

HZT

SODA

102 Essay

Mariana Nobre Vieira

October 2017

Crazy in SODA

You ready?

Uh oh, uh oh, uh oh, oh, no, no“

And, baby, you're making a fool of me

You got me sprung and I don't care who sees

'Cause, baby, you got me, you got me so crazy”

Beyoncé

Setting the stage

Throughout this essay I will take the chance to refer to the Portuguese word for essay (*ensaio*) which is homonymous to the word rehearsal in order to make use of writing and the blank page as a site for rehearsing the process of my current SODA (Solo, Dance Authorship) master program research as a locus of knowledge production from felt, lived and read experience, which culminated in “Take your Time”, the project that emerged from it.

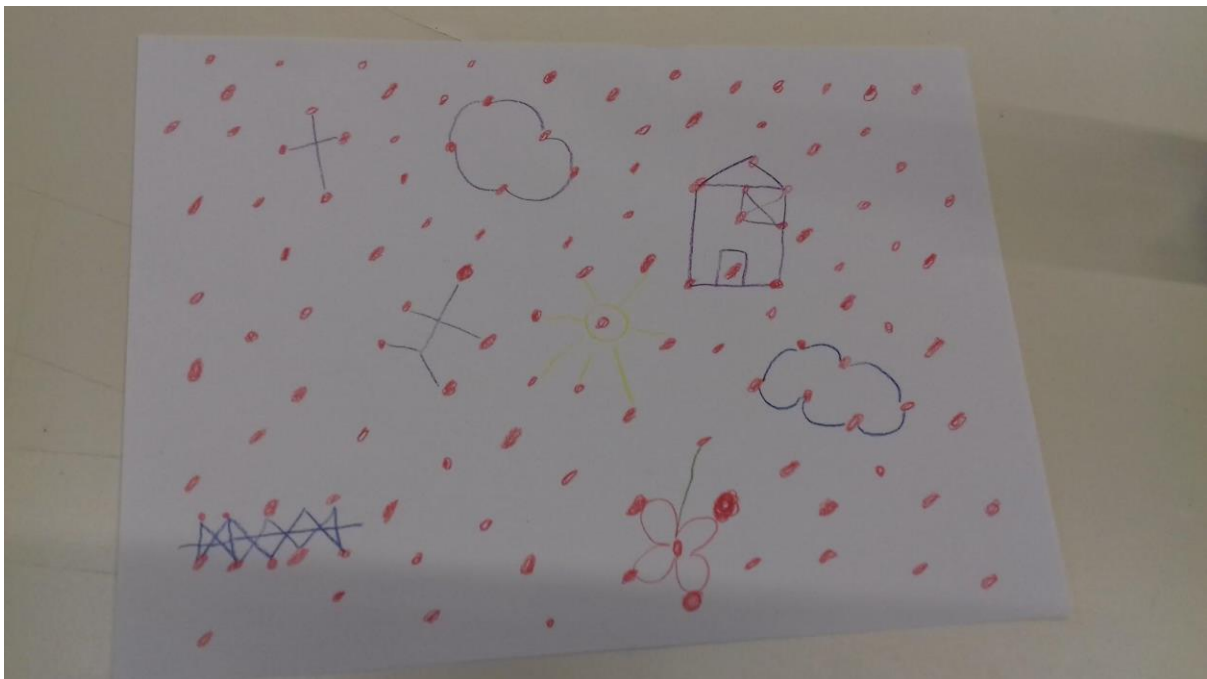
From here on we will also employ the plural pronoun “we” so as to make homage to a way of being in plurality with ourselves as well as all the references, ideas, situations, and entities which contributed for the statements and conclusions here postulated, “(...) perceiving in it more potential than in the self- directed “I” that stands outside experience and speaks the major languages of the brands of individualism and humanism that frame neurotypicality as the center of being.”(Manning, 2016)

Along this rehearsal we will be faced with the research question of “How to frame collaboration as a Solo, Dance Authorship Practice?”

On SOLO

By the end of SODA’s first semester we had found ourselves at a loss. We had read, we had written, we had tried to assemble a performance, to come up with a structure, a method. And we had failed. But most of all we had grown tired and bored of ourselves. We had arrived at SODA coming from a collective and collaborative

artistic background [see [Rabbit Hole](#)], an experience which shaped our way of being in the world in the sense of a being very different but together when it came to the creative process. But we were aware that it was up to us to reshuffle and reframe these binaries; we found comfort in Rebeca Schneider's question of "How to approach the topic of solo work without revalorizing the solo as singular, but also without re-erecting a too often binarized opposition: the middle-aged critique that singularity, like originality, is mythic?" (Schneider, 2005) yet we had not come up with neither an answer nor a satisfactory strategy or process to weave one. We had a meeting in the SODA office. We were hung-over and we were honest: we told Prof. Rhys Martin we were lost, a confession to which he replied that it was assumed that we had a practice before coming to SODA. Artistic practice. The big elephant we'd been trying to pin down for a while now. What was the underlying "thing" in our past experiences? Or which one were we interested in choosing and holding on to as such regardless of it being real or a mere temporary narrative/fiction/story we told ourselves and others? We remembered that in the first workshop of the program (Diagnostics) we had come up with this:



Sticking to the fiction that out our practice was about activating and being activated by what was already there, connecting dots, remediating, reassembling, reconfiguring. But how? So far that had always been done by working with and

through others in a collective form where ideas thoughts and actions grew out of several bodies which decide to spend time together, trusting that by the end of the day Rabbit Hole will have a performance, a video, a party, a show ready to put up. It became clearer that what we here mean by collaboration is related to: spending time, activating and being activated by others, warding off loneliness, subsiding anxiety, believing something will come up eventually and enjoying the endurance of the not-knowing phase of the process as well as sharing the whims and woes of praise, critique, invitations and declined applications. Is this not some of the potential for collaboration as an artistic practice and discourse? To acknowledge the inter-activation of its subjects in a process where each willingly uses the other both to generate and amplify materials as well as to bear the process of assembling and bringing them forth while always revising and reconsidering the conditions in which this is done?¹ It is not just about “sharing”, it is much more about “using” others, regarding them as prostheses of our own bodies and subjectivities, which by making use of we also have to care for since they are indeed parts of ourselves. From our perspective this is neither a fail proof nor easy process. Speaking from the experience of being part of a fluid artistic collective such as Rabbit Hole it implies constant negotiation regarding structure, hierarchies, roles, egos, wills and wants. A constant asking and trying of the question of why and how we want to work together, an issue which each one of us may regard and answer differently from the other but that nonetheless has enabled us to keep going.

