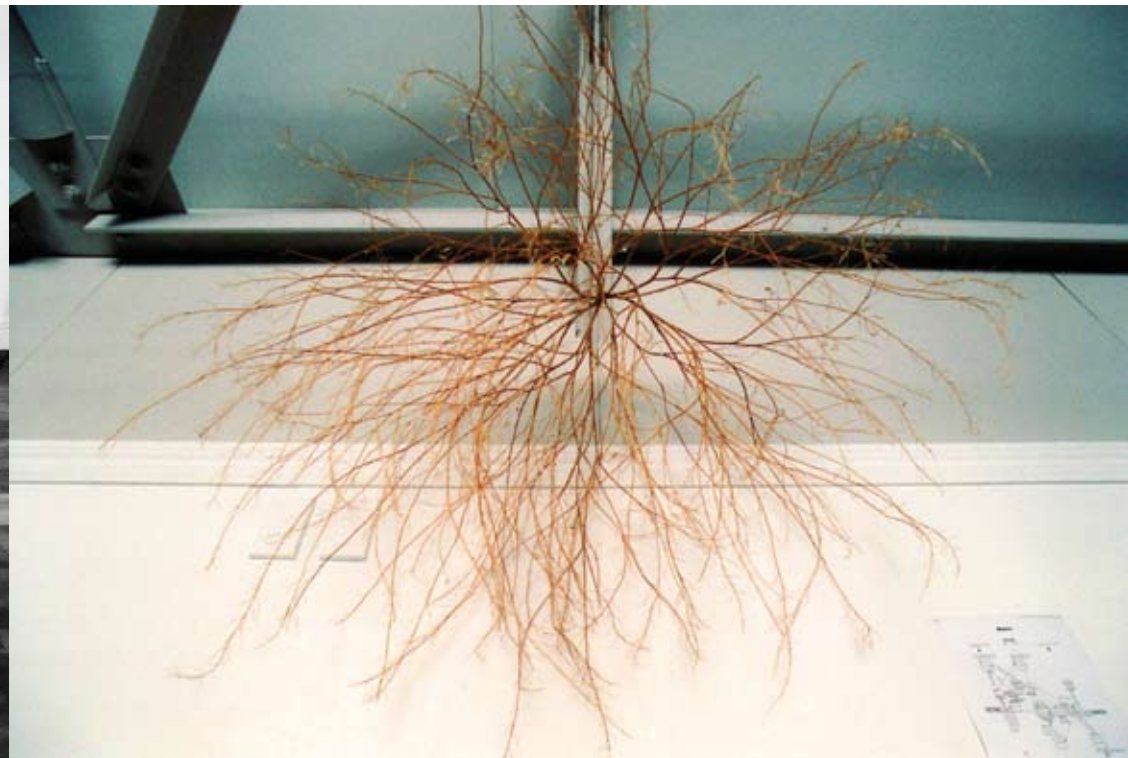














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other words, with communication. Asking how one achieves a successful communication, Serres concludes that it requires two non-negotiable conditions: the prevention of noise, since the encoding of a message, emerges or is against a background of noise, and the total exclusion of what it needs to include, namely, background noise. Two interlocutors are invited against interference and contamination, or against the dyads with some stake in attempting communication. To hold a dialogue is therefore to presuppose a third man and to seek to exclude him. Thus, for Serres, the most profound dialectical problem is not the Other (who is only a variation of the Same) but the third man, whom he also calls the demon, parasite, Utopian and Hermes.⁴

There is a story about Hegel's third illuminates Serres's point, whilst also preserving a classic Five Arts scenario. It concerns two friends who owned adjoining farms and had sworn eternal friendship. But they had forgotten to include Hegel in their pact, so he decides to teach them a lesson. Dressed in a nap that is red on one side, white on the other, with his penis visible in the back of his neck, he rides his horse backwards on the border between the two farms. Later, the friends begin to argue about the colour of the "demon" nap and which way he was going, the dispute becoming so violent that Hegel himself is called to settle in. Hegel admits that the rider was himself and that the defendants were correct, pointing out, however, that they were so bound by habit and suppressed autonomy that they could no longer perceive the truth nor acknowledge each other's difference.⁵ The story introduces the play of boundaries and ambivalence of co-existence, with Hegel as the agent who ambivalently creates noise, but the point is that, by tracing a different perception, he exposes what is repressed in the situation and consequently becomes the source of future instability. Justice must be restored, but on a more ethical plane of organisation.

