Pia Louwerens – Critical Making research consortium
/Artistic Researcher - Application

EMBEDDED ARTISTIC RESEARCH

University of Leiden
Hogeschool Rotterdam
Nieuwe Instituut Rotterdam - e-culture architecture design
Waag Society Amsterdam - maker culture DIY
West Den Haag - my bad (embedded) contemporary art
Who am I and how do I do it?

Artistic practice
In my artistic research practice I complicate the artistic subject: the "I" who speaks, writes, and makes. I do this through the making of spoken word performances, in which I make explicit the entanglement of "inside" and "outside": between I and the artwork or the artwork and its conditions, for example. One of the methods I use to do this is explicitly opening up the working process to the context and conditions of working, thereby letting those co-author the work.

Critical making
In the case of this research the context I'm positioned in is multifaceted. Two questions that are foregrounded by the research on critical making apply to my practice the strongest: what does criticality mean in a structure in which inside and outside, autonomy and embeddedness are entangled? and the question emphasised by West: what position does art hold in the framework or context of critical making?

Research Who am I and how do I do it?

Institutionalisation and criticality
Through the lens of my practice the notion of criticality relates to institutional critique. In my conceptualisation of the notion of "institutionalisation" I have been influenced by the agential realist philosophy of Karen Barad. She talks about apparatuses, which she describes as "material-discursive practices through which (emic and emic) boundaries are constituted". According to Barad, distinctions or boundaries like human/nonhuman, object/subject are never already in place but constantly created and affirmed by these boundary-producing practices, which include habit and power. I think this (re)installation of boundaries could be described by the term "institutionalisation" in the sense that institutions are shaped by repetition, habit and power. Barad emphasises that boundaries are never permanent, and always negotiable. I see the "renegotiation" of boundaries as a description for critical, I want to look into how Barad's notion of apparatus and boundaries can be applied towards a contemporary institutional critique. The words critical and making together propose forms of critique which aren't rooted in notions of inside/outside, and depart from proximity rather than distance. What is a position of criticality in relation to codependency, conditionality, institutions, politics and life?

The weird and uncanny
I am interested in the entanglement between the inside and the outside, not through rejection of these categories but by turning them inside out, pointing out the zone where they become indistinguishable. It is in this uncertainty of boundaries where the weird or uncanny is situated. "It is the between which is taint with strangeness." - Hélène Cixous in her essay on das Unheimliche. While institutions are places where boundaries are being produced (a convergence of art-apparatuses), artworks have the possibility to undo them. As Thomas Schegut describes poets in his essay Poets: "They undo their bonds with language, undoke language, the language of men, language in general. They don't belong, neither to mankind nor to themselves. Poets are not poets. And a poem never coincides with what is called a poem." I wonder how notions of the weird and the uncanny can help in defining the critical potential of the artwork and the artistic position in my practice.

Methodology
A characteristic quality of critical making practices is the crossing of "critical distance". Critical making does not take place in the realm of metaphors, but on the level of intervention: the work is done on a 1:1 scale. The general working field of my practice is the presentation of self (Pia Louwerens) in an institutional context. These are already (non-spectacular) events. Methods that I use to intervene and experiment are those of narrative and performance, which are always already in play. To research institutional boundaries and the uncanny I will work explicitly through my function as a junior embedded artistic researcher, within the research project Bridging art, design and technology through critical making. The term "embedded artistic researcher" already
rile*, projects, books
Dear Pia and Sven,

I'm writing to you because I have a problem, I had fever that night and I still have this morning, feeling really bad. I think it is a bad idea to travel that long today being sick.

I'm really sorry because that never happens to me...

I was supposed to leave the house in one hour from now to catch the train in Rouen.

Best

Émilie

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Manifesto

Artist Placement Group, now known as Organisation and Imagination (O+I) (Manifesto, 1980) O+I today operates on these following essential axioms:

1. The context is half the work.

2. The function of medium in art is determined not so much by that factual object, as by the process and the levels of attention to which the work aims.

