

CRITIQUE SESSION

By David Bernstein and Diego Tonus

CHARACTERS

ARTIST

MODERATOR

PERSON B

PERSON C

PERSON D

PERSON E

PERSON F

PERSON G

PERSON H

PERSON I

A CIRCLE OF CHAIRS IS IN THE CENTER OF THE ROOM.

SOME PEOPLE ARE WALKING IN SILENCE (AS SOMETHING IS HAPPENING IN THE CENTER OF THE ROOM).

SOMEONE STANDS LOOKING AT THE CENTER OF THE CIRCLE. SOME PEOPLE HAVE THEIR HANDS IN THEIR POCKETS. ONE PERSON'S ARMS ARE CROSSED. ONE PERSON STROKES HIS OR HER CHIN FROM TIME TO TIME. ONE PERSON WALKS VERY SLOW IN CIRCLES AROUND THE CENTER. ONE PERSON LOOKS VERY CLOSELY AT THE CENTER DOES A SQUATTING POSITION FOR A SECOND. ONE PERSON HAS HANDS BEHIND THE BACK. ONE PERSON STAYS SEATED. ONE PERSON LOOKES INTERESTED. ONE PERSON SMILES BUT DOESN'T KNOW WHY.

20 SECONDS OF SILENCE

EVERYONE TAKES A SEAT

MODERATOR Hello, yes, welcome, well uh ... how to begin, first just to make sure that everyone has had their time with the work? Well ok maybe then you can present it to us, tell us about it. Tell us everything.

3 SEC PAUSE

ARTIST Ok well the work is a reflection on my research for the past year on the subject of the archive ...

PERSON E Oh yes the archive, it's a very interesting subject, so many possibilities, so much to say, it's a very popular subject too, there must be a huge archive of all the artists who have ever worked on the subject of the archive. Maybe it's called the NAWA, the National Archive of Works on Archives.

ARTIST Yes well, uh, as I was saying, I wanted to approach the archive from a position of abstraction.

PERSON B Wait, wait, wait a second. Sorry to interrupt you, but don't you think it's better if we talk about the work first without hearing why you made it? I mean... I don't want to know everything about it yet.

MODERATOR (*Indecisive*) Well, hmm, maybe it's useful. Yes, I think you have a point, it may be traditional but it will give us a more objective view, but so if you all agree, we can proceed like this.

WAITS FOR AGREEMENTS

MODERATOR Ok, well, let's start then...

PERSON B Yes, sorry again to shift this, but I think it is better.

PERSON C Well now, I'm not so sure, I was curious what was going to be said about the archive ...

PERSON D Yah, now I have no idea what to say, I'm just thinking about what you meant by the archive, all I can think about is archive, artchive, artlive, artist lives, the wives of the artists still alive, maybe I'm too distracted with the artist sitting here with us, perhaps you could go over to the corner?

THE ARTISTS STANDS UP AND LOOKS AT THE WINDOW

PERSON C (*Cynic*) There *are* no corners over there. But maybe we could just put a bag over your face.

PERSON B yes, but then we would all be thinking about this big bag with legs in the room.

ARTIST Is that what I am, just a big bag of legs for you?

THE ARTIST SITS DOWN

MODERATOR Ok, as a moderator I would like to say ... eh (SILENCE) ... Ok we can take it as a rule. You (*REFERRING TO THE ARTIST*) don't speak and we start to discuss about it as if you're not here. Just pretend you are in a tree spying on us or something like that. But please (*REFERRING TO THE ROOM*) let's try to be critical.

PAUSE FOR FEW SECONDS

PERSON D I think it is interesting how the work changes as you move around it, like there are many surprises, little gifts to discover, like Santa Claus is at your home spreading his magic sauce around.

At the same time I'm asking myself if you did it on purpose because it seems to me that some elements of the scene are presented more randomly than others. There seem to be some choices that could stand as the main clues for us to interpret this set. I don't know what the others think...