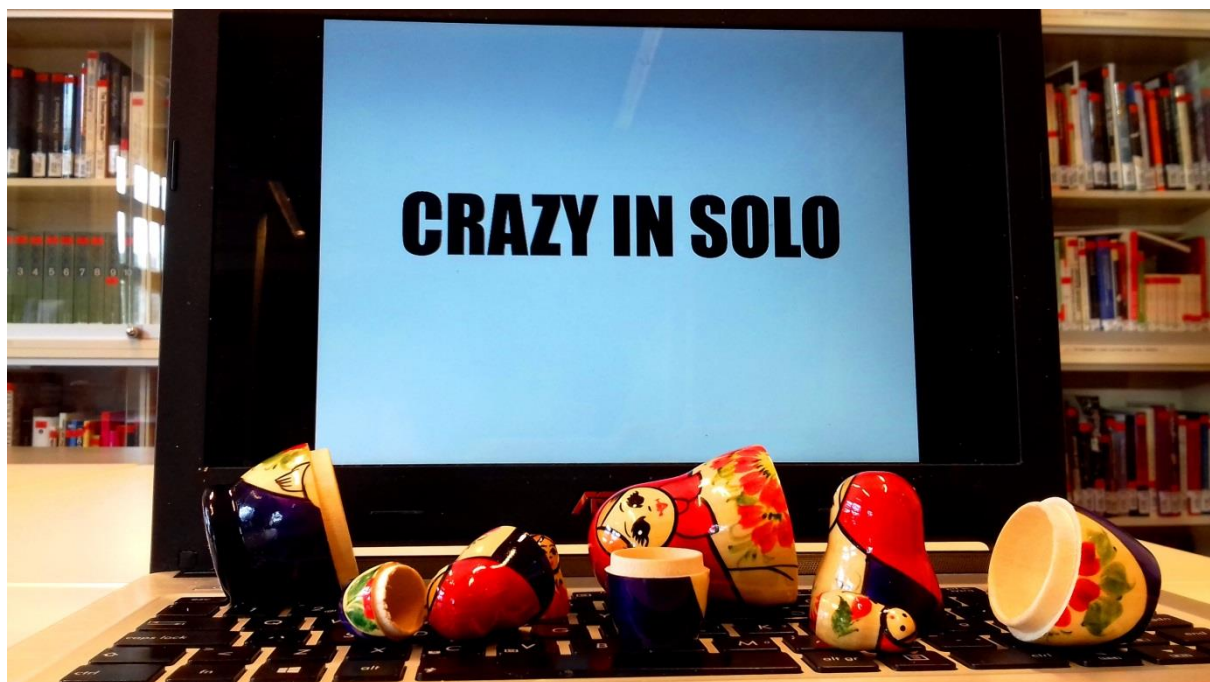
It is interesting for us to read Bojana Kunst when she states that “Today, it is so difficult to think about the collaboration as a transformative process precisely because there is a certain excess of collaboration in our daily lives: we mostly become visible when collaborating. Collaboration is a key issue, not only in politics (...), but also in contemporary economy and culture. Collaboration is closely related to the mobility in flexibility of contemporary labour and even seems to be inscribed into the value of labour as based on the constant production and exchange of communication, relations, signs, and languages.” (Kunst, 2010)

¹ Note: In Rabbit Hole we have the hybrid stance of a cultural association which thrives on state and theatre funds but which can also generate some of its own monetary capital by performing in and exploring one of the most profitable stages of all: the nightlife and clubbing scene.

But what if collaboration as we here intend to frame it could be much more about the invisibility it grants? And by this we do not refer to the effacement of authorship. We mean the effect it has in emancipating those who collaborate so that we may keep going forth with our ideas. Is this not what one does when conversing and sharing thoughts about our processes? Setting forth conditions for acknowledgement while enabling for co-apprenticeship and allowing for a shared space of critique where we question ourselves and others with and through ourselves and others? Could in this way of relating to it lie some of its potential?

Considering that “(...) to practice implies to exercise production of value, installment and maintenance of value. Repetition makes it possible to install a different way of doing, a different way of living. (..) A set of practices can constitute a counter ideological apparatus. This is a practice of resistance that attempts to neutralise the dominant ideology and to install new habits, new routines, new institutions.” (Agullo, 2017), we decided to practice this manner of regarding collaboration.

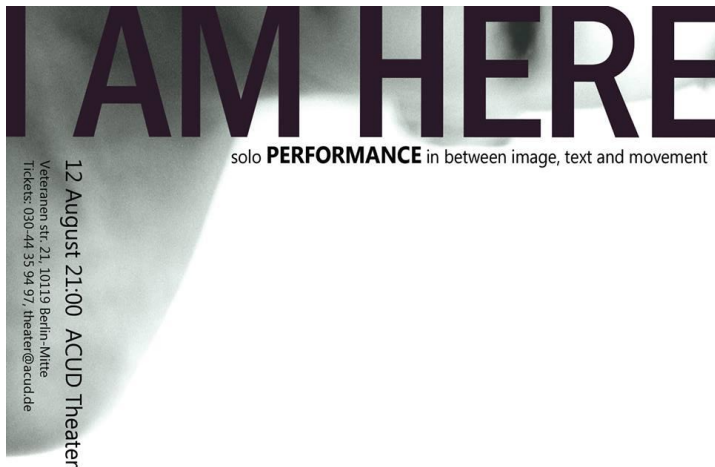
We thus took a leap from “What is my work” (being reminded that “The word work and the unity that it designates are probably as problematic as the status of the author’s individuality”(Foucault, 1969)) to “Never mind my work for the time being, who needs collaborators for their work, how can we contribute and what can we take from it, trusting that we will have come to something by the end of the process.”



Instead of refraining from participating in projects suggested by others due to lack of time or availability, we decided to say yes to every chance of collaborating, contributing, activating, being activated. A practice of reformulating the economics of attention, turning them into a direct exchange with no possibility for indebtedness by always regarding it as a process where we give something that we may also take, thus reformulating both owner and authorship. We would take charge of the management and steering of attention as a resource, a decision propelled by the notion that “ (...) inasmuch as attention is both scarce and measurable, it can become not simply a commodity like others, but a kind of capital.”(Terranova, 2012) A capital that we decided to redistribute, approaching “(...) solo rather in the way that “solo” is indicated in jazz or blues – as an artist makes a call and another responds and another responds to that response as a call and a response is made which, again, becomes a call citing, or reciting, a response as call.”(Rebecca Schneider, 2005)

ON Dance

So we danced.

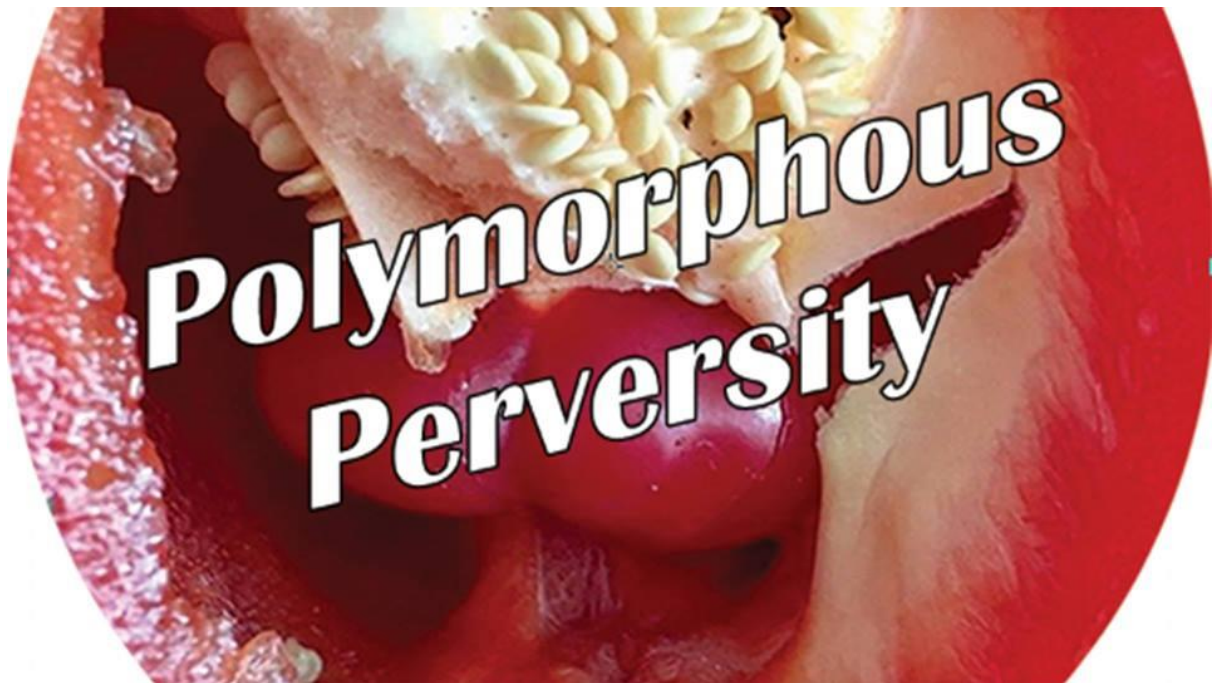


In the shadows of the tech corner we performed with Evgenia Chetvertkova in ACUD theatre as we pressed play and pause in the soundtrack of her performance “[I am Here](#)”:

In between an abandoned sports center and KUNSTSAELLE Berlin we co-choreographed, transmitted the choreography and performed in [Purpose](#), Reza Mirabi's exhibition.



