

OoS 2020 Blog

Collaborative writing by outofsite_chi artist collective

Artist Writing on June 24, 2020



Image: Screen to Face by ieke Trinks, May 26, 2020

Aftermath interviews with ieke Trinks, Wannapa P-Eubanks, Martine Viale and Amy Sinclair. Listen to the artists speak in their own words about the live stream performance in pandemic times and the impact of working on this performance series collectively. (published June 24, 2020)

We curated this performance with Experimental Sound Studio on May 26, 2020.

We embarked on this project at the beginning of the lockdown in most of our respective countries. How did working on this project impact you emotionally/physically in the moment?

Martine Viale: For me it was a real emotional relief to be in contact with others as I felt truly supported. At first, I wasn't sure if I was able to create a collaborative action in front of a computer screen, but it was surprisingly smooth. Each meeting with Michal was closer and closer and I appreciated a lot that we were just able to get in the work right away without interferences. It was like I was getting to know her inside the performance space, which was really alive and always triggered my curiosity.

Ieke Trinks: It was really nice to get in conversation with other artists again, which happened during our weekly zoom meetings. In the first place I was a bit hesitant to participate, as I'm not a big fan of online performance art, because of its fixedness to the screen, but also the missing bodies in the space that are responding. I was worried that doing online performance would make me feel lonely, like I have felt before when I did Skype performances. At the end of the performance there was no one to talk with. During our event we talked afterwards through zoom. This was very important to me, to just have a moment of togetherness

Amy Sinclair: It helped me so much to have a platform to perform. I have been struggling with fears of the virus, and contracting it. What would it mean to experience it, and what impact would it have on my life. It was also a time that I was not seeking exhibition opportunities. It was something to look forward to and build towards in a productive way.

Now that you have created a live stream performance how do you perceive the possibilities, and or, problematics of this platform for performance art?

Wannapa P-Eubanks: With some conflict I encounter in life that prevents me from traveling the world to share my art practice, after this project, I could see the sky is the limit. This possibility has given me hope. I could see potentially I could reach out, and expand more audience via the virtual world while the actual performance happens in the actual venue with live audience. I sure hope it will be more platform that will be designed to target more toward audience who is interested in performance art, interdisciplinary, experimental dance/movement. In the meantime, it could also still include/tag audience who is interested in art as well.

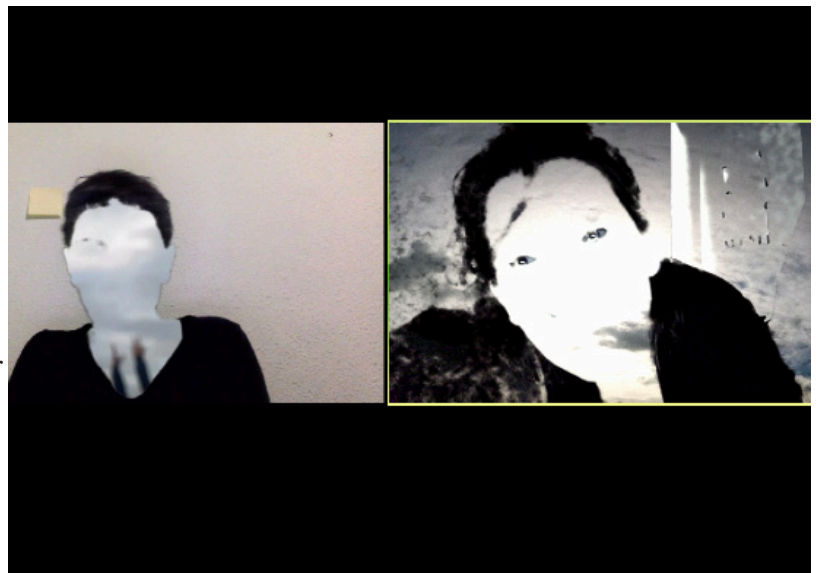
ieke Trinks: I'm still fearing this live stream option, because I fear that we are loosing humanity and being together in a room. When I attend a performance I love to look at the audience, it really adds to the performance experience. Also the being together after a performance I find important. A group zoom is nice, but for me it is still a poor form of togetherness and communication. I'm worried about my body and soul. I'm worried that I slowly forget to be with others and to be a social being. The positive side of this is to be able to work with artists all over the world without having to fly. I can be internationally connected, while being local. Also, there are artists who cannot travel and for who live streaming can make their work more visible. But in the end performance really has to be experienced live in a physical space with an audience or participants physically present.