PERSON E (*Eloquent*) Well yes ... hmm. Yes, I see what you mean and it's funny you used the word scene to describe what's before us, as if it is a part of a theatre; as a *mise en scene*. I wonder if what we are looking at could be considered a play, it is quite theatrical, yes ...

PERSON D Well ... what do you mean? Obviously it's a performative work. Maybe I was wrong talking about it as a "set" because it makes you look at the work in a theatrical way ... and everything here, well it doesn't stand to represent something else but to present a situation. Everything here is what it is, right?

PERSON F What do you mean it is what it is! It is what it is not, like the cocoon of the missing butterfly.

PERSON C Yes, as if the content has flown away and what we are left with here is all about form, and I don't understand what is interesting about that, please somebody explain to me why this is interesting. I wish we could first speak about what it is because I'm still not quite sure what we are looking at, though it reminds me a bit of a bat...

PERSON D Ok, but to say it is only formal is missing the point, of course it is formal, that is obvious! But the secret is how you (*REFERRING TO THE ARTIST*) go around the need to justify the specific choices of placement, where to move this and where to move that. There is no

good reason, but it doesn't matter. You tell us everything but with a twist, it's like... instead of letting the cat out of the bag, you let the bat out of the cab!

PERSON F There is a joke on a bat, "There are three bats sleeping. Two are hanging upside-down and the other one is hanging right side up. Why?"

SILENCE IN THE ROOM

PERSON F Because it fainted."

EVERYONE IN THE ROOM Oooooooh

PERSON D (*Cheerful*) ... that's stupid.

PERSON E (*Whisper*) But perhaps the artist is the fainted bat?

PERSON G Yes, well to go on... Tell me if I'm wrong (*REFERRING TO THE ARTIST*) but what I see is a landscape of different objects and images ... I don't know if we can call them works ... actually I don't care, but for sure this landscape belongs to you; it's your universe. And this was directly visible while you were performing in the middle of it.

For me it's clear. Now we are in front of a scene that's the leftovers of a performance in which these objects were activated. For sure this scene has a shape now, a form that could remind us of something else but I don't want to talk about what it could be, I want to talk about what this is, and I don't think that this... this assembly was reasoned. It's clearly improvised. What are you thinking about in this improvisation? I mean, when someone lives a lot in a context and especially in a closed system of relations, for sure it's influenced by your surroundings. You are probably a lot in your studio I imagine.

Don't you think it could be boring? Not boring but ... I mean that I know a lot of examples of people working in these types of situations and they end up doing the same things ... you know they always speak about ...

ARTIST (*Defensive*) About what?

PERSON G Sorry I don't want to generalize... but what does this have to do with the world? Look out of the window ... this should be enough.

The reality is much more interesting than this. It seems to me that there's something closed in here, like you are inside of a bunker, a closed circle that has the possibility to be spread out ... that has to be spread out.

At least you should push to the extreme these aspects you were referring to, do something in a direction that would disrupt the everyday life vision of these presences. For me art should be a revolutionary act and each artist has a huge power in this ... especially in this historical time.

MODERATOR I feel like you are presenting us something that is in between, in between something radical but messy, and on the other side, something that is powerful in simplicity and refined. I feel like you need to push it in one of these directions more, be more clean or be more messy! This now is just floating in a grey pond.

ACTION: PERSON DRAWS A SKETCH IN THEIR NOTEBOOK AND WRITES A NOTE BEHIND THE DRAWING "What if we leave a bull in a completely red room?"

PERSON D Well I think that there is a big difference between mess and chaos. In this case, the chaos creates a distinct landscape. It strikes me now; this is really... eh... a diorama of apparent confusion in which the artist was performing an act of intentional randomness or international roundness. But for what reason I don't know...

SILENCE

PERSON H I don't understand, did we see a performance? When did the performance happen?

PERSON B Maybe you missed it, it was very short.