We showed our asses painted in neon UV lights in Berlin's Untertage Club during [Polymorphous Perversity](#), a [Lecken](#) instigated FEMINIST SEX-POSITIVE QUEER PARTY while performing in Smooth Pursuit, a soft go-go act instigated by Maria F. Scaroni. [\[Link to video\]](#) Password: assdance



We curated, produced and managed Rabbit Hole's event [FOMO: FUCK OFF MISSING OUT](#), where we promoted the work of several artists, slept in between working hours, danced until 6AM and co-wrote "A grand failed narrative of a capitalist anxiety abject to a queer pandemic & academic failure" which can be read in the link provided above.



What happened throughout this practice? What came up of this research? We arrived to a state we later found through Jackie Wang's writings to be known as Oceanic, where "(...) the disintegration of the ego alters one's orientation to the world and others", that "(...) has the potential to unsettle subjectivity." and which "(...) can be a point of departure for new socialites and political models that do not rely on discrete selves." (Wang, 2016). Through our experience we realized that "The capacity to "name" the experience ensures that the oceanic does not become a "catastrophic" dissolution of the self (thus, writing can also be a way to manage the oceanic)." (Wang, 2016)

Here is some of what we wrote after being washed out by an [oceanic wave \(click for link\)](#).

Following this process of dissolution we were able to corroborate Marion Milner who "(...) affirms the possibility of using the oceanic to "make something" but in order to transform the oceanic state into an aesthetic object the artist must oscillate between different modes of perception and awareness because the oceanic state, like dream states, resists signification." (Wang, 2016) [a consideration that we would like to extend beyond the scope of the notion of the "artist" since it seems to us reductionist in terms of who may bleed these experiences into actions or consequences be them "aesthetic objects" or other formats].

Hence we concluded that "(...) it might be possible to induce (or cultivate) oceanic experiences through meditation, rhythmic breathing, psychedelic drugs, participating in a riot, fasting, sleep-deprivation, tantric sex, BDSM play, chanting, emotional pain and grief, physical pain, exercise, prayer, music, experiences of collective euphoria and any number of other activities that push one to a threshold state of consciousness" (Wang, 2016), including a committed artistic practice of collaboration.

ON Authorship, or how we arrived to “Take Your Time”²

Uh oh, uh oh, uh oh, oh, no, no

Yeah, history in the making

Part two, it's so crazy right now

Beyoncé

After our process of dissolving into the oceanic, we realized that something was happening. We were developing what we call a split personality in order. We were better able to hear all the voices thrusting and wrestling, trying to assemble themselves, to talk to themselves, to claim authorship for themselves. Were they ours or had they been collected along the way through our practice? But what does it matter who is speaking? It did not seem to any more. We began to meet other people and ask questions. We wanted to listen to even more voices, and generate from there on. We had found a way out and into authorship by stealing and offering time, space and an extra bonus of an oracle to whoever was eager to participate in the project. We asked questions, simple yet confronting questions related to fears, needs, doubts, anger (...). We asked, we heard, and we generated an installation based on those activations, a space of possibility where these disguised collaborators were left to wander and generate their own solo to which we would keep adding. We used their time and their answers allowed ourselves to write, think, arrange, assemble and perceive through them. We used them as intermediaries and scaffolds to dive into the ocean. Considering that “There are two extreme positions: the anonymous artist and artist-brand. Between both ends there is a spectrum of degrees and modulations of authorship in which it seems that the artist today must position herself” (Agullo, 2017), we found our place within authorship taking as its starting point our notion of collaboration as one of using the other as a prostheses to enable materials to be devised. This process led us to envision and assemble an ever mutating space which we wish to keep building upon, in a process where we

² Described in detail in the appendix to this essay, since we regard it as a consequence of the questions addressed in this rehearsal and not its main theme.

have had the chance to experience that “To be undone by another is a primary necessity, an anguish, to be sure, but also a chance—to be addressed, claimed, bound to what is not me, but also to be moved, to be prompted to act, to address myself elsewhere, and so to vacate the self-sufficient “I” as a kind of possession. (Butler, 2005)

Taking our time to conclude

Through the development of “Take your time” we arrived at our way of framing Solo, Dance and Authorship as a collaborative practice, collaborative here in the sense of being activated and triggered by another who is used as a starting point to arrive at solo work.

“Take your time” is a performance installation that builds itself with and through one to one encounters in a cumulative process that results and has as its final objective a public showing of the installation, preceded by a conversation/lecture performance which includes a surprise divination session done by one of our alter egos, the Divinatrix. It does not intend to be framed as participatory nor relational/experiential project and for that reason I have not contextualized it in relation to relevant bibliography on those themes

We invite you to have a deeper look at it in the appendix to this essay where all the procedures and documentation of the project can be found.³

As we were developing this project in Lisbon, Rabbit Hole threatened to fall apart due to unattended for needs of restructuring related to badly distributed emotional labor, lack of recognition and personal artistic drives. As we have grown so have the needs and ambitions of its members. Solo Authorship in the field of the performing arts can be easier to survive and travel with. Collectives are difficult to sustain if we consider that in Portugal there is only one out of the three main grants attributable to artistic structures, the other two having to be applied for under an individual name. Even if one fakes the system and applies individually for a group, the grant is always the same be it granted to a production from a solo artist or an artistic director with a

³ as well as at this [still unedited version] of a [video](#) shot during a public presentation of the work after a 2 week residency period (password: takeyourtime).

cast of ten people. It became clear that this tipping point for Rabbit Hole was also a matter of modes of production and we were forced to reflect and act upon Boyan Manchev's consideration that "(...) collaboration as artistic practice and discourse has emancipatory potential, but it is not emancipatory in itself. (...) Their only emancipatory potential is to invent more intelligent forms of production and thus, claiming for new collective intelligence and potential for creation, to stand against the generalized and non-reflected laziness of hectic capital." (Manchev, 2015) This time around we have managed to stay together by defining that from here on Rabbit Hole will function as a fluid collective generating events and performances done and signed collectively by any number of its elements but whose members' and other artists' authorial projects with which we share affinities are also endorsed and vouched for in the form of artistic and production assistance, in an exchange where Rabbit Hole keeps growing and hopefully so will they. Creative capital is a reality. In an attempt to reframe and experiment with possible modes of its production and redistribution we have decided to deliberately share and give it away hereby resisting the route of letting what has been collectively accumulated implode or be sold off.

As we researched on how to frame collaboration as a solo dance authorship practice so did Rabbit Hole have to find a way of framing authorship as a collaborative one so that we may keep activating and using one another.



Detail of "Take your Time"

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Foucault, M. (1969) 'What is an Author?', *Aesthetics, Method and Epistemology*. New York: The New Press, pp. 101–120. doi: 10.1080/14759550215669.

Kunst, B. (2010) 'Prognosis on Collaboaration', *Exhausting Immaterial Labour in Performance*. Available at: <http://www.tkh-generator.net/portfolio/tkh-17-exhausting-immaterial-labour-in-performance/>.

Manchev, B. (2015) *The collaborative turn in contemporary dance: performance capitalism and the emancipation of artistic production*. Edited by N. Solomon. Les presses du reel.

Manning, E. (2016) *The minor gesture*. Durhan and London: Duke University Press.

Rebecca Schneider (2005) 'Solo Solo Solo', in Butt, G. (ed.) *After Criticism: New Responses to Art and Performance*. Blackwell Publishing Ltd, Oxford, UK., pp. 21–47.

Terranova, T. (2012) 'Attention, Economy and the Brain', *Culture Machine*, 13, pp. 1–19.

Wang, J. (2016) 'Oceanic Feeling & Communist Affect', *Friendship as a form of Life*. Available at: <http://friendship-as-a-form-of-life.tumblr.com/post/162453258727/friendship-as-a-form-of-life-friendship-as-a>.