Martine Viale: It's a double-edged sword for me. On the one hand live streaming allows other ways of approaching performance art by creating different layers of readings. On the other hand I persist in defending the direct aspect that makes performance art a lived experience, both for the artist and the audience. That being said, the worldwide lock down situation in which we found ourselves at this particular moment justified, for me, the use of web platforms to remain creative. I believe that the use of these platforms can absolutely be beneficial if they are used for what they are (another tool) and not to replace live performance.

Image Credit: Michal Samama & Martine Viale,
May 26 2020

When we consider the act of re-imagining how has participating in this project reshaped your own thinking towards what is possible with your practice?

Martine Viale: For me, re-imagining should include the creation of common spaces allowing for collective discussions to take place. I think that it is quite important to rethink together on different ways of continuing making work as well as to reflect on the various forms of dissemination of performance art in these uncertain and challenging times. This project as well as the group that is being formed within it fulfills exactly this current



need. It leads me, among other things, to reconsider my approach to collaborative work and, more broadly, I am thinking about communication and the many forms it takes today. How do we find a balance between all these means at our disposition and the right action or the essence of what we want to share.

Thank you Carron for initiating this space, this is very special!

ieke Trinks: In the meantime in the Netherlands we can attend art events again with max 30 persons. I go more out again and start to pick up my social life. I had 2 occasions that I had to hurry home for a zoom meeting, while I was finally socializing with people again. It felt a bit against my feeling to rush home as I felt that this human to human contact is so important to me that I prefer it to give that more priority than a virtual meeting with friends and work. I think a lot about the importance of with who I am in contact with, whether I should focus more on the people that are here in close proximity than those that are far away.

Wannapa P-Eubanks: I learn that my mind is my own enemy. Through this pandemic when we all have to be inside, and follow social distancing. Fear blocks everything as I have experienced it. This project has brought me out of the box literally outside the world again, and get back to create. I'm hopeful. I realize everything is possible. I KNOW HOW TO LIVE-STREAM !!!

Amy Sinclair: This new platform of live-streaming makes a few different ways of exhibiting work both a challenge and a creative restraint. I am now thinking about how we are able to reach more people through this technology that we might not ordinarily reach. It changes the way we can interact with the audience. It also changes the way that it is viewed – in two dimensions instead of three-dimensions. Maybe it will center the audience more.

Tags: #amysinclair, #ieketrinks, #martineviale, #wannapapeubanks

Collective Writing Score, July 27, 2020

Collectively written scores to be performed individually or by groups.

June 27, 2020, using zoom

Written/Composed by Martine Viale (France), Allen Conkle (San Francisco, US), Wannapa P-Eubanks (Chicago, US), Jérémy Pauly (Belgium) & ieke Trinks (Netherlands)

After working on solo & collaborative performances screened on May 26 the curated artists decided to collaborate on writing scores that they would perform live in public space in their respective countries. The artists invite you to perform these scores below:

Score # 26

Write “ Goodbye” in each of our Native language on a piece of paper, show to camera.

Score #11

Memorize out loud the following instructions.

Walk Blue. Stop Yellow.

Run Red. Stop Orange.

Skip Pink. Stop Purple.

Lie down Orange. Sit up colorless

Dream in rainbows.

Talk in multi layers, or in double rainbows

Be colorblind.

Score # 13

Triskadekaphobia

Walk 13 steps backwards.

Join tree number 13 for a walk.

Find 13 items and put them in a pile. If you like make 13 piles

Score #3b

Follow a line on the ground with your fingers.

Put your hands in your pockets and wave to the world and passersby.