PERSON H I mean ... maybe I saw it. Was it that gesture with the hand? Moving things back and forth from place to place? ... I felt strange in that moment ... when I enter a room and I see a person that's doing something alone, not having contact with spectators ... I feel embarrassed; kind of. I would say 'Hello ... ', and talk to ... don't you think so? Could be more of a real approach to someone ...
But ok ... maybe that was not the performance ...

PERSON C But what do you all think, does the movement of the things add value to them, I mean, do we care more about them now we know they were touched? It's like the recent scandal of the bank Goldman Sachs. Their investors bought something like eighty percent of the aluminium in USA and then Goldman Sachs bought the warehouses to store the aluminium and they made the workers move the aluminium from one warehouse to the other, just moving it around for no other reason than because that extra work would increase the price of the aluminium which they would profit from. It is like one tenth of a cent for each soda can but it adds up to millions! Is that what this is? Am I being tricked by hand movements to make something more special?

A FEW PEOPLE HAVE THIS FACE THAT SAYS EITHER THEY DON'T KNOW IF THEY AGREE OR THEY DON'T KNOW WHAT 'PERSON C' IS TALKING ABOUT

PERSON E I think that the act of moving those objects from one corner to the other of the room was quite strong. Actually that scene reminded me of Francis Alÿs and his work *Sometimes Making Something Leads to Nothing*. It's really a paradox of the artistic process but not only.

PERSON G (*Whispers*) So 90s generation ...

PERSON E Eh ... the difference with *your* work (*REFERRING TO THE ARTIST*) is that Francis Alÿs focused his attention on the main action of the performance, without adding a lot of elements. In moving a block of ice in the city until it was completely melted, he isolated a strong and simple action to enhance the transcendental power of it and underline the paradoxically futile aspect of what he was doing. You should focus more on what you would like to say, on your necessity I think ...

MODERATOR Yes this is what I was saying, exactly, it is too messy, we are not focusing on a strong point, too many points, too much to sharpen, why don't you put your pencils in the bag and take out the eraser, I think we are in need of some editing...

PERSON B (*Cheesy*) Uh oh!

PERSON E ... It's a very difficult thing to embrace the 'nothing' that surrounds us. It's really difficult to do 'nothing'. Even if you try to do nothing, you're doing something and we can see it.

ACTION: PERSON LOOKS AT A WALL FOCUSING ON AN INTERESTING DETAIL

PERSON E ... I mean ... the nothingness is a deep state of being that can't be so easily...

PERSON H (*INTERRUPTS*) Yes like this ... Look:

'PERSON H' DRAWS A CIRCLE IN THE AIR

PERSON H Even if nothing is left ... here there was something that now stays in your mind. It's a really didactic and stupid example that could be treated deeper but this is not the moment to speak about it ...

A FEW PEOPLE IN THE ROOM LOOK AT PERSON H A BIT ANNOYED

MODERATOR Let's go on.

ACTION: PERSON STANDS UP AND GOES CLOSER TO THE WORK, CONTEMPLATING IT FOR A WHILE

PERSON C How did that thing, how do you call it, that furry pickle thing, I kept wondering how does it produce the foaming milk? It is really an amazing technology, I mean it is great. Does it work only when you are caressing it? No wait, but wait a second, now I get it, there must be some hidden switch that triggers a motor when you take it out of the box and flip it upside down.

PERSON E I think the foam is a clue because it comes from the furry pickle, which looks like an abstraction of a head, but a head with no face, only the mind. I think it is an allegory about production, about intellectual labor. You are saying that our ideas are a mysterious foam force that must be planted to grow. They cannot merely be released from the mind otherwise they are just foam. You must take it out of the box, you put it into the bowl of dirt, and the foam is gone, but now it is growing a new combination with the dirt! It is a foam farm for future ideas!

PERSON D (*Excited*) Have you ever seen the work of the Japanese artist, Yosuke Amemiya? He does a lot of, kind of, how do you say, meditative actions of moving objects around. It is very fascinating and could be an interesting person to look up for you. I think your works resonate.