Hyperlinks

"I am Here" – <https://www.facebook.com/events/299024990567383/>

"Purpose" – <https://www.facebook.com/events/1820015494955684/>

"Lecken" – <https://www.facebook.com/leckenberlin/>

"Smooth Pursuit" – <https://vimeo.com/235811000> (password: assdance)

"FOMO: Fuck Off Missing Out" – <https://www.facebook.com/events/130851624141226/>

"Oceanic Wave" – <https://docs.google.com/a/hzt-berlin.de/document/d/13sLs9-3Pyia-PSnv0v6lD9aBvTsFlobQ2VrzPfClxos/edit?usp=sharing> (anyone with a HZT e-mail account can access)

"Take Your Time"- <https://vimeo.com/236299307> (password: takeyourtime)

SODA 102 Essay Appendix

TAKE

YOUR

TIME

Performance Installation

Concept

Mariana Nobre Vieira

October 2017

TAKE YOUR TIME

An installation performance for the one and the many

This project entails the creation of an installation space devised and arranged from a sequence of interviews. Each interview takes time from the person at hand and gives it back together with a space curated with by and through the encounter had between myself and them. A space where they can spend as much time as they wish, alone and at their own accord. The material from each encounter bleeds in to the next, in a cumulative process. After a certain time period of accumulation the installation is opened to the wider audience and preceded by a conversation and performative moment where the process is explained and a collective oracle is performed by my alter ego, the Divinatrix.

This cumulative process has been explored in September 2017 during a period of residence at Traça in Lisbon, Portugal. Here is the [link](#) to a [still unedited] video shot during a public presentation of the work: <https://vimeo.com/236299307> (password: takeyourtime)

PROCESS

Phase 0: Announcement of free time, space and a bonus oracle session. Registering of the interested participants. Target audience: Anyone committed and curious/engaged enough to give at least 3 hours of their time and attention to the work in question. Establishing who is to be interviewed. Ideal scenario: A performance based festival where I could have a stand for this offering or setting one up close to the location where I may have my next project residency.

Phase 1: A circa 1 Hour encounter and conversation where 7 questions are asked, the final one being “Do you have a question you would like to have more information for or about?” and an I-Ching oracle [comprised of 64 possible hexagrams] is read for the interviewee’s question.

Phase 2: With the materials and answers gathered I create an installation in an enclosed space, preferably a gallery or a dance studio. The materials devised are a response to the information given by the interviewee. They are stemming from my own thoughts, images, readings and references as well as from elements for which I collected inspiration through my fellow SODA master program colleagues. In this way I activate myself as a dance and artist both through the audience I have had an encounter with as well as through the artists with whom I have shared and spent most of my time during the creation of this project.

I take my time to devise the materials and this installation is shown to the audience member 3 to 4 days after our first encounter. The day before they arrive I send them an e-mail with some notes on the installation.¹

As they enter the space I perform a short oracular dance².

Afterwards I guide them briefly through the space and leave them alone.

¹ Body of the e-mail in Appendix 1

² A note on the Oracular Dance can be found on page 6 of the present document

She or he is encouraged to take their time in the space and engage with the materials as they please and for as long as they wish to.

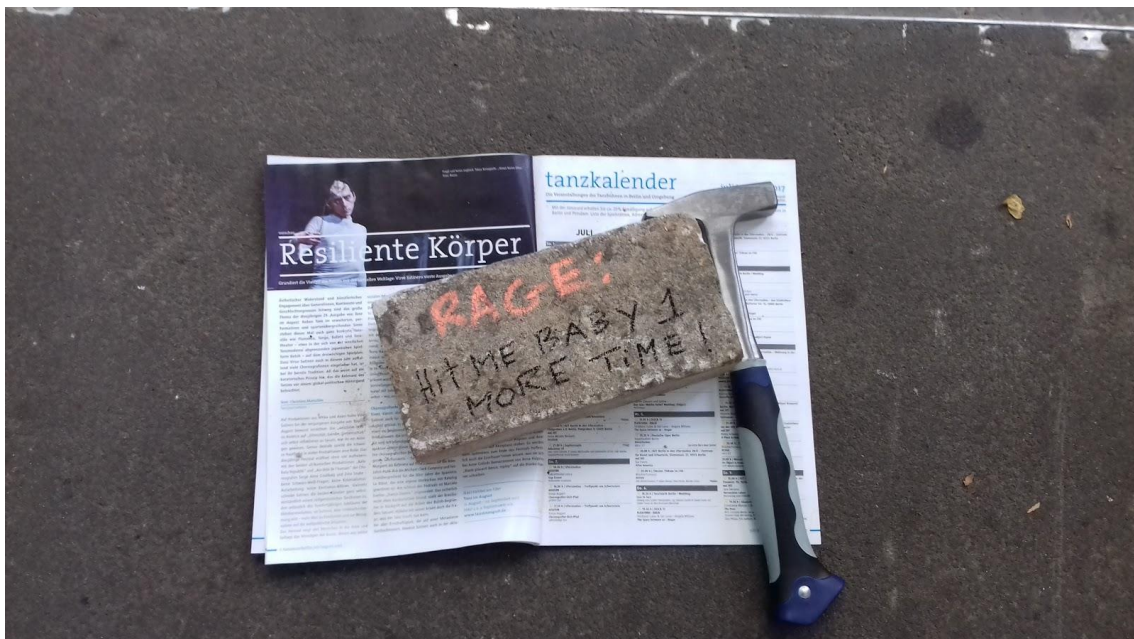


pic 1 Detail of the installation floor

The 7 questions

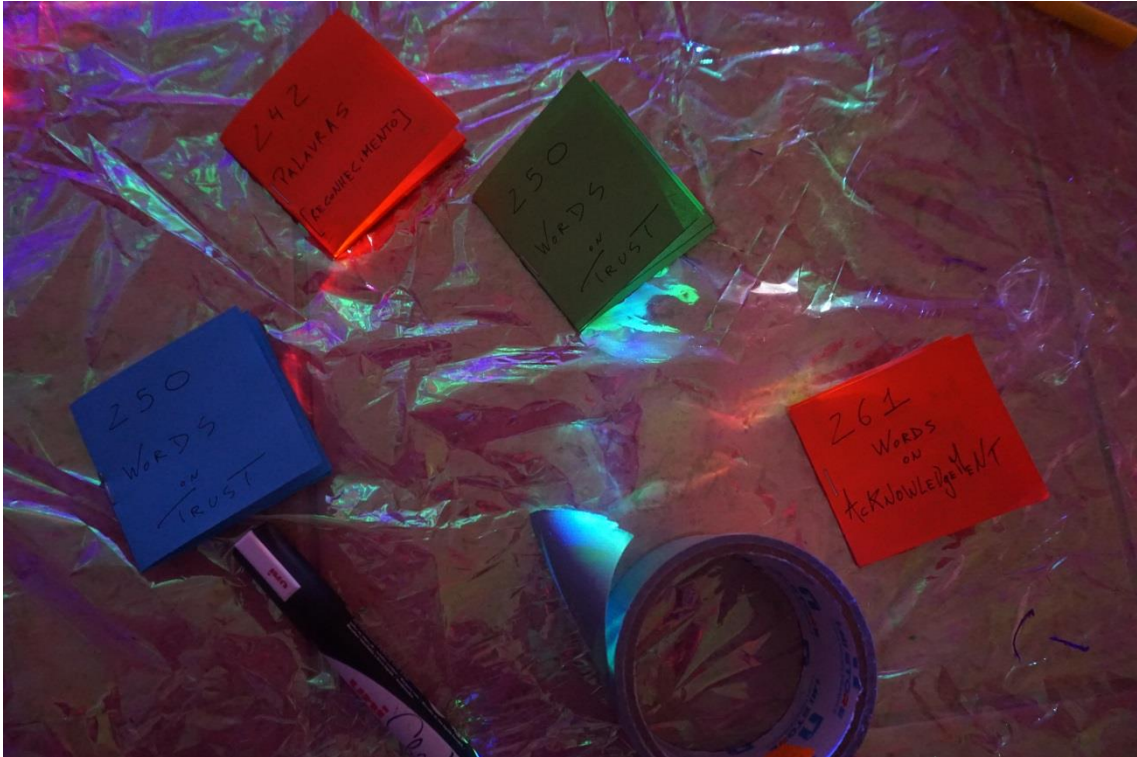
1. What makes you angry/enraged? (You can name 1-3 things)

Reference to Taylor Kendall's work on deconstructing gender. Have a cinder block and a sledgehammer to be destroyed.