Say ‘ Hi’ randomly when you wave to the world and passerby.

Score #4

Close your eyes.

Try to walk in a straight line.

Close your eyes and spin around.

Close your eyes.

Try to walk in a straight line again.

Open your eyes and retrace the line placed in the opposition of yours

Consider what out of line really means.

Erase the line.

Score #21

The camera of your smartphone is your partner (whom you love and care for)
Turn the camera to film flowers and continue walking.
Turn the camera to any bug or insect you find, and
Continue walking...

Score #10

1. Bring a bag of sand with you.
2. Share the sand with passersby, and leave some in the bag.
3. Sit in the middle of the sidewalk or on a lawn. Imagine filling your mouth with Sand
4. Trace the outline of your feet with chalk and leave this place.

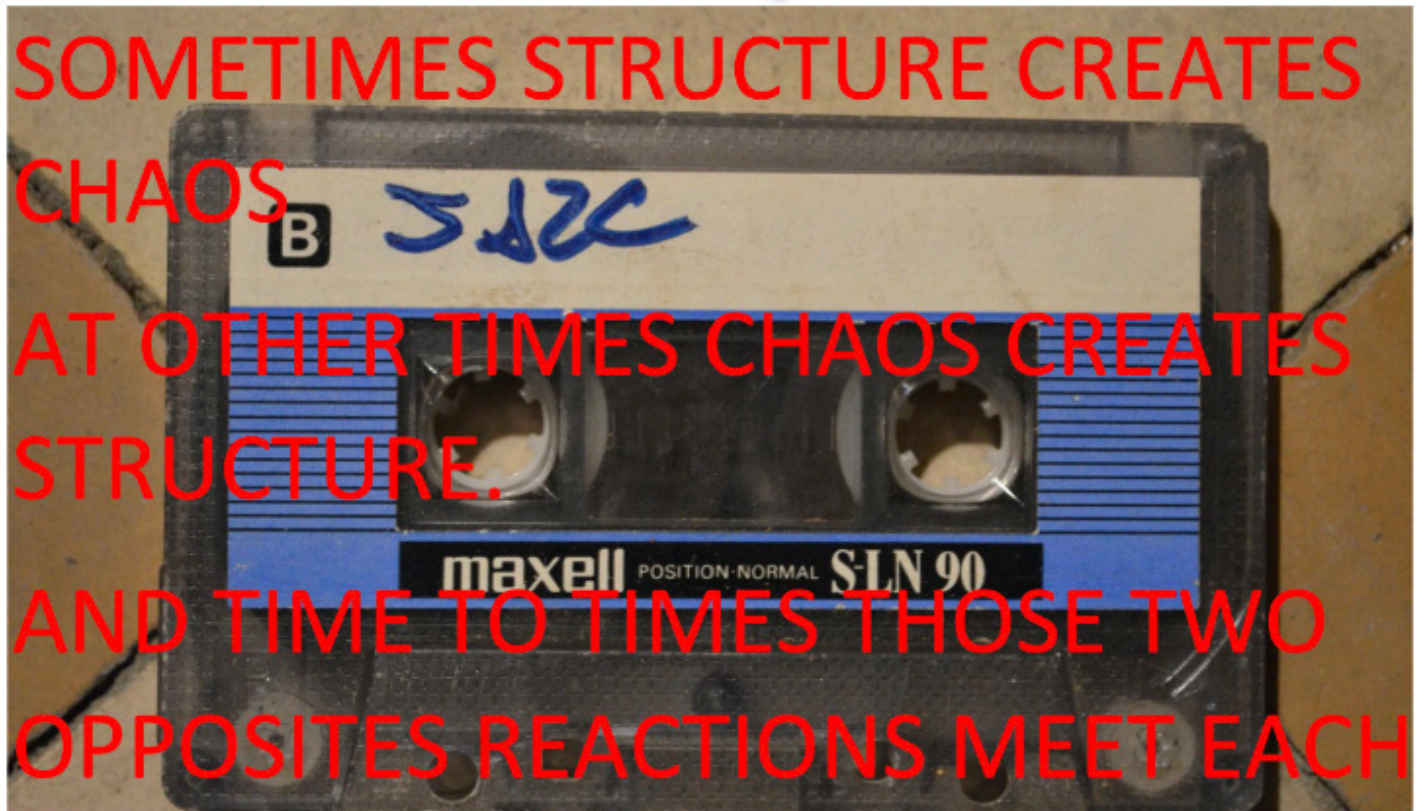
Score #12

Press your body on a surface.
Press as long as you can.
When you are finished, look at the sky above you.