ARTIST No I haven't heard of him.

PERSON D ... you should buy a ticket to Japan and visit him in his studio. It's an intense experience. He has a studio in the forest. Once I went there and I was searching for him. I was outside of his studio but he was not there, so I had a walk for a while and I arrived to a river. Finally I saw him and he was fishing. But he was fishing with his hands. Incredible ... He saw me but he continued to stay in the cold water for half an hour and at a certain point he started to immerse his hands very slowly and deep into the water. I couldn't understand what he was doing at that time.

Then after five minutes he took a trout out of the water. Only with his hands! The trout was not moving ... it was impassive. I couldn't believe my eyes.

Then he came to me and he said, 'our temperature is really warm for the fishes. It's like touching the sun for us. So you need to lower your temperature down to become like a fish and take it easily'. So you can see that his attitude is not only meditative but it's part of his life. For sure this also has to do with the non-western vision of the space and the nature ... but it gives much more consciousness of what an action could hide or bring with it.

THE ARTIST LOOKS A LITTLE BIT ASTONISHED AND CONFUSED

PERSON H (*Curious*) What is his name again? Can you spell it?

'PERSON H' TAKES A PIECE OF PAPER AND PEN TO WRITE THINGS DOWN

PERSON D Y-O-S-U-K-E A-M-E-M-I-Y-A

PERSON H Thank you

PERSON G Yeah I saw a show of his last year of his drawings, they are so great, really masterpieces, super detailed, like a dream.

PERSON B Actually, a fun fact is that this Yosuke Amemiya has only had one dream in his life. In the dream, he is being chased by two bears, and he is running in a circle to get away from them, but it is a never ending loop. But when he told me this story and said two bears I misheard his English accent and heard two beers, that he was being chased by two bottles of beer! And then I thought, no that cant be it, maybe I misheard him, it must have been that he was being chased by two beards, but that was even more silly. And then I realized of course that he meant two bears!

MODERATOR Yes, this is fantastic, because now Mr. Amemiya has had more than one dream in his life, he has had three, the bears, the beers, and the beards! Because you have imagined the other possible dreams, they have become real for you in your mind. It is a poetic spin!

PERSON F Or perhaps you are the dj?
Or perhaps it's a mental meta metal usurpation?
Perhaps Yosuke is just a tool for distraction?
He keeps moving things around, fishing for trout, chasing bears or being chased by beers,
But why does he do this? To distract us from talking about real issues in the world?

PERSON C Usually artists are deactivating devices to show us different things ... to bring us somewhere else ... But why? Do we need it?! I think we understood this lesson and we should move on because maybe what we want to see now is not a passive spectacle. The audience doesn't need entertainment anymore.

PERSON D Have you ever read Baudrillard?

ARTIST Jean Baudrillard?

PERSON D No, no, Stefan Baudrillard.

ARTIST Oh ... no ... haven't read him

PERSON D Or what about Benjamin?

ARTIST Walter Benjamin?

PERSON D No, no, Gerome Benjamin

ARTIST SHAKES HEAD SAYING NO

PERSON D Or how about Foucault?

ARTIST Michel Foucault?

PERSON D No, no, I mean Sylvester Foucault

ARTIST No sorry

PERSON D But c'mon, for sure you've read Matranga?

ARTIST Nicholas Matranga?

PERSON D Yes, yes, Nicholas Matranga! Isn't he great!

ARTIST Sure is.

PERSON E I am now curious if this gesture, these distractions maybe... Are they part of a symbolic political action?