2. What do you need? (You can name 1-3 things)

Reference to Nicola Van Straaten. Write 200 plus the number of the I-ching Hexagram words on one of those needs. Leave an empty booklet for the person to write as well.



pic 2 Detail of Booklets



pic 3 Booklet zone

3. What you would like to let go of? (You can name 1-3 things)

Reference to Evgenia Chetverkova's work on HOPE. Have a black balloon where one of these elements is written followed by "Pop me or take me".

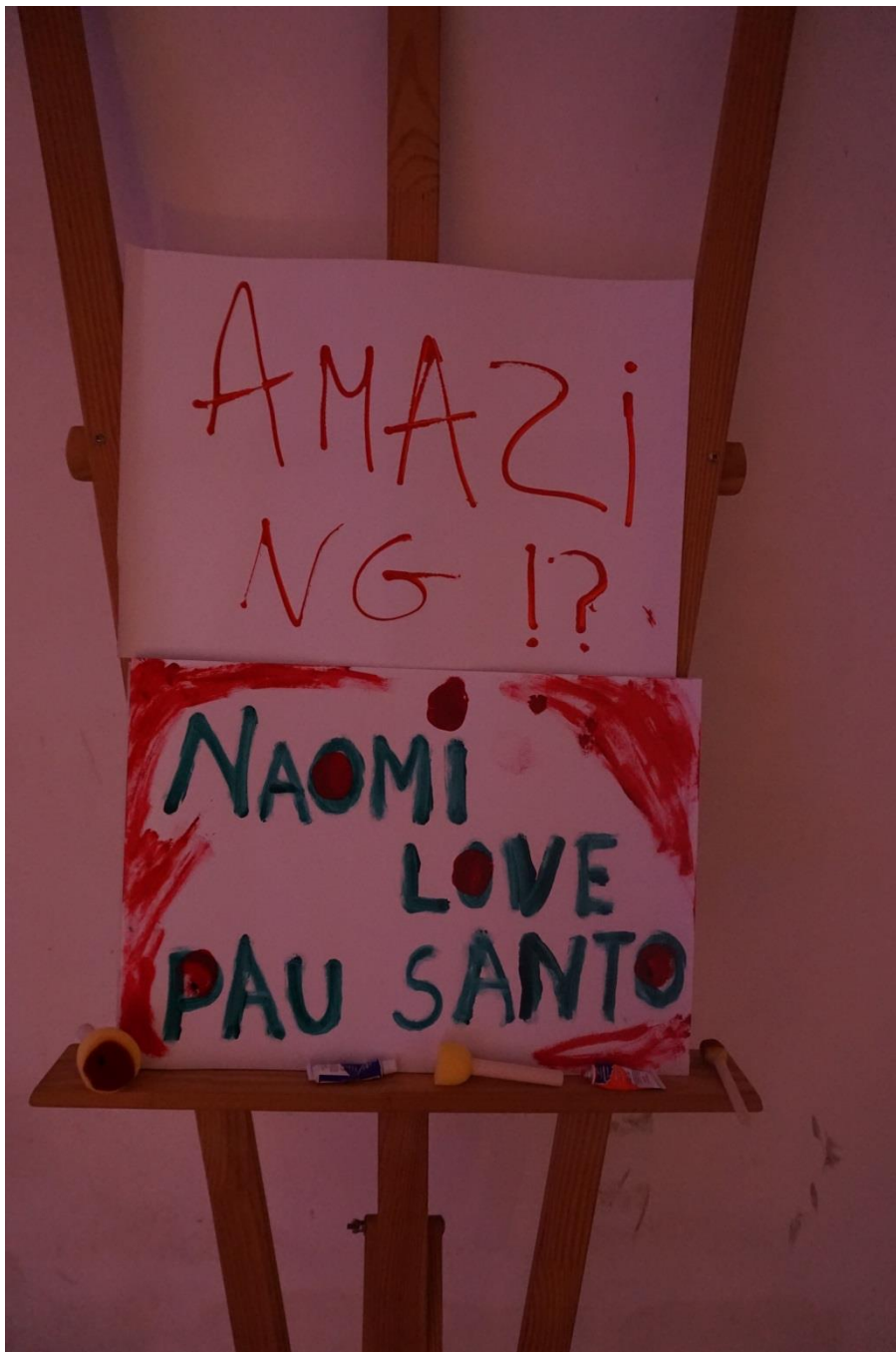


pic 4 Detail of a popped balloon

4. What frightens /scares you? (You can name 1-3 things)

Reference to Liadain Herriott's work with color. A space for fragments of images and words to be drawn, destroyed, colored, reassembled at will.





pic 5 Detail of drawing reassembled by the audience)

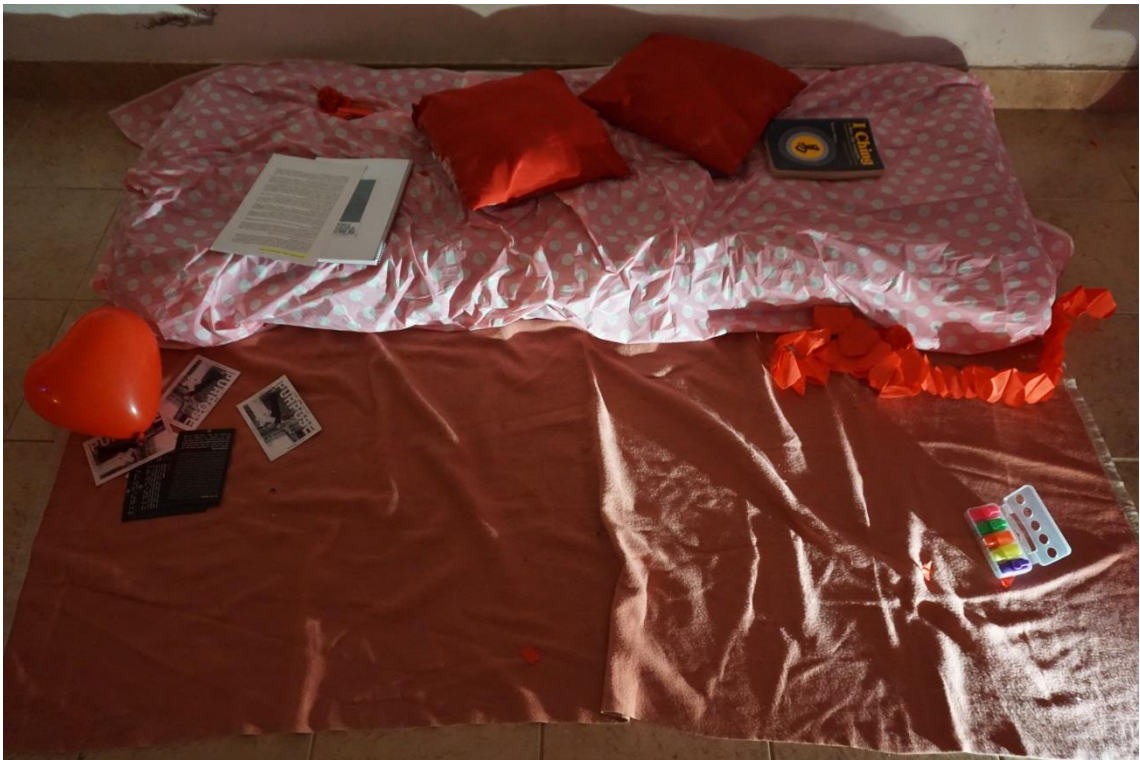
5. A yes or no question: Are you in love?