Written by Martine Viale, ieke Trinks, Jeremy Pauly and Wannapa Pimtong Eubanks

Tags: #collectivework, #performancescores, #publicperformance

Jeremy Pauly on Collaboration, 2020



Aftermath Reflection on Out of Site Performance May 26, 2020

Written and documented part from Jeremy Pauly for Collaborative work between Allen Conkle, Jerome Pauly, Jeremy Pauly.

A description of the inspiration for the performance.

Our collaborative experience concentrated its focus on the ideas of illusion in space, space illusions. The possibility of deformation an interpretation through the lens of a Camera. All three of us; Allen Conkle, Jerome Pauly and myself, have a different training towards dynamics of performance, cinema and theatre. Allen and I have been collaborating for some years now and the last few years have been more difficult because we're not living on the same continent. The intimate, intense discussions set to create collaborations are losing the importance of the central place they have to me.

The surprising arrival of out of site in confinement became for us the perfect platform to discuss the issues of physical and visual distances in performance collaborations.

This is also why we asked Jerome to join us, he is a Bachelor student in a Brussels Cinema School. This combination gave a nice mixture related to personal perception of image, to so different trainings each of us has received. Another interesting aspect of this group is the generational differences.

We had time, image, and technique and we tried to saturate these exact mediums during our performances, by overlapping rhythms, cinema shoot technics, old technologies and dirty sounds, as in a piece of Free Jazz. Technical and sensorial saturations. VISCERAL AND MATERIAL OPPOSITIONS

We divided our performances in three scores of circa 5 movements each, we all shared, repeat, contribute to the

others scores by Creating relationships between color; form, foam, light, materiality, viscosity, intention and attentions. I can talk for Allen or Jerome but I think the performer was the less important part of this performance, it was much more about material performances, of images, time and sound. The other structure we gave our 15 performances movements scores is rhythm based on free Jazz, and we decided to structure the composition, with an early loud peak, and a stretched painful ending. The time frame was 2 * 30 Minutes.



We began working on these performances at the beginning of the lockdown in March. What was the emotional and physical impact of this?

It had a very big impact for me living in the remote art space by myself, I had to cancel shows residences, etc.. it seemed at first like a perfect moment to work on pieces that need time in silence. Then the silence suddenly transforms itself into fear, fear of loneliness, maybe something like the damnation of Sisyphus.

The possibility, the opportunity to get out of my comfort zone to work with other people in this very strange situation was perfect kick in the bottom. Our projects on side, jumping into technology that many of us where unfamiliar with. Different praxis, different approaches, so that in a few moments all is again balancing in doubts and questioning, till at some point we arrive at a form of understanding of the past learning: because of interaction, of thoughts, movements and energies. This is why I do art, why I choose this vocabulary to learn, to use and to engage in.



are the rules off tomorrow”.

What actions or body preparation do you make prior to a performance?

It always depends what kind of performance. I build a structure of codes, symbols and families that can interact with. They can influence each other but the essence is it's not necessary the same between works and thereby the preparation has to be different too. For example; physical or psychical Isolation, exhaustion, reparation and preparation. For this performance I went to have Osteopathie to realign my body, having a circus training of technics and gymnastics also influenced the performance, for the more physical preparation this performance requested.