WHILE 'PERSON E' IS TALKING, 'PERSON G' IS SHAKING HIS HEAD AS IF TO SAY, "NO, NO"

I'm wondering because I see these things here before us as pawns, pions, the masses if you will and they are the parts of a system governed by you the ruler ... I mean that these things exist in reality only because they serve you to carry out your anarchic plan ... but you're dealing with it in a more horizontal way ... in Deleuzian terms I would say a 'rhyzomatic' way ... That's more a fluid strategy to propagate an action and affect a system of relations moving in a system of powers that defines itself in a wire full of noodles that are the interactions between subjects and the world around them ... so basically you're moving in an already existing system of tricky relations ... and at the end what we see is a series of attempts to unveil a secret plan. But there's nothing to unveil. You can only move the veil that's on the reality and even if you 'say' it is a story that builds from invisible forces ... the secret is not solved.

A FEW PEOPLE (Annoyed) Achhh pfff ...

PERSON B But it's not about solving a problem, it's about posing questions more than giving answers.

PERSON F I question the secret decision
Was it hidden in a kitchen cabinet collection
Or spoon for macaroni?
For the past was pasta
Before the future goes potato
An Idaho spectacle
You tossed the salad around the room
And now well,
What can we say actually
Because what is it that we saw? A bat flew around a landscape,
And the landscape was a cave turned inside out,
It must be Plato playing you ain't got the do re mi folks,
You ain't got the do re mi,
So you better go back to beautiful Texas,
Oklahoma, Kansas, Georgia, Tennessee...
California is a Garden of Eden,
A paradise to live in or see...
But believe it or not,
You won't find it so hot,
If you ain't got the do re mi!

PERSON G (*Aggressive*) What the fuck are you talking about?
C'mon, I don't want to see anymore this shit, please clean the room... I don't know why we
have to talk about something that doesn't work... or even if it works... I don't know why we
have to stay here speculating on it for hours. This doesn't make it more interesting anyway,
right?

ACTION: PERSON IS PUTTING THEIR HANDS ON THEIR FOREHEAD

PERSON D No but wait ... why for you is it not 'interesting'? I don't think it's about trying to
make something *more* interesting. I think the more critical we are, the more helpful and sincere
we are with the work. It's not a personal thing with the artist but it's about the work. I think it's
important to talk about what we are looking at and go deeper in all the possible layers of it. It's
like entering someone's mind little by little and this creates a possible vision of him or her. It is
also about wonder. I think it is wonderful to ask how and why someone does what they do.

PERSON H Interesting ...

MODERATOR Yes but please ... before going on I want to ask you not to use the word
'interesting' as a comment ... so yes ... let's say that some words are forbidden in this room.
'Interesting' is not a comment and a lot of time it's used to comment on a work even if it's
completely empty. It doesn't mean anything.

ACTION: PERSON LOOKS AND ADMIRES THE MODERATOR'S SHOES

... And another word that is forbidden is 'project'. Every time, people fill their mouths with the
term 'project' because it apparently makes something more structured and thought through, but
it's not. Maybe the term 'project' gives potential because it projects the idea in the future to be
realized ... but most of the time these ideas are not realized. You can fill a building of these
unrealized ideas and unfinished thoughts and then have yourself a walk in it!
So ... let's move on, but with useful comments.

SILENCE

PERSON C Your objects are tools to lure us into looking.

SILENCE

PERSON H Maybe I missed this, perhaps someone already said it ... this is maybe a banal thing to say but I think it is a lot about painting.

ACTION: PERSON WHISPERS INTO ANOTHER PERSON'S EAR WHAT THEY THINK

PERSON E I like it

PERSON C I find it annoying

PERSON E Why, why do you find it annoying?

PERSON C Well the part in the beginning when there was the sort of introduction speech, I found it unnecessary and put a sour taste for the whole performance.

PERSON E I found it informative, it helped to set a tone for the whole experience. It helped me to enter.

PERSON C Ok maybe I'm getting hung up on this because I saw it as part of the idea of the work, but now that you're suggesting it as separate, I will forget it ... Actually yes, then if I ignore that, I like the work too.

PERSON E Ok but now I start to think if there was not this introduction, what if I just saw the work and was not given any clues or told anything to prepare, then I don't know now, it becomes a bit weird. Like for example, if we just entered the room and you were just doing the performance, then I think I would just feel lost. It starts to irritate me now. I don't like the tone of it.