The Southern Irish master of dissimulation and masquerade, as remodelled in European disguise in the work of Yinka Shonibare, one of the few British Black artists playing in the main place of international art, in European modernism the trickster role is partly taken up by the dandy, the outsider within, the parasitic guest, or the host's least, who covers the boundaries through his mastery of style and wit. Oscar Wilde called him the "liar," by which he meant, one who uses his language from somewhere has consistently misperceived as the dandy, both in the stylistic press he has provoked this openings and more directly in his note series *Diary of a Victorian Dandy*, 1993, which is a revision of Hogarth's *The Rake's Progress*, written on an antique card machine, and his version of Wilde's *The Picture of Dorian Gray*. Both works reiterate on the performance and perichoresis of the Black intellectual in colonial culture, using a white male to trace those inscriptions of race, class and gender that institutionalised British identity in the eighteenth and nineteenth centuries, co-opting, as with the other, an embodied desiring machine.

Gaming with the language of the institution has also been one of the motifs employed by the African American artist David Hammons, amongst whose most famous performances was *Officer and Bull Sale* 1981, in which he sold snowballs as artworks in Cooper Square, New York. And in a similarly tell-tale vein, the performance *Amphetrazz* 1988, by Lubie artist, 2008, Lima, who displayed himself playing himself in an ethnographic museum vitrine, accompanied by labels identifying the scars on his body as injuries received as a consequence of the cultural destruction caused by US policies towards Native Americans on reservations. Lima was playing with the tradition whereby European museums and world fairs have displayed "for natives" the most famous example of which was Ishi, who spent his last days in a Californian ethnographic museum. This was also the theme of a performance by Coco Fusco and Günter Rambow titled *Two Undiscovered Amerindians* 1991, a belated critique of the situation of the so-called "discovery" of the Americas, this work also contended that an element of the display had expunged many of the curatorial strategies of multiculturalism.

Trickster tactics are therefore aimed at creating new insights. This is illustrated by a famous episode from the Winnie-the-Pooh as narrated by Paul Rodin in *The Trickster, A Story in American Indian Mythology*. Trickster is exclaiming himself yet again, from the consequences of his unbridled greed: he has eaten forbidden food and is suffering extreme diarrhoea, finding himself literally, in his own shit. He comes to a river where he can wash.

As he was preoccupied cleaning himself up, he happened to look in the water and much to his surprise saw many succulent plums. After surveying them very carefully, he dove down into the water to get some. But only small stones did he bring back in his hands. Again he dived into the water. But this time he knocked himself fit against a rock at the bottom. After a while he came up and gradually came to. He was lying on the water flat on his back and, as he opened his eyes, there on the top of the bank he saw many plums. It was then he realised that what he had seen in the water was only a reflection. Well, he says to himself, "and what a grand piece of foolishness that would had I recognized this before, might have saved myself a great deal of pain!"

On one level, the story speaks of the distinction between the real and its representation. On another, it conveys desire. Trickster, driven by insatiable greed (the sex of food), is fooled by appearances, because he wants "the colour in the water" to be plums even so, it is this want that drives and curdles an unwitting reflection here emerges as an actual mind, not that an object of visibility. And it is also worth noting that the trickster tale is a performed narrative that does not offer an explanation, but allows the listener to reflect upon its meaning. As Walter Benjamin says, "Finally, it is half the art of storytelling to keep a story free from explanation as one reproduces it. It is left up to the reader to

interpret things the way he understands them, and thus the narrative achieves an amplitude that information lacks."

On yet another level, of the narrative – where Trickster knocks himself unconscious – we can make a connection to the hinge, or what the neuroscientist describes as synapse, a process that equates with the movement of creative insight held in both of us, inspiration, an eclipse of reason, an ecstatic, or epileptic seizure, an ecstatic light, or a delayed beat in a jazz rhythm.⁶ In this momentary dropping out of everyday space-time, the self locates itself to a different state of consciousness, a liminal state of becoming subject. The lesson that Trickster learns from his dis-articulating experience of the self-referenced physis is that an encounter with an event that has no prior symbolic or descriptive framework demands a new insight in the mind's tendency to create, which, in Akbar Kadion's terms, is a moment of truth, or the truth of the ethics.⁷