3. That the proper contribution of art to society is art.

4. That the status of artists within organizations must necessarily be in line with other professional persons, engaged within the organization.

5. That the status of the artist within organizations is independent, bound by the invitation, rather than by any instruction from authority within the organization, and to the long-term objectives of the whole of society.

6. That, for optimum results, the position of the artist within an organization (in the initial stages at least) should facilitate a form of cross-referencing between departments. Negotiations are contingent upon both participants having this understanding and a mutual confidence. O & I requires intelligence and strength in art and a reciprocal response from within the organization.

Antagonism not entertainment illustration

Micosabotage, Parasitism, Secret Brief instead of OB.

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Dear Pia,

Your idea is great and yes indeed it fills the reparative project.

I had not written because I wanted to be more free but I can try to explain better to you.

If you follow the PDF, you will see the extract from Sadean每men that presents an idea of feminism as something real.

I connect to the extreme individual practice of repairing broken porcelain, that proposes a new transience of the accident in order to suggest and more possibly as many research in different fields are demonstrating today.

Meaning repainting birefringence that destroys our world.

In his last arrival story by Ingoldsby and avoiding to rethink the political system, the difference between local and weapon. Two explanations are possible the paranoid (alien wants us to destroy each others to get real at all) and the reparative (they try again/again)

Then comes the other extracts

Nessus KS and Tim Ingoldsby

Then talks about Ingoldsby walking with dragons with a bunch that explains the way to propose to think about drags as a

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Stands up straight again

I have some ideas about what diffraction might look like and this performance really isn’t the best I can do, I want to ask you to leave your e-mail address on the form right here, so I can invite you to another edition. I was afraid there wouldn’t be enough people, so last week I went to the slow reading club in Rotterdam, hoping to find so visitors for tonight. It was a bit of a desperate action, going back and forth from Rotterdam all the way from Brussels, and was fuelled by a deep anxiety, not just about the amount of visitors here.

There was this text about mimicry

Picks up booklet from reading club

“From whatever side one approaches things, the ultimate problem turns out in the final analysis to be that of distinction. Among distinctions, there is assuredly none more clear-cut than that between the organism and its surroundings.”

We had these reading protocols, so for example we would read every line as printed in the book twice: I know where I am, but I do not feel as though I’m at the spot where I know where I am, but I do not feel as though I’m at the spot where I find myself etc. Space seems to be a devouring force. Space pursues them, encircles them, digests them in a gigantic phagocytosis. It ends by replacing them. Then the body separates itself from thought, the individual breaks the boundary of his skin and occupies the other side of his senses.

Paranoia seems to understand only by irritation - you have to think like a thief to catch one. It has a certain relationship to time: you can never be paranoid enough, and if something happened in the past it will happen in the future. She proposes to think from a queer time, one outside of the repetitive generational family line. This would allow us to imagine change, what might happen, but also what might have happened but didn’t. What we can best learn from such practices are, perhaps, the many ways selves and communities succeed in extracting sustenance from the objects of a culture - even of a culture whose avowed desire has often been not to sustain them. Doesn’t queer reading mean learning, among other things, that mistakes can be good rather than bad surprises?

Walks past the bookcases, touching it

What will happen when I become truly embedded? Sedgwick criticizes the binary opposition of inside/out, in relation to the epistemology of the closet. Refusing to reveal one’s sexuality is in fact as much a performative act as revealing it, since “closetedness” itself is a performance initiated as such by the speech act of silence.

I tell my friend Lila that I’m working on topology and proximity / Karen Barad at the moment, and she tells me to look up! I was looking at Helen Keller as she experienced the world as undifferentiated thickness so maybe it’s worth exploring non normative bodies of you’re into topology. - Especially people who can’t see. Vision is number one sense for cutting up the world.

Remember the audience

I might have mentioned that I invited Sven Dehens to collaborate with me for this event. When thinking about this event I got obsessed with the doubling of living rooms, bookshops and cinema’s that was going on. As a host I would like to take you to the auditorium now.