Reference to Mmakgosi Kgabi-Berger. Create a space under a table with Sternberg Press Book "What's Love Got to Do with it?", Shulamith Firestone's "The Dialectic of Sex" and my own text "What's Communication got to do with it?"³. "Read me down there" is written on the top of the table.

³ Text Provided in Appendix 2



pic 6 Note: (For lack of a table at the presentation space this zone could not be properly devised)



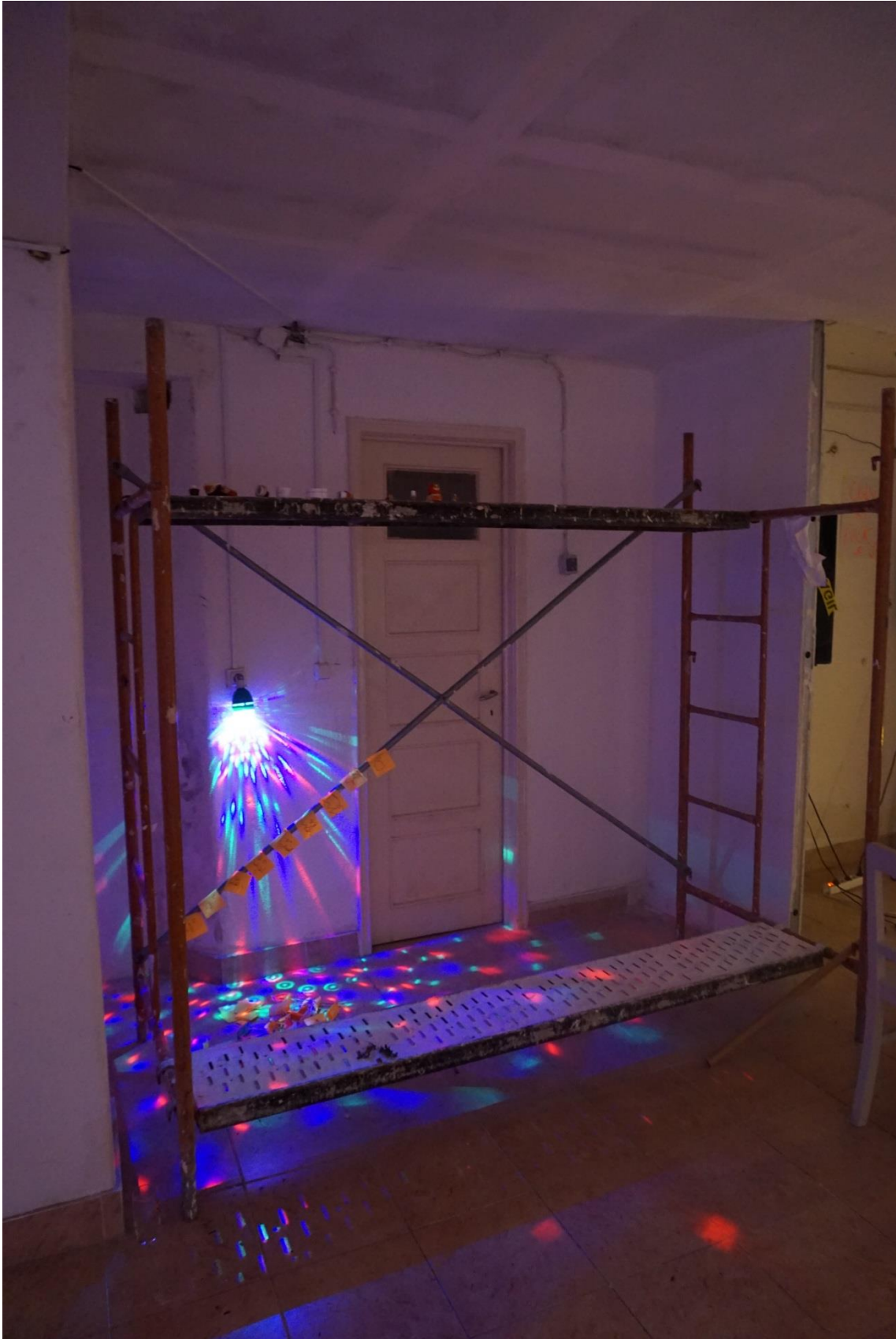
pic 7 Detail



pic 8 Detail assembled by the audience

6. What makes you edgy?

Reference to Michyasu Furutani's work with gravity. Small Challenges on top of a ladder related to the person's answer.



pic 9 Ladder



pic 10 Ladder Detail 1



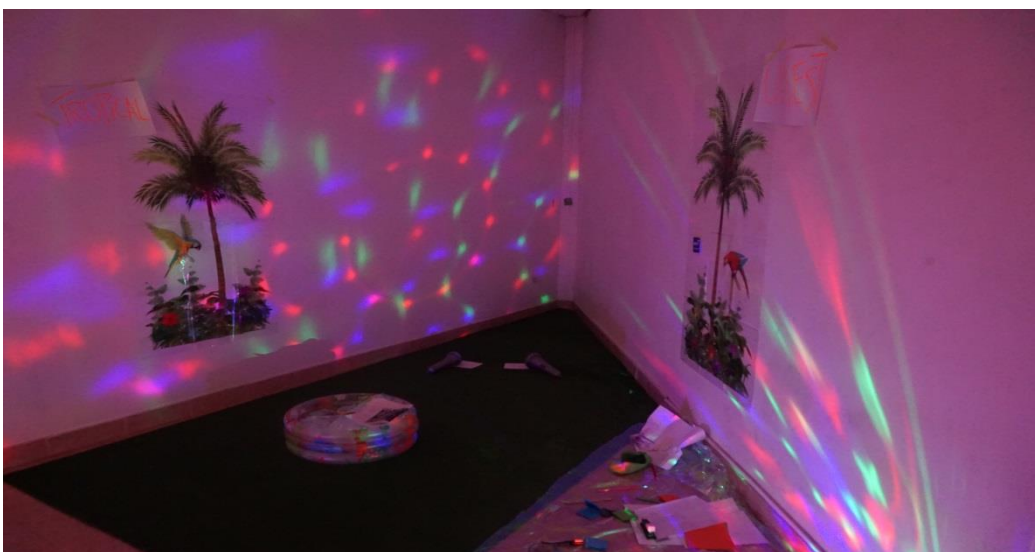
pic 11 Ladder detail 2



pic 12 Ladder detail 4

7. Can you think of a question or a topic for which you would like to get more information about?

Reference to myself, my father and my work with the I-Ching oracle. I refer to the fact that I have lived in China, where my father thought me how to read the I-Ching. I then throw the coins and read the corresponding I-Ching hexagram, which is given by a number from 1 to 64. Since my book is a Portuguese version, I make a real time translation of the Hexagram into English. I use this material to devise extra layers into the installation as well as an oracular dance. Some examples of the extra material can be seen bellow:



pic 13 Tropical Unrest



pic 14 Tropical Unrest Detail 1



pic 15 Tropical Unrest Detail 2



pic 16 Tropical Unrest Detail 3



pic 17 Tropical Unrest Detail 4



pic 18 Safe Travels



pic 19 Fail Practice



pic 20 Fail Practice Detail



pic 21 Ideal of Success



pic 22 Happy Trip



pic 23 Happy Trip Detail

A Note on The Oracular Dance

Through the preparation phase I set myself the task of improvising with movement qualities that come from elements of the the I-Ching hexagram. I also choose a song, which will be the time-keeper for this dance.

The I-Ching offers 64 Hexagrams as answers to questions. To each number from 1 to 64 I am assigning a “big-and-at-most-times-silly” question⁴ to be answered via the dance I offer before opening up the installation, where I invite a colleague to write the answer live together with my improvised dance. I intend to collect these texts and generate a book of answers to be published in the future.