Finally, it is not by chance that shit triggers the chain of events leading to Trickster's insight, because shit, as we also see in the popular (carnivalesque) is recyclable matter linking death to the renewal of life. Trickster is humanely involved with bodily functions and excreta, but the object shit has a positive rather than negative value. The object as it evolved in due time and form, becomes what must be expelled from the subject as threatening to its sense of coherence, which, together with the obsession with hygiene and auto-cannibalism, can be interpreted as an anxiety about boundary violations that emerges with bourgeois power, and is attempts to eradicate values inconsistent with its own claim to truth. The object in the context of the Western subject is figured in its continuity as shit, which cannot be easily categorised as a material substance, and as such carries a negative infection, but ambivalently is precisely the shilling ground occupied and manipulated by Trickster. In this sense, his performative role as embodying indeterminacy, as illustrated by Hegel and Shonibare, or by Lima's play between life and death, between the reality of Native America and the stereotypical museum "Indian", is seen rather different path from "live" strategies that more literally foreground the abject body and its fluids as a means of shocking an audience out of its assumed bourgeois, materialist values. In many narratives Trickster orchestrates between life and death, and sexology is concerned with the renewal of the social body. As a figure that integrates the life of the body and the spirit, it is antagonistic to the Cartesian subject and more in sympathy with Nietzsche's call to overcome nihilism, the negation of life.

Trickster is also often identified with the phallus – it is one of the signs of Hermes – which prompts a question about its relation to the feminine. Pauline Glendon, who takes up the phallus in general, suggests that the phallus signifies not so much masculine empowerment and privilege as the power of life itself, in which the penis does not always have the upper hand, and where Paul Montoya's performance figure *Spunk and Mucus* 1994, with its long flaccid penis,



Pauline Glendon, *Spunk and Mucus*, a variant of which is the following, abbreviated from a tale from the Blackfoot and Sioux.

Hermes relates to his friend Coyote that he was up to a great when he had dreamt. He dreams he sees a child's daughter in the distance and, overcome by lust, his penis elongates and snakes across the stream to impregnate her. Upon waking, Coyote interrupts and says, "This sounds like a good dream to me!" In the process of accomplishing this act, however, a white man has been drawn near, with its heavy iron wheel which suddenly appears on the road, driving a child into it, at which Coyote concedes.

Yet this was indeed a nightmare.⁸ We can see that beneath the self-deprecating humour of ill-lit desire parodied, the story reflects upon Native American masculinity over the survival of their people and this world by the embracing of a rationalist technology of white culture, possibly an nihilism that



Alencar claimed was the life-saving essence of modernity. Typically, Alencar's liberalism is anathema to a weapon for undermining the status of dominant traditions and for generating self-identity. As Vitor Beldia for the Native American Movement for Indigeneity rights, has said: language is not only the basis of the social fabric, but it is redefined and recreated. It has become a strategy for a prominent place in national politics that any kind of movement is impossible without it.

Humanity's oldest weapon in the warring of Aids is the able essayist Gerald Vucinich, who speaks about the polluted life world of Native American tribes through personal and anecdotal evidence, the traces of what he calls "humanity."

the Trakler narrative. Hence, it is a wild, impulsive venture in rhetorical discourse, an under-the-table and honourful that denies dualism, linearity, literal translation and representation.¹² Women's 'tears' is a revision not oppositional to 'y'arning with the language of the institution. It is a deconstruction that plays of excess as a double play with laughter, repeating, proliferating, gathering, including, missing and thus revealing, or at least back, bringing back in to play what a banished, or marginalised, or silenced word and position designed to confuse the enemy.

Alfonso is also central to the work of José Rodríguez, Mexican performance artist and social activist, who draws on popular culture and bodily gesture. Speaking of his practice, Rodríguez says: "The lived proposal is a line full of humor, not aspirations or frivolous jokes, but humor as a manner in which to see the world from the street angles to stop and see the 'ridiculousness of this world to pretend to see it as the ambiguous and indistinctness, from a distance, I propose to look ambiguous. I do break with the notion of ambiguity as something we cannot discuss or understand, like there's let's be ambiguous not as something involuntary, but full of intention, as objective let's assume the ambiguity and find it as an order in order to grow, to get to know ourselves. Against order against precision, against the rigidity of putting on a law against the solemnity of Mexican theater, I propose ambiguity in order to achieve, not 'theatre of the masses' but in order to satisfy the vital necessity 'like that of eating,' of public expression."¹¹

According to the author, the "enforced" unity of the 1930s does not mean to anybody that there is no dissent. What does it mean? It means change. They use paradoxical language to describe the political "wonderlands" and what we might call a surrealist manipulation of the events, as occurred in England and Germany, as a means to accomplish the expedient, or the end, of death and renewal.