PERSON C I don't understand, what do you mean you don't like the tone of it? It is a poetic and meditative experience!

PERSON E No, I don't like the tone of it, I find it annoying, it is like the image of an authentic gesture but with an act, but I don't understand the act.

PERSON B Yes I agree, the gesture feels a bit like a robot

MODERATOR Ok, who here finds the tone of it annoying?

HALF OF THE ROOM RAISES THEIR HANDS

ARTIST Can I say something?

PERSON H Anyway ... I don't think it's boring. It needs time to be seen. What *is* disturbing (*POINTING IN THE CENTER OF THE ROOM*) are these two black lines on the top and the bottom. Why?

I mean if you want to do things precisely ... why don't you want to keep those two lines out? I'm sure you can get rid of them. Even if it's a formal aspect it's important because it tells us something that maybe you didn't think of ... I mean everything could be part of the work ... even the dust in that corner ...

I'm saying this especially because while you were performing, it was almost impossible not to see them. It was really part of the image I was looking at.

PERSON D Yes I agree.

'PERSON I' IS LOOKING OUT OF THE WINDOW AND IS NOT LISTENING TO THE DISCUSSION

PERSON E ... But these black lines are important for me. I mean it tells about a stratification of different layers. Inside these lines, we see the various levels of access. Of course we have the things themselves as objects to be contemplated. And we have another level with their movements becoming a narration of a potential story. Perhaps the levels are part of the concept of the archive that was mentioned before. There is the artist performing in between a landscape of objects and images that gives a background form of narration and this, in a certain sense, is part of the concept of the archive that was mentioned before.

And these two black lines are kind of a reference... I don't know how to say...

PERSON B ... a filmic one.

PERSON E Yes thanks! And from my point of view the important thing in this 'narration' (*REFERRING TO THE ARTIST*) is that you are both the performer and the director. If you would have presented the same work without having experienced that situation or context, it would not be the same thing... it wouldn't have the same intensity. In a certain sense you are part of the process... you are part of the work... you are the work.

ACTION: PERSON IS DRAWING A PORTRAIT IN THEIR NOTES TO PASS THE TIME

MODERATOR What is surprising for me is that, and I'm saying this from a personal perspective, is that I have seen the research for the past few months that led up to the work and have been fortunate to witness previous presentations of your practice and I just want to say how this is really different from other situations before.

In this case, I'm brought to think about the subject of 'identity'. Especially because you were dressed in a non-characterized way, you were a filter with which I could identify myself. You (*POINTING TO THE ARTIST*) 'pretended to be in crisis' ... and in this 'pretending to be' you transformed the context around you into a panic of the self; I am asking myself, who am I? What am I doing here? Where are my shoes? Did somebody take my shoes?

PERSON F This is a very sensual part of the work.

ACTION: PERSON LOOKS AT SOMEONE ELSE IN THE GROUP WITH INTENSITY

PERSON G Uhm ... but what would happen if someone from outside could see this now? What might he think about? I mean really... what if someone that is not a part of our scene, who doesn't know anything about what we saw, entered the room now ...

PERSON H ... yes what if my grandmother would see this?

(PAUSE)

I think she would laugh at first, but then she would start to be a little bit worried wondering what is the meaning of all this?

PERSON G Yes, I think my grandmother would look for about two minutes and then probably start to feel sick in her stomach.

PERSON E I think my grandmother would understand this because she was a gardener, and even though she might think it's pointless, she might feel connected to the way the careful movements maintain the composition.

PERSON C My grandmother was a housewife, she took care of her children, she made dinner every night, and I mean ... she is not stupid, but I don't think she could... or... you know, most of the people outside would not get what we are talking about in this room. I mean, this is so useless!