The audience member or members are a witness to this process, after which the installation becomes open for them to explore.

Some Background Thoughts

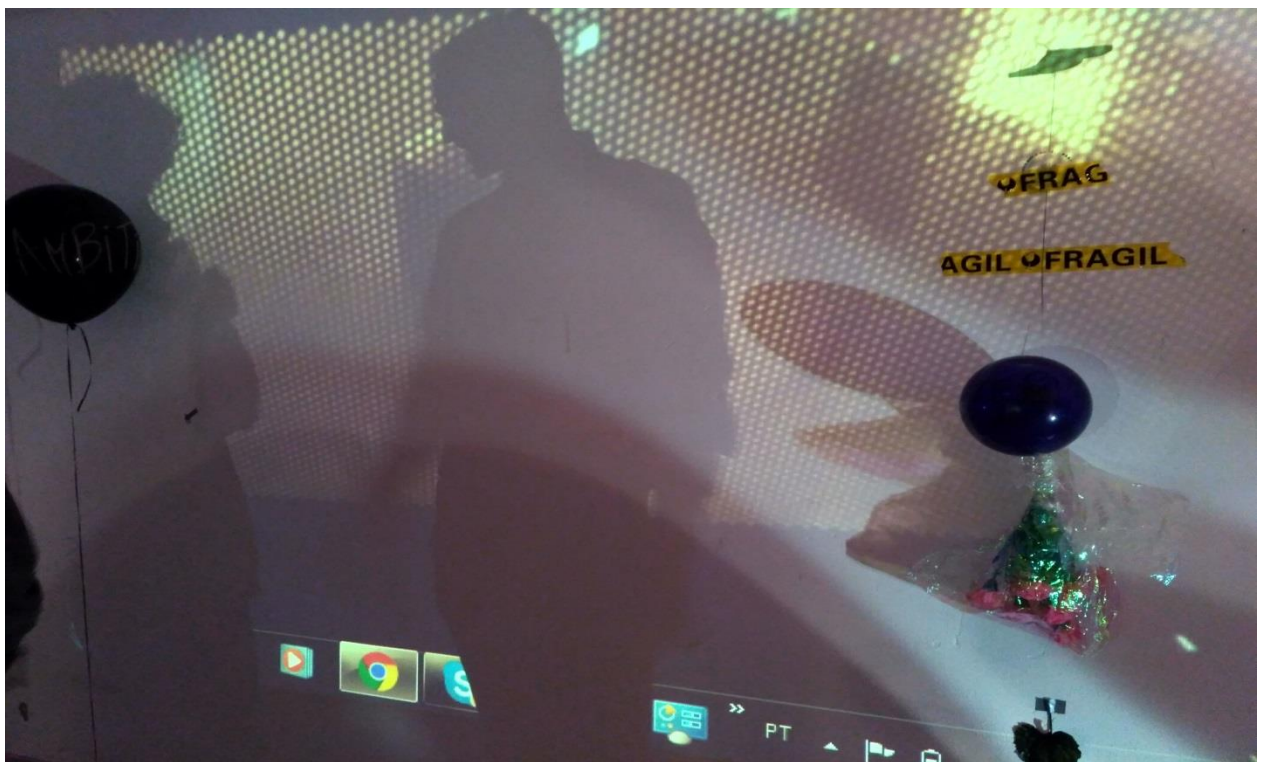
Through this project I activate myself through elements given by the audience, destabilizing notions of solo, authorship and ownership over the materials devised and the traces and hints left by me and later on by the audience after (and if) they have engaged with the work. It arised after a consideration of my practice as one of collaborating with others in the sense of being activated by them towards the act of devising my own work. [More on this topic can be read in my SODA102 Essay].

I ask time from the audience and give it back in the form of a space and ideas, objects, texts, images and dance. I remediate their time and use it to activate myself.

⁴ Questions in Appendix 3

“Take your Time” does not intend to be framed as participatory nor relational/experiential project and for that reason I have not contextualized it in relation to those themes neither here nor on the SODA 102 Essay written on the project. “Take your time” is a performance installation that builds itself with and through one to one encounters in a cumulative process which results and has as its objective a final public showing of the installation, preceded by a conversation/lecture performance which includes a surprise collective divination session done by one of my alter egos, the Divinatrix

I aim to take this project further by in the future being able to keep working on it continuously via access to a residency space with a stable and fixed place where I may accumulate the materials which will later on be shared with a wider audience as mentioned above.



pic 24 Traces of the audience in the installation

Appendix 1: Example of E-mail sent prior to second meeting with audience member.

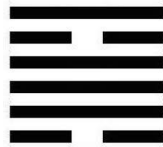
Dear _____,

Thank you for being part of this experiment and of my current [Solo Dance Authorship] investigations. Amongst other things, they have to do with:

#assigning meaning #asking questions #basic shit #care of the self and others #4me-you-us-them-who? #taking time #making a mess

When we met on the afternoon of _____ in _____ I asked you several questions and you asked the I-Ching one question in return.

The answer to your question was Hexagram 50: the fire over the wood aka "The Caldron":



I made use of both your answers and the information given by this Hexagram to further my investigations on the above mentioned topics.

I have spent approximately three days with our encounter in mind. Tomorrow you will be able to witness and engage with the results of this time spent.

Please do feel free to enjoy them, laugh about them, cherish them, ignore them, burn them (...).

Just take your time.

I will see you tomorrow at 7PM in Studio 8.

Looking forward to it,

Mariana Nobre Vieira

Appendix 2: What's communication got to do with it?

You. You who consider yourself a sensible and sensitive being. You who claim to be free from normativity, patriarchy, idiocy. You who criticize the state of affairs. You, the one who reads the newspapers. And cries internal little tears for the news in the newspapers. You claim to be aware. To care about social justice, change, a better world, other worlds and possibilities. You who hate your father or anyone else for having been rude and crude and a power abusing control freak.

You think you are different. But you. You are an asshole. The same asshole. Because you do not question, do not look inside, do not see yourself nor others for who they are (whatever that may be). You suffer in your depressions and your worries and your sensibility and your existential crap but you do not communicate, do not bridge, do not believe that anyone can understand, help, take your hand, share the ride.

Because from your ivory tower you see others just as your colonial ancestors did: different, weak, dumb.

Because it takes a whole lotta hard work to be humble enough to realize that your issues and your problems are just like anyone else's. That you are not special. And that communicating, talking, looking inside and out, that that is care. That that is love. And that love and care entail a responsibility, a commitment, a decision to work and labor into them.

You criticize the so-called system the USA the bombs the violence etc etc yet you generate silent wars and leave others crying at your doorstep. or even worse: you take them as hostages in your own bedroom: making them wait to be seen, to be spoken to, addressed, acknowledged, considered, given agency.

You disdain capitalism yet when you have access to part of the means of production of the happiness of those who love you what do you do? You exploit them, you do not inform these others of their rights nor of their situation in the businesses and matters of a relationship, you miss manage the economics of attention and do not redistribute your earnings.

The opposite of love is not hate. It is indifference and a lack of compassion and desire to dive deep together when the shit hits the fan.

You do not question enough therefore you mimic, re-percute, re-enact. Violence. Pain. Arrogance. Of your father or mother or whoever you've been yourself emotionally abused by, because this is not (just) about gender nor family. It is about ignorance and the lack of a desire to fight ignorance, the lack of a desire to put effort into finding words, actions, means of reaching out to others in their difference and not running away from conflict nor dialogue. or at least giving it a good enough try.

You can eat up all the queer, feminist and critical theory you want. No philosophy, psychology nor new age self-transformation prescriptions will do. You can shove all those books and practices up your ass because if you do not have the guts to challenge your assumptions and reach out from underneath your stupidity cloak... You will burn hope and possibly a couple of other people down with your ignorant loneliness.