Towards a Reinvention of the Narrative

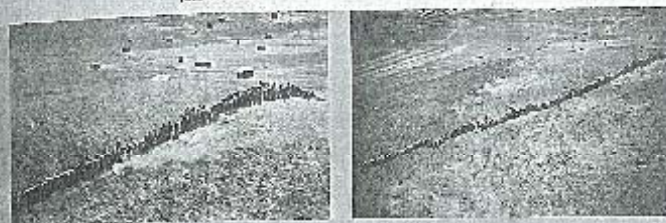
J. Trakster is postmodernist in the Cartesian subject and, I think, it is because of the method of Trakster to expand and modify his tactics to achieve a collective renewal through the reclamation of social narratives. Trakster is a transcendental and transhistorical.

Agree whose tradition lies in the domain of story-telling. Performativity is indicated by the actions of the figure in the tale as well as in the manner of telling to a audience who, for example, as in the first indicator responds to the Live Art tradition in which we need to extend the term of Live Art to Light to those practices in which the artist is not so much a performer as a producer, or catalyst, from which two that embrace different kinds of audience involvement.

San Diego Sierra, a Spanish artist resident in Mexico City, is notorious for his performances that address the ethics of global capitalism—cheap production and a demeaned labour—not through a large-scale, more outrageous (in fact his work often produces minimal outrage), but by gestures that mimic capitalism's over-placeness. Typical in his performance have been wowed paying minimum wages in the more dead-end sectors of society—the unemployed, prostitutes, drug addicts—for the use of their bodies as his instance. As a person, he's talked with the backs of a condemned people performed in 1992 and in 1993. As Sierra's work ethically replicates visible care we're making financial tricky tactics that seek to uncover something that is usually concealed. His work recalls the history of slavery and indentured labour where the body is no longer one's own property, as well as the exploitation of European colonialism in poor countries. But LEE's history of exploitation is what he finds and preserves contemporary capitalism. Sierra's subtle exposure labour as surplus value. While we know all this, the discomfort we feel with Sierra's work comes from a deep position complicity in the inherent violence of these economic relations and the language used to justify them.

Made recently Sierra blocked off the door of the Eason Gallery in London with the same kind of metal smearing that can be seen by the banks in Buenos Aires to exclude customers during the Argentinean financial crisis. Sierra's aim was to subject the gallery visitor to the frustration experienced in volatile economies at the mercy of Western institutions like the IMF at the same time as he dismissed all Peruvian countries a CO should think of people hanging on the bank barricades with instructions to play it out of the window at a set time if they bring a Third World noise concert as part of the 'First World' and, perhaps more significantly, co-ordinating with the 'Third World'.

Harriet Albee's stage performance represented a kind of ritualized deliverance, an exorcism, according to the participants' own account. In a recent collaboration with the Mexican critic, Claudio Herrera, Velez-Luz, Garza and I have named this *Witch Ritual de Exorcismo* (see also a related conversation with shows to move in some to in a and time overlapping a possible seven near Lima in Peru). An exhibition for the others there was subsequently made consisting of documentary images of the event, name-tagged shows and a comments book. Despite the patient abundance of the task, the allegorical, ascribing caught the imagination of the participants, who manifestly agreed that it was an experience that would be talked about in the region for years to come.



Finally there is the extraordinary flag painting *Love to America* (Rush for the flag), which took place in February 2003. Organized by the Fujimori government itself to flank the group of artists and writers, the Collective Sociedad Civil gathered around the fountain in the Plaza Mayor to wash the national flag, symbolically stained by government corruption. The recommended name of the day was Bolivia, named after the Latin America's famous liberator. This spontaneously sparked off flag washing in cities all over Peru for several months and contributed to the fall of Fujimori's regime.

Each of these situations, in their different ways, produced a community of people united in action by an imaginative intervention in reality in order to produce a new collective narrative. Gilles Deleuze and Félix Guattari have called this moment when the storytelling function is set in motion 'fabulation'. Moreover, it is, they say, the task of the artist to invent new uses of language by which the collective may see possibilities of reinventing itself. Fabulation relates to what they call the 'proliferation of language: the manipulation of dominant language, typical but not exclusive, of minority peoples seeking to represent themselves within its languages'²⁴. The essence is not to be a essential part of globalisation that we do not resist, the right to create our own narratives, to make our own global alliances, against those imposed on us. But, there is a constant need for cultural practices to invent, not only new uses of language but new modes of engagement with the institutional circuits marginised into the global system. As Gabriel Delaite has said, there is a lack of institutional structures for a true dissolution of a meaning, and the prevailing notion of bringing art to the masses but a re-negotiation of practices capable of penetrating differential spaces and collective imaginaries.²⁵ Above all, perhaps, it is important to engage in an equal exchange with others that embraces experiences and meanings across networks of 'locale'. In this aspect the bricolage of invention and innovation seeks to open up new ethical landscapes, creating both new narratives and new agents.