At the stage of the auditorium

I have an announcement to make about the proceedings of this evening. Émilie Noteris, writer of the book La Fiction réparatrice, is sick today and can’t come. I will present her presentation as a substitute. But first I’m happy to present to you Sven Dehens, my friend from Brussels and, since three days: Airbnb superhost!

Sven comes up the stage, PJL leaves the performance.
looks like a library or a bookshop and the books mimic artworks. There is an echo of this space in the office of Marie-José, who made a private book-exhibition for herself, just one shelf.

Most of my time in West I've spent here, a natural place to sit down with your computer and write, the prototypical creative writer. I've lost a lot of things since I started working for the critical making organization.

"I'm so full of thoughts, but not really thoughts about work, I'm so in love, I keep losing things and have almost nothing left, glasses electrical toothbrush bag pajama pieces of my teeth where are you? And I have been neglecting Donna and Karen, my new friend Frederike and also my love Florentine. The other day I had a dream that the horizon was all slanted, and a boat kept racing back and forth to my left, causing me to panic. You comforted me and explained to me that I could just choose to look away."

Walks back to the table and picks up Aliens & Anorexia

"By this time my whole body was made of glass. I was dying of exposure, couldn't bring myself to check my empty message-box, smile at Gordon Laird, sit in one more restaurant or cafe alone. I bought a box of crackers and a piece of feta cheese and spent the whole day reading. The radiator purred. A single splotch of sunlight outside the Mansard window moved across the attic walls."

Starts unpacking backpack at the table, a large amount of books come out.

I lead a workshop here, during the making matters, the critical making symposium. As the participants noted I performed a script about home at work. I went to the table and started to unpack all the materials I currently use for my research, I read parts of a former script, about being a parasite, then I invited them to become a parasitic in my practice, to become me and read my books, write in my notebooks, while I would make coffee at this bar.

Reads a random text

"Parasites are both a part and not a part of the host's body, neither entirely self nor non-self."

I was very bad at making cappuccino's. The group quickly became a small community, of which I was not necessarily part. Being at the bar, I missed most of the performance. Two persons made a youtube-video called Pia meets Pia, A story about I, we, entanglement and dreams coming true. It was filmed over there. Points to corner

They kept looking for clues in my work, they also left clues for me in my computer, which I am still figuring out. I don't know if it counts as paranoia when it feels like love and attention. When I told Sven about this performance he responded with a story about his bookshop that he started with his girlfriend, in his studio. The bookshop causes him to always be surrounded by his literature, but also working in a public space: people can ring to visit, he keeps business hours.

Walks back to the bar

Dear visitors, audience at Folds Reparative reading of the event, I am digesting, let's talk about why we are here, the event. We are here in this so-called apparatus, I made a draaiboek, a screenplay for tonight. We are now here. The question I want to pose is what happens when we are in it, so close that we cannot see the difference anymore, we cannot reflect, there is no time to separate yourself from the situation. What is a criticality from proximity? What is criticality right now?

Leans on the bar

Agential realism is that beautiful, dead-drop gorgeous philosophy. It's about waves on top of waves, sometimes cancelling each other out, sometimes enforcing each other. This is called friction.
Pis is standing at the bar. She is wearing a backpack.

Hello everyone,

My name is Pia Louwerens, and I am hosting this event. My job is to give an introduction on where you are right now, the nature of this event and the things that bring us together here, now.

She picks up a handout of the event

The event is called Folds: reparative reading of the event, with Folds being the name of the series and Reparative reading of the event the name of the event. The Fold is the name of a very difficult-to-read book by Gilles Deleuze, with a very pretty cover which always makes me think of my friend Sven. Subtitle: Leibniz and the baroque. The experience of the Baroque entails that of the fold. Leibniz is the first great philosopher and mathematician of the plant, of curves and twisting surfaces. The rethinks the phenomenon of “point of view,” of perspective. Included in the category of things folded are draperies, tresses, tesselated fabrics, ornate costumes; cellular surfaces of the body that unfold in the embryo and crease themselves at death; novels that invaginate their narratives or develop infinite possibilities of serial form; philosophies that resolve Cartesian distinctions of mind and body through physical means grasped as foldings; styles and iconographies of painting that hide shapely figures in ruffles and billows of fabric, or that lead the eye to confuse different orders of space and surface.