PERSON B but it is useless. Art is useless. You don't have to save the world, conflicts, war, economy, etc ... with art. The best art is useless. But it makes you think outside of the rules; so it makes you imagine something that was never thought of before... Amen.

ARTIST Can I say something?

Person D But when you show your work to your uncle who is a biochemist, he could talk about the composition of cell structures, and if you show your work to a furniture maker you might have a conversation about the way things are moved in the workshop so nothing gets scratched. No matter who it is from the outside, they will always bring their outside lives into your work. They will always see what you do from their own outside perspective.

MODERATOR But actually yes, lets go outside to see! I have something to show you to make my point more clear. Please really, stand up lets go outside.

EVERYONE FOLLOWS THE MODERATOR OUTSIDE TO A TREE

MODERATOR Do you see? (*POINTING TO A SPECIFIC CURVE IN A BRANCH TOUCHING THE TREE, STROKING IT*) look at the way this object we know as tree, the way the tree is shaped, the way the curves have responded to life, to the changes in the light and the wind, the falling of the leaves in autumn, and the blooming flowers in spring. This tree, my dear people, is a thing of time. It is here to remember all that happens around it. It must have heard us talking inside and it must have seen the spectacle that has become of us. Our identity crisis probably means nothing to this tree, unless of course we start bringing our problems to it with a hammer and a nail. But really I don't joke, I'm serious, I want to know as much as you do, what the outside must think about what we are doing! So tell us fine tree (*LOOKING DEEP INTO THE TREE BARK EYES*) tell us what do you think of this whole show?

THE MODERATOR LEANS IN CLOSE AND PUTS AN EAR TO THE SURFACE OF THE TREE

The tree has a question for the artist.

ARTIST (*Sceptical*) Yes...

MODERATOR It wants to ask...

(PAUSE)

What will your next work be? But you don't have to tell us if you don't want to.

PERSON D (*Jokingly*) No, no please tell us, so that we can critique it in advance!

ARTIST No, no, you can see it when I make it.

PERSON D (*Jokingly*) But I won't be here, so please tell me!

PERSON E WHISPERS TO ANOTHER 'My grandmother would not like this ... '

ARTIST (*Jokingly*) You'll have to ask the tree.

PERSON I Ummm ... eh ehmmm ... Hi yes, I know I haven't said anything the whole time, but that's because I've been thinking of how I could respond to your work and I have an idea now and I'd like you to show you.

'PERSON I' POINTS AT THE PIERRE BISMUTH WRITING ON THE FAÇADE OF CAC - KIEKVIENAS YRA MENININKAS, BET TIK MENININKAI TAI ŽINO-

PERSON I ... "Everyone is an artist but only artists know that".

'PERSON I' THEN POINTS TO GRILL BRAZIL

But what would Pierre Bismuth say about this? He would probably say that, "EVERYONE IS AN ARTWORK BUT ONLY GRILL BRAZIL KNOWS THAT"

'PERSON I' THEN ENTERS THE WINDOW AND BEGINS TO SPEAK. (PEOPLE STAY OUTSIDE)

PERSON I I just want to say how great it was in the performance when you got down on your knees next to the black lines, lifted up the white box and opened it to reveal the inside was mirror. And when you folded it back up, inside-out with the white inside and the mirror outside, the feeling was as if the box now contained everything that had surrounded it. It contained the pale light of the room and all our thoughts within it. We were all inside the box. And now I want you to imagine that this box is floating, it is levitating in the middle of the room. I want you to imagine that this box is slowly rotating in the space and as it turns you start to forget the room. You only see the box. And I want you to forget the other people here, it's just you and the box ... but now you start to disappear too, you can't see yourself or your own body, you can only see the box. Box now, just box. And box is glowing light, glowing brighter, bright light. Imagine that the box contains your pain, and I want you to poke a small hole in the box. The pain starts to gradually pour out of the box, it is flowing out of the box and leaving through the hole. The light of the box is getting dimmer and softer.

When the whole box is finally empty and dark, you flip the box inside-out again and take a deep breath.