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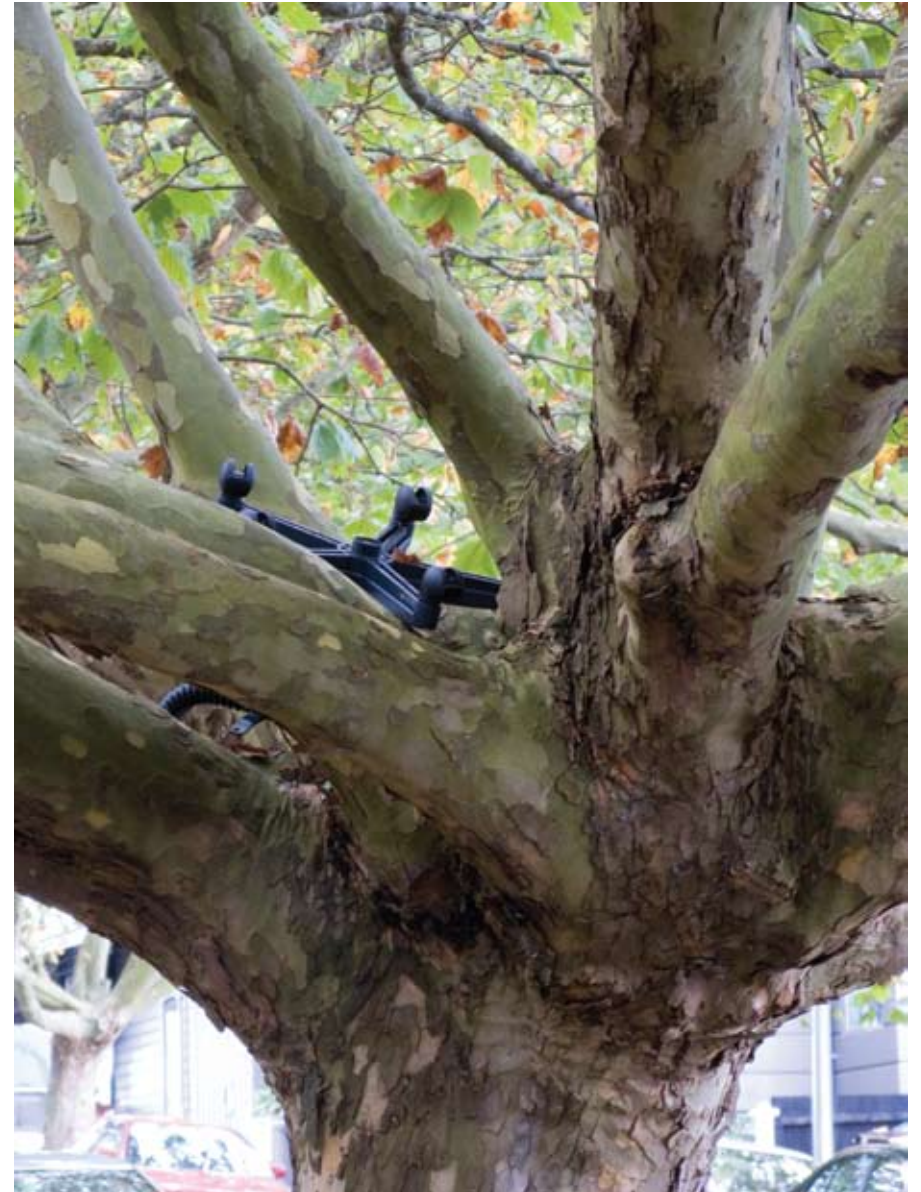
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The New

passion
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silence
belongs
universe
smoothness
human
cake-icing
dove-tailing
link
hold together

for lightness

Speed
evolving

taste

walls air space
entomological

spontaneous
organism

kitchen
fluted
simple

comfort
motion
relish

MYTHOLOGIES

behaviour

amorous
moment

tactile

touch

magical

lines

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