I should also tell you something about reparative reading. The term comes from Eve Kosofsky Sedgwick, and is most well known from her essay You’re so paranoid, you probably think this essay is about you. Sedgwick proposes reparative reading as an alternative to paranoid reading, which is very dominant in theory. Paranoid reading is deconstruction, a suspicious reader, ready to catch the mistakes, prevent further harm from happening, outsmart everyone. Sedgwick writes in the field of queer studies, queer people being a population which have reason to be suspicious. She says however that paranoia is a limited form of knowledge which deconstructs things well and others poorly. She has a nice list: Paranoia is anticipatory, it’s reflexive and mimetic, it’s a strong theory, it is a theory of negative affects, and it places its faith in exposure. An alternative and addition to paranoia, Sedgwick proposes reparative reading: to assemble part-objects into something like a whole—though, I would emphasise, not necessarily like any preexisting whole.

She walks to the table and puts down her bag

I work as an embedded artist researcher at West. And with work I mean to say that I am employed, I am under employment. I live in Brussels. I am an Embedded artist researcher, a job that no-one exactly came up with but which is a result of protocol. Next to the term ‘Embedded artist researcher’ is a little asterisk, and on the back it says the research position of Pia Louwerens is part of the NWO funded project ‘ Bridging Art, Design and Technology through critical making’ which is organised by the critical making research consortium. For more information, see www.criticalmaking.nl. When discussing the critical making research consortium with my friend Sven from Brussels, he tended to me this:

Takes Headless out of the bag and puts it on the table

Headless, a book by the author K.D. It’s a crime novel. It tells about a project of a Swedish conceptual art duo called Goldin-Senie, who want to write a novel, combining the mystery of offshore finance - a company called Headless Ltd. in The Bahamas - with French philosophy. In the book they hire a ghostwriter, who quickly becomes involved in the mystery itself.

Reads:

“So K.D. is a fictional author?” Pia adds. “But she works for Sovereign Trust, the offshore people? Don’t they object to her being a protagonist in the novel, as well as the fictional author?”

As you will notice, the organisation is not exactly headless but rather two-headed today.

Nods to Sven. Walks towards the bookcase.

It’s supposedly quite fun to write, let’s give it a try. I’m going to write about a performance, which happened in the library of West. We are in the Alphabetum at West, where the exhibition space...
FOLDS

REPARATIVE READING OF THE EVENT

Pia Louwerens I.e.m. Sven Dehens.
Thursday 11.07.2019 > 20:00 - 23:00

"Foldes: Reparative reading of the event" is a performative event hosted by Pia Louwerens and co-hosted by Sven Dehens, with Émilie Notéri. It is the first in a series of "Foldes" experimental evenings in which we experience how we as participant, observer, artist and institution co-create (art) events. The 'Foldes' are shaped using methods of narrative and performance, seeing double, permeability, collaboration, appropriation, superpositioning and, as the title suggests, folding.

In 'Foldes: Reparative reading of the event' the practice of Sven Dehens will be joint together with Louwerens' artistic research into the Alphabetum and auditorium at West. The event proposes a programme around the notion of 'reparative reading'. This notion stems from scholar Eve Kosofsky Sedgwick, who proposed the concept in the 90's as a critique of what she called 'paranoid reading'; the methodological centrality of suspicion and paranoia in critical practice. 'Reparative reading', on the other hand, is a mode of critique that works from assemblage, construction and queer joy.