'PERSON I' EXITS THE WINDOW

EVERYONE TAKES 3 DEEP BREATHS TOGETHER

PERSON G Wow ... sorry to interrupt this silence but I felt as if it was a 'time machine' ... all this suspended experience was a time machine going back and forth in between past and future. Didn't you feel it? I mean ... I'm having dejavu now.
We were already here ... Maybe I've dreamt of it but I have this image of a group of dark silhouettes in a corridor of lights.

EVERYONE GOES INSIDE TO THE ENTRANCE HALL

MODERATOR Where were we?

PERSON F A bat cave

PERSON C An archive of shared memories

PERSON E A talking box for silent performances.

SOMEONE SHAKES THEIR HEAD (IN AGREEMENT TO 'PERSON I') AND WHISPERS, 'SUPER, GREAT...'

PERSON H In some way if we see this place as our brain ... and consider our words as if they would be our thoughts ... we are floating in a suspended space and time. Nothing of what is said is wrong or true, but these words will stay in these rooms forever, reverberating in between these walls and somehow influencing the space even if it's not visible.

MODERATOR LEADS EVERYONE BACK TO THE ROOM WHERE THE CRITIQUE BEGAN AND EVERYONE STANDS AROUND THE CHAIRS.

MODERATOR I think we should wind up and finish, does anyone have anything else pressing on their lips, any last comments?

PERSON F I want to say I have the feeling that your work is more powerful if we don't see it.

ARTIST What do you mean?

PERSON F I mean, the work is so alive through our minds, like you could just tell us the story, have you ever thought to incorporate language?

ARTIST Well, I'm trying to incorporate the non-verbal language, to uproot the language of things in the way that each object has its own vocabulary.

SILENCE

PERSON D ... So how do you feel about it?

ARTIST I feel good... But actually, there is something that is bothering me, and I've been thinking about this for a long time, but how to say... Why do we need to explain the work with language? Why do we need to find these words to give meaning to what we have experienced? Why do we have to say anything?

MODERATOR Because otherwise we would just be an audience.

SILENCE

PERSON B We are all based on contradictions.

SILENCE

ARTIST Ok...

SILENCE

PERSON C But ... was your work a test?

ARTIST No

PERSON C It feels like a test.

ARTIST Well maybe

PERSON C Well is it?

ARTIST No no, definitely not, not a test, more of an experiment.

PERSON G So then... where is the work located?

ARTIST Right here.

PERSON G But I don't understand... what are you trying to say?

ARTIST (*PAUSE*) I'm trying to say that... I'm not interested in the *center* of a situation, I feel more comfortable on the sides ...in what is around what is visible. I mean that what we are doing in our minds, while we are here, looking and thinking; for me, this is the point. We are creating the work all together, we are expanding it, we are giving life to it by just being with it. It is this, all of this, I mean it is an endless loop that of course is problematic because we could go into a black hole of infinite possibilities, but ...

(*PAUSE*)

I mean what is this, what are we all doing here, why did we make a choice to be here together? Are we just playing a game? Are we learning the rules?

(*PAUSE*)

I want to propose a shift in the point of view, I want to see this as a space to explore each other's minds. I want to see this as a time spent together to do more than we have already done. I want to see this as a possibility to sing, to shout, to forget about career driven strategic marketing confections ... I don't want to evaluate anymore, I don't want say what is good or bad. I just want ultimate epiphany! I want to say nothing and everything with you, I want to be passionate with you!

SILENCE FOR 3 SECONDS

PERSON F Yah, Why not?

SILENCE FOR 3 SECONDS

PERSON H Are we done?

SILENCE

MODERATOR Well, if we're done we're done.

PERSON B Yah... it's done.

PERSON E That's something to think about, thank you.

MODERATOR Thank you guys for the day, I know it was tiring, let's have drinks.

ARTIST Well I want to say thank you to everyone and just to say that I hope the work can speak for itself.