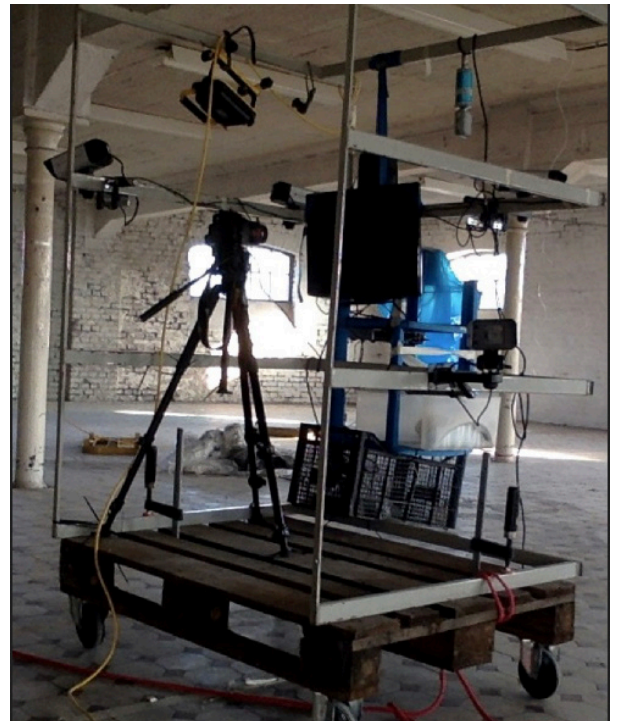
How do you perceive the element of surprise within your work?

In my work they have always the same outcome value. Without those volatile aspects Performance Art would lose a fundamental Characteristic of its Liberty; It's relationship to existentialism and the principle: L existence avant l essence. Le Petit Robert is a French dictionary, Robert its main writer for many years said something that is beautifully adequate to performance; “The mistakes off today

What were the traces of this performance that you hope were held for the viewers?

I didn't look at this performance as a Video performance so the traces, the video recording and this document, are to me the documentation. I don't see the traces, residues as less important as to the performance itself, but hold the exact same importance with functional variations of course, but mostly equal. (Additional Note by C Little: The trace within the performance was enacted by the use of surveillance cameras that traced the actions of the bodies in space to determine what we the viewers observed on screen. The dynamic of the sensors tracing the body actions in space and in time become one of the core rhythms within the work. Turning the viewing of the body actions into a musical composition referencing Jeremy's earlier reference to Free Jazz.)

We had the chance to prepare the performance in our Art space here at the NEUTRAL STATE Art and Sciences Association in Belgium. A few nights a week some people came over, to respect of the coronavirus precautions, and we let them go through the space to experience the different stations of the 05262020 Performance. After that I served a drink and ask people sat down in the couches makes them comfortable. I then put on the projector and throw them into our crazy groups world (May 26 Performances). The reactions are extremely interesting because they see everything, but the live action and a kind of disorientation takes places after a few of our video performances are screened. It is intense, powerful, some have to stop, some go till the end but all go back in the installation afterwards, almost automatically, and a lot find a spot to sit down, I believe something erases the fear of the audience to project themselves into the action that happened. To conclude the representation of emerged works (RESIDUES; TRACES), the video documentation, light and very importantly sound can certainly not recreate the live experience, but it can create



something that live performance maybe not always can.

When you consider the act of re-imagining how has participating in this project reshaped your own thinking towards what is possible?

First of all, it has taken the fear away for me, that was deeply installed in me. A group of people working on the same things always bring this potential of wonderful failures and unexpected shifts. You don't have to know each other you just need to know they are there, and together something is always possible.

It has opened up a lot of close roads on projects I tried to set up the past years; like with aboriginal communities, Gypsies musical culture, incoming new Europeans, and questioned the ways we can build a communication that would be financially complicated. First steps, clear direct instructions, quick and easy help for translation or else. THOSE teachable moments would democratize themselves. I always think performance art as a form can adopt All systems to engage in freedom, the beauty, the elegance, and disregard the rules, embrace mistakes and transform them into new ground.

LA VIE DPANS UN BOCALE; POUR LA BRILLANCE DES MES ECAILLES.

Text by Jeremy Pauly

Tags: #allenconkle, #collaboration, #jeremypauly, #performanceartwriting, #performancereflection