This event will be accompanied by Émilie Notéri. She will present her book 'La Fiction Réparatrice', providing us with strategies to reparatively read the event together. The auditorium will screen Data Feels (2019), a short video by Karisa Senavitis, on webs of care and ghostpipe (an unusual plant studied for medicinal properties). From the library to the bookshop, from the cinema to the auditorium, this 'reparative reading of the event' will fold points which are close but also far away to create different, hybrid constellations.

"Embedded artistic researcher"* Pia Louwerens uses her strange function description as a starting point for research. What does it mean for an artist and her practice to be embedded into an institution? To be embedded suggests a position of extreme proximity and intimacy. How to be a critical researcher from this insider position, rather than one of reflective distance towards an outside object? Attempting to see difference without distance, Louwerens is interested in the entanglement between the inside and the outside, pointing out the moments when they become weirdly indistinguishable.

Pia Louwerens studied fine arts at the Royal Academy in The Hague from 2008-2012. After five years of practice she participated in a post-master in Brussels called a.p.a.s. during which she started to understand her practice as artistic research. Louwerens works through narrative and performance. Essential to her practice are the synchronisation of words and action (performative utterings) and the uncanny role of the script in this regard.

Sven Dehens (1990) is an artist and curator based in Brussels. He is currently involved with Kunsthall Gent, Art Cinema OfOft and recently started rite*, a bookshop and project space for publication and performance practices, together with Chloe Chignelli. Together with Chloe he organizes "next to all those organs you love", a series of reading-performance focused events, among other formats. Over the summer of 2018 he co-organized 'No More Erasers', a summerschool on self-publishing and transcription with Roxane Maliet. He holds an MA in visual art (ECCA, Ghent) and was a participant to the a.p.a.s artistic research program, which he concluded in 2018.

Karisa Senavitis is a researcher, writer and designer working at the intersection of culture and care. Co-founder of NYC design studio WVFID and member of the collective Knowledge Is A Does (KIAD), her recent work is about queer internet research protocols and collective practices for generating and redistributing health data. Senavitis was a resident at the Jan van Eyck Academie, received an MA in design research, writing and criticism from the School of Visual Arts and a BFA from Maryland Institute College of Art.

Émilie Notéri is a textworker, born in 1978. She prefests the anarchists Voltairine de Cleyre and Emma Goldman (Femmes et Anarchistes, BlackJack Editions, 2014), translates ecofeminists (Reclaming), Cambourakis, 2016) and invites xenofeminists (week-end Eco-Queer,バンディツ＝メギズ, Bourges, 2015). Her latest book, 'La Fiction réparatrice', published in 2017, puts into practice and theory the art of Japanese kintsugi to propose a queer transference of binary cleavages, through the study of popular cinematic fictions.
Draaiboek

Techniek
- Alphabetum
  Bar is open tijdens aankomst bezoekers en tijdens de pauze.
  Het nagesprek kan ook in het Alphabetum gebeuren, afhankelijk van de
  hoeveelheid bezoekers. Er hoeft niet per se een vaste opstelling met
  stoelen en tafels worden voorbereid in het Alphabetum, kan ter plekke
  geïmproviseerd worden.
- Auditorium
  Minimum twee microfoons aanwezig. Bereikbaar vooraan in de ruimte,
  maar flexibel (kan mee bewogen worden).
  Projectie. Bestand Karisa wordt tijdig doorgestuurd. Emilie heeft haar
  bestand op haar computer. Emilie gebruikt haar eigen computer
  voor haar presentatie. Die moet dus kunnen worden aangesloten met
  HDMI vooraan in de zaal.
  Stoelen en kussens voor publiek aanwezig in Auditorium. Kleine tafel en
  een stoel voor Emilie. Emilie kan op het podium of iets dichter
  in de zaal.
- Materiaal in Alphabetum
  Poster van Rile* (?)
  Na performance Pia - eigen boeken op tafel, na presentatie zine - zines
  op tafel.

Programma

14.00

Emilie komt aan in West. Testen techniek / computeraansluiting.