So who the fuck are you? You are me, I, you, we, us, them, mother, father, ex-lover, sister, brother and so on and so on. You are the system the atomic bomb the bow and the arrow. The rage the shame the guilt the anxiety. You are the earthquake the storm the volcano the rainbow without a golden pot nor the funny leprechaun at the end. You are a black hole. And you will not stop consuming us if we do not speak about you.

Appendix3:

Table of Questions for the Book of Answers

The I-Ching offers 64 Hexagrams as answers to questions.

To each number from 1 to 64 I am assigning a "big-and-at-most-times-silly" question to be answered live through the process you have witnessed, where I invite a colleague to write the answer live together with a dance. I intend to collect these texts and generate a book of answers sometime in a still to be known future.

Thank you for having been part of this process. This list is still to be finished. If you would like to add a question at the end of the list please feel free to do so.

- 1.What is the meaning of life?
- 2.What is meaning and how do we assign it?
- 3.How did life as we know it begin?
- 4.Would we be able to recognize life as we don't know it?
- 5.What is the universe made of?
- 6.Is there life on Mars?
- 7.How can we sometimes feel so small?
- 8.How can we sometimes feel so big?
- 9.How to keep going after watching the world news?
10. Why does war keep creeping up along human history?
11. How to you keep going after you've asked too much, too far?
12. Is consciousness an algorithm?
13. Do androids dream of electric sheep?
14. Is the ability to ask existential questions a loophole in the consciousness algorithm?
15. What question has not yet been formulated by anyone?
16. What would happen were words to run away?
17. What's at the bottom of the Ocean?
18. What's at the bottom of your toilet (if you are lucky enough to have one have one)?
19. Where does all the shit go to in countries where there is no sewage nor organized trash?
20. What are we waiting for?
21. What's Love got to do with it?

22. If anxiety and love could have a chat what would they talk about?
23. Should Art have anything to do with it?
24. Where does anxiety come from?
25. Where does prejudice come from?
26. When did the future arrive?
27. When will everything grow up and blow away?
28. When will the future end?
29. What happens when we dream?
30. Why is it important for people and cultures to construct narratives about their experience?
31. Why does knowing why things hurt not diminish the pain?
32. Why is the world full of assholes?
33. Would convincing ourselves that there are no answers help in any way?
34. Can you please tell us what we've learned?
35. WTF are we doing here?
36. Should we stay or should we go now?
37. If everyone were to take psychedelics every once in awhile would the world be a nicer place to live in?
38. Do you believe in life after love?
39. Why have I suddenly become self-conscious that these questions may actually just be really dumb?
40. Why is being perceived as silly usually ok but dumb a tad bit more embarrassing?
41. What's cooler than being cool?
42. Will anyone still need us, will anyone still feed us, when we're over 64?
43. Considering that in the western world one out of every 4 persons on average is on antidepressants do you think pharmaceutical companies will take over the world?
44. Is it getting better, or do we feel the same?
45. Would it make it easier if there were someone to blame?
46. Do we really have to choose between the blue pill and the red pill?
47. Why did we have to go and make things so complicated?

48. Is this the real life or is this just fantasy?
49. Is it about communication or listening to ourselves speak?
50. How can the heart feel so bad?
51. Are we just lost souls swimming in that fish bowl?
52. What happens in your brain when you repeat a word, situation or thought so many times that it just stops making sense?
53. What's going on?
54. What they gonna do with all that junk inside their trunk?
55. When is enough finally enough?
56. Does it matter whether it's true or not?
57. When we feel lost, what are we lost in?
58. How can the solitary become solidarity?
59. How can we keep challenging ourselves without buying into the ideology of self-improvement?
60. How did we get here?
61. What is hope?
62. How do we give accounts of ourselves?
63. TBC [If you have read this far you are welcome to leave a contribution/suggestion]
64. TBC [If you have read this far you are welcome to leave a contribution/suggestion]

Answers so far collected:

16/07/2017 | Uferstudios Studio 8

What is the universe made of?

Where shall stand to see beyond my position how would that allow me to move would I be moving with ... you who moves what animals or demons re mbeing moved do you feel my not my but the movment of these words are ther words held by sound why are you slowing down or jumping up or where is it that you take my point of view to is the rythmn of the music a not a but what the universe is made of or is this an old image the harmony of the sphere lets unten lets untune the skies lets but what

is let us when might this be able to open
something together or how does it carry thought or
perhaps a list of lines or textures or angular
movements or eyes

11/07/2017 | Uferstudios SMR2

Why should you be careful for what you ask for?

Because you are the creator

Mariana is the creator right now with her mask on.

She has taken care because she asked for it

She is asking questions and the bigger the
question

The more careful you have to be.

Sometimes it doesn't matter how careful you are

Things still happen as they do.

Even when you are careful

Things can be painful

This is the risk and thrill

Of being a creator

Question #20

August 27th 2017 | Uferstudios Studio 8

What are we waiting for?

We are waiting for the music and for the show to
start. We are waiting for the music to stop and
the lights to go out. The moment you hear the
whistle and screams of the masses in the crowded
concert hall, waiting for the continuation. We are

waiting for the black, flickering images when the roll of an old film has to be changed.

Question #31

August 28th 2017 | Uferstudios Studio 8

Why does knowing why things hurt not diminish the pain?

Because you might know it, but you don't look at it. You project in darkness, stretching out your fingers. Kneeling on a reflecting surface. In the projection of light that is coming from the outside, you might lose yourself. You can still walk, but you might hit the wall. Always on the edge.

Question #42

15/09/2017 | Traça

Will anyone still need us, will anyone still feed us, when we're over 64?

Probably not. I'm not sure though. Will we even make it to 64? Why 64 and not 65? Why do we need someone to feed us? Are we ill? Or is it a metaphor? Like artistically, you know? Until when should I keep writing? I'll be 64 in 39 years, we'll be post human stuff there. What's the meaning of life anyway?

Question #20

16/09/2017 | Traça

What are we waiting for?

We may or not be waiting for stuff at any given time, and that will depend on so many things, or

none at all, really, it will probably, maybe, likely, depend on whether there is any order or logic, or purpose, or direction or whatnot, whatever you want to add to this, or not, and it may very well be that not. So, the advise may be that you wait only for buses. They will likely arrive at some time, with only few exceptions, but then again, we all want some excitement and surprise in our lives, don't we.

Other than that, you can also wait for the bath water to get warm, or for the coffee to get cold, for summer after spring, and for night after day.

STRG + C

STRG + V

What are we waiting for little machine? The collective mind is answering us... in the early times back then they called it big data, but later then it turned out to something much bigger than just an algorithm. There was a point where we couldn't depict it anymore, if it is a machine or something electronic or if "it" arrived already with a certain conscious. So we started to call it ORACLE. Nothing more. Nothing less. Something that we consulted everyday. Like a guru. Like someone that we can lean on when we were sad or unsure about our future, and as the ORACLE seemed to have always and ever the perfect overview of everything and everyone we started to thread him like a god.

And so we entered another stage of humankind where the gap between a living being and the machine was constantly loosing itself more and more. I am already at this point where I cant say how much of my thoughts are coming from my own and how much is given from the alghoritm like ORACLE machine thing... Who is writing here?...

Think about life. Then think about what makes you laugh, really laugh like giggeling. Then think

about what makes you feel. Then think about what moves you. Then go with the move. Then maybe you find a fountain, a riverflow, that makes you feel just, just mmh..

That's it.

I love you

Question #64

20/09/2017 | Traça

In a Hypothetical bodiless universe, would we miss our bodies?

Does less mean more?

Posso escrever em português?

E com erros?

Se não há corpos também não deve haver ortografia.

Afirmar é tão importante quanto perguntar?

Acho que sim.

Eu cá por mim gosto de corpos. Sentem coisas.

Ia sentir falta de ver, por exemplo, o que estas a fazer nesse canto da sala. Vemos com o corpo, certo?

Aliás, se vivesse nesse universo sem corpos, teria memória?

Memória do próprio corpo? Ou seria apenas a prática da presença. Imaterial.

Alguém tem ganza?

O CORPO.

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