17h

18h - 19h

Eten

19h

Inrichting auditorium met stoelen

19h40

Deuren open. Medewerker bij balie - wijst de weg. Bar is open.

20h00

Aankomst publiek in Alphabetum

20h10

Performance introductie Pia + 20min
Rondleiding Alphabetum, bar, bureau -> auditorium + microfoon
Recently we've been studying with online groups to learn how collective care forms digital boundaries. The groups we've been listening to are:

Canaries
120+ femme and non-binary concurring artists with chronic auto-immune illnesses that support each other's healing and, as a collective art practice, focus on communal care.

Hematopoietic {sic} Stem Cell Transplant (HSCT) closed Facebook groups
11,000+ people with multiple sclerosis and other auto-immune diseases supporting each other in internationally seeking a treatment with limited accessibility.

Open Artificial Pancreas System (OpenAPS)
450+ people with type 1 diabetes that are hacking medical devices to design their own automated treatment outside of FDA regulatory jurisdiction.

All of these groups operate autonomously and develop organically — supported by digital technologies which allow them to share information and keep in contact online. They receive no funding and run on volunteer labor. For the most part, they started in and are primarily based in the US. They all identify with chronic auto-immune conditions, a tiny sliver of all chronic illness. Together they suggest an extreme variety of reparative acts of care, communication, and biometric surveillance. But, to our knowledge, the three groups have never been in dialogue with each other.

Here we've assembled some interview clips from separate conversations, interspersed to create a kind of atmosphere of what collective care online might be. There are three voices: Jesse from Canaries, Barb from HSCT, and Dana from OpenAPS. They were each interviewed separately at different times and are brought together here in fragments we strung together. We share this thread of disjointed thoughts with the understanding that vulnerability is the condition of having a body, indiscernible bodies: incorporated in clouds and wearables. We share these words with the assertion that there is agency in dependency (to quote Taraneh Fazeli) and it is revealed with deep listening. As you read along we suggest that you take a moment to listen to the space you are in, including your body and consider these words: "listen through your skin" — Laura Oriol (via Skype)

"Hearing as a way of touching distance, distance as a way of listening closely."
"Practice of listening: Your listening is heard." — Side Room pamphlet #10

"Learning to listen is the intentional task of solidarity; listening in tension."
— Ultra Red, Five Protocols for Organized Listening

FEELS apart

#1 p2
Subjectivity in Language

Pia Louwerens

Becoming / an embedded artistic researcher / From I to we / excavating reality together / at work

In this workshop, junior embedded artistic researcher Pia Louwerens will invite participants to join her practice and explore different positions and artistic subjectivities. We will take our time to become embedded together, with the help of some scores for writing and rewriting the moment itself. Becoming/embedded/From/excavating/at work will be an exercise in folding the background into the foreground, and the other way around. Staying with the entangled event has never been this personal, or this easy. No skills required.
Intro Pia Louwerens Junior Embedded Artistic Researcher. I am a performance artist.

Bojana Kunst - as-if and not yet / misty core
Projective temporality (deliver in the future what is imagined as the proposal), continuity of the present. Imagination is the condition of the institution.
Institution is a condition enabling the simultaneity of performing the institution and resisting the very process of institutionalisation. Temporal deceleration, dwelling in the not-yet. Acting as if.

Critical Making as a performance practice. Embodiment, as-if.

Émile Benveniste - Subjectivity in Language
The moment when the discourse falls together with the subject “I”

Swear
While I swear is a pledge, he swears is simply a description, on the same plane as he runs, he smokes. The same verb, according as it is assumed by a “subject” or is placed outside “person,” takes on a different value. This is a consequence of the fact that the instance of discourse that contains the verb establishes the act at the same time that it sets up the subject. Hence the act is performed by the instance of the utterance of its “name” (which is “swear”) at the same time that the subject is established by the instance of the utterance of its indicator (which is “I”).

Speech acts

I don’t have so much to tell yet, this being the beginning of my research.

Karen Barad - the Bohrian Cut. The repetition of boundaries being instituting

Apparatuses: Material-discursive practices through which boundaries are constituted.

The enactment of boundaries through power and repetition is an instituting practice, in the sense that institutions are points of habits and power in which boundaries are produced and to a certain extent solidified. This is not as negative as it sounds, since this is effectively how this get a shape and meaning, but these boundaries should always be up for negotiation. I see this negotiation as criticality.

Symposium about Making

Temporal deceleration

Refusing to decide on the cut already, to make the research as an object and me as a subject
Procrastination as a strategy
Not making, making in haste, delaying the making, with many breaks
Procrastination spiral, procrastination as a strategy. 1. Awareness 2. Exploring and experimenting 3. Committing and executing 4. etc.

Too nervous now, other blackout experiences.

Anders M. Gullestad - combines the notion of parasite as used by J.L. Austin w/ minor literature from Deleuze.

The Deleuze, minor literature is therefore not external, but internal to a major language, yet at the same time ‘foreign’ to it.

"a foreign language cannot be hollowed out in one language without language as a whole in turn being toppled or pushed to a limit, to an outside or reverse side that consists of Visions and Auditions that no longer belong to any language. These visions... are not outside language, but the outside of language."

A hollowing out from within.

Parasites are both a part and not a part of the host’s body, neither entirely self nor non-self.
Embedded artistic researcher

I must say that it is very strange to be employed as an artist.

Fried: Uncanny

Cixous: Unheimlichheit points to the gap in the narrative, the interstices.

Fisher: Crossing of ontological planes is where the weird happens, the crossing of boundaries from the one “reality” (of the book) to the other (of the reader).

Morton: Mobius loop, where you start on one side and end up on the other

Homelessness, Tehching Hsieh

Losing stuff
I’m so full of thoughts, but not really thoughts about work. I’m so in love, I keep losing things and have almost nothing left, glasses electrical toothbrush bag pyjama pieces of my teeth where are you? And I have been neglecting Donna and Karen, my new friend Frederike and also my love Florentine. The other day I had a dream that the horizon was all slanted, and a boat kept racing back and forth to my left, causing me to panic. You comforted me and explained to me that I could just choose to look away.

Love from fast fast slow Brussels.

Could have been: My practice of hollowing out the event, strategies to escape. I was thinking about repeating the same content over and over again. (Lisa Robertson?) I think it’s called baroque but I haven’t had time to look that up.

In my work I use many of these techniques that may cause you to see double. I use overlay storylines for example, in which there is another possibility that might have happened - an artwork right there, that I might have made. Also the combination of acting and confession might cause you to see double, where the acting of a script makes me artificial, but the element of confession might cause you to see double, where the acting of a script makes me artificial, but the element of confession brings it back to “actually just me”.

For now I decided to just talk about what’s real, you know?

Radmin convention, soundcheck performance that nobody knows about

Critical Making as an intervention into the material itself. No meta-level.

Irit Rogoff - Looking away

I practice what Irit Rogoff calls “looking away”. Katinka, we spoke about it in the car yesterday. etc.

Sarah Ahmed - Queer Phenomenology - great book!

Queer does not have a relation of exteriority to that with which it comes into contact.

I made a workshop last year while reading this book from Sarah Ahmed, or actually I read it just after but it was about it anyway. I did a scripted performance which sounded completely naturalistic, and after this we would hang out in my house, and I would invite the group to help me do my research with the help from some scores. So they had the option to become a parasite of my practice, while I would cook for them. I would like to invite you all to the workshop tomorrow and help me in my research.
You invite me to share your i position, but I'm not sure if that means that we share one i or merge into one i. Though the idea of stretching the authorship of your work into a multi-plexed multiplicity is triggering my enthusiasm.

They are right to feel that they are more or less alone among a few people who are extraordinary. How a very few people are the greatest number - more or less, and that is the miracle.

I am some ink flow on a piece of paper. The pen is held by someone, but is it really a library? What is a library? I see books. How can I see books if I am ink. Do I have eyes if I am ink. Ink does not fear death, but ink helps tell people not to fear death. Or ink tells people to fear death. There is no death only I (or i). I briefly connect again to this I (or i) (I prefer to write "i" as a non-capitalized word. Actually, there is a story behind the capitalization of "i"?) End of loopy moment, I send this now to you.

I am having trouble with my pronouns. When handing myself my notebook, I make a comment on what I had written. I said to me "She gets back to the workshop here." Why do I call myself by a third-person pronoun when talking to myself about myself?
Setting: living room - as natural, nothing is particularly cleaned. There are no extra chairs (aside from two folded chairs in the hallways). The house, usually inhabited by just two people, feels very full with four. The coat rack in the small vestibule is empty, ready for everyone to dispose of their coats and bags. They don't need to bring anything - shoes are optional. Katinka and I make everybody coffee. I'm dressed like I would at home: in pink satin pyjamas pants, a big blouse, socks, and no shoes. The table is full with print-outs of this script, old scripts and, some working materials (clay, colored pencils, paper), ingredients for boerenkool (boerenkool, potatoes), and a computer behind which Katinka is sat. Katinka types the script with me, adding or changing things when I step from the script. The door to my bedroom is open, the door to Katinka's bedroom is closed. Katinka is invited to intervene whenever she wants.

Around 15:45 - When people begin to enter, I turn on a record [Don Raphael and the Mexican Brass]. Free chitchat ensues. When it's finished one side in about 17 minutes I start the performance.

(Pio stands in the middle of the room and speaks): Welcome to the house of Katinka and I. It's not very big, as you can see; Katinka's bedroom is over there, and mine over here, with a toilet to the left. That's the sour: To the right, there is a shower; you could say that the entire place is one big bathroom. That, over there, is the kitchen, and at the table here is where I usually eat, with a small desk in my bedroom where I base myself to work (usually Katinka and her computer occupy this one). So to start immediately; this afternoon will proceed in accordance with a script. The performance begins with my performance of a text that I have written. After this performance, I will cook boerenkool for you, the recipe of which may also be found in this script. While I cook, I would like to invite you to rewrite the script or write your own. To introduce you to my practice, I have attempted to translate it into a manual that you can follow - which itself you could also say is part of the script. While here you might change the past, the present, write the future, or simply do nothing at all.

Thank you for coming and visiting me and my practice. I don't usually perform at home, usually I work in the context of an exhibition or even an exhibition space. Sorry I'm very nervous, I live here, I used to and I will. The house of the chameleon, I was calling it in my head. That's an interesting concept, don't you think? What does the house of the chameleon look like? The chameleon can decide how to define itself. There is a circle. But with all these subconscious influences going on, you could ask yourself whether the chameleon, in fact, has any voice left on the matter. It is so used to being green all the time, that it didn't stand a chance. I'm usually the chameleon in the exhibition space, it is fun to dress up like other artworks in text. It's a cheap trick, to refer to someone else's work, to use its energy like that. Some painter dude once called me a parasite, which is completely true. I don't have to make the space to use it, I feed off of energies that are already present: I need a host, I admit it. So of course this book [points at "Parasite" by Michel Serres] really fascinated me, [looks at Sam] which you recommended to me. We also have some parasites in the house, such as a mouse. The first time we saw it enter, Katinka and I were sitting on the couch and it just walked through the front door. Mice come out of their holes at night to walk all across the house - into my room, over my desk. One of them took a shit on the Trouble on Triton. We can't stop them, there are no barriers for mice. This particular mouse scares me, though. I'm not scared of mice in general, it's really just this one, perhaps because the house is so small. I imagine its little claws in my pants, its little mouse-weight on me. I feel its presence at night, and I feel frustrated that I don't know when it will show up again. Katinka, we still need to send a message to the landlady. She is very odd, her